

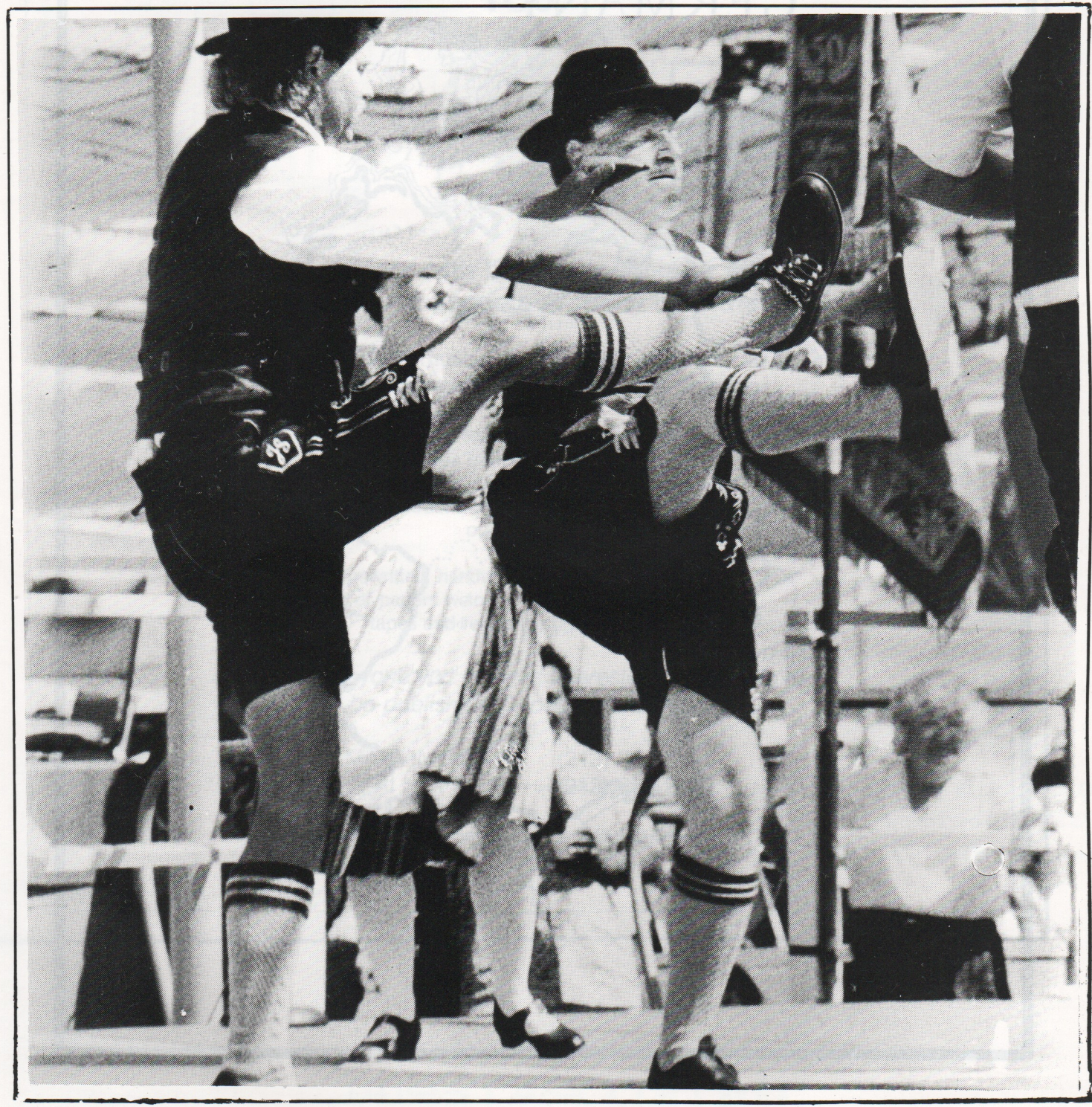
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Folk Dance Scene

OCTOBER 1990

VOLUME 25, NUMBER 6



GERMANY





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Folk Dance Scene

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FOLK DANCE SCENE is published to educate its readers concerning the folk dance, music, costume, customs, lore, and culture of the peoples of the world. It is also designed to inform them of the opportunities to experience folk dance and culture in Southern California and elsewhere. In addition, it advises readers as to major developments in the Folk Dance Federation of California, South, of which this is the official publication.

