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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

Jeanne Bray
Petrinja Costume

(Sent to the editor by
Elizabeth Hanley,
Director of Penn State
Internationale Dancers)

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California Heritage

SANTA ROSA, CALIF.
May 23, 24, 25, 26, 1986

We wish to welcome all dancers and spectators to California Heritage Folk Dance Festival in Santa Rosa, the beautiful boom town north of San Francisco, for a wonderful weekend, May 23-26th.

There will be a full program for your enjoyment, starting with the Friday night Warm-Up Party on a beautiful wooden floor, 8:00-11:30 PM. Enjoy a Saturday Institute of French, Czech, and Serbian dances, 1:30-4:30. A fantastic Saturday evening program is planned with three different rooms of dancing: Ballroom with a popular band, International Folk Dancing in the auditorium, and International Line and Circle Dancing, all followed by an After-Party from 11:30-1:00 AM with live music.

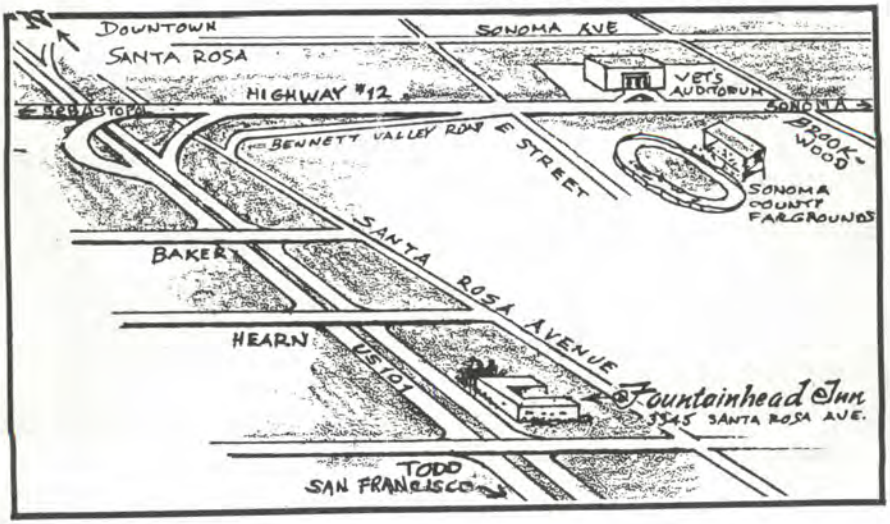
Sunday morning Installation Brunch for the new officers is 10:00 AM. Following will be the Concert and Costume Parade at 1:00 PM with general dancing afterwards. From 8:00-11:30, there will be both general International Folk Dancing and International Line and Circle Dancing, and an After-Party, 11:30-1:00 AM.

Monday, relax to the music of Le Soleil playing live at the French picnic in the wine country. All activities are within close proximity of one another, even the picnic.

Everyone on the Statewide Committee is working hard and looking forward to meeting all our guests. We are planning a memorable weekend and looking forward with great pleasure to seeing all of you.

Please patronize our advertisers when you are here in Santa Rosa. They will provide you with good food, lodging and value for your dollar.

Frank and Elsa Bacher



California Heritage

STATEWIDE '86

SANTA ROSA, CALIF.

May 23, 1986 VETERANS' MEMORIAL BUILDING LODGE ROOM

FRIDAY NIGHT PROGRAM - 8:00-11:30 PM

Warm-Up Party

Sulam Ya'akov-np
Japanese Soft Shoe
Sankt Gilgen Figurentanz-P
Cumberland Square
Hofbraühaus Laendler
American Square

Vrapcheto-np
Dreisteyrer
Trip To Bavaria
Hora Fetelor-np
Corrido
American Square

Erev Ba II-np
Hambo
Tango Poquito-P
Sauerländer Quadrille #5
Somewhere My Love
Contra

Tino Mori-np
Salty Dog Rag
Garry Strathspey
Orijent-np
La Cachucha
American Square

Alunelul-np
El Gaucho Tango
Doudlebska Polka-P
Elizabeth Quadrille
Schuhplattler Laendler
American Square

Shiri Li Kineret-np
Lady Asked Waltz
Double Sixsome
Divčibarsko Kolo-np
Vrtielka
Contra

Hasápikos (slow) -np
Alexandrovska
Oklahoma Mixer for Three
Italian Quadrille
Zillertaler Laendler

