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Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



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

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ON OUR COVER:

Norma & Raul Dinzeltbacher
Dance the Tango

Photograph by
Bruce Wyckoff

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PRESIDENT'S MESSAGE

As this article is being written, Oscar and I are attending the Stockton Folk Dance Camp. It would be wonderful if every folk dancer could have the experience of attending a week at camp.

Members of the Research Committee are here making notes as dances are presented, making sure they are the same as they have been written up in the syllabus. If not, there is an errata given out at the end of the camp.

My thanks to Camp Director, Bruce Mitchell, the Camp Committee, and the Staff for the wonderful camp they provide.

How do you like the new size and format of Let's Dance? We would like to hear from you about

it. One of the reasons for changing it was to eliminate the need to reduce copy. Hopefully, this will make the magazine easier to read.

The summer has been a busy one, with folk dancing everywhere; but here it is September already, and the first festival of the year will be held on September 10th, in the Sonoma Veterans' Memorial Building. Let's all show up and have a good time - perhaps see some old friends and make some new ones.

See you all in Sonoma on September 10th.

Happy Dancing
Leona Faoro, President



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FIESTA De SONOMA

The title says it all! Come join us at the annual Folk Dance Fiesta in the historic town of Sonoma, heart of the wine country. On Sunday, September 10th, at 11:00, there will be a Council Presidents' meeting, followed at 11:45 by an Assembly meeting. Dancing begins promptly at 1:30, with a donation of \$2.50 at the door. At 5:30, the dancing ends...just right for an early dinner at one of several local eating places before you head for home. See you at the Veterans' Memorial Building, dancing shoes on and "rarin' to go."



B. Cahill
Santa Rosa Folk Dancers
707-823-3826

1989
FIESTA DE SONOMA

PROGRAM

- | | |
|--------------------------------|----------------------------|
| 1. Sulam Ya'akov | 25. Orijent |
| 2. Corrido | 26. Maple Leaf Rag |
| 3. Doudlebska Polka (P) | 27. Dundee Whaler |
| 4. Square Tango | 28. Baztan Dantza |
| 5. Caballito Blanco | 29. Zillertaler Laendler |
| 6. Square | 30. Square |
| 7. Plataniotiko Nero | 31. Masápicos (Duke's) |
| 8. Double Sixsome | 32. La Cachucha |
| 9. Scandinavian Polka | 33. Bal in da Straat (P) |
| 10. Japanese Soft Shoe | 34. Vrtielka |
| 11. Santa Rita | 35. Let's Have a Ceilidh |
| 12. Square | 36. Contra |
| 13. Svekrvino Oro | 37. Vlaško |
| 14. Hambo | 38. Ada's Kujawiak #1 |
| 15. Tango Poquito (P) | 39. Sauerlaender Quadrille |
| 16. Postie's Jig | 40. Tzadik Katamar |
| 17. Dreisteyrer | 41. Salty Dog Rag |
| 18. Contra | 42. Square |
| 19. Vrapcheto | 43. Karamfil |
| 20. Elizabeth Quadrille | 44. Black Mtn. Reel |
| 21. St. Gilgen Figurentanz (P) | 45. La Bastringue (P) |
| 22. La Encantada Tango | 46. Dobbel Reinlender |
| 23. Hofbräuhaus Laendler | 47. Somewhere My Love |
| 24. Square | 48. Square |
| | 49. Tino Mori |
| | 50. Milondita Tango |
| | 51. Trip to Bavaria |
| | 52. Alí Paşa |
| | 53. Grand Square |
| | 54. Blue Pacific Waltz |

EXHIBITIONS - 3:00pm.



Beginnings

Where do our teachers learn their dances? Most dances done in Northern California have been taught by master teachers at either Stockton Folk Dance Camp or Mendocino Folklore Camp, annual week-long summer workshops; they may also have come from the Kolo Festival or other special workshops. Master teachers are most often natives of the country whose dances they present, or they have spent long periods of research within the country. Some of the dances from the camps will later be taught at regional one-day workshops by teachers chosen by the Folk Dance Federation of California. These camps and workshops are open to all folk dancers; choreographies are provided so that we have a detailed record of each dance. So, the dances currently being learned depend on the master teachers available, and as in any dance form, popular trends develop and subside.

International folk dance clubs, as distinguished from purely ethnic local groups, started at the end of the 1930s in Northern California. Interest in the culture of other countries was heightened in 1939-1940 by the coincidence of the beginning of World War II in Europe and the World's Fairs being held simultaneously in New York and San Francisco. West Coast people flocking to Treasure Island were intrigued by the dance exhibitions performed by many of the international participants. Probably the greatest impetus came from the New York Fair, where a large central pavilion was available after the USSR withdrew; thousands of visitors were able to participate in the dances of various countries which took turns sponsoring ethnic activities. Both Fairs were held for two summers, after which Michael and Mary Anne Herman established Folk Dance House in New York City, with the help of teachers from the ethnic communities. On this coast, the Federation was organized, with workshops and a research committee which published choreographies, but until the first Stockton Folk Dance Camp in 1947 there was no central teaching source. Dances had to be found locally, as there was limited civilian travel. Some dances were drawn from those already being done in schools and colleges. One of the early teachers was Lucile Czarnowski, of the U.C. Berkeley P.E. Department; in 1939 she learned the Hambo in Sweden and wrote a description for the Federation. Another was Madelynn Greene, who had a performing group in San Francisco, did much research abroad after the war, taught at Stockton Camp, and co-founded Mendocino Folklore Camp with the Scottish teacher C. Stewart Smith. She arranged Polish Mazur from figures learned from a Polish group at the Treasure Island Fair; she

