

DECEMBER 1989 • \$1.50

Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



Official Publication of the Folk Dance Federation of California, Inc.

EDITOR.....Jeanne Bertolina
CO-EDITOR AND
BUSINESS MGR....Genevieve Pereira

DECEMBER CONTRIBUTORS:

Ann Garabedian	Jean Williams
Vi Clark	Vi Dexheimer
Margaret O'Connor	Ed Kremers
Barbara Lynch	Vera Musser
Elsa Bacher	Leona Faoro
Gwen Rasella	Bill Wenzel
Ruth Ruling	Carol Wenzel
Elizabeth A. Hanley	Larry Miller
Claire Rotko	Ruth Miller

FEDERATION OFFICERS - NORTH

PRESIDENT.....Leona Faoro
VICE PRESIDENT.....Lupie Barton
TREASURER.....Page Masson
RECORDING SECRETARY.....Mary Sward
PUBLICATIONS.....Grace Nicholes
MEMBERSHIP.....Melvin Mann
PUB. RELATIONS.....Michael Norris
HISTORIAN.....Frances Ajoian

FEDERATION OFFICERS - SOUTH

PRESIDENT.....Beverly Barr
VICE PRESIDENT.....Alice Stirling
TREASURER.....Tom Daw
RECORDING SECRETARY...Jill Michtom
COR. SECRETARY.....Carol Johnson
MEMBERSHIP.....Ray Augustine
PUBLICITY.....Sherri Aurich-Hardy
HISTORIAN.....Cheryl Cates

PRESIDENT'S MESSAGE.....3
HISTORIC COSTUME
FOR STATEWIDE.....4

COUNCIL CLIPS.....6

CLASSIFIED ADS.....8

EVENTS SOUTH.....8

WHERE TO DANCE IN SACRAMENTO.....9

DANCE DESCRIPTIONS:

GAMMALSCHOTTIS
FRÅN LINGBO (Sweden).....11

HAMBOPOLSKA MED VALS
FRÅN JÄRVSÖ (Sweden).....13

CALENDAR OF EVENTS.....12

FOLK DANCE NEWS.....14

WHO, WHAT, WHERE.....15

INTERNATIONAL CUISINE.....16

LET'S DANCE INDEX.....19

ROLE OF DANCE IN THE
MODERN OLYMPIC GAMES.....21

ON OUR COVER:
CZECHOSLOVAKIAN COSTUME
from the files of
Barbara Lynch

DEADLINE:

First of month
prior to issue date.

SUBSCRIPTION RATE:

\$15 per year
\$20 foreign & Canada



BUSINESS OFFICE:

(Circulation & Invoices)
Genevieve Pereira
1020 B Street, Suite 2
Hayward, CA 94541
415-581-6000

Let's Dance (ISSN #0024-1253) is published monthly by the Folk Dance Federation of California, Inc., with the exception of the May/June and July/August issues, which are released each two-month period. Second-class postage paid at Hayward and additional mailing offices.

POSTMASTER: Send address changes to Folk Dance Federation of California, Inc., 1020 B Street, Hayward, CA 94541.

PRESIDENT'S MESSAGE

Here it is December already, and the calendar year is almost over. Where does the time go?

We really need some help in the Federation office. As you may know, it is currently staffed by 2 people, Genevieve Pereira and August Korber. Genevieve is supposed to go to the office 1 day a week (Wednesdays), but often must go in 3 or even 4 days a week to get everything done. She also works hours on her computer at home.

What we need in particular is someone to do the Let's Dance mailing and someone to serve as a Business Manager. If you can offer some help, it would be a great service to Genevieve and the Federation.

The Fresno Festival was great as usual. The Institute was well attended, and the Saturday night exhibitions were excellent. The Buddhist Church Drum Corps and

Reminder

The Holiday Season is almost upon us, and what better gift to give your favorite folk dancers than a subscription to Let's Dance? Keep your friends and family on top of all the ins and outs in the Folk Dance Movement. Let's Dance tells you what people are dancing and where they're dancing. We offer news, monthly dance descriptions, costume articles, tasty ethnic recipes, and fascinating travelogues. Don't let the folk dancers in your life miss out on another issue. Fill out the subscription form in this issue and send it in today.

Dancers were unusual and outstanding.

By the time you read this, the Treasurers Ball will be upon us or past. Hope you all had or will have a good time. Our Federation year is now 6 months old, and we are progressing well. Everything is on schedule as far as I know.

Oscar and I would like to wish each and every one of you a VERY HAPPY HOLIDAY SEASON!

Happy Dancing
Leona Faoro, President



Thailand • Burma Singapore

23 days, 28 January-19 February 1990
Departs from Seattle
Airfare the same from California coast.

**EXQUISITE PALACES, EXOTIC TEMPLES,
AND LOVELY LANDSCAPES.**

Raft on the Mee Kok River to visit hill-tribe villages, and over-night in a Hmong bungalow after an evening of festivities.

**SEE THE ARTS AND CRAFTS OF MANY
DIFFERENT ETHNIC GROUPS, MARKET-
PLACES, PERFORMANCES, ELEPHANTS.**

This is a thrilling and educational tour -- plus lots of fun. Listen, adventure calls!

OPA! Folklore Tours

**Pacific Beach Travel
1356 Garnet Ave.,
San Diego, Ca. 92109
619/273-8747**

— Historic Costume for Statewide —

by Barbara Lynch

Are you planning to go to Statewide in Fresno this year wearing an 1890s outfit in keeping with the "Frolicking 90s" theme? If so, assembling a man's outfit is not too difficult.

A "blue collar" work outfit is probably cool enough to dance in. Wear corduroy or denim medium-wide-leg trousers, not fitted like today's blue jeans. Add a white or blue collarless shirt and a vest, with a bandana in place of a tie. A bowler hat or "newsboy" cap completes the outfit. Ankle-high work boots would be correct, but wear whatever footwear is comfortable for dancing.

Farm workers did wear Levi bib overalls with a shirt, but no tanks or polo shirts were worn until the 1920s. Straw hats or cowboy Stetsons helped keep the sun off, and bandanas were worn to shade the neck.

Cowpunchers in the West wore colored or patterned long-sleeved shirts with a bandana at the neck. Trousers were denim or hard-finish wool, and chaps were left at home when attending a dance. The ten-gallon Stetson hat was used to carry water and for shade. Boots had high heels to keep the foot from passing through the stirrup. Spurs would be taken off at the door, along with holster guns.

For warmth, the cowboy wore a suit vest or wool or sheepskin jacket. He wore an oilskin slicker or poncho for rain. Sometimes the cowpuncher wore what we call a "fireman's" shirt. It had wide sleeve cuffs and a double row of buttons on a wide front placket. Folkwear's "Five Frontier Shirts" has the pattern, but Views D and E are twentieth century versions with decorated front yokes.

Business suits were mostly black or grey and consisted of a white shirt (detached collar until the 1920s) and morning (cutaway) coat or frock coat with a quiet vest. Striped or checked trousers were worn. Ties were four-in-hand or an elaborately knotted cravatte. The cutaway or morning suit which we associate with weddings did not have to have striped trousers and can have a patterned vest.

Wear a bowler hat or a medium-crown top hat with a morning suit. A bow tie is also permissible according to C. Willett Cunnington in Handbook of English Costume. But the Prince Albert or frock coat, with skirt to the knees, must be worn with a top hat. Some people think that the Prince Albert frock coat is an overcoat, but it is really a suit jacket.