Karamfil-np
Polish Mazur
Körcsárdas
Setnja-np
Rothesay Rant

Baztan-Dantza-np
Piano Roll Waltz
La Bastringue-P
Grand Square
Siamsa Beirte

Belasičko Oro-np
Ada's Kujawiak #1
Postie's Jig
Lesnoto-np
Blue Pacific Waltz

STATEWIDE '86
May 24, 1986

SATURDAY 1:30 - 4:30 PM INSTITUTE
8:00 -11:30 INTERNATIONAL DANCING

PROGRAM

ERSKO KOLO-NP
MARKLÄNDER
VE'DAVID
SLEEPING KUJAWIAK
DUDAČKA POLKA

SAVILA SE BELA LOZA-NP
TRIP TO BAVARIA
WESTERN TRIO MIXER-P
ZILLERTALER LÄNDLER
DØLA MAZURKA
AMERICAN SQUARE

MISIRLOU-NP
DAVY NICK NACK
SPRINNRADEL-P
SANTA RITA
INSTITUTE DANCE
AMERICAN SQUARE

TINO MORI-NP
HAMBO
J.B. MILNE
NA'AMA
SCANDINAVIAN POLKA
CONTRA

TZADIK KATAMAR-NP
INSTITUTE DANCE
KOROBUSHKA-P
LET'S HAVE A CEILIDH
O.T.B. SCHOTTIS
AMERICAN SQUARE

BAZTAN-DANTZA-NP
PIRINSKA IGRA
DOUDLEBSKA POLKA-P
BARE NECESSITIES
TSIGANOCHKA
AMERICAN SQUARE

BAPARDESS LEYAD HASHOKET-NP
INSTITUTE DANCE
ARNOLD'S CIRCLE-P
D'HAMMERSCHMIEDSG'SELLN
INHERREDSPOLS
CONTRA

IMATE LI VINO-NP
ROAD TO THE ISLES
ZWIEFACHER (WINTERGRUN)
REST AND BE THANKFUL
MILONDITA TANGO

HORA FETELOR-NP
MAPLE LEAF RAG
LITTLE MAN IN A FIX-P
ALISON ROSE
COTTON EYED JOE

ALÍ PAŞA-NP
ST. BERNARD WALTZ
GYPSY WINE
JOVANO JOVANKE-NP
GOODNIGHT WALTZ

SATURDAY NIGHT NON-PARTNER PROGRAM 8:00-11:30 PM

KULSKO HORO (LEEGWATER)
GODEČKI ČAČAK
DOBRUDŽANSKA PANDELA
LA BASTRINGUE - cpl-P
ORIJENT
ŠESTORKA

VRAPCHETO
BAVNO ORO
PASARELSKA
HAMBO - cpl
EKIZLIJSKO HORO
CIULEANDRA

ŠETNJA
HOREHRONSKY CSARDAS
OVČEPOLSKO
SWEDISH-FINN MIXER - cpl-P
DAJČOVO
SÎRBA PE LOC

HORA AGADATI
KARAMFIL
VLAŠKO
ADA'S KUJAWIAK #1 - cpl
HIÓTIKOS
HAROA HAKTANA

ÍSTE HENDEK
ŠIRTO
BALTA
TETON MOUNTAIN STOMP -cpl-P
SHIRI LI KINERET
GJUŠEVSKA RAČENICA

STARA VLAINA
TROPANKA (MOREAU)
TREI PĂZEŞTE BATRINESC
PRAVO HORO
LIPA MA MARÝCA - cpl
POLOMKA/BRASS BAND

SYRTÓS
AT VA'ANI
JOVE MALE MOME
SANKT GOLGEN FIGURENTANZ-cpl-P
MOUSH HALAY
BUČIMIŠ

IVANICE
ALUNELUL DE LA URZICA
KAMIŠICA
VOSSARUL - cpl
HAIRE MAMOUGEH
OLÁHOS

PAPURI
PAJDUŠKO
DIVČIBARSKO KOLO
RØROSPOLS - cpl
TRUGNALA RUMJANA
U ŠEST

AFTER PARTY 11:30 - 1:00 AM

May 25, 1986

SUNDAY - INSTALLATION BRUNCH - 10:00 - 12:00 PM

CONCERT-COSTUME PARADE - 1:00 - 3:30 PM

Traditional Costumes	Evelyn Woodworth-Director
Filipiana Dance Troupe	Bernardo Pedera-Director
Dunaj International Dance Ensemble	Richard Duree-Director
Mark and Stephanie Barklay	
Camtia Dance Ensemble	Bruce Mitchell-Director
Kopachka Dancers	Dean and Nancy Linscott-Directors
Dunav Folk Ensemble Music by Le Soleil	Marilyn Wathen-Director
El Ballet del Sol de Sacramento	Robin Corralejo-Director
Mark and Stephanie Barklay	
Constantinople Greek Group	Anna Efstathiou-Director
Lowiczanie Polish Dance Ensemble	Krystyna Chiuk-Director

SUNDAY PROGRAM -- 3:30 - 5:30 PM

Šetnja-np
Caballito Blanco
La Bastringue-P
El Gaucho Tango
Erev Ba II-np
American Square

Godečki Čačak-np
Ada's Kujawiak #1
Oklahoma Mixer-P
Double Sixsome
Syrtós
American Square

Orijent-np
Hambo
Sankt Gilgen Figurentanz-P
Garry Strathspey
At Va'ani-np
Contra

Karamfil-np
Couple Hasapiko
Elizabeth Quadrille
Makedonka-np
Čardáš z Košických Hámrov

Shiri Li Kineret-np
Postie's Jig
Tango Poquito-P
Vossarul
Vrapcheto-np

California Heritage

May 25, 1986

SUNDAY 8:00 - 11:30 PM INTERNATIONAL DANCING

PROGRAM

SULAM YA'AKOV-NP
SIAMSA BEIRTE
BAL IN DA STRAAT-P
VO SADU
HOFBRÄUHAUS LAENDLER

BELASIČKO ORO-NP
SALTY DOG RAG
MAIRI'S WEDDING
ALEXANDROVSKA
VRTIELKA
AMERICAN SQUARE

ALUNELUL-NP
LA ENCANTADA TANGO
SWEDISH-FINN MIXER-P
PRINCE WILLIAM
JAPANESE SOFT SHOE
AMERICAN SQUARE

CIULEANDRA-NP
BLUE PACIFIC WALTZ
POLHARROW BURN
ŠIRTO
KÖRCSÁRDÁS
CONTRA

SHAM HAREH GOLAN-NP
TEHUANTEPEC
APAT APAT-P
SAUERLANDER QUADRILLE #5
RØROSPOLS
AMERICAN SQUARE

ČEREŠNIČKY-NP
LIPA MA MARYCA
OSLO WALTZ-P
LEVI JACKSON RAG
LEPA ANKA KOLO VODI
AMERICAN SQUARE

KOSTURSKO ORO-NP
STABBERINGLENDER
TETON MOUNTAIN STOMP-P
CUMBERLAND SQUARE
BRANDISWALZER
CONTRA

HASÁPIKOS (slow)-NP
BÉKÉSI PÁROS
CORRIDO
SAINT JOHN RIVER
SNOA

PROMOROACA-NP
KUJAWIAK #3
DAS FENSTER-P
ROTHESAY RANT
SOMEWHERE MY LOVE

DRMEŠ IZ ZDENČINA-NP
KNODELDRAHNER
DODI LI
VRANJANKA-NP
GOODNIGHT WALTZ

SUNDAY NIGHT NON-PARTNER PROGRAM 8:00 - 11:30 PM

SLOW PRAVO
BAPARDESS LEYAD HASHOKET
LA BASTRINGUE -cpl-P
ČEREŠNIČKY
BUČIMIŠ
SOMOGYI KARIKÁZÓ

SAVILA SE BELA LOZA
BAVNO ORO
VOSSARUL -cpl
SYRTÓS
CIMPOI
KULSKO HORO (Leegwater)