arranged Neapolitan Tarantella in 1945 and later many others. Mexican dances were popular, especially because of the "presence of Mexican Nationals working in California during the war emergency" (Federation book B-1). A visiting Russian choreographer wrote Polyanka, Kamarinskaya, and Russian Peasant for local performing groups. Square and contra dances were also popular.

With travel restored at the end of WWII, dances from the new State of Israel began to appear (Kol Dodi, Mayim). Among Bay Area teachers who traveled and brought back dances was Miriam Lidster, who retired as Chairman of the Stanford Dance Department only a few years ago. Teachers from other countries began visiting and sometimes immigrating. New master teachers moved away from highly choreographed dances and specialized in more basic ethnic dance. In 1949 Gordon Tracie of Seattle founded the Skandia Folkdance Society, dedicated to the preservation of traditional music and dance of the Scandinavian countries. Western researchers began working in the Balkans, especially Yugoslavia, Greece, and Bulgaria. They went into the villages as well as performing groups, and have brought back the finest music as well as dance. They are often musicians and take part in live music at camp and sometimes in recordings.

Can the master teachers make a living in folk dance? Most of them can not; they somehow combine two full careers, often including direction of a performing group. In the Eastern Bloc governments do support dance research and education to document and popularize their heritage. They also sponsor state choreography schools and exhibition groups. In the West there are sometimes grants or part time work for arts councils.

Carol and Bill Wenzel

This is the first in a series of articles under the heading of "WHO, WHAT, WHERE, ETC." that will appear in Let's Dance over the next 5 months.

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Clothes of the Cut

By Evelyn Woodworth

The men and women who operated cargo carrying boats on Britain's canals, or the "Cut", as canals were also called, adopted a quite unique manner of dressing. Their costumes began to evolve in the 1840's and then remained largely identical for the next 70 years. This is at least partly because of their relative isolation on the canals, and is interesting because it occurred during a period in which improved communication and transportation elsewhere in the country eliminated many of the regional and occupational costume differences.

Boatmen had earlier lived ashore in cottages, making daily or weekly runs with their cargoes. Their employers paid them better wages than factory or farm workers received, and the appointed captain of a boat would hire another man and a boy to serve as the rest of the boat's crew. In the 1840's, the boatmen's wages were cut, in the hauling companies' attempts to compete with the fast new railroads. The boatmen were thereby forced to move their families to live aboard the boats, in cabins commonly measuring 6' x 9'. The women took over the work of the second man, in steering and operating locks, and the older children managed the horses that towed the boats. Their clothing would make dramatic and comfortable dancing costumes, with the substitution of lighter weight fabrics that resemble the original.

By 1900 the men were wearing trousers of heavy wool, or of corduroy in cream color, black or navy blue, with a sailor type of front opening closed with 4 buttons.

Their shirts were white with narrow stripes of a pastel color such as gray or pale blue, sometimes cut quite full and with dropped shoulder seams. The shirt had a short placket closing in front with about 3 buttons. Often the buttonholes were worked in a contrasting color and the placket was outlined in blanket stitch or chain stitch embroidery to match. A brightly colored

neckerchief was folded over the neckband of the shirt, which had no collar.

They often wore both suspenders and a wide belt. Both were fastened with leather straps and buckles. The body of the suspenders was made of braided wool yarn in bright colors. A cord braided in similar colors tied the suspenders together in front. The main part of the belt was of canvas, divided into 1 inch squares by rows of chain stitch embroidery or feather stitch in both directions, forming a grid of squares. Inside each square, a spider web motif was embroidered. Four or five colors were used for all the embroidery, each color evenly distributed. The handwork used on the shirts, belts and suspenders was found nowhere else in Britain.

Black woolen vests were worn; the garment's cut at the neck allowed the embroidery on the shirt front to show through. Most of the time, however, the vest was worn unbuttoned.

Flat billed caps of black wool were worn on the head, and heavy leather boots on their feet.

The men wore heavy woolen jackets when it was cold. They, too, wore black.