The Folk Dance Federation of California, South, is a non-profit, tax-exempt educational organization incorporated under the laws of California. The Federation is dedicated to the promotion of and education about all international folk dancing and its related customs. Membership is open to all races and creeds, and neither the Federation nor FOLK DANCE SCENE shall be used as a platform for prejudicial material. All proceeds from this publication are used to pay the costs of its publication and distribution.

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Note: Federation events
are in bold type.

OCTOBER

- 6-7 ***Cabrillo Int'l Folk Dancers Festival. 7:30-10 pm Saturday, 1:30-5 pm Sunday. Council meeting 10 am. Balboa Park, San Diego**
- 6-7 Greek Festival. Location TBA (213) 540-2434
- 10 Elementary school teacher training workshop by Khadra. Walnut Creek. Info: (415) 626-7360
- 12-14 ***Camp Hess Kramer. All Camps review. Weekend in Malibu. Info: (213) 452-1538**
- 13 AMAN Singers & Musicians. 8 pm, Tarzana house concert. Info: (818) 342-SONG
- 15 Elementary School teacher training workshop by Khadra. San Francisco. Info: (415) 626-7360
- 26-28 ***North-South Teachers Seminar. Mt. Toyon, Aptos. Attendance by invitation only.**

NOVEMBER

- 3 A Celebration of Scottish Music. 8 pm. CalTech, Pasadena. Info: (818) 356-4652
- 10 La Bottine Souriante, Quebecois dance music. 8 pm, Tarzana House Concert. Info: (818) 342-SONG
- 10-11 Scandinavian Folk Music Weekend. Solvang. Info: (805) 468-6765
- 18 ***West Valley Folk Dancers Festival, Woodland Hills. Council meeting 11 am. Info: 818/368-1957**

DECEMBER

- 7 Shanghai Acrobats & Imperial Warriors of the Peking Opera. 8 pm. Cal Tech, Pasadena. (818) 356-4652
- 29-1/1 California Traditional Music Society weekend at Hess Kramer. Folk music. Dances taught by Barry Glass. Info: (818) 342-SONG

JANUARY, 1991

- 25 Topeng Cirebon. West Javanese dancers portray Indonesian stories. 8 pm. Cal Tech, Pasadena. (818) 356-4652

MARCH, 1991

- 2 Jean Redpath, Scottish Folk Singer. 8 pm. Cal Tech, Pasadena. (818) 356-4652
- 15 DVOIKA! Balalaika, mandolin & guitar international music. 8 pm. Cal Tech, Pasadena. (818) 356-4652

- 16 **Lech Lamidbar Festival. China Lake, CA.**

MAY, 1991

- 3 Odo Addy & Kukrudu. Traditional music of Ghana plus... Cal Tech, Pasadena. (818) 356-4652
- 24-27 Statewide Festival. Veteran's Memorial Aud., Culver City

JUNE, 1991

- 28-7/5 **Idyllwild Camp**
Info: (213) 556-3791

OUT OF STATE

New Mexico

- 11/23-25 Richard Power's Vintage Dance Workshop. Carlisle Gym, Albuquerque, NM. Info: Hart Davis, 12521 Charla St., Albuquerque 87123

New York

- Folk Dance & Music Weekends, 10/5-8, 11/22-25
Info: 718/252-1510

Oklahoma

- 10/26-28 Old Country Weekend. Near Lake Texoma, OK. Graham Hempel teaching. For info call (405) 534-2826.

Tennessee

- 10/5-11/4 5-day &/or weekend Square Dancing. English Mountain Square Dance Retreat, Sevierville, TN

Texas

- 10/26-28 Erratic Fall Folk Dance Weekend. Bastrop State Park, Bastrop, TX. Presented by Austin University Folk Dancers and the Society of Folk Dance Historians. (512) 478-8900
- 11/22-25 Texas International Folk Dancers 43rd Annual Texas Camp. Near Bruceville, TX. Ahmet Luleci (Turkish) & Germaine Herbert (French). Info: (512) 832-1360 or 341-6883.

Washington

- 10/26-28 WANNADANCE UPTOWN 1990. Traditional music and dance. Mountaineer's Hall, Seattle. (206) 784-3477

FOREIGN

Canada

- 9/19-27 CIOFF World Congress. Quebec. 514/524-8552

Mexico

- 12/27-1/1 International Folklore Festival, Morelos. Yves & France Moreau, Alura F. de Angeles. Info: Ron Houston, 2100 Rio Grande, Austin, Tx 78705



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International Folk Dancing
10 Issues per year **\$15.00**
The where, when,
how and who of
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to the date of publication.