ARAP
GAVOTTE D'HONNEUR
DOUDLEBSKA POLKA -cpl-P
EREV BA II
ČAČAK
KARAMFIL

TZADIK KATAMAR
ÍSTE HENDIK
ŠIRTO - cpl
ORIJENT
DIVČIBARSKO KOLO
BELASIČKO ORO

TROPANKA (MOSKOFF)
OLAHOS
ARNOLD'S CIRCLE -cpl-P
VLAŠKO
HORA FETELOR
KAMIŠICA

VRAPCHETO
SITNA ZBORENKA
HAMBO -cpl
ALÍ PAŞA
JOVE MALE MOME
HASÁPIKOS (slow)

MARI MARIIKO
BAZTAN-DANTZA
SANKT GILGEN FIGURENTANZ -cpl-P
TINO MORI
RUSTEMUL
SHIRI LI KINERET

KÖRTÁNC
PAJDUŠKO
RØROSPOLS -cpl
IMATE LI VINO
DAJČOVO
STRUMIČKA PETORKA

AT VA'ANI
U ŠEST
ADA'S KUJAWIAK #1 -cpl
DEDO MILI DEDO
GODEČKI ČAČAK
LESNOTO

AFTER PARTY 11:30-1:00 AM

MONDAY MAY 26, 1986
PICNIC -- HOWARTH PARK GAZEBO

Early California Costumes

When many people hear the term "Early California Costumes", they think of the vast ranchos, haciendas, the period of the Spanish Governors 1768-1822, and the Mexican period of 1822-1846. Here is some information on what was worn at those times.

Fig. 1 shows a gentleman, or caballero, between 1800 and 1832. His dark brown, blue or black hat is broad-brimmed and flexible, with a flat or conical crown about 4 or 5 inches high. Sometimes it was glazed and lined under the rim with silk. The hat could be of leather, or of vicuna wool if he were wealthy, and might then 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, two, or three 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 of silk, was bound around the head and tied behind or over the forehead. The hat was worn over this. The shirt was of white linen or cotton, and sometimes it was embroidered in colors. It was open-necked with a rolling collar or a high collar with jaconet cravet. 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, broadcloth, corduroy, satin, velvet or deerskin. Colors were blue, green, black or red, and sometimes did not match either breeches or waistcoat. It was short, with a slightly fitted round back, a roll collar and lapels which could be large or small. It was open in 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 with the same or a contrasting color. The cuffs were velvet or silk and sometimes bound or embroidered with gold or silver thread. Spangles were common on gala occasions and frogs were often sewn on the back. Cutaway coats were introduced between 1816 and 1824, but were worn only on dress occasions by townspeople. The breeches were not always of the same cloth as the jacket, and they varied widely by 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 1904, they sometimes were left open at the bottom, which allowed the white drawers to peek out at the knees because the last 6 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 4 or 6 silver or copper buttons on each side of the split. These breeches will remind you of those you have seen on exhibition group men dancing the jota. Sometimes seams were sewn about 3 or 4 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 the 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, especially in Los Angeles, where tight-fitting stockings were ridiculed. The garters were long strips about 1-1 1/2 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 and silver in different forms such as hearts, or men and women. They were tied in large bunches on the outside of the legs. A knife was carried in a sheath stuck into the garter on the outside of the right leg. The leggings were of black or red leather, 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, straps passing under the insteps. At the back of the legs, the leggings were left open above the heels, where they were sewed together. The shoes were of black deerskin, with heavy leather soles that turned up in front in points about 1 1/2 inches long to prevent the shoes from wearing against the stirrup covers. They could be ornamented with white stitching or gold and silver thread. The upper leather was sometimes divided lengthwise into 2 parts: one yellow and one brown. The shoes came up to the ankle bone, and fastened on the outside with thongs. Later they were tied up the front. The heels were about an inch high, and had attached a 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 or velvet or both. Often they were lined with a contrasting color.

Fig 2 shows a lady dressed to attend a ball, about 1800-1850. Her hair is curled into ringlets, into which small combs are stuck. Sometimes she wore real or artificial flowers. Large

hair combs of tortoise shell or other less expensive material were worn after 1850. They were stuck into the hair at the top of the head, and gold ribbons or bands wound around the head kept them in place. The lace mantilla was worn over the head, but was removed indoors, or sometimes was allowed to remain around the shoulders, falling gracefully over the arms. Lace mantillas, which were either white or black, were very expensive and only the wealthy could afford them. They were generally a triangular shape, and were worn with one point above the forehead, where it was fastened to the hair, and the rest allowed to fall across the back and shoulders. After the large comb came into style, the mantilla was placed over it and secured in front. An unusual type of mantilla was made in a long narrow oval, with a wide gathered flounce around the edge in the same lace, ending at the corners of a large square of lace that had been sewn to the center of one side of the oval. This type of mantilla was worn with the oval part wrapping the shoulders, and the square part placed over the top of the head, where it was folded back once. When worn in church, the square piece was allowed to drop over the face and hang down to the waist. This type functioned more like a shawl than the triangular ones, being much larger, and the flouncing made it more graceful. The reboso was also worn as a head covering. The so-called Spanish shawls came from China, and were brought into Spain and its colonies by the Manila Galleon. They were heavily embroidered in vividly colored figures of different types, and had long fringes around the edges. They were worn folded diagonally and used as a wrap for warmth, both indoors and out, but never were part of a dancing costume. The bodice was white, light green, blue or some other pale color, close-fitting, and it was laced or hooked up the back. The low-cut neckline was either V or round. Short sleeves closed at the bottom with cords, but did not puff. The bodice could have 3/4 or long sleeves instead. There was lace along the sleeve and neckline edges. The bodice reached to just below the waistline, being shaped over the top of the hips, and dipped to a short point in the center front. A white lace or colored silk or satin neckerchief encircled the neck, with the points crossed over the breast and pinned on each side to the belt. It could also be crossed in front and pinned to the bodice with a gold pin. The sash was in a contrasting color to that of the rest of the costume. Scarlet, purple and other bright colors were popular. It was of silk or satin, wide, and long enough to be passed around the waist, tied on the side and hang to the bottom of the skirt. Its ends sometimes were finished with 5 or 6 inches of gold plate. The skirt could either match the bodice or be a different color and material. It was often of fine white muslin or lawn when used with a colored bodice. It was usually embroidered or decorated with flounces, ribbons or spangles around its entire width. The stockings were of white, red, or flesh colored silk. Shoes were of satin in white, green, blue to match the costume, with round or semipointed toes and very small or almost

no heels. They were kept on by means of ribbons tied over the instep and around the ankles like ballet slippers. They were often ornamented with artificial flowers. French heels came into style after the middle of the century. Jewelry consisted of pink or white pearl necklaces of one strand, sometimes reaching to the knees, drop earrings, gold brooches and rings of gold and gems, and bracelets. They did not wear excessive quantities of jewelry at once.