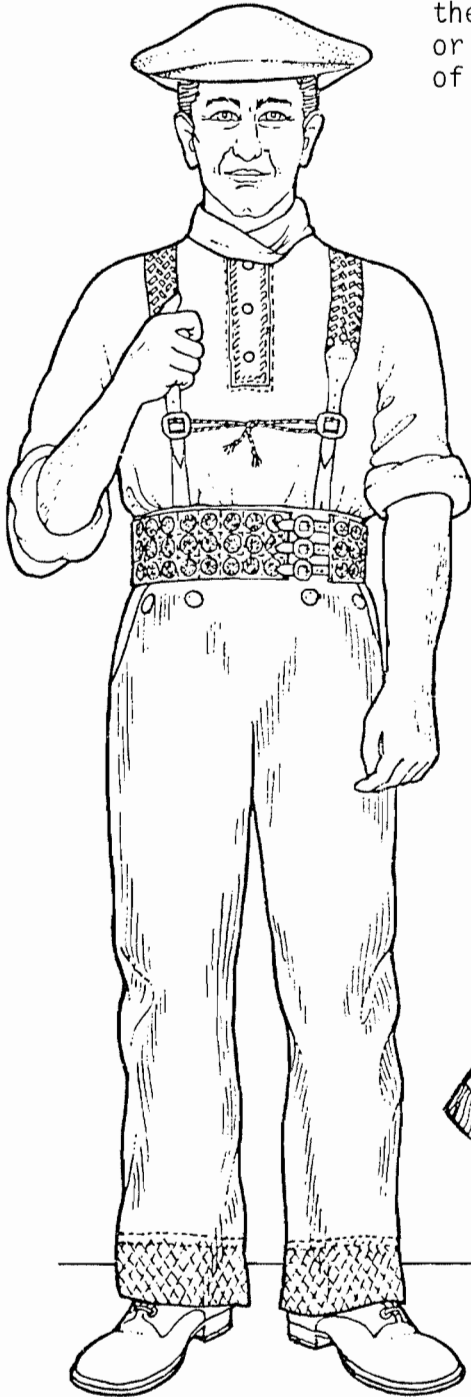
The women's costume was equally unique for its time. The skirt reached to the ankle, and was of a moderate weight "twill" type of fabric, often in navy blue with narrow red and white stripes woven in vertically, or a narrow red and white vertically striped fabric. They sometimes had 3 bands of black ribbon sewn on horizontally above the hem, 1" to 1½" apart. Others had a crosswise striped band of the skirt fabric sewn on instead. On some skirts, there were as many as 4 one inch wide tucks placed above the ribbon in a decorative arrangement, or perhaps primarily to shorten the skirt's length.

Over the skirt was a large white apron that covered nearly the entire front of the skirt. It was decorated at the lower and side edges and just below the wide waistband with crocheted lace, either all white or with the last row worked in a bright color such as red.

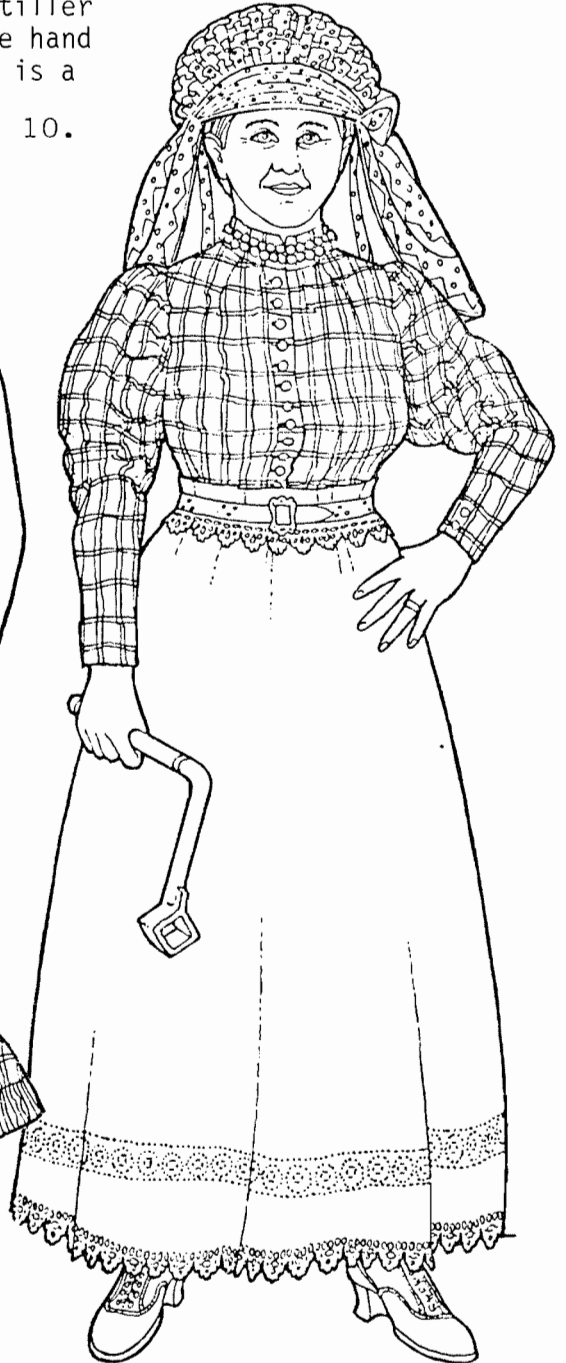
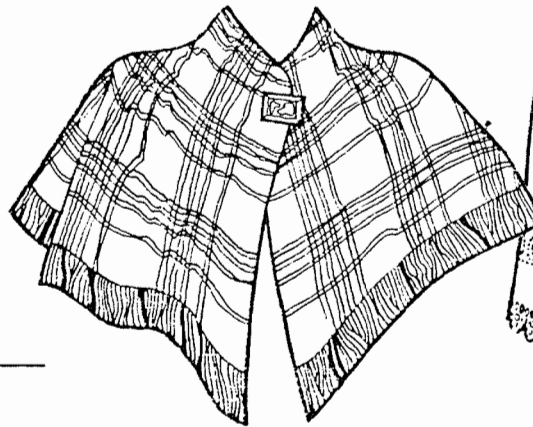
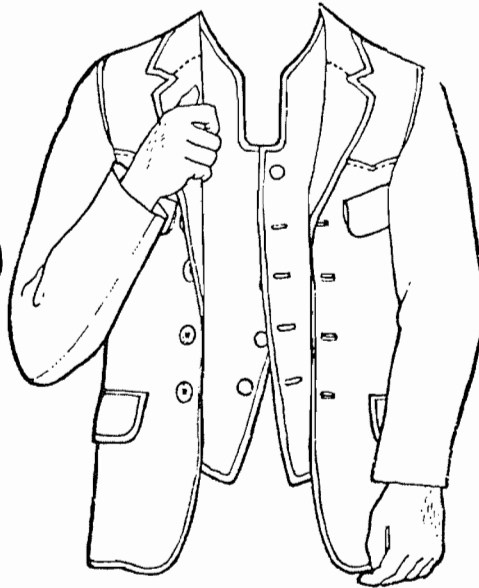
There could also be a band of crocheted lace to decorate the apron a few inches above the lower edge if this were her "Sunday best" apron, and it could even have decorative tucks above and below this lace band.