For Calendar materials,
deadline is 6 weeks prior
to publication date.

SOLVANG

CONFERENCE & VISITORS BUREAU

SKANDIA FOLKE MUSIC FEST COMES TO SOLVANG

November 10th and 11th the Solvang Conference and Visitors Bureau will host a weekend of true Scandinavian Folk music and fun. A number of musical ensembles and individual performers have already registered, and more are invited.

The event will be kicked off at a reception for the musicians at Elverhoy Museum on Friday evening November 9th. Public performances are scheduled throughout Solvang during the weekend. A very special activity is planned for Saturday evening, November 10, details to be announced later.

An invitation is extended to all Scandinavian musical groups and individual performers. If you or a friend wish to participate please contact; Lisa Burden at the Solvang Conference and Visitors Bureau. Telephone: 1-800-468-6765

ON THE SCENE

PASADENA CO-OP NEWS

For the last few years, the Pasadena Co-op Board has encouraged Co-op members to attend the Camp Hess Kramer weekend. Partial scholarships have been offered to motivate dancers to go and bring back new dances and increased enthusiasm to the Friday evening dances. In the past, ten or so members enjoyed the camp. This year, the number has climbed to 20+. This has added considerably to the Co-op spirit and expertise!

Reminder!! Our dance program is computer-generated on the first 3 Fridays and is an all-request program on the 4th and 5th Fridays of each month!

VESELO SELO

During recent months, the Veselo Selo Folkdancers have been asked to dance at various city functions in the Orange County area.

Civic events of this type provide Veselo with an excellent opportunity for publicity and to attract new members, as well as to be a contributing member of the community.

If you, or someone you know, would be interested in organizing a performing group, please contact one of the board members.

Those of you who would be willing to spend a few hours rehearsing and making a costume, step forward! Remember, Veselo is a co-operative effort!

KOROYAR NEWS

Koroyar's orchestra has performances scheduled in Pasadena in mid-October, in early February in Pomona, and June in Corona, adding to its long streak of 7 performances in 4 months. The complete ensemble will perform Bulgarian dances on October 28 at the Festival of Masks in Han-

cock Park, and in mid-November at a location to be announced. 2 dances will be premiered - the Shope "Radomirsko Pravo" and the Thracian "Veseli Bai Pencho". 4 more dances will be debuted in 1991, with rehearsals beginning in November. The ensemble still seeks dancers, a violinist, a mandolinist, and/or a clarinetist. To inquire, book and/or get performance information, contact Loren Lichty, 1140 N. Coronado St., L.A. 90026 and/or Richard Unciano, 2118 Saddleback Dr., Corona, CA 91719.

VINTAGE DANCE WEEKEND IN ALBUQUERQUE, N.M.

The Richard Powers Vintage Dance Weekend will be held November 23, 24, & 25 at Carlisle Gym on Yale Blvd, two blocks north of Central Ave. in Albuquerque, NM. Included will be teaching on the first two days, and special evening parties each night. Registration deadline is 11/3. The entire event is sponsored by the Albuquerque International Folk Dance Association at the University of New Mexico.

For more info, write to: Hart Lewis, 12521 Charla Ct., SE, Albuquerque, NM 87123.

NORTHERN CALIFORNIA SCENE

Linda Cain

10/?, Ivo Papasov and his Bulgarian Wedding Band may be returning to the Bay area in October with a rich new twist on traditional Balkan music. To get details, call Bill Cope, 408/985-6737.

10/13, Flamenco Ole! at the San Jose Center for Performing Arts. Call 408/723-0354 for info.

10/10, 3:30-5 pm-FREE teacher training workshop for elementary school teachers at Happy Valley School in Walnut Creek, given by

Khadra Int'l Folk Ballet.
Call 415/626-7360.

10/15, 3:30-5 pm- Same as above, at Commodore Sloat School, San Francisco.

11.2-4, Folk & Ethnic Dance & Music Celebration, at San Francisco State University. 30 performing groups, 3 shows, 11/2 & 3, 8 pm 11/4, 3 pm. Workshops on Saturday & Sunday. Info, call 415/228-2062.