If you haven't time to make a new costume for Statewide, bring out your bicentennial costume from Statewide 76, and pretend you are the Spanish Governor of California in 1782, or his wife. Only they would have had the money to dress in the fashions of the period, in silks, satin, velvet or fine linen, with powdered hair or powdered wigs. The styles did not vary a great deal between France, Britain, Boston, and Monterey. As most of the early settlers were soldiers and their wives, and even the Governor belonged to the military, the men spent almost all their time in uniform. And the uniforms were not that different from those worn in Europe at that time, either.

Early California Costumes, by Margaret Gilbert Mackey and Louise Pinkney Sooy, contains a wealth of information on the customs, homes, and entertainments of the period, as well as numerous other costumes of men, priests, soldiers, miners, women and others. You will enjoy it.

Evelyn Woodworth, Costume Research

FIG. I

FIG. II

FUN IN MARIN

AT THE TEDDY BEARS' PICNIC

ANNUAL FOLK DANCE FESTIVAL

Sunday, June 8

Free

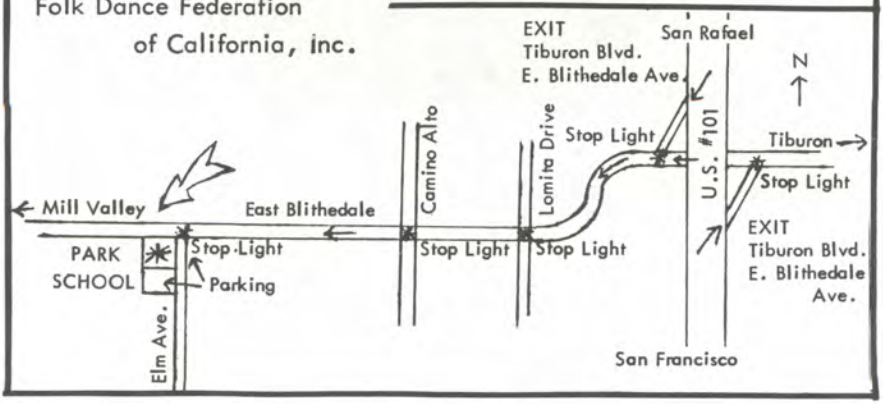
PARK ELEMENTARY SCHOOL

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

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

ABLE-STEPPERS OF MARIN

Folk Dance Federation
of California, inc.



FUN IN MARIN

AT THE

TEDDY BEARS' PICNIC

Sunday, June 8

PARK ELEMENTARY SCHOOL

1:30 PM

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

PROGRAM

Corrido
Vrtielka
Shiri Li Kineret-np
Markländer
Double Sixsome
Vrapcheto-np
Batuta de la Tudora
Teddy Bears' Picnic
Squares

Hofbräuhaus Laendler
Fandango España
Tzadik Katamar-np
Tango Mannita
Sauerländer Quadrille
Bella Franca
Shan Yueh Tao Hua
Luckenbooth Brooch

La Cachucha
Polish Mazur
Ali Paşa-np
Neopolitan Tarantella
Elizabeth Quadrille
Šetnja-np
Alison Rose
Pariserpolka
Squares

Karamfil-np
Santa Rita
Blue Pacific
Postie's Jig
Dudačka Polka
Somewhere My Love
Ciuleandra-np
La Bastringue

Hambo
La Encantada Tango
Bapardess Leyad Hasgoket-np
Let's Have A Ceilidh
Couple Hasápiko
Sulam Ya'akov-np
Caballito Blanco
Korobushka

FREE

EXHIBITIONS

A Little Nite Music

PARTIES FOR EXPERIENCED FOLK DANCERS

First Saturday of each odd numbered month:

May 3rd, July 6th, etc.

Cubberley Pavilion

4000 Middlefield Road

Palo Alto

8:00 to 11:30

SPONSORED BY THE

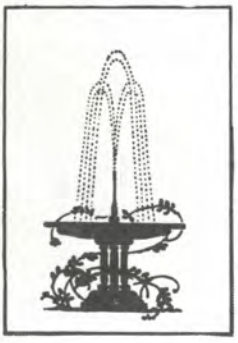
$4.00

PENINSULA FOLK DANCE COUNCIL

The FOUNTAINHEAD INN invites you and your family or fellow Folk Dancers to use our Health Club and our newly renovated guest rooms. We are pleased to offer a 20% discount July 1, 1986 through April 30, 1987.

ENJOY OUR BANQUET & CONFERENCE FACILITY

Our personalized attention to your particular needs will include everything from customized menus to



SPECIAL HOLIDAY PRICES

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Orleans Baffled

(England)

Orleans Baffled is a set dance published in Playford's The Dancing Master, Volume 2, 4th Edition, 1728. The dance was interpreted by Cecil Sharp in Volume IV of The Country Dance Book in 1916. The dance was presented by Marianne Taylor at the 1985 University of the Pacific Folk Dance Camp.

RECORD: CDS LP6 "By Popular Demand" Side A/1. 3/4 meter

FORMATION: Cpls in longway formation numbered in groups of 3 starting at the top of the set (dance is a triple minor).

14

STEPS: Run* (light, flowing step). Dance 3 steps to a meas (not a waltz).

Cast Down: Turning up twd the top of the set, dance away from ptr and down the outside of the set.

Cast Up: Turning down twd the bottom of the set, dance away from ptr and up the outside of the set.

Lead Up: Meet ptr and move twd top of set. Ptrs may join inside hands.