Crocheting was the boatwomen's favorite craft, and it was used lavishly on their best clothes. Crochet work could be done while they were travelling, and then hurriedly tucked into a pocket when their hands were needed at the tiller or at a lock. The device in the hand of the lady in the illustration is a

Continued on page 10.



BOATMAN
c1900



BOATWOMAN
c1900

FOLK·DANCE·NEWS

IN MEMORIAM - Folk dancers have lost a great friend with the passing of Edna Pixley on May 21, 1989. Edna was a fourth-generation Californian, born in San Francisco, and lived in Mill Valley for over 60 years.

Edna began dancing at a College of Marin class taught by Soong Chang. A short while later, she met her long-time friend and partner, Robert Roelofsen. They became active in Marin clubs and folk dance activities. The Federation will remember her as a long-time Sergeant-at-Arms.

Edna was warm and friendly - the first to say, "How can I help?" Her enthusiasm showed in the costumes she beautifully embroidered and crocheted. Edna loved festivals, Statewides and parties. Her many friends will miss her loving support, her warm participation, and her infectious laugh. Our condolences to her family.

ENTRE NOUS - The Conseil International Des Organisations De Festivals De Folklore is publishing a newly redesigned newsletter called Entre Nous to keep readers informed of activities to preserve cultural heritages. The newsletter is available in English and French; and will be published twice yearly, December and April. For more information, write to: CIOFF National Section, Folklore Canada International, C.P. 9, Succursale DeLorimier, Montreal (Quebec) Canada, H2H 2N6.

NEW DANCE CONTEST - By special request of Pete Kouretas, the owner of Zorba's Restaurant in San Jose, the Hellenic Traditional Arts Institute is organizing a Vari Hasapiko contest. The Vari Hasapiko is a dance done all over Greece. The contest will be held

on Sunday, October 22, at 5:00 P.M., at Zorba's. For more information, contact Pauline Zazulak, The Hellenic Traditional Arts Institute, 3169 Hostetter Road, San Jose, CA 95132. If this contest is well received, it will become an annual event.

COSTUME COMMITTEE NEEDS YOU - Are you a good list maker? The Costume Committee is looking for an archivist who can organize and cross-reference photos, research notes, and lists of costume owners. If this is not the job for you, we still need you. We need hammer & saw people, photographers, idea people.

Some of our upcoming projects include costume workshops, a display at the Oakland Museum, and a costume parade at Statewide. We are an open group that welcomes anyone - we especially need more men. We meet twice a year on a weekend day, and have brunches and lunches together. Phone Eleanor Bacon (408-379-3545) or Evelyn Woodworth (415-524-7452) to join us.

Events South

FEDERATION CALENDAR SOUTH

Sunday, September 24, Idyllwild Folk Dance Camp Committee Afterparty.

Saturday & Sunday, October 7 & 8, Oktoberfest, hosted by San Diego International Folk Dance Club, Balboa Park, San Diego.

Friday - Sunday, October 14 - 16, Camp Hess Kramer.

For more information on events in Southern California, contact: Alice Stirling, 647 W. Manor Dr., Chula Vista, CA 92010.

Yedid Nefesh

(Israel)

Yedid Nefesh (YEH-deed NEH-fesh) was choreographed by Jonaton Gabai in the mid 1970's.

RECORD: "Back From Israel", Hadarim LP-8 (33) Side A/6; 3/4 meter
"Israeli Folk Dances", Hataklit MM30922, Vol 3 (33) Side B/1;
Worldtone WT 10021 (45) Side A.