11/10, Festival of Voices 1990 with Kitka Women's Balkan Chorus and other groups. San Francisco, 8 pm. Call 415/549-3313,

11/16-17, Festival of Voices 1990 at Calvin Simmons Theatre, Oakland, 8 pm. Info, 415/549-3133.

11/18, Kitka Women's Balkan Ensemble at Grace Cathedral, San Francisco, at 5 pm. Info, 415/549-3313.

11/22-24, 39th Annual Kolo Festival, at Spartan Gym, San Jose State University with Jaap Leegwater, Barry Glass and others. Live music by Noyz Boyz, Sviraci and others. For info/or to get on mailing list, call Sharen Skorup, 415/481-8481, or send legal sized SASE to 1186 Via Lucas, San Lorenzo, CA 94580.

NEWS FROM KHADRA

Khadra International Folk Ballet is presenting a matinee Family Concert Series. The 1st is at the Cowell Bayfront Theatre, Pier 2, Fort Mason Center in San Francisco, with a show at 1:30 and one at 3 pm on Sunday, 11/11/90. The 2nd will be in Walnut Creek at the Regional Center for the Arts, Hoffmann Theatre, 1632 Locust St., with one show at 10 am and one at 11:30 am on 11/17. For more information, call (415) 626-7360.

Oktoberfest. That's long tables filled with jolly people drinking from tankards ever full with beer, singing and swaying to brass band music, and dancing men in lederhosen and women in dirndls, and the loud pop of the opening of yet another beer barrel. And this all happens for days on end throughout the month of October. Right? Right! At least, the image rings true in present day Munich, and at the many Oktoberfests celebrated throughout the United States currently.

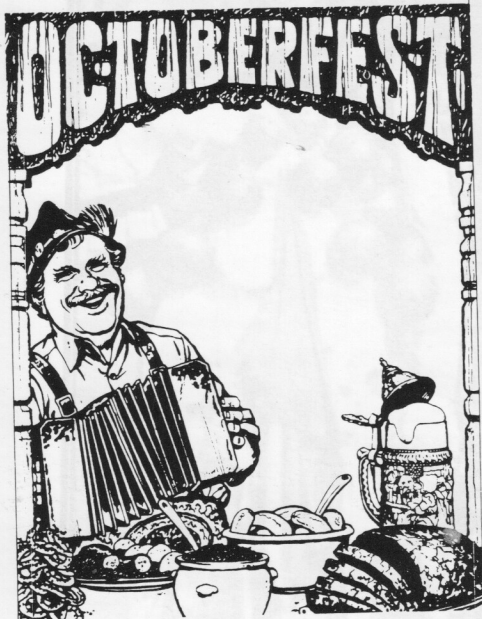
Contrary to popular belief, the Oktoberfest (October Festival of Munich) had its origins in horseracing, not beer drinking. As the story goes, in 1810, a non-commissioned officer in the National Guard of Germany suggested horse racing as a good way to celebrate the upcoming marriage of the Crown Prince Ludwig (later to be King Ludwig I) to Princess Therese of Saxe-Hildburghausen. The suggestion met with approval, and horses were sent from all over Bavaria to participate. The event was such a success that it was agreed to make the races an annual event, and the race course named Theresienwiese, after the Princess.

A few years later, the many farmers who attended the races added a Central Agricultural Show, where the King awarded medals to the finest oxen and bulls presented. The event was crowded, with farmers from neighboring areas, rich with the money earned from the sale of their crops. The day was long and hot, and they were hungry and thirsty. Responding to this need were a number of caterers, who set up tents to provide food and drink, and hired musicians for additional entertainment. Around the year 1818, the first side-shows appeared, with merry-go-rounds, jugglers, and other forms of entertainment. In spite of all these additions to the festivities, the horse races remained the highlight event up to the early 1900s. At that point, they were abandoned and the festival became more of a harvest festival.

Taking place on the first Sunday of the festival, the opening ceremony consists of an elaborate processional commemorating the Silver Anniversary of the aforementioned royal wedding. Included in the parade are the local brewers with a huge display of drays, carnival-style floats, carts and beer barrels, decorated horses, local beer hall waitresses in dirndls, fife, drum, and bell bands and local dignitaries. They are joined by groups of people in regional traditional dress as they parade to the Theresienwiese. At the stroke of noon, cannon are fired and the Lord Mayor taps the first barrel of beer, which belongs to him by tradition.