In the 1890s, the "lounge" suit was becoming popular. This was the beginning of our modern, square-cut suit jacket that has fewer pattern pieces than the older suits. It was single breasted and had buttons high on the chest with curved lines to the front hem; that is, the jacket was not cut square at the bottom. The white shirt collar was high and detachable, worn with a four-in-hand tie or cravatte. Trousers legs were medium-wide, narrowing at the ankle with no cuff. Canes and gloves were appropriate with all suits, and bowler hats or soft, narrow-brim fedoras were also worn.

Knickers or plus-fours were also worn, mostly for sport. A vest and Norfolk jacket (belted) or a lounge jacket were worn with the knickers, along with a straw boater or newsboy cap. Socks could be plain or patterned to the knees, and gaiters were often worn over these in hunting country. There is even one picture from that time showing knickers being worn with a cutaway morning coat in a patterned wool.

Some or all of the clothing

items mentioned in this article can be purchased or rented at costume shops or antique stores specializing in textiles or costumes. Following is a list of resources for clothing and patterns. Be sure to save this list, since it is also a reference for the second half of this article which is on women's 1890s clothing, and which will appear in next month's issue of Let's Dance.

To purchase or rent:

Sources are in the San Francisco Bay Area. Los Angeles and San Diego sources are also available from the author.

1. Surplus stores on Market, near 8th in S.F.
2. Third Hand Store, 1839 Divisadero, S.F.
3. Bizarre Bazaar, 5634 College, Oakland

4. Laverne Goodwin, 106 S. B., San Mateo
5. Bob's, 6775 Mission, Daly City
6. Shadows of Forgotten Ancestors, 503 Magnolia, Larkspur
7. Lacis, Adeline Place, Berkeley

These places are usually open from 11 to 5 on Saturdays, but they tend to go out of business or close up to go fishing, so phone for hours.

Patterns:

1. Folkwear, out of business, but friends may have patterns
2. McCalls, in costume section of book
3. Past Patterns, P.O. Box 7587, Grand Rapids, Mich. 49510
4. Fair Winds, 819 N. June Street, Hollywood, CA 90038



COUNCIL CLIPS

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

MERRY CHRISTMAS AND HAPPY NEW YEAR 1990! After the many holiday festivities, we will be formulating plans for our April Blossom Festival. Watch the announcements in Let's Dance for details, and plan to join us. For more information, call Lee Fifer at 566-0573.

FUN CLUB: MERRY CHRISTMAS AND HAPPY NEW YEAR! Saturday, December 2 is the date of our party at the Church of the Brethren Hall, 1811 34th Avenue and Noriega Street. It will feature a Christmas gift exchange and door prizes. All the women in the group will act as hostesses. Bob Hardenbrook's folk dance classes will continue through mid-December on Thursday evenings at Jackson Playground Hall, 824-0339.

SAN FRANCISCO WOMEN'S DANCE CIRCLE: Our irrepressible folk dance group plans a Christmas Party on December 20, during regular class time. We also plan a February 14th Valentine's Party. We dance at 50 Scott Street, corner of Duboce Avenue from 9:30 to 11:30 every Wednesday morning. Grace Nicholes is the Instructor, 586-3054.

WHAT'S HAPPENING AT CHANGS? San Francisco's major earthquake has made it TEMPORARILY impossible for Changs to continue meeting at our new place, the Social Hall of the Seventh Avenue Presbyterian Church, 1329 Seventh Avenue, between Irving and Judah Streets. Changs has been informed that the church itself was NOT structurally damaged; however, the tower was damaged and will have to be removed and rebuilt before any part of the building can be used. We will let you know when we can resume regular activities at the church. FOR THE TIME BEING, CHANGS WILL NOT MEET

AGAIN UNTIL FURTHER NOTICE. For more information, call Jeanie Kermoian at 661-9426 or Philomena Pavelka at 415-933-1263.

GREATER EAST BAY FOLK DANCE COUNCIL

The Concord Folk Dancers will have their party on Sunday, December 3, from 1 to 4 P.M., with refreshments at 2:30, at the Concord Senior Center, 2727 Parkside Circle, Baldwin Park, Concord. Stan Valentine will call squares, and Jean Williams will MC.

The Berkeley Senior Citizen Dancers will have their party Sunday, December 17, from 1 to 4 P.M., at the Berkeley Senior Center, Old Grove Street and Hearst Avenue, Berkeley. Stan Valentine will call squares, and Lloyd Day will MC.

The East Bay Women's Dance Circle will have their Christmas Party on Thursday, December 21, from 9:30 to 11:30 A.M. They folk dance under the direction of Grace Nicholes, assisted by Gwen Heisier and Jerry Washburn, Jr., at the Allendale Recreation Center, 3711 Suter Street, Oakland.

MARIN COUNCIL

Saturday, December 16th is Able Steppers Christmas Party at Almonte Hall, Mill Valley, from 8:30 to 12:00 P.M. Singing of Christmas carols will be part of the festivities. December 31 is the date of the Able Steppers' New Year's Eve Party (by invitation). For more information on dancing in Marin, call Gwen Rasella, 388-2170.

REDWOOD COUNCIL

June Schaal is well on the road to recovery, and is planning the Sweetheart Festival in Napa this year.

The Santa Rosa Folk Dancers started their fall classes at Kawana School on Tuesday evenings. So far they have been very well attended.

FRESNO COUNCIL

The Fresno Cafy Folk Dancers hosted the Fifth Saturday Dance on September 30. The festivities included a potluck and request dancing. Frances Ajoian was the DJ, and Shana Cano was the Vera Jones recipient. Three dances were taught that were learned at camp this year.

Our next Fifth Saturday will be a New Year's Party hosted by the International Co-op. Their last regular dance ended up honoring Masic Magarian on his 91st birthday. Masic was surprised, and finger foods and request dancing were enjoyed by all. Many happy returns, Masic!

PENINSULA COUNCIL

Peninsula President, Al Lisin, announced that the theme of the January Festival has been changed to RUSSIAN. The Council is sponsoring a New Year's Eve Party at the Lucy Stern Center in Palo Alto. Dancing begins at 8 P.M., and guests are asked to bring finger food. The Council will sponsor 2 parties in March, on the first and fifth Saturdays, locations to be announced.

A Beginners Party will be held on January 6, 8 to 11:30 P.M., at the Sunnyvale Community Center Auditorium, 550 E. Remington. Your hosts will be Ned and Marian Gault. This event is sponsored by the Peninsula Council, the Ensemble International, and the City of Sunnyvale Department of Parks and Recreation.

The Santa Clara Folk Dancers invite all Bay Area dancers to join them at their new location: First Christian Church, 80 South 5th Street, San Jose. Best dance floor on the peninsula!

Stan Isaacs Vintage Dance Classes meet on Mondays at the Masonic Temple in Palo Alto, from 8 to 10 P.M. Parties are on the first Mondays, and include live music. The featured dance for

December is The Charleston.

Lillian Cohen reports that the Palomanians will hold their parties on the first Saturdays of December (with a white elephant gift exchange), February, April, and June, at the Women's Club on Clinton Street in Redwood City. New officers are: President, Bob Young; Vice President, Eleanor Bacon; Secretary, Jean Lewis; and Treasurer, Pat Lewis.