Lead Down: Meet ptr and move twd bottom of set. Ptrs may join inside hands.

Half-Pousette: Danced by two adjacent cpls. Ptrs face and join both hands (R with L). Change places by moving away from the set (meas 1) and back into other cpl's position (meas 2). Top M moves fwd and W backwd; bottom M moves backwd and W fwd. Maintain a slight tension in the arms.

Circular Hey: (three changes): Facing on the sides (M1 facing M2; W1 facing W2) pass R shldrs, turn to face across the set and pass L shldr with ptr; turn to face neighbor (along sides) and pass R shldr with neighbor. Each change takes 2 steps.

STYLING: Flowing motion is achieved by leading with the body rather than with the feet. Arms hang relaxed, moving easily with the motion of the dance. Eye contact is maintained during the Pousette and Hey.

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

MUSIC 3/4	PATTERN
Measures	
2 notes	INTRODUCTION No action is specified, however dancers can acknowledge ptrs.
1-2	Cpl 1 Cast Down one place (meas 1,2); cpl 2 Lead Up (meas 2).
3-4	Cpls 1 and 3 Half-Pousette. M1 move fwd and M3 bkwd.
5-6	Cpl 1 Cast Up into 2nd place (meas 5,6); cpl 3 Lead Down (meas 6).
7-8	Cpls 1 and 2 Half-Pousette to original places. M1 move bkwd and M2 fwd.
9	M1 and W2 (1st corners) change places, passing R shldrs.
10	W1 and M2 (2nd corners) change places, passing R shldrs.
11-12	Cpls 1 and 2 dance three changes of a Circular Hey (without hands). Start by passing R shldrs, M1 with M2 and W1 and W2.

19

Dance repeats from the beginning with cpl 1 dancing with the new cpls 2 and 3 below them. When a cpl reaches the top of the set, they wait out two repeats, until there are two inactive cpls below them, then begin dancing as cpl 1. At the bottom of the set, when there is only a cpl 1 and a cpl 2, they dance with a "ghost" cpl 3 to progress cpl 1 to the bottom (cpl 1 becomes a cpl 3 the next time through the dance).

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
Joyce Lissant Uggla

LET'S DANCE
MAY/JUNE 1986

Shrewsbury Lasses
(England)

Shrewsbury Lasses is a set dance published in the Apted Collection in 1765. The dance was presented by Marianne Taylor at the 1985 University of the Pacific Folk Dance Camp.

RECORD: CDS LP6 "By Popular Demand" Side A/3. 2/4 meter

FORMATION: Three cpls in longway formation numbered cpl 1 (twd top of set), cpl 2 and cpl 3.

STEPS: Run* (light, flowing step, usually 2 steps to a meas), Skip* (2 steps to a meas).

Slow Set and Honor: Step on R to R (meas 1); M bring L beside R and bow (bend fwd and straighten from the waist, looking at opp dancer), W curtsey (keeping body erect, bring L ft behind R and bend and straighten knees) (meas 2); repeat with opp ftwk (meas 3-4).

Cast Down: Turning up twd the top of the set, dance away from ptr and down the outside of the set.

Cast Up: Turning down twd the bottom of the set, dance away from ptr and up the outside of the set.

Lead Up: Meet ptr and move twd top of set. Ptrs may join inside hands.

Lead Down: Meet ptr and move twd bottom of set. Ptrs may join inside hands.

Two-hand Turn: Join both hands (R in L) and dance a complete CW turn.

STYLING: Flowing motion is achieved by leading with the body rather than with the feet. Arms hang relaxed, moving easily with the motion of the dance. Eye contact is maintained whenever possible, and is specially important in Slow Set and Honor. On turns, hands are joined at chest level, maintaining comfortable tension.

*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		
note		INTRODUCTION No action is specified, however dancers can acknowledge ptrs.
A1	1-4	M1 slow Set and Honor to W2. W2 watches, not dancing.
	5-8	M1 and W2 turn once (CW) with a Two-hand Turn.
A2	1-4	W1 Slow Set and Honor M2. M2 watches, not dancing.
	5-8	W1 and M2 turn once (CW) with a Two-hand Turn.
B1	1-2	Cpl 1 Cast Down as cpl 2 Lead Up.
	3-6	Cpls 1 and 3 join hands and circle once to L (CW).
	7-10	M1 skip up and around cpl 2 (CW); W1 skip down and around cpl 3 (CW). Both end in 2nd pos on the opp side of the set.
	11-12	Cpl 1 turn 1/2 (CW) with a Two-hand Turn to end on original side of the set. End facing down, retaining inside hands to begin next step.
B2	1-2	Cpl 3 Cast Up as cpl 1 Lead Down.
	3-6	Cpls 3 and 2 join hands and circle once to the L (CW).
	7-10	M3 skip up and around cpl 2 (CW); W3 skip down and around cpl 1 (CW). Both end in 2nd pos on the opp side of the set.
	11-12	Cpl 3 turn 1/2 (CW) with a Two-hand Turn to end on original side of the set.

Dance is repeated with new cpl beginning the dance. CDS LP6 provides enough music for each of the cpls to lead the dance.

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The President's Message

New officers for 1986-87 were elected at the Assembly Meeting held March 9, 1986 at the Camellia Festival in Sacramento. Congratulations to Florence Payne, President; Burt Scholin, Vice President; Lupie Luna, Treasurer; Mary Sward, Secretary; Vi Dexheimer, Director of Publications; Page Masson, Director of Membership; Michael Norris, Director of Public Relations; Edward Cox, Historian.