Though the official beer of the Oktoberfest is Marzenbier, a medium-colored beer of the bottom fermented type, there are many other beers to choose from. Bottom-fermented beers are clear beers in which the fermenting yeast sinks to the bottom. These are numerous, and of several types. There is: lager beer, which is stored for 6 months to clear and mellow the liquid; export beer, which is only stored for 3 months and is stronger; pilsner beer, a bitter beer often served with schnaps; and, bock beer, a dark, strong beer. There are also top-fermenting beers, which tend to be cloudy due to after fermentation in the bottle. Included amongst this type of beer is: whitebier, a weaker beer usually served with a slice of lemon; Berliner weisse, which is brewed from wheat only and usually served with raspberry syrup; and, Malzbier, a beer of low alcoholic content and high nutritional value.

It is possible to experience Oktoberfest in this country, with variations, depending on where you choose to join in the celebrations. And to sample one or more type of beer. Amongst others, there is an Oktoberfest at Alpine Village in Torrance from September 1 through October 16th, one in Big Bear, and one in San Diego. For exact dates and locations, contact the local Chambers of Commerce at the above or other locations.



Germany is said by many to be a country of holidays. Of those, Oktoberfest is possibly the best known outside of Germany itself. But Oktoberfest is only ONE of the big holiday seasons in this country.

Another is Carnival, a holiday which probably began as a series of pagan superstitious rites aimed at exorcising the evil spirits thought to abound in the periods between seasons. Village people would dress as demons or animals and make as much noise as possible in efforts to chase away these evil beings.



KARNEVAL & FASCHING &...

Teri Hoffman

Now, Carnival season officially begins around November 11th, climaxes sometime between mid-February and mid-March, and ends on Shrove Tuesday, just before the Lent fasting season begins. The holiday is primarily celebrated in the Roman Catholic southern regions of Germany, earmarked as a period of organized merrymaking before the Lenten fast. Planning committees or guilds guide the celebrations each year.

The spirit of Carnival can be epitomized by a saying from the Rhineland, "Whoever is not foolish at Carnival is foolish for the rest of the year." Included in the festivities are street processions or parades with decorated floats, people wearing fancy dress or costumes, masked balls, spoofs on current political figures and situations, choruses of rousing songs, free-flowing wine and/or beer, and lots of Faschingskrappfen (Carnival donuts) for all to eat.

The festival itself is known by several names throughout the countryside, with each different name signaling a different form of celebration.

KARNEVAL

The Karneval Cologne was begun over 150 years ago, organized by the 'Fool's Association'. Karneval proper starts on January 6 (after Epiphany) with the proclamation of the Carnival Triumvirate (the Prince, the Peasant Farmer, and the Maid), who will 'rule' over the entire festival season. Thereafter, the Karneval can be divided into two main parts. The first part, the 'sessions', is held indoors. The 'sessions started out years ago as a series of council meetings aimed at stimulating the carnival spirit. Eventually, they evolved into sessions of satirical speeches aimed at poking fun at authority, generally given from a podium made of an upturned barrel (causing the speeches to be known as barrel speeches). Also found during the 'sessions' are specially-written carnival songs, communal singing and swaying to the music, dancing girls, clowns and comic acts.

The second part of Karneval is held outdoors. Within this second part, the 'three mad days' (from the last Thursday before Lent to the early hours of Ash Wednesday) are celebrated. They are inaugurated by Weiberfastnacht (the Women's Carnival), when women dress up and assume complete power in the town. First, they 'storm' the town hall and 'force' the mayor to hand over his keys as a symbol of submission to the women. Thereafter, any male that tries to exert any form of authority or maintain order of any kind will find his efforts met with a kiss and a sweet from the women's baskets. After that, he will be ignored. Any male daring to wear a tie, the symbol of male chauvinism, is apt to have it cut off just below the knot by women brandishing scissors for just that purpose.

On the Sunday afternoon before Shrove Tuesday, there is a fancy dress procession involving the children of the city. Then, on Monday afternoon, there is a second parade, with all participants appearing in costumes and tossing out candies and flowers to the audience. The Prince of the Karneval passes on his way to the Cologne Cathedral, signaling the end of the procession, but by no means the end of the Karneval spirit. The onlookers continue celebrating at specially-organized dances, private parties, and local bars until the first hour of the Lenten fast.