Docy Does will be dancing for many local nursing homes during the holidays. Now that teacher Bruce Wyckoff is retired, he has picked up a new class at the Burlingame Recreation Center on Monday evenings in addition to the Redwood City Club on Thursdays and Docey Does on Wednesdays.

Peninsula Folk Dancers wish their folk dancing friends everywhere the happiest holidays and the best dancing!



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



SUBSCRIBE NOW! Only \$10 per year (for ten issues). Send check and current address to FOLK DANCE SCENE, 22210 Miston Dr., Woodland Hills, CA 91364.

CLASSIFIED ADS

CLOTHING FOR THE FOLK AND SQUARE DANCER - Large selection of skirts, dresses, domestic and imported blouses. Peasant and Western shirts for men. COAST shoes. HELENS' FOLK DESIGNS, 1025 San Pablo Avenue, Albany, CA 94706, 415-524-5205.

FOR SALE: CALIFONE SOUND SYSTEMS - Phil Maron, 4820-A Lawton Avenue, Oakland, CA 94609, 415-654-1124. Folk dance records

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.

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.

Events South

Dec. 3, 1989, Sat. Treasurer's Ball, Eagle Rock, 7:30 pm.

Jan. 14, 1990 Sun. Festival hosted by Pasadena Folk Dancers at Glendale Auditorium.

Feb. 9-10-11, 1990 Laguna Festival Weekend, Laguna Beach

April 29, 1990, Sun. Festival hosted by Westwood Co-op Folk Dancers at Culver City Veterans' Memorial Auditorium, 1:30-5:30 pm.

MAY 25-28, 1990 Fri.-Sun. Statewide at Fresno

June 30-July 6 Idyllwild Workshop, June 30-July 2 Weekend

Oct. 6-7, 1990, Sat.-Sun. Festival hosted by Cabrillo International Folk Dancers, Balboa Park, San Diego

Where to Dance

in Sacramento and its surrounding towns

(See back of this page for party information)

Monday

CAMELLIA FOLK DANCERS

Janet Flyr 916 487-5346
Howe Community Center
2201 Cottage Way Sacramento
7:30-9:30 Partner And Non-partner
Beginner & Intermediate

Monday

HOROS

Fusae Senzaki 731-4675
Coloma Community Center
47th & T Street Sacramento 7:30-10:00
Balkan Intermediate & Advanced

Monday

EL DORADO FOLK DANCERS

Al & Teddy Walterbeek 677-1134
Placerville Town Hall 540 Main Street
International, Partner & Non-partner Beginner

Monday

ROYAL SCOTTISH COUNTRY DANCE SOCIETY

Dottie Carr 922-9351
Ethel Baker Sch. Laurine Way
Sacramento 7:30-10:00 Basic

Tuesday

ROYAL SCOTTISH COUNTRY DANCE SOCIETY

Bruce Herbold 756-2171
Davis Art Center F St. & Covell Davis Basic

Tuesday

WHIRL-A-JIGS

Cleo & Walt Baldwin 455-5000
Marion Anderson School 2850 49th Street
Sacramento 7:30-10:00
International, Contras, Rounds, Squares,
Intermediate

Tuesday

RENO FOLK DANCE CLUB

Janice Flanagan 582-9195
First Congregational Church Reno 8:00-10:00
Non-partner Intermediate

Wednesday

RUSCH FOLK DANCERS

Roy Butler 652-5087
Rusch Park 7801 Auburn Blvd. East/West Room,
Sacramento 7:30-9:30
International Beginner & Intermediate No exp nec.

Wednesday

DAVIS FOLK DANCERS

Kate Stout 756-9070
Veterans Memorial Hall, 14th Street,
Davis 8:00 -10:00
Partner And Non-partner Beginner & Intermediate

Wednesday

KOLO KOALITION

Drew Herzig 967-2527
Caleb Greenwood School 5457 Carlson Drive
Sacramento 7:30-10:00
Non-partner, Balkan Intermediate

Wednesday

ROYAL SCOTTISH COUNTRY DANCE SOCIETY

Ed Johnston 363-1502
Williamson School 2275 Benita Way
Rancho Cordova 7:30-10:00 Basic

Wednesday

OMEGA DANCERS II

Omega Andreola 663-1769
175 Almond Street Auburn 7:30-9:30
International Beginner & Intermediate

Folk Dance Information HOT LINE Numbers - 381-1029 or 443-6657

Wednesday

ROYAL SCOTTISH COUNTRY DANCE SOCIETY
Patsy Corrigan 635-3477
Theodore Judah School 3919 McKinley Blvd.
Sacramento 7:00-9:30 Beginner

Thursday NOMADS

Bruce Mitchell 481-2855
McClasky Adult Center 52nd & J Streets
Sacramento 8:00-10:00
Partner And Non-partner\ Intermediate & Advanced

Thursday LEFT FOOTERS

Lawrence & Vera Coulter 381-1029
Theodore Judah School 3919 McKinley Blvd.
Sacramento 8:00-10:00
International, Contras, Rounds, Squares

Thursday

ROYAL SCOTTISH COUNTRY DANCE SOCIETY
Roberta Fisher 482-5264 Dottie Carr 922-9351
Ethel Baker Sch. Laurine Way
Sacramento 7:30-9:30 Experienced

Thursday EIGHT-TO-EIGHTY

Harriet & Al Calsbeek 702 358-1733
Call for Location Sparks 7:30-10:00
Intermediate & Advanced

Thursday

PAIRS & SPARES
Cleo & Walt Baldwin 455-5000
Marion Anderson School 2850 49th Street
Sacramento 7:30-10:00
International, Contras, Rounds, Squares

Friday ZAIGRAJ

Barbara Bevan 422-5131
David Lubin School 3535 M Street
Sacramento 7:30-10:30
Non-partner Intermediate & Advanced

Friday

NEVADA COUNTY FOLK DANCERS
Nancy Fuji 265-3530
Episcopal Church, Church Street, Nevada City
7:30-11:00 International All levels

Friday

EL DORADO FOLK DANCERS
Al & Teddy Walterbeek 677-1134
Town Hall 549 Main Street Placerville
International, Partner & Non-partner
Intermediate

Friday

EIGHT-TO-EIGHTY
Harriet & Al Calsbeek 702 358-1733
859 Oxford Avenue Sparks Nevada
7:30-10:00 General Beginner

3rd Saturday B.B.K.M.

Lupie Barton 456-7128
YLI Hall 27th & N Streets Sacramento
8:00-11:30 Mostly Line Dancing

Saturdays

CONTRA DANCING
Susan 753-1148 Claudia 451-9774
2nd Saturday Central United Methodist 53rd & H
4th Saturday David Lubin School 35th & M St.
Sacramento 8:00 - 11:00 Live Music.
No partners necessary. All dances taught.

Saturday

ISRAELI FOLK DANCERS
Mary Schiedt 758-2796
Jaakov Priluk 758-2796
Jewish Community Center 2351 Wyda Way
Sacramento 8:00-10:00 Israeli Only

PARTIES

- * 1st Saturday - Council Parties. Call Hot Line for information.
- * 2nd Saturday - Whirl-a-Jigs and Pairs and Spares at regular place and time.
- * 3rd Saturday - B.B.K.M. YLI Hall 27th & N St. 8:00
- * 4th Saturday Left Footers, regular place and time.
- * Summer Dancing - Call Hot Line.