FORMATION: Circle, facing LOD (CCW), hands joined in "V" position.

STEPS and Waltz*,
STYLING: Waltz Balance: Facing ctr, lift on L in preparation and take a broad step on R to R side (ct 1); step on L ball of ft behind R, bending knees (ct 2); step on R in place (ct 3). Step alternates. Style is smooth and flowing.

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

MUSIC	3/4 meter	PATTERN
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Measures

4 meas INTRODUCTION No action.

I. TRAVELING IN LOD

- 1 Beg R, dance one waltz step fwd in LOD.
- 2 Beg L and turning 1/2 CCW (ct 1), dance one waltz step bkwd in LOD.
- 3 Beg R, dance one waltz step bkwd in LOD.
- 4 Beg L and turning 1/2 CW (ct 1), dance one waltz step fwd in LOD.
- 5-8 Repeat meas 1-4.

II. CHORUS: IN AND OUT

- 1 Turning to face ctr and beg R, dance one waltz step fwd, joined hands swinging fwd (low).
- 2 Dance one waltz step bkwd, joined hands swinging back to sides.
- 3 Releasing hands, take one waltz step toward ctr, turning 1/2 CW to end facing out.
- 4 Dance one waltz step bkwd, rejoining hands.
- 5-8 Facing out, repeat meas 1-4, moving away from ctr.

III. TRAVELING TURN

- 1-2 Turning to face LOD and beg on R, dance two waltz steps fwd.
- 3 Continuing to travel fwd in LOD, dance one waltz step, making one full turn CW.
- 4 Facing LOD, step fwd on L (ct 1); step bkwd on R (ct 2); step on L beside R (ct 3).
- 5-8 Repeat meas 1-4.

IV. CHORUS: IN AND OUT

1-8 Repeat Fig. II.

V. WALTZ BALANCE

1-2 Turning to face ctr, dance a Waltz Balance step to the R and to the L.
3 Step toward ctr on R ball of ft (ct 1); touch ball of L beside R (no wt) (ct 2), hands swinging naturally fwd about waist height; hold (ct 3).
4 Beg L, dance one waltz step bkwd, hands returning to "V" pos.
5-8 Repeat meas 1-4.

VI. CHORUS: IN AND OUT

1-8 Repeat Fig. II.

VII. WALTZ BALANCE

1-8 Repeat Fig. V.

Repeat entire dance from beginning one or two times depending on the music.

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Clothes of the Cut (continued from page 7).

windlass, used for operating the mechanism that let the water into or out of the locks on a canal. She has just put her crochet project away for the moment. Even today, with almost all the canal traffic that of pleasure boars, most of the lock operation is done by the women.

The blouse was likely to be of a "window pane" check, striped, or of a small floral print cotton fabric, with leg-of-mutton sleeves closed by several buttons at the wrists. The blouse buttons all the way up the front, and there's a 2" wide collar band, but no collar. Sometimes the upper front of the blouse was trimmed with tucks or lace trimmed ruffles. Short necklaces of glass beads in colors such as amber or blue were worn.

In cold weather, a shawl was worn over the shoulders. It was pinned together at the neck or at the waist with a brooch, leaving the arms free. The fabrics were usually a woven checked or plaid wool

in shades of gray, black and white. Other shawls were worked in fillet crochet, with concentric bands of varying width, in 2 colors such as gray and burgundy red.

The women wore heavy leather laced up high topped shoes with modest heels, or ankle high canvas ones that also laced up. The latter had leather reinforcement in the heel and toe areas, and leather binding along their upper edge. These shoes had almost no built up heel.

By far the most spectacular and most distinguishing item of the boatwoman's costume was her bonnet, which protected her while working in both the sun and the rain. These bonnets were the most elaborate ones worn anywhere in Britain by working women. To give you adequate directions from making your own bonnet would cause this month's costume article to run over its share of the issue; so we'll make this bonnet next month.

Invercauld's Reel

(Scotland)

Invercauld's Reel is a 32 bar strathspey for three couples. It has been published in Book 11 of the Royal Scottish Country Dance Society and was presented by Marianne Taylor at the 1988 University of the Pacific Folk Dance Camp.

RECORD: Invercauld's Reel, Gie Us Tullochgorum, Cabbage 417. Side B/3;
or any suitably phrased strathspey. 4/4 meter

FORMATION: Set of four couples in longways formation*. Beg at the top, couples are numbered from 1 to 4.

STEPS, Bow and curtsey*, Strathspey travelling step*, Strathspey setting step*,
PATTERNS, set*, cast down*, cast up*, move up*, wrong side*, rights and lefts*,
and corners*, turn*, reel of three*.

STYLING: Dance the Strathspey travelling step throughout, unless otherwise specified.

*Described in Scottish Glossary section of Steps and Styling published by the Folk Dance Federation of California, Inc.