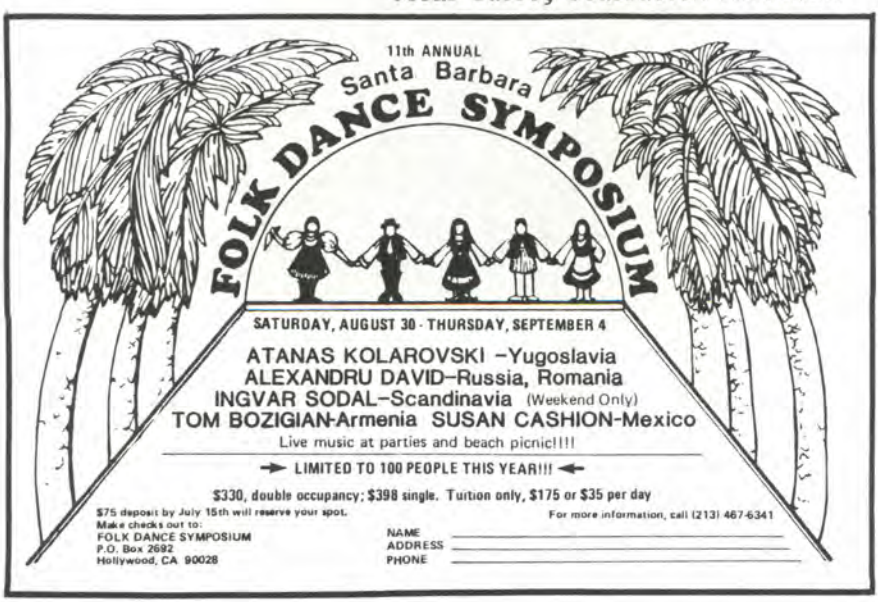
These officers will be installed at "STATEWIDE '86" in Santa Rosa. Let's join forces with our new officers and help them to keep our Folk Dance Federation the great organization that it is.

"STATEWIDE '86" is just a few weeks away, so get your registration in NOW! Deadline for reduced prices ends May 10.

Headquarters Motel is full, but there are plenty of good accommodations in Santa Rosa. I can assure you that you WILL have a great time at a fair price.

As this is my last message to our readers, I want to thank you for the continued support of your Federation by subscribing to "LET'S DANCE". Thanks to June Horn, Editor, and Max Horn, Business Manager, we have been able to maintain a high quality magazine.

Happy Dancing,
Oscar Faoro, Federation President



IN MEMORIAM

.....A TRIBUTE TO JULES DI CICCO

How difficult to sum up in mere words a truly outstanding person like Jules Di Cicco. On March 14, 1986, after months of fighting discouraging physical problems, he left this life with the same quiet dignity he had always lived it.

Those of us who knew and loved him will never forget his enthusiasm, dedication, willingness to share his talents and ability, and untiring efforts to make whatever he believed in successful. With his ever-present, equally talented, supportive wife, Florence, they made a great team, well-known by folk dancers for their warm friendship, their leadership and contributions to folk dancing in so many ways, and well-known also in their community for their wisdom and their generosity.

He can be compared to the beautiful roses which he grew in the large Watsonville nursery and understood so well -- gently, giving pleasure to many, blossoming into beauty of spirit, outstanding in every way.

We shall miss him as a person and as a dear friend, but we know he has found peace and freedom from the frustrations and pain which ended his earthly life. Our sympathy and kind thoughts go out to Florence and his family.

Contributions in his memory may be sent to the Watsonville Community Hospital, P.O. Box 310, Watsonville, CA 95077.

Marian Gault

FOLK DANCE NEWS

SALZBURGER STIERWASCHER

On the weekend of May 17 & 18, 1986, a colorful group of thirty dancers, singers, and musicians from Salzburg, Austria, will be performing several times on the Peninsula during their brief stay in this area. They are called "The Salzburger Stierwascher" and devote their efforts toward preserving and promoting the dance and musical customs of their Alpine homeland. The two-hour program which they perform gives anyone who sees it a brief taste of their local traditions and rich culture. They wear the traditional costumes of Salzburg, and traditional Alpine instruments are used to accompany the dancing.

During the nineteen years since they began, they have toured in most countries abroad, and while in this area, they will stay with host families.

For further information, exact location of performances, and tickets, telephone 415/941-4849 or 408/395-8026.

Marian Gault

FINNFEST '86

The Finns of the West invite you to Finnfest '86 which will be held Monday through Sunday, July 7-13, 1986. Location of the festival is the campus of the University of California at Berkeley. Your hosts are all the Finnish-American organizations in the San Francisco Bay Area.

Concerts, exhibits, workshops and sports events will feature the best Finnish and Finnish American talent in choral and instrumental music, dance, and arts and crafts. The history of West Coast Finns, from loggers and fisherman to co-op and high-tech founders will be on display. Try your hand at traditional skills like whittling, weaving or pulla baking. Join in and learn the songs, take a class in folk dancing or the Finnish language. There will be opportunities to purchase hand-made craft items, and to see artists at work.

Finnfest '86 Folk Dance Workshops

July 8,	7-9 pm	Intermediate/Advanced teaching- Hearst Gym
	9-11 pm	Request dancing, Scandinavian
July 9,	10-11 am	Young People's Class-Pauley Ballroom
	2-4 pm	Introduction to Finnish Folk Dance
	7-9 pm	Intermediate/Advanced class-Hearst Gym
	9-11 pm	Request dancing, Finnish fiddlers
July 10,	10-12 am	Introduction to Finnish Folk Dance Pauley Ballroom
July 11,	10-12 am	Introduction to Finnish Folk Dance

Info: Finnfest '86, P.O. Box 1729, Sonoma, CA 95476.

BALKAN MUSIC AND DANCE WORKSHOP 1986

Every summer, people from across the U.S. and Canada meet to immerse themselves in studying and enjoying the ethnic music and dance of southeastern Europe. These eight-day residential workshops have been held since 1977.

The program includes daily dance classes, singing workshops, instruction on folk instruments, folk dance parties with live music, group sings, films, slides, and folklore talks, and student and staff concerts. The emphasis is on music and dance from the Balkan countries of Bulgaria, Yugoslavia, Romania, Greece, Albania and includes neighboring regions of Hungary and Turkey. Beginners with no knowledge or exposure are especially welcome.

This summer our expanded dance program will have four dance classes each day with teachers which include Dick Crum, Joe Kaloyanides Graziosi, and Jaap Leegwater. These classes emphasize traditional regional village dances, rather than choreographies. Every evening there is a dance party with live music only--absolutely no recorded music is used.

During the summer of 1986 there will be two 9-day workshops, June 13-22 at the Mendocino Woodlands, and July 18-27 at Buffalo Gap, West Virginia. The first weekends (June 13-15 and July 18-20) are open for part-time attendance. For details and registration contact Mark Levy, Director, East European Folklife Center, 3150 Portland St., Eugene, Oregon 97404. 503/344-4519.