Folk Dance Information HOT LINE Numbers - 381-1029 or 443-6657

Gammalschottis från Lingbo

(Sweden)

Gammalschottis från Lingbo (GAHM-mahl-SHAWT-tees frohn LEENG-boo) is a schottis variant from Lingbo, Hälsingland. This particular gammal schottis (old-style schottische) has a history going back at least 75 - 100 years and was recorded by Benne Erikson and Tony Wrethling in 1986-87. It was presented by Tommy and Ewa Englund at the 1989 University of the Pacific Folk Dance Camp.

CASSETTE: Englunds U.S. Tour 1989 RC 216 (Jacket says 217) Side A/2;
any appropriate schottis music. 4/4 meter

FORMATION: Cpls in waltz or polska pos with M facing LOD (CCW).
Waltz pos: M R hand on W back and W L hand on M R shldr. Other hands are joined palm to palm with elbows bent. (This hold was used by the Englunds.)
Polska pos: M R hand on W back and L hand holding W R upper arm. W L hand on M R upper arm and R hand on M L upper arm (W R arm is inside M L arm.)

STEPS and STYLING: The gammal schottis is danced in a flowing, dignified, and relaxed manner with feet close to floor. Knees are always flexed a little so there are no sharp movements. A lilting, springy quality (svikt) is produced by flexing and stretching the knees and ankles on each step. There are no hops in a gammal schottis.

Schottis Step (1 to a meas): Flex knees and ankles on each step.
Step on L in desired direction (ct 1); step on R near L (ct 2); step on L in desired direction (ct 3); flex L leg again while easily raising R knee (ct 4). Step alternates. Step alternates.

Walking-Pivot (2 to a meas): Step on designated ft, flexing knees and ankles (ct 1); pivot CW on sole of that ft (ct 2); repeat cts 1,2 on opp ft (cts 3,4).

MUSIC	4/4 meter	PATTERN
<hr/> Measures		
2 meas	<u>INTRODUCTION</u>	No action. (Applies to RC 216. Other music may vary.)
I. <u>COUPLE SCHOTTIS</u>		
1-2	Beg ML, WR dance 2 Schottis Steps moving in LOD.	M lead ptr a little twd ctr of hall on meas 1 and out on meas 2.
3-4	Beg ML, WR dance 4 Walking-Pivot steps making 2 CW turns while moving in LOD.	
5-8	Repeat meas 1-4.	
Note: The Couple Schottis may be done only once (4 meas) or extended to 3 or 4 times (12 or 16 meas).		

II. INTERLUDE: FORWARD IN LOD; WOMAN TURNS

- 1-4 Ptrs turn to face LOD, W to R of M with M R arm around W waist. W L hand on M R shldr. ML, WR hands are joined palm to palm and held fwd about shldr level with elbows slightly bent.
Beg ML, WR walk fwd in LOD with 8 steps (1 to 2 cts), each step with svikt. On last walking step, M start to raise the joined hands as a signal to the W to start turning on the next meas.
- 5-8 M continue fwd in LOD with 8 more walking steps. M may stamp (with wt) on the first step on L, if desired. W turn CW 4 times under the raised joined hands with 8 Walking-Pivot steps, moving in LOD. MR, WL hands are down at sides.

Note: The Interlude may be shortened to 4 walking steps and the W turning only twice as the M continues with 4 more walks (4 meas in all). The Interlude is dance only once (4 or 8 meas). As soon as the W finishes turning, cpls begin with Fig I (Couple Schottis) again

DANCE SEQUENCE: Dance pattern as written or follow the suggestions to shorten or lengthen the figures. Repeat pattern to end of music.

© Folk Dance Federation of California, Inc. October 1989

CALENDAR of EVENTS

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

1989

- Dec. 1 Fri. SAN FRANCISCO Family Folk Dancing at 60 Onondaga, 7-8:30 P.M.; General (mainly Balkan) folkdancing afterward; 415-584-8859 & 415-841-0934.
- Dec. 2 Sat. SAN FRANCISCO Fun Club party; 415-824-0339, 415-566-0573
- Dec. 3 Sun. SONOMA Treasurer's Ball (Federation North event)
Veterans Memorial Bldg. 126 First St. W; 1:30-5:30 P.M.
Federation meeting 11:45 A.M.; Costume Sale;
\$4.00 donation.
- Dec. 16 Sat. MILL VALLEY Folk Dance Christmas Party, Almonte Hall
415-388-2170
- Dec. 31 Sun. NEW YEAR'S EVE PARTIES
Fresno: 209-255-1786; 209-255-4508.
Mill Valley: 415-388-2170
East Bay: 415-228-8598

1990

- Jan. 6 Sat. SUNNYVALE Beginners Folk Dance Party, Community Center
550 E. Remington (1 block south of El Camino & Fair Oaks)
8-11:30 P.M. \$4.00 donation

Hambopolska med vals från Järvsö

(Sweden)

Hambopolska med vals från Järvsö (HAHM-boh-POHL-skah mehd VAHLS frohn JEHRV-suhr) is from the province of Hälsingland. It was presented by Tommy and Ewa Englund at the 1986 Bay Area Scandia Festival and at the 1989 University of the Pacific folk Dance Camp.

CASSETTE: Englunds U.S. Tour 1989 RC 216 (Jacket says RC 217) Side B/8;
any appropriate hambopolska music. 3/4 meter

FORMATION: Cpls facing in LOD (CCW), W to M R. Inside hands (MR, WL) joined and held about shldr level. Outside hands on hips with fingers fwd.

STEPS and VALS*- Described under Waltz.
STYLING:

Hambopolska (one CW turn per meas):

M: Step fwd on R ft twd ptr to beg a CW turn (ct 1); step on L in LOD, continuing the turn (ct 2); still pivoting on L ft, touch R sole beside instep of L ft, completing one full turn CW (ct 3). Step repeats exactly.

W: Step twd ptr on L ft to begin a CW turn (ct 1); still pivoting on L ft, touch R sole beside instep of L ft (ct 2); small step fwd on R ft, completing one full turn CW (ct 3). Step repeats exactly.

Throughout the dance, knees are always a little flexed.

On each meas: Bend knees and ankles (ct 1); stretch knees and ankles (ct 2); bend knees and ankles again but not so deeply (ct 3); stretch knees and ankles (ct &).

* Described in Steps and Styling, published by the Folk Dance Federation of Calif., Inc.

MUSIC	3/4 meter	PATTERN
-------	-----------	---------

Measures

INTRODUCTION No action. Depends on the recording. RC 216 has 2 meas intro.

I. FÖRSTEG AND HAMBOPOLSKA (FUR-stayg)

- 1 Beg outside ft (ML, WR) step fwd in LOD (cts 1-2); touch sole of inside ft beside outside ft (ct 3). Move joined hands fwd.
- 2 Turning to face ptr, step sdwd (MR, WL) in RLOD (CW) (cts 1-2); touch sole of free ft (ML, WR) beside standing ft (ct 3). Return joined hands to orig pos.
- 3 Beg ML, WR dance 3 step fwd in LOD (cts 1,2,3). Move joined hands fwd again.
- 4-7 Turning twd ptr, take hambo hold and dance 4 Hambopolska steps in LOD.
Hambo hold: M place R hand on W back and hold W R arm above elbow with L hand; W place L hand on M R shldr and hold M L arm above elbow with R hand. W R arm is inside M L arm. Ptrs stand a little to L of each other.