MUSIC	4/4 meter	PATTERN
<hr/> Measures		
Chord	<u>INTRODUCTION</u>	M bow and W curtsey to ptr.
	I. <u>SET AND CAST</u>	
1-2	Cpl 1 set to ptr.	
3-4	Cpl 1 cast down one place. Cpl 2 move up one place.	
5-6	Cpl 1 dance down the center of the set through cpl 3, then cross to opposite sides of the set by giving R hand to ptr.	
7-8	Cpl 1 cast up one place to end in second place in the set on wrong sides of the dance.	
	II. <u>RIGHTS AND LEFTS</u>	
1-8	Cpls 2 and 1 dance rights and lefts. Cpl 1 end facing first corners.	
	III. <u>SET AND TURN CORNERS</u>	
1-4	Cpl 1 set to first corners. Turn first corners CW once around with two hands.	
5-8	Cpl 1 repeat meas 1-4 with second corners and finish between corners, facing first corners again.	

IV. REELS OF THREE ON SIDES; CROSS TO OWN SIDE

- 1-6 Cpl 1 dance a reel of three on the sides of the dance with corners, beginning by giving L shldr to first corner.
- 7-8 Cpl 1 cross over to own sides of the dance, giving R hand to ptr in passing.

Active cpl repeat the dance with the two cpls below, going to the bottom of the set after the second round.

Chord ENDING To a final chord at the end of the dance, M bow and W curtsy to ptr.

(C) Folk Dance Federation of California, Inc. June 1989

CALENDAR of EVENTS

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

1989

- Sept. 1 Fri. SAN FRANCISCO Family Folk Dancing 415-584-8859, 841-0934
Sept. 2-3 F-S SANTA ROSA Fairgrounds, Scottish Week-end
Sept. 2-3-4 YMCA Family Camp at Jones Gulch, near La Honda; Gateswingers host
S-S-M 415-585-0107; 415-583-3062
Sept. 2-3-4 SANTA CRUZ MOUNTAINS, Planina's Campout; 415-494-1631
Sept. 4 Mon MARTINEZ Another "Down on the Farm" picnic; 6200 Alhambra Ave. Martinez
Sept. 8-9-10 Sunsetters Annual Camp Week-end; 415-775-3444
Sept. 10 Sun. FIESTA DE SONOMA - (FEDERATION, North Festival)
11 A.M. Council Presidents' Meeting; 11:45 A.M. Assembly Meeting
1:30-5:30 P.M. General Folk Dancing; Veterans Memorial Building
Sept. 22-24 SAN JOSE. Greek Festival, St. Basil's, 6430 Bose; dancing
Sept. 30 Sat. FIFTH SATURDAY PARTIES: East Bay 415-228-8598
Fresno 209-255-4508
Oct. 7 Sat. OAKLAND Scottish Country Dancing; 415-333-9372
Oct. 6 Fri. SAN FRANCISCO Family Folk Dancing 415-584-8859, 841-0934
Oct. 12-15 1989 Tamburitza Extravaganza at the SAHARA LAS VEGAS
Thurs. - Sun. c/o George Pesut, 111 Springwood Dr., San Jose, CA 95129
Oct. 14-15 FRESNO (Federation, North, Festival)
Nov. 3 Fri. SAN FRANCISCO Family Folk Dancing 415-584-8859, 841-0934
Nov. 23-25 38TH ANNUAL KOLO FESTIVAL: Spartan Gym, San Jose State University
Th. F, S. Call Sharen Skorup 415-275-2405
Dec. 3 TREASURER'S BALL (Federation, North) Veterans Building, Sonoma
Dec. 31 NEW YEAR'S EVE PARTIES: Mill Valley, Fresno & Berkeley

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

"All Camps Review"

Learn dances taught at Summer '89 Camps

October 13-14-15, 1989

TEACHERS:

Beverly Barr
(International)

Jim Harris
(Scottish)

Sherry Cochran
(Balkan)

THE WEEKEND: Includes 2 nights' lodging, 6 meals, snacks, teaching sessions with review sessions, evening dances, a Happy Hour, and, if you can find the time, hiking, beach strolling and other outdoor activities.

THE LOCATION: Camp Hess Kramer is located at 11495 E. Pacific Coast Highway, in a verdant canyon, one mile north of the Ventura County Line.

Dorms - \$89 each

Rooms with semi-private baths - \$105 each (sleeps 2 or 3)

The full amount must accompany this application. Due to very limited number of rooms with semi-private bath, your extra \$15 will be refunded if rooms are filled.

Please make check payable to CAMP HESS KRAMER COMMITTEE.

BEVERLY — (213) 202-6166 or (213) 478-4659 GLORIA or WES — (213) 452-1538

MAIL APPLICATION TO: Wes Perkins & Gloria Harris, 1621 Bryn Mawr, Santa Monica, CA 90405

— REGISTRATION WILL CLOSE OCTOBER 8, 1988 —

Checks accepted after July 10

NAME(S) _____	DORM (), \$89 per person\$ _____
ADDRESS _____	ROOM with semi-private bath (if available) which sleeps 2 (), 3 (), \$105 per person.....\$ _____
CITY _____	SYLLABUS (), \$2.50 each\$ _____
STATE _____ ZIP _____	TOTAL\$ _____
CIRCLE WHICH IS DAYTIME PHONE:	
WORK () _____ HOME () _____	13
ROOMMATE: _____	SMOKER: _____ NON-SMOKER: _____