NORTHWEST FOLKLIFE FESTIVAL AND MUSICAL INSTRUMENT AUCTION

The Northwest Folklife Festival is a dazzling display of traditional music, crafts, food & dance from the Pacific Northwest, and is being held May 23-26, 1986 at the Seattle Center, Seattle, WA. FREE and open to the public.

Highlights for the 1986 Festival include:

Dancing, for everyone, squares, contras, folk, international, and workshops to teach you how.
Musical instrument auction. Over 600 once-in-a-lifetime find musical instruments will be sold.
Music workshops, to educate and inspire everyone.
Evening and Special Concerts, featuring the finest.
Craftspeople, demonstrate skills and sell wares.
Ethnic food booths, for around the world tastes.

For more information: Northwest Folklife Festival, 305 Harrison Street, Seattle, WA 98109.
Telephone: 206/625-4410.

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COUNCIL CLIPS

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

President Jake Gomez of the San Francisco Council is calling on every club in the Council area to do their utmost in making the Statewide '86 Festival in Santa Rosa a huge success. This takes place at the Veterans' Memorial Building, May 23, 24, 25 and 26, 1986.

Fun Club: Folk Dance classes continue during May on Mondays at 383 Fair Oaks Street, and on Thursday nights at Jackson Recreation Center under the direction of Bob Hardenbrook. 415/824-0339. Classes cease early in June for summer vacation. Members and friends of Fun Club enjoy their popular First Saturday Of The Month Parties. Theme May 3rd will be a joyous "May Festival". June 7th, will be a festive "Scandinavian Midsummer's Eve". Come and join in the revelry at 4080 Mission Street "Y".

Changs: Review teaching of dances on Statewide program continues on May 2 and 9. At our monthly party on May 16, we will be "Dancing Around The World In 40 Dances." Changs will be closed on May 23 and 30.

On June 6 and 13, we will have more review teaching. On June 20, we will be celebrating Changs' 48th Anniversary at our regular meeting place, 65 Beverly Street, with dinner at 7 PM followed by dancing at 8 PM. We will also have door prizes. Cost is $8.00 per person. Reservations are limited to 60, so get yours in now. For reservations and information call 415/664-1011, 845-7697 or 933-1263. Changs will be closed on June 27. We thank Philomena Pavelka, Editor of Changs Bulletin for preparing Changs "Clips" so promptly each month.

San Francisco Women's Dance Circle members and friends attended the East Bay Women's Circle party, "Dancing To The Beat Of Springtime Feet", April 17th at Mercy Retirement Center Auditorium in Oakland. This festive occasion was in celebration of their 37th Annual Spring Folk Dance Festival. Classes continue every Wednesday, 10:00-11:30 AM at 50 Scott Street Recreation Center under the direction of the talented instructor, Grace Nicholes. New members are always welcome. 415/586-3054.

Margaret O'Connor

SACRAMENTO COUNCIL OF FOLK DANCE CLUBS

As happens every year, after Spring comes Summer. Summer means keep dancing in Sacramento. It starts with Folk Dancing in Old Sacramento every Friday night in June, sponsored by Kolo Koalition. - June 27 - June 29 is Camp Sacramento Folk Dance Weekend.

July 4th starts Dancing on The Green, sponsored by the Sacramento Council of Folk Dance Clubs, at William Land Park with the 4th of July Pot Luck dinner and dance. From July 5th

through August, Dancing On The Green has classes every weeknight, and a party every Saturday night.

Summer dancing in Sacramento is open to all and it is FREE!

Connie Townsend

GREATER EAST BAY FOLK DANCE COUNCIL

Scheduled Events in May.

Concord Folk Dancers - Sunday Party, May 4th, 1:00-4:00 PM. Concord Senior Center, 2727 Parkside Circle, Baldwin Park.

Berkeley Senior Citizen Dancers - May 18th, 1:00-4:00 PM. Berkeley Senior Center, Old Grove Street & Hearst Avenue.

Walnut Whirlers - Saturday, May 24th, 8:00-11:00 PM Last party 'til Sept. Alamo Women's Club, 1401 Danville Blvd.

East Bay Council 5th Saturday Party - May 31, 8:00-11:00 PM. Installation of officers. Piedmont School, 4314 Piedmont Avenue, Oakland.

The East Bay Women's Dance Circle will tuck their dance shoes and swinging skirts away for the summer with their last class on May 29th. After class there will be installation of officers followed by a farewell luncheon. Classes will resume on September 11, 1986 under the direction of Grace Nicholes, assisted by Gwen Heisler and Jerry Washburn, Jr.

Folk dancers in the Bay Area will miss Louis (Lou) Dobin who passed away in February. His lovely wife, Judy would like to express thanks and appreciation to folk dancers for the many cards and letters she has received.

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For Further Information:
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(415) 376-9600

CALENDAR of EVENTS

FOLK DANCE FEDERATION OF CALIFORNIA, INC.
Ed Kremers, 155 Turk St., San Francisco, CA 94102-415/775-3444-

MAY 3, Sat., BERKELEY "Birthday Ball" Berkeley Folk Dancers Dinner dance, Berkeley City Club, 2315 Durant Ave. Kolos-6:00 Dinner 6:30 PM - $17.50. Contact Steve Myers 415/527-8663.

MAY 3, Sat., PALO ALTO "A Little Nite Music" Party for experienced folk dancers, Cubberley Pavilion, 4000 Middlefield Rd. 8:00-11:30 PM. Challenging Program with requests. $4.00 NO STREET SHOES Round Dance Workshop - 3:00-5:00 PM

MAY 3, Sat., SACRAMENTO Scholarship Ball Coloma Cummunity Center, 47th & "T" Streets. 8:00 PM.

MAY 10, Sat., HAYWARD Trachtenfest Bavarian Costume Folk Festival Dance, Centennial Hall, 22292 Foothill Blvd. 8:00 PM

MAY 17-18, Sat-Sun., SONOMA Valley Of The Moon Folk Dance Weekend. Workshops in dancing & singing. Party - live music Hosts-The College Dancers-Carol Hirsh 707/833-2055.