8 Beg MR, WL dance 3 steps, still turning CW, to end with M back to LOD.

II. TRANSITION AND VALS

1 Hambo hold is used for the remainder of the dance.
Beg ML, WR step sdwd twd M L (twd wall) (ct 1); touch sole of free ft (MR, WL) beside standing ft (ct 2); hold (ct 3).

2-8 Beg M bkwd on R, W fwd on L, dance 7 vals steps turning CCW and progressing in LOD. End with M facing LOD.

III. TRANSITION AND HAMBOPLOSKA

1 Repeat Fig II, meas 1 (Transition). M is now facing in LOD but ftwk doesn't change.

2-7 Beg MR, WL dance 6 Hambopolska steps moving in LOD.

8 Beg MR, WL dance 3 steps still turning CW to end with M back to LOD.

DANCE SEQUENCE: Dance Fig I, II, III and then alternate between Fig II and Fig III until music ends. The Försteg is not repeated.

© Folk Dance Federation of California, Inc. October 1989

FOLK·DANCE·NEWS

TEACHING SCHEDULE - The following is the Berkeley Folk Dancers Teaching Schedule. On Tuesdays at 8:00, a Beginners Class is taught by Claire and Al George, 841-1205. On Mondays at 8:00, an Intermediate Class is taught by Arleen Krentz and Henry Koopman, 525-0415 or 524-0255. On Thursdays at 8:00, an Advanced Intermediate Class is taught by Rick Sherman and Peggy Tao, 526-6540 or 526-5152. On Wednesdays at 7:30, an Advanced Class is taught by Bill and Carol Wenzel, 525-5135. Call the numbers listed for more information on locations and dances being taught.

FOLKLIFE CENTER NEWS is a quality newsletter put out by the American Folklife Center of the Library of Congress. For more information on this publication, write to the Library of Congress, American Folklife Center, Washington, D.C. 20540.

THE FOLKLIFE CATALOG featuring items from the Northwest Folklife Festival is now available. To get a copy, write to The Folklife Catalog, The Northwest Folklife Festival, 305 Harrison Street, Seattle Washington 98109.



WHO, WHAT, WHERE, ETC.: SCOTTISH

While most ethnic groups have always protected their dances within their own communities, some have actively worked to promote their dances elsewhere. One spectacularly successful example of the latter is the Scottish Country Dance Society ("Royal" was added by the Crown in 1951). Its formation was the result of research begun in 1923 by Miss Jean Milligan and a Mrs. Stewart, who believed that Scottish dance was on the verge of being lost. They interviewed old people who remembered the traditional styling and found ancient descriptions written by dancing masters.

Country (=contra) dance of the British Isles may have Celtic origins, as these ancient dances were done in double circles and lines. These simple forms were later picked up by the aristocracy and transformed into a variety of figure dances, which also became popular in European courts as contredanse and quadrilles. The longways set was common to all four British countries, and was a well-developed form by the 17th century (example, Hole in the Wall). It was described, along with many figure dances, in a series of dance books published by John Playford beginning in 1650. An early Scottish contribution to the longways form was the Guid Man of Ballengeich, named for James V of Scotland. Traditional Scottish country dance was made popular by the Stewart nobles, who ignored the Scottish Reformation bans which kept other groups from dancing openly. From the ballroom the dances spread eventually to all levels of society and back to the barns. The court dances were refined and received all their styling from the French ballet, because of the very strong interaction between the French and Scottish courts in the many years of the Auld Alliance. There is speculation on an interesting connection with the Basques, who call some of their oldest dance steps the Scottish steps. These steps may have come from travellers centuries ago; and in return, the Scots have adopted the pas de Basque. The strathspey is a distinctively Scottish contribution added around 1700.

In 1707 Scotland, England and Wales were joined in the United Kingdom of Great Britain. A severe blow to Scottish music and dance was dealt after the rebellion of Bonnie Prince Charlie's Highlanders ended in defeat at Culloden Moor in 1745. To discourage further nationalism, the kilt and the bagpipe were banned until 1782. One result was the general use of violins for Scottish music.

The RSCDS originally intended only to revive traditional dances within Scotland, but soon established branches around the world, wherever Scottish people were living. And because the Scots encouraged others to join the classes, the popularity of their dances spread even faster. Another important reason for this rapid development has been the standardization of teaching, dances, styling and manners. RSCDS teachers go through a prescribed period of training and practice teaching, after which

they are certified by examiners sent out by the Society. Teaching is facilitated by dance notations in pocket sized booklets. Worldwide, participants may be sure of finding friendly people enjoying the challenging and graceful technique of these social dances. Regional balls encourage the wearing of the traditional kilts for men and ball gowns with tartan sash for women. The traditional musical instrument is the violin, and much of the RSCDS research has been directed to finding and reviving the great store of old dance music.

In addition to the socially oriented dances of the RSCDS, Scottish dance includes Highland Dancing, usually in virtuoso solo performance. Along with bagpipe competitions, this is an important part of the traditional Highland Games, carried out annually in Scotland and elsewhere throughout the world.

Miss Milligan disliked having Scottish country dancing identified with the "folk dancing" of other cultures. She felt that its origins were in the courtly ballrooms, rather than the land itself. Ironically, the unusual success of her creation depends precisely on its efficient packaging and marketing for the middle classes. If, in future centuries, it will still be possible to say "The sun never sets on the British Empire", an important reason may well be the world-wide popularity of Scottish country dancing.

Carol and Bill Wenzel





INTERNATIONAL CUISINE

SWEDEN

There is a distinction between Swedish cooking in the south and in the north, due to the difference in soil and climate. There is also a difference in everyday cooking and festival cooking.

PYTT i PANNA (Swedish Hash)

- 5 to 6 medium potatoes, peeled and diced into 1/4" pieces (4 cups)
- 1 pound roast or boiled beef or lamb, diced into 1/4" pieces (2 cups)
- 1/2 pound smoked or boiled ham, diced into 1/4" pieces (1 cup)
- 2 tablespoons butter
- 2 tablespoons oil
- 2 medium yellow onions, finely chopped
- 1 tablespoon finely chopped parsley
- Salt
- Freshly ground black pepper
- 4 to 6 fried eggs

Melt the butter and oil in a heavy 10" skillet over high heat. Add the potatoes. Lower the heat to moderate and fry the potatoes for 20 minutes, turning them about in the pan until they are crisp and golden. Remove them from the pan and set them aside to drain on paper towels. Add a little more butter and oil to the pan, and in it, cook the onions until they are soft and transparent. Add the diced meats, raise the heat slightly, and fry with the onions for another 10 minutes. The meat cubes should brown lightly on all sides. Stir the fried potatoes into the meat and onions and cook briefly to heat the potatoes thoroughly. Sprinkle the hash with parsley. Add salt and pepper to taste.

Arrange individual servings of the hash on warm plates. Make a depression in each serving and top with a fried egg.