The Role of Dance in Ancient Greece:
Education, Religion, and the Olympic Games

Elizabeth A. Hanley, The Pennsylvania State University

Part 2, Continued from Last Month

Spartan girls were also educated in dance, participating in processions at festivals similar to the boys, and at certain festivals girls even danced and sang in the presence of young men. A Spartan woman was strong; she attributed this "to her gymnastics and vigorous dancing. The girls till they married wore no veil, and mixed freely with the young men; in fact, there was one dance where they met in modern fashion; first the youth danced some military steps, and then the maiden danced some of a suitable sort."¹³ There is an abundance of Greek art depicting choruses of maidens, dancing in honor of deities or legendary heroes. They were "modest and beautiful young girls, dancing hand in hand or independently, sometimes carrying light veils or scarves, often cloaked in flowing garments whose folds add to the charm of the choreographic pattern."¹⁴

In Athens, as in Sparta, young boys were trained in the pyrrhic dance as a preparation for military service. Form and grace, however, seem to have been stressed more in Athenian education than in Spartan education. Most of the dance instruction was private and not part of the regular curriculum in Athens, although boys received some dance training in the palaestra, or wrestling school.¹⁵ There was a constant demand for boys to compete in war-dances and dithyrambs (song and dance performances) at the great festivals, and dancing, therefore, must have been a common accomplishment.¹⁶ Sophocles, the Athenian tragic poet, was one who was singled out and carefully trained in music and dance from childhood. Dance was not considered to be an unmanly activity in which to engage; many in fact, prided themselves upon being able to pay homage to the gods, through dance, for the strength, beauty, and grace given to them.¹⁷ Dance aided men in the accomplishment of their athletic feats, and was considered a demonstration of their virility.¹⁸

Several Athenian philosophers expressed their views on dance: Plato promoted the importance of dance in education, and desired all children, boys and girls alike, to receive instruction in "noble" music and dance from an early age. By "noble" dance, Plato referred to that type which imitated what was seen as good and honorable, and was either classified as being martial in purpose, imitating offensive and defensive movements, or peaceful in purpose, having postures and attitudes of a worthy man and good citizen. Music and dancing were to be consecrated to the gods, inasmuch as the gods themselves danced and created dances, and their favor could be won by orchestric offerings. The comic and baser dances, Plato believed, should be witnessed, but never danced by any self-respecting man or woman.¹⁹ He noted the three elements of a citizen's education: physical education, music, and dance.²⁰ Plato's great teacher, Socrates, had also demonstrated interest in dance and held it in high esteem. He recommended that it be widely taught and is quoted as saying that "those who honor the gods most beautifully in dances are best in war."²¹ Aristotle, the distinguished pupil of Plato, supported dance in education, but did not want formal dance instruction required before the fourteenth year. Aristotle believed dance afforded a high degree of intellectual and aesthetic gratification, as well as moral training.²²

In general, the ancient Greeks participated in choral dancing as a part of their daily lives, for dance was the ritual of religion, the accompaniment of a festival, and the best medium for physical exercise. Dance was considered "a scientifically designed system of physical training, which exercised every part of the body symmetrically."²³ Dance contributed to the concept of areté, the all-around excellence of the individual in Greek society, by helping to develop rhythm, beauty, and style.

As dance was an important aspect of Greek society, it was not unexpected that it should have its own niche at Olympia. The grounds of ancient Olympia,

home of the ancient Games, embraced the temples of the god Zeus and the mother goddess Hera. A ritual dance, probably in honor of Hera, is depicted by a bronze sculpture from the eighth century B.C. The bronze grouping is comprised of seven nude female dancers in a closed circle, with arms on one another's shoulders, not unlike many modern Greek dances. Circle dances, particularly those with hands clasped, held a highly mystical significance among the ancients. These dances were often performed around an altar, a tree, pillar, or other sacred object, or around a musician. The enclosing of a person or object in this "magical" circle was frequently done for the express purpose of keeping out evil influences and keeping in the good.²⁴ In all religious festivals and processions, whether on the islands or on the mainland, dancing was closely connected with religion.

During the ancient Olympic Games held at Olympia, parades, processions and sacrifices to the gods marked both the beginning and the end of each festival. "Throughout the entire sacrifice, hymns of praise to Zeus, and other gods, were sung and recited by poets and trained choirs. Strong men, singly or in groups, danced around the altar, much as Greek men today are inspired to dance on the spur of the moment in 'tavernas'" ²⁵ The inclusion of the arts as part of the Olympic games was not in the form of competitions, but rather as an unofficial on-going accompaniment to the festivities. Athletic competitions continued each day of the Olympic Games, and although the Games were officially concluded on the fifth day, "throughout the night, the green, luscious Valley of Olympia was alive with singing and dancing."²⁶

Victorious athletes, returning home to their respective cities, towns, and villages, were honored in artistic ways: by statues carved by famous sculptors, by performances of drama, music, and dance in the local


amphitheater, or by odes created by the finest of Greek poets.²⁷ And this probably held true until emperor Theodosius in 393 A.D. abolished the ancient Olympic Games.