MAY 17, Sat., FRESNO area. Swedish Festival. 209/291-3176.

MAY 23, Fri., WATSONVILLE Duquesne University Tamburitzans Watsonville High School. 7:30 PM.

MAY 23-26, STATEWIDE '86 California Heritage See page 3.

MAY 24, Sat., STOCKTON "Scottish Country Cotillion" Growers Hall, 118 N. Wilson Way. 209/465-8871

MAY 30, Fri., Fifth Friday Party SAN JOSE State Womens' Gym R-89, 7th & San Carlos St. 8PM-midnight. All request dancing. $2.00. Parking next to Gym 75¢. Information - 408/287-6369.

MAY 31, Sat., Fifth Saturday Parties

JUNE 7, Sat., FRESNO Installation Pot Luck & Dance

JUNE 7, Sat., MILL VALLEY Scandinavian Workshop Park School E. Blithsdale & Elm Ave. 9:30-4:00 PM $15.00

JUNE 8, Sun., MILL VALLEY Fun In Marin - Teddy Bears' Picnic Park School, E. Blithsdale & Elm Ave. 1:30 PM.

JUNE 6-7-8, OAKLAND Ethnic Dance "Festival Of The Lake"

JUNE 14, Sat., OINE GROVE Weekend in the Pines with Riba's 8-10 PM. Pine Grove School, Hwy. 88, opposite Exxon Station.

JUNE 15-20, Mendocino Scandinavian Folk Dance Camp

JUNE 20, Fri., SAN FRANCISCO Changs Annual Banquet & Dance Reservations - 415/664-1011.

JULY 4th, MARTINEZ Picnic & Dancing - Horn Farm.

Please return this form and $10.00 for pre-registration which must be received by May 21, 1986 to:

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

FOLK DANCE TRAINING WORKSHOP -- June 7, 1986

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California Heritage

REGISTRATION	Pre - Registration	DONATION After May 10
Friday: WARM - UP PARTY	$ 3.00	$ 4.00
Saturday: INSTITUTE (includes syllabus)	4.00	5.00
Saturday Night: ALL DANCING	5.00	6.50
Sunday: INSTALLATION BRUNCH (Limit 120 tickets)	9.00	10.00
Sunday Afternoon: COSTUME PARADE, CONCERT and DANCING	5.00	6.00
(Children 6-12)	2.00	2.00
Sunday Night: ALL DANCING	4.00	5.00
Monday: PICNIC	4.00	5.00
TOTAL	$ 34.00	40.50

****

Make checks payable to: STATEWIDE '86

Pre-registration deadline is May 10. NO refunds after May 10.

MAIL REGISTRATION FORM TO: STATEWIDE '86 Leona Faoro
7361 22nd. St.
Sacramento, CA., 95822
(916) 421 - 8833

++++++++++++++++++ REGISTRATION FORM ++++++++++++++++++

NAME _____ NAME ON BADGE _____

NAME _____ NAME ON BADGE _____

ADDRESS _____ CLUB AFFILIATION _____

CITY _____ PHONE (___)_____

STATE, ZIP _____

EVENTS DESIRED:	Pre - Registration	After May 10
Friday Warm-up Party.....	$ 3.00_____	4.00_____
Saturday Institute.....	4.00_____	5.00_____
Saturday Night Dancing.....	5.00_____	6.50_____
Sunday Installation Brunch.....	9.00_____	10.00_____
Sunday Afternoon Costume Parade, Concert and Dancing	5.00_____	6.00_____
Sunday Night Dancing.....	4.00_____	5.00_____
Monday Picnic.....	4.00_____	5.00_____
TOTAL AMOUNT ENCLOSED	$ _____	$ _____

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19TH AVE & JUNIPERO SERRA BLVD (ENTRANCE AT 65 BEVERLY) SF

DINNER - 7 PM DANCING - 8 PM COST - $8.00 PER PERSON

For tickets send check payable to Changs International Folk Dancers, Inc., to HELEN ALLEN, 1317 - 4th Ave, Apt 4, San Francisco 94122. DEADLINE: June 13.
More Info. 415/664-1011, 845-7697, 933-1263.

CALENDAR OF EVENTS - SOUTH
will return in our July/August issue.
Deadline June 1, 1986

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

FOLK DANCE SCENE

Lists Special Events, Items of Interest, Beginner Classes, Club Teaching Schedules, Festival Dates, Cafe Society, Display Advertising & Classifieds.

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FOR SALE - CALIFONE SOUND SYSTEMS. Phil Maron, 4481 Howe St., Oakland, Ca 94611. 415/654-1124.

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

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 Konsky

SPACE FOR SALE
$1.00 per line - $1.00 per line

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.

LAS VEGAS

The ETHNIC EXPRESS INTERNATIONAL FOLKDANCERS meet Sunday nights 8:00-10:30 PM. Las Vegas, Nevada. 702/732-4871.

FOLK DANCE RECORD SHOP LISTING

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FOLK DANCE CLUBS

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NAPA

Women's Napa Valley Folk Dancers
Napa Valley Folk Dancers
Sweetheart Festival - 1st Sunday, February '87
Dancing at the Town & Country Fair - Aug. 3, '86
Party: 3rd Tues. of each Even Month, Kennedy Prk.

PETALUMA

Petaluma International Folk Dancers
Sonoma Joe's Dinner Dance - July 12, '86
Little Festival in the Redwoods - Aug. 17, '86
Party: 2nd Sat., La Tercera School

SANTA ROSA

Kawana Folk Dancers
Party: Aug. 9, '86, Sr. Citizens Center
Redwood Folk Dancers
Cherry Blossom Festival - April '87
Party: 4th Sat., Schaal Hall, Vineburg
" 5th Sat., Franklin Park
Santa Rosa Folk Dancers
Rose Festival - May '87
Party: 3rd Sat., Piner Ele. School

SONOMA

Sonoma Valley Folk Dancers
Party: 1st Sat., Schaal Hall, Vineburg

Come dance with us when you are up our way.
Be sure to join us for
FIESTA DE SONOMA
Sept. 14, '86
Sonoma Veterans Memorial Bldg.

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