SLOTTSSTEK (Royal Pot Roast)

- 2 tablespoons butter
- 2 tablespoons vegetable oil
- 4 pounds boneless beef: bottom round, rump, or chuck roast
- 1 cup finely chopped onions
- 3 tablespoons flour
- 1 tablespoon dark corn syrup

- 2 tablespoons white vinegar
- 2 cups beef stock
- 1 large bay leaf
- 6 flat anchovy fillets, washed and dried
- 1 teaspoon whole peppercorns, crushed and tied in cheesecloth
- Freshly ground black pepper
- Salt

Preheat the oven to 350°. In a heavy 6-quart casserole equipped with a cover, melt the butter and oil over moderate heat. Add the meat and brown it on all sides. Remove the meat from the pan and set aside.

Add the chopped onions to the casserole and let them cook over moderately high heat for 6 to 8 minutes, stirring occasionally, until they are lightly browned. Remove the pan from the heat and add the flour. Stir gently to dissolve it, and pour in the dark corn syrup, white vinegar and 2 cups of stock. Add the bay leaf, anchovies and bag of peppercorns and replace the meat in the casserole. Cover, and bring to a boil, on top of the stove.

Place the casserole in the lower part of the oven. In about 3 hours the meat should be tender.

Transfer the pot roast to a heated platter and cover it lightly with foil to keep it warm. Remove the bay leaf and bag of peppercorns from the casserole and discard them. Skim off any surface fat and taste the remaining sauce; add salt and pepper if necessary. Pour into a heated sauceboat and serve with the meat.

In Sweden this pot roast is usually accompanied by red currant jelly, gherkins, and boiled potatoes.

FRUKTSOPPA (Old-Fashioned Fruit Soup)

- 3/4 cup dried apricots
- 3/4 cup dried prunes
- 6 cups cold water
- 1 cinnamon stick
- 2 lemon slices, 1/4" thick
- 3 tablespoons quick-cooking tapioca
- 1 cup sugar
- 2 tablespoons raisins
- 1 tablespoon dried currants
- 1 tart cooking apple, peeled, cored and cut into 1/2" thick slices

Soak the dried apricots and prunes in 6 cups of cold water for 30 minutes. Using a 3-quart saucepan, add the cinnamon stick, lemon slices, tapioca and sugar and bring to a boil. Reduce the heat and

cover the pan. Simmer for 10 minutes, stirring occasionally with a wooden spoon to prevent the fruits from sticking to the bottom of the pan.

Stir in the raisins, currants and apple slices and simmer an additional 5 minutes, or until the apples are tender.

Pour the contents of the saucepan into a large serving bowl and let them cool to room temperature.

Remove the cinnamon stick, cover the bowl with plastic wrap, and set the bowl in the refrigerator to chill.

Serve the fruit soup in compote dishes or soup bowls as a year-round dessert.

APPELKAKA
(Apple Cake)

- 8 tablespoons unsalted butter
- 3 cups dry bread crumbs
- 3 tablespoons sugar
- 1-1/2 teaspoons cinnamon
- 2 teaspoons soft butter
- 2-1/2 cups applesauce
- 2 tablespoons unsalted butter, cut into 1/4" bits

In a heavy 10" skillet, melt the 8 tablespoons of butter over moderate heat. Add the bread crumbs and the sugar and cinnamon, and stir with a wooden spoon. Continue stirring for 3 to 5 minutes, or until the mixture is evenly but lightly browned.

Preheat the oven to 375°. Spread a 1-quart mold or a deep cake pan with the 2 teaspoons of soft butter and cover the bottom with a 1/2" layer of the browned crumbs. Pour on a thick layer of the applesauce, then another of bread crumbs, alternating until all of the bread crumbs and applesauce are used. Top with a layer of bread crumbs, and dot with the 2 tablespoons of butter cut into small bits.

Bake for 25 minutes in the center of the oven, then remove from the oven and let the cake cool to room temperature.

Serve alone or with whipping cream or cold vanilla sauce.

Vi Dexheimer



Associate Membership Application ()
Let's Dance Subscription ()

Name: _____ Date: _____

Address: _____

_____ Zip: _____

Telephone: () _____

Associate Membership Dues.....\$20
(Let's Dance-\$15 + \$5 Dues = \$20)

Let's Dance only.....\$15
(Add \$5 postage foreign)

Folk Dance Federation of California, Inc.
1020 "B" Street, Suite 2
Hayward, CA 94541
415-581-6000



MEET THE IRISH

MOTHER LODGE TRAVEL AGENCY IS PROUD TO PRESENT

EASTER 1990 IN IRELAND
AN EXPERIENCE OF IRISH FOLK MUSIC AND DANCE PERFORMANCES
APRIL 6 1990

Bobby and Lloyd Stoneking will be hosting this 9 night/10 day tour to the Emerald Isle, Ireland. Brendan Tours, who's roots are Ireland, is our tour company.

This fun-filled tour includes the following:

- **Roundtrip airfare San Francisco/Shannon on Delta Airlines
- **Hotel stay in Limerick and Dublin with breakfast - 4 nights
- **Farmhouse stays with dinner and breakfast - 5 nights
- **Ceili dance performance
- **Siamsa (a frolicking party Irish style)
- **Dinner & Cabarat Show
- **Ceoltas Celteori performance (traditional Irish music, song & dance)
- **Galway Set dance performance
- **Medieval Banquet
- **Waterford Crystal Showroom
- **Blarney Castle Tour



Rates start at \$1,469.00 per person with a single supplement of \$96.00. Price includes all of the above and more. Space is very limited on this popular tour. A nonrefundable deposit of \$100.00 per person is due within 7 days of booking. Final payment will be due 9 February 1990.

If you'd like to extend your stay, this can be arranged. Please contact Bobby Stoneking at (209)772-2214 or Terry McBride, manager of Mother Lodge Travel Agency (209)754-4208 or 795-5878 for further information and a packet further explaining this fun and frolicking tour.



Terry McBride



American Society
of Travel Agents, Inc.

P. O. BOX 695
CALAVERAS COUNTY AIRPORT
SAN ANDREAS, CA 95249

LET'S DANCE INDEX 1989

ARTICLE MONTH/PAGE

DANCE DESCRIPTIONS

Allemannsmarsj (Norway)....J/A-13
Dela Din Oprişor (Romania).M/J-16
Feiar Med Vals (Norway)....J/A-11
Gammalschottis från
Lingbo (Sweden).....DEC-11
Glavniško Četvorno
(Bulgaria).....APR-14
Hambopolska med vals
från Järvsö.....DEC-13
Hora Bănăţeană (Romania)...OCT-11
Hora Mare (Romania).....OCT-13
Hora De Mîna (Romania).....JAN-16
Hora Miresii (Romania).....M/J-14
Invercauld's Reel
(Scotland).....SEP-11
Kopačkata (Yugoslavia).....NOV-13
Lea Musat Armina (Romania).JAN-14
Mari Mariiko (Bulgaria)....FEB-16
Påscher Aus Mieger
(Austria).....APR-16
Pembe (Macedonia).....MAR-12
Sadi Moma (Bulgaria).....NOV-11
Svekrvino Oro (Macedonia)..FEB-14
Tiroler Figurentanz
(Austria).....MAR-16
Yedid Nefesh (Israel).....SEP-9

ARTICLE

MONTH-PAGE

FESTIVALS

Beginners Festival.....APR-6
Benvenuti ala Festa
Internazionale.....JAN-3
Blossom Festival.....APR-4
Camellia Festival.....MAR-4
Cherry Blossom Festival.....APR-7
Easy Does It Festival.....FEB-8
Festival of the Oaks.....FEB-4
Fiesta De Sonoma.....SEP-4
Harvest Festival.....OCT-4
Italian Heritage Festival...JAN-4
Marin Festival.....M/J-20
Rose Festival.....M/J-8
Statewide.....M/J-4
Sweetheart Festival.....FEB-6
Treasurer's Ball.....NOV-4