13. Freeman, Schools, p. 30.
14. Lawler, Dance, p. 102.
15. Ibid., p. 108, 124; Andronicos, Olympic Games, pp. 52-53.
16. Freeman, Schools, p. 147.
17. Lawler, Dance, pp. 122-123, 98.
18. Poole and Poole, History, p. 11.
19. Plato, The Laws of Plato, ed. E. B. England, Vol. II (New York: Arno Press, 1976), pp. 3-8; Roderyk Lange, "Dance Folklore and the Urbanised World," in Dance Studies, ed. Roderyk Lange (Jersey, Channel Islands: Centre for Dance Studies, 1977), Vol. II, p. 2, and Lawler, Dance, p. 124.
20. Freeman, Schools, p. 143.
21. Lawler, Dance, p. 125.
22. Ibid.
23. Freeman, Schools, p. 145.
24. Lawler, Dance, pp. 54, 31-32.
25. Poole and Poole, History, p. 93.
26. Ibid., p. 97.
27. Ibid., p. 101.



Folk Dance Scene

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COUNCIL CLIPS

SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

At our coming Council Meeting, plans will be made for the Customary Fall Festival in October. Some of our members will be attending the Family Camp at Jones Gulch near La Honda on Labor Day Weekend. For further details, call Lee Fifer, 415-566-0573.

FUN CLUB: Saturday, September 9, is the date for our monthly party (the first Saturday being the Labor Day Weekend). Plan to join us at the Church of the Brethren Hall, 1811 34th Avenue and Noriega Street. For details, call Bob Hardenbrook, 415-824-0339. Bob's folk dance class meets Thursday evenings at Jackson Playground Hall.

SAN FRANCISCO WOMEN'S DANCE CIRCLE: Our group completed summer classes on August 9th. Now enjoying a vacation, we hope to resume Wednesday morning classes at 50 Scott Street in early September. For further information, call Grace Nicholes at 415-586-3054.

GREATER EAST BAY FOLK DANCE COUNCIL

The Concord Folk Dancers will have their party on Sunday, September 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.

The Berkeley Senior Citizen Dancers will have their party Sunday, September 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 resume dancing on Thursday morning, September 7,

9:30-11-30 A.M., at Allendale Recreation Center, 3711 Suter Street, Oakland. The group dances under the direction of Grace Nicholes, who is assisted by Gwen Heisler and Jerry Washburn, Jr. Intermediate to advanced dancers are welcome.

FRESNO COUNCIL

The Fresno Folk Dance Council's nominated officers were installed on June 3, at Lafayette Social Hall. At a finger-food and request dance, Walter Rodriguez installed Ann Garabedian, President; Wilma Andersen, Vice President; Lillas Mathers, Secretary; Michael Norris, Treasurer; and Ruth Castle, Historian. The event was well attended and enjoyed by all.

On July 29, the Fresno Cafy Dancers hosted the Fifth Saturday Dance at Lafayette Social Hall. The hostess was Frances Ajoian.

REDWOOD COUNCIL

Summer always brings picnics, and we sure enjoyed them. Santa Rosa Folk Dancers enjoyed an evening of potluck supper at the Bacher's in June.

Cheez - We really enjoyed the picnic and dancing at the Marin Cheese Factory. The weather was perfect, the food was good, the program was fun, and over 50 of us enjoyed it all on July 8.

June Schaal had a stroke, but she is recovering nicely. Scuttlebutt is that she's teaching the nurses to two step. You can't keep a good girl down.

We are looking forward to seeing all our friends in Sonoma for the Vintage Festival on September 10. See you there.

PENINSULA COUNCIL

New officers elected in June are: Bruce Wyckoff, President; Seif Ebertz, Vice President; Jean Lewis, Treasurer; and Georgia

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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 Kinsky. 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.

Council Clips (continued)

Milton, Secretary. With the help of Peninsula Clubs, they will begin planning the January Festival immediately.

Clint and Ester Carter celebrated their 54th wedding anniversary with their many folk dance friends at the July Docey Doe Party.

Palo Alto Folk Dancers welcomed Roy Toburn's new dancing partner, Betty Ann, and rumor has it that wedding bells will soon ring for them. Palo Alto Folk Dancers are back in their beautiful hall in the Lucy Stern Center.

Docey Does celebrated the 10th anniversary of teacher Bruce Wyckoff with a Secret Safari. Bruce also teaches in Redwood City at the Veterans Memorial Building on Thursday evenings, and will

start a new class at the Burlingame Recreation Center on Monday, October 2.

MARIN NOTES

A new class of beginner tango lessons will begin on Monday, September 11 and continue through October 2, with teachers Raul and Nora Dinzelsbacher (the teachers from the Federation Institute in Mill Valley). Classes will be held in the Mill Valley Recreation Center, 180 Camino Alto, Mill Valley, 8:00-9:30 P.M.

On Tuesday, September 12, the Able Steppers will hold a workshop with guest teachers at Almonte Hall, Mill Valley, 8:00-10:00 P.M.

Saturday, September 30, is Able Steppers' Party Night, Almonte Hall, Mill Valley, 8:30-midnight.



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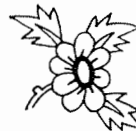
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