COSTUMES

Boatwoman's Bonnet.....OCT-6
Clothes of the Cut.....SEP-6
Early California, Men's....APR-24
Early California, Women's..M/J-22
Hargla-Estonia.....FEB-24
Historic Costume for
Statewide.....DEC-4
Libyan Dress.....NOV-10
Researching Costume.....JAN-10

ARTICLE MONTH-PAGE

MISCELLANEOUS

Dance Popularity List.....FEB-20
 In Memoriam, Gordon Tracie..FEB-9
 Let's Dance Index.....DEC-19
 Reader's Letter.....J/A-7
 Statement of Ownership.....NOV-23
 Statewide.....JAN-23
 Statewide.....APR-10
 Tango.....APR-22
 Tango.....M/J-9
 Where to Dance in
 Sacramento.....DEC-9

ARTICLES

Black Cats & Green
 Stitches.....J/A-20
 Dance in Ancient Greece....J/A-16
 Dance in the Modern
 Olympic Games.....DEC-21
 Penn State Proud
 In Slovakia.....NOV-6
 Scottish Country Dancing...JAN-30
 Statewide.....J/A-4
 Stockton Folk Dance Camp...M/J-30
 Where Can I Find?.....J/A-8
 Who, What, Where (1).....SEP-5
 Who, What, Where (2).....OCT-22
 Who, What, Where (3).....NOV-20
 Who, What, Where (4).....DEC-15

ARTICLE MONTH-PAGE

INTERNATIONAL CUISINE

Austria.....JAN-24
 Basque.....OCT-20
 China.....MAR-28
 Denmark.....J/A-15
 Jewish.....NOV-8
 Puerto Rico.....M/J-26
 Rumania.....FEB-22
 Sweden.....DEC-16
 Switzerland.....NOV-9



THE ROLE OF DANCE IN THE MODERN OLYMPIC GAMES 1896 - 1954

Fifteen centuries marked the interim between the demise of the ancient games in 393 A.D. and the revival of the modern Olympic Games in 1896. The City of Athens was chosen as the site for the first modern games, and the founders chose to emulate the ancient celebration as closely as possible by including the fine arts as an integral part of the Olympic Games. A variety of cultural events, including dramas and concerts, accompanied the ten festive days in Athens. (1) Opening and closing ceremonies included music by bands and choruses, but dance was not a part of the arts scene at this time. (2) Dance was also not included in the two succeeding Olympic Games, which were held in conjunction with international exhibitions in the cities of Paris (1900) and St. Louis (1904). (3) The fourth Olympiad was hosted by London in 1908 and, once again, dance was not a part of the program. (4)

The Olympic Games of 1912, held in Stockholm, denote the first time for the inclusion of competitive fine arts as a part of the official program. Competitions were organized in the five areas of literature, music, painting, sculpture, and architecture. (5) Opening and closing ceremonies included bands and choruses, (6) but dance had yet to be included as an art form.

For the next two decades, dance made little progress in the Olympic Games. World War I interrupted the celebration of the Games in 1916, causing the first cancellation in modern times. The City of Antwerp, in 1920, hosted the Olympic Games shortly after the end of the war, and amidst the ensuing housing difficulties, "The British repres-

entation. . . helped to create a happy atmosphere with the Scottish Pipe Band it had brought, and with a group that played dance music. (7) Dance, however, was not an official part of the program, neither in the opening or closing ceremonies nor in the arts competition. (8) The same status of dance held true when the Olympics returned to Paris in 1924 and, also for the first Winter Olympic games held at Chamonix in the same year. (9) The ninth Olympiad in Amsterdam followed suit with regard to dance, as did the Winter Games in St. Moritz. The art competitions in Amsterdam, however, expanded to include not only the five areas mentioned earlier, but also drama, which had often included dance in ancient times, as well as graphic works, drawings, reliefs and medals. (10) In addition to the competitions, there was a special exhibition of painting, sculpture, and architecture, indicating a heightened interest in the arts. (11).

In 1932 there were elaborate opening and closing ceremonies at Los Angeles and at Lake Placid, but again, without the use of dance. (12). In the Los Angeles museum, there were arts competitions and over 1,100 art exhibits, (13) and it was noted that "Art has its place in the modern, as in the ancient, festivals; and, the forms of art, sculpture, literature, and music which depict sport are eligible for the Fine Arts Competitions at the Olympic Celebrations." (14)

As dance became more prominent in society, so, too, was this reflected in the 1936 Olympic Games hosted by the city of Berlin. Although the elaborate opening ceremonies did not feature dance, there were other festivities which occurred in the stadium later in the day. At 9:00 that evening Dr. Carl Diem, General Secretary of the German Organizing Committee, presented his "Pageant of Youth" before a filled stadium. As Mandell stated:

Role of Dance (continued)

Row after row of boy and girl gymnasts, planted on the brilliantly illuminated sward, swayed and stretched like animated tulips. The science and precision of movements which, of course, owed a great deal to the German experience with festivals of the 'Turnerschaften,' were softened by flowing draperies. Then the best ballet dancers in Germany executed perfect maneuvers to German classical music. (15)

The evening concluded with the choral movement of Beethoven's Ninth Symphony. The general program, in addition to the sports competitions, included many cultural activities, as well as special evenings of dance, and the exhibition of entries in the fine arts competitions drew an unprecedented number of visitors. (16) The organizers of the 1936 Olympic Games believed in the bond, from antiquity, between sport and art. According to Dr. Ludwig Gründel of Wurzburg, the character and life of a nation are always reflected in its art. Gründel also said:

. . . the secret of the distinctive charm of Greek art lies in the fact that it was so closely connected with the athletic life of its time. The Greek artists themselves had a deep and appreciative knowledge and understanding of the human body through constant observation at the numerous athletic events and through personal participation in sports. The sculptor infused his own life and spirit into his statue, and, enthused by the feelings he himself experienced, he moulded into it the divine grace of his ideal. The model for the Greek artist was the graceful body of the athletic youth, and the ideal of all youth was the perfect statue. Thus, youth and art were bound into a mutually stimulating competition. (17)

A work of art in its own right was that of Leni Riefenstahl. Her renowned film of the Berlin Olympic Games, "Olympia," featured dance, as well as sport, in a harmonious blend of both physical skills. The Berlin summer games, however, were the high point for dance during the first half century of the modern Olympics. For the next three decades, dance would have no official role in the Olympic Games. The 1936 Winter Olympic Games were staged at Garmisch-Partenkirchen, where dance was not a part of the program (18) nor was it included in any succeeding Winter Games. (19) However, in 1968 the closing ceremonies at Grenoble featured ice dancers as part of the program. (20)

World War II intervened shortly after the 1936 Olympic Games and the two succeeding Olympiads were consequently not celebrated. Following the end of the war, London played host to the 1948 Olympic Games. As in previous Olympic Games, the opening and closing ceremonies included massed bands and choirs, but no dance. (21) The fine arts competitions were held for the last time as a part of the Olympic program, due to the mediocre quality of the art and of the judging. (22)

When the city of Helsinki hosted the Olympic Games in 1952, attention was focused on the sporting events. Opening and closing ceremonies held strictly to IOC protocol, fine arts competitions were not included, and dance was again absent. (23) Similar circumstances were prevalent in the 1956 Olympic Games in Melbourne. (24) The "Eternal City" of Rome celebrated the 1960 Olympic Games with an exhibition entitled "Sport in History and Art" which lasted for the duration of the Games. (25) Art had returned to this great athletic festival, although dance was not yet included. Rule 31 of the International Olympic Committee in 1960 provided for the encourage-

ment of the arts (architecture, literature, music, painting, and sculpture) and although this had been one of Coubertin's guiding ideas, few efforts had been made in recent Olympiads to bring art and sport together in unity as they once had been in ancient Greece. (26) It was noted that the originators of the art competitions should be praised for their work during earlier Olympic Games, and for following Coubertin's desires, but since 1948, as one contemporary wrote:

. . . the majority of the members of the International Olympic Committee have succumbed to the spirit of the age. . . . but the organizers find it too much trouble to arrange art competitions, thus diminishing the meaning of the Olympic Games. Only a few national Olympic Committees are courageous enough to maintain this provision of the Olympic Charta. At present the arranging of an exhibition is left to the organizing committee in charge of each individual Games. The International Olympic Committee has no permanent official responsible for such matters. (27)

Opening and closing ceremonies in Rome were impressive as always, but dance was not a part of the festivities. (28)

With the advent of the 1964 Olympic Games in Tokyo emerged the inclusion of dance as an integral part of the program, thus linking the modern Olympic Games with the ancient Olympic Games. According to Liselott Diem, Director of the Sporthochschule in Cologne,

. . . the arrival of the last torch-bearer on the day before the beginning of the Olympic Games (was honored), by arranging a performance of a Gagaku-Suite, one of the traditional courtly temple dances The dancers, with ceremonial steps, moved about, expressing their thanks for the heavenly

grace and for the creative power. (29)

Although opening and closing ceremonies included no dance, there were fine arts exhibitions as well as special performances of Japanese Kabuki and No theatre during the games. (30)

Dance was reintroduced at Tokyo, but it was at Mexico City that a true rebirth of dance took place at the 1968 Olympic Games. The Fiesta of the New Fire, an ancient and inspiring ritual, announced the arrival of the Olympic Games to Mexico City. The site was the ancient Pyramid of the Moon at Teotihuacán, just outside Mexico City. During their ancient ritual, the Aztecs celebrated the resurgence of life and the triumph of light over darkness by extinguishing fires in every hearth and then relighting them from the eternal flame at the sacred Pyramid of the Moon. (31) Fifteen hundred dancers performed, in a mixture of ancient ritual and modern choreography, on the night before the opening ceremony to celebrate the arrival of the Olympic flame. A famous Nahuatl poem provided the inspiration for the symbolic dance representing the birds, the jade, and the flowers:

I love the song of the 'éxenzontl'
Bird of a thousand voices;
I love the color of jade
And the heady perfume of flowers,
But more than all these loves
I love my brother: Man. 32

by Elizabeth A. Hanley
Continued next month

We are unable to publish the lengthy footnotes of this article due to space considerations. If you would like a copy of them, please send a self-addressed, stamped envelope (double postage) to the Federation office, and we will be happy to send them to you.

The Editors



FOLK DANCE FEDERATION OF CALIFORNIA, INC.

1020 B STREET, SUITE 2, HAYWARD, CALIF 94541

SECOND CLASS
U.S. POSTAGE
PAID
ALAMEDA, CA

Dance Bay Area
2141 Mission St #303
SF CA 94110

mood

1990-01 1 C
BAY AREA DANCE COALITION
C/O MADELEINE DENKO
FORT MASON CENTER BUILDING
SAN FRANCISCO, CA 94123



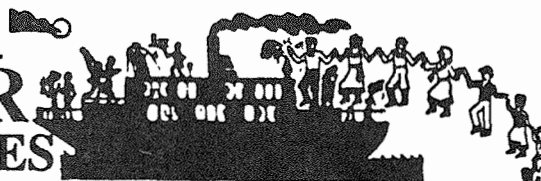
..... Attempted-Not Known
..... No Such Number
..... Vacant
..... Refused
..... No Mail Receptacle
..... Temporarily Away
Route # Initials.....

DATED MATERIAL

HAPPY HOLIDAYS

JOIN US FOR FOLK DANCING ON BOARD SHIP
AND COMRADERIE WITH FOLK DANCERS FROM ALL OVER THE U.S.

DANCE ON THE WATER 7th ANNUAL FOLK DANCE CRUISES



VICTORIA • KETCHIKAN • WRANGEL • VANCOUVER • GLACIER BAY • SKAGWAY • SITKA

SEWARD • SITKA • SKAGWAY • GLACIER BAY • JUNEAU • VALDEZ • COLUMBIA GLACIER

BERMUDA/CARIBBEAN

10 DAY FOLK DANCE CRUISE
DANCING LED BY SHEILA SHARPE
DEPARTING NEW YORK CITY 6/20/90
CRUISE COST: FROM \$1295.00

BERMUDA'S ENDLESS BEACHES,
INTENSE BLUE WATERS, CORAL
REEFS, SEDUCTIVE BALMY CLIMATE

VISIT OLD AND NEW SAN JUAN

FRENCH/DUTCH TRADITIONS BLEND
INTO AN EXCITING SAN MAARTEN

THE DANISH INFLUENCE IN ST JOHN

DUTY FREE SHOPPING IN
IDYLLIC ST THOMAS

SINGLE SHARES UPON REQUEST

NOTE: THIS IS A PRIVATE GROUP
SPACE IS LIMITED

WE EXPECT TO SELL OUT EARLY
DO NOT DELAY...RESERVE NOW
THROUGH BERKELEY TRAVEL

FOR MORE INFORMATION
CLIP COUPON AND MAIL TO:
MEL MANN
BERKELEY TRAVEL CO.
1301 CALIFORNIA ST.
BERKELEY CA 94703
(415) 526-4033

14 DAY ALASKA FOLK DANCE CRUISE

ABOARD THE SS UNIVERSE
DANCING LED BY SANDY STARKMAN
JULY 15, 1990
CRUISE COST: FROM \$1895.00

SIXTH CONSECUTIVE YEAR FOR THIS POPULAR CRUISE

BASK IN THE BEAUTY AND SPLENDOR OF ALASKA'S
INSIDE PASSAGE... VISIT CHARMING HISTORIC
TOWNS THAT CAN ONLY BE REACHED BY SHIPS
MARVEL AT THE MAJESTIC GLACIERS
SAIL ALL THE WAY NORTH TO SEWARD

DANCE WITH LOCAL FOLK DANCERS

SIGN-UPS BEFORE FEB. 15 1990 RECEIVE A FREE 3 DAY VACATION BONUS

Please Send More Information About

- 1990 BERMUDA/CARIBBEAN FOLK DANCE CRUISE
 1990 ALASKA FOLK DANCE CRUISE
 SINGLE SHARES INFORMATION: FEMALE MALE

Name _____

Address _____

City _____

State _____

Zip _____

Phone _____

NEW YORK CITY • BERMUDA • SAN JUAN • ST JOHN • ST THOMAS • ST MAARTEN • NEW YORK CITY