FASSENACHT

In Mainz, the Carnival is called Fassenacht. Beginning on January 1st, it, too, can be subdivided into earlier indoor activities and the later street festivities. The indoor activities, the 'sessions', are subject to strict protocol which has been laid down by the Comite through the years. A group of 11 men, appropriately clad in fool's caps, carry out the instructions of a symbolic prince. Here, the barrel speeches are given by persons either dressed in women's clothing and speaking in a high falsetto voice, or dressed as the traditional fool, delivering commentary through pun and satire in a half-laughing, half-

weeping tone of voice. The speechmaker(s) are accompanied to the barrel 'podium' by members of the Guild of Fools.

The outdoor activities begin on the last Saturday before Lent, with a parade of masked and costumed children. This is followed by a parade of the Guard of Fools on Sunday, and a Rose Procession on Monday.

FASCHING

Carnival (Fasching) begins on January 7 in Munich. Festivities there are greatly influenced by the Carnival in Venice, the Viennese Balls, and the Battle of Flowers in Nice. There are no 'sessions' or 'barrel speeches' included in the Munich festival.

Fasching is thought to have grown from the old games of the knights and the 'Dance of the Weapons' known in 1537. At that time, Fasching was celebrated with tournaments between knights that wore wooden barrels in place of their usual metal helmets. There were also races between comically clad participants, and dances and balls. These celebrations ceased around the time of the Napoleonic Wars. Around 1820, numerous dress balls, similar to those seen today, took the place of the original celebrations.

The first Fasching society was formed in 1893, to be followed by the Narhalla in 1908. The purpose of both was to organize Fasching activities, as well as to maintain artistic and comic standards throughout the festivals. During the Fasching activities, the Narhalla is presented as the Prince's household, and must, as its first duty, select the Prince for the current year. Once chosen, the Prince selects a princess. Clad in elegant Baroque costume, the pair officiates at all Fasching events.

Every 7th year, festivities begin with the traditional dance of the Guild of Coopers, in memory of the Guild's efforts at raising the morale of the survivors of the Black Plague that raged through Munich in 1463. This is soon followed by the first of the season's formal "Black & White" balls, and then by the more casual and livelier Redouten (masked and fancy dress balls).

Street festivities peak on "Fool's Sunday" (the Sunday before Lent). At one time, there was a massive Carnival procession on this day. More recently, the procession has been replaced by a special Carnival Programme, which includes an appearance by the Prince and Princess, as well as continuous brass band music. On the following Monday, the festivities wind down, and end with the custom of everyone presenting a single white rose to his or her closest friends.

FASTNACHT

The carnival celebrations in southwest Germany, known collectively as Faschnacht, have a long history and strong links with the pagan rituals from which they grew. For example, fool's costumes, wooden masks, fox tails, bells, whips, water and soot make-up, and other noise-making implements, hark back to the days when activities centered around frightening evil spirits away. Fools play a major role in the Fastnacht celebrations, playing their parts according to local traditions.

In Rottweil, for example, there are three main types of fools, each with his own role to play. There is Federhannes ('feather Johnny'), wearing a feather headdress, Gschellnarren (the 'bell fool') wearing a mask with huge teeth set in a gaping mouth and carrying bells around his neck, and Fransenkleidle and Schantle ('fringed clothes') who wear masks depicting half sadness and half joy. The role of 'fringed clothes' is to leap

through the Black Gate of the town at 8 am on the Monday before Lent. The origins of this "Fool's Jump" are unclear, but it probably stems from an old pagan priestly ritual.

In Mittenwald, "nonsense day" (on the Thursday before Lent) is ushered in with loud bell ringing (again, to scare away the evil spirits?). Participants in the festivities here wear multi-colored patchwork outfits, with bells sewn all over them, and are involved in pulling off numerous practical jokes. A curious feature of this day is the 'Old Woman's Mill', which is set up in the center of the town. Old women of the town are brought to the mill and fed in at the top. Miraculously, they appear at the bottom as lovely young maidens (possibly as a celebration of rebirth or fertility?).

The beginning of Lent signals the end of Carnival season. As in the celebrations themselves, the events marking the end of the season vary with the city or region in which the events are staged. In some of the smaller regions, Lent is ushered in by the burning of a Fasching, which can take the form of a straw doll, a brandy bottle, or a herring. In larger towns, the finale often takes the form of a 'last dance' or a 'sweeping out'. At midnite, members of the Court of Fools leave the dance hall and a sweeping out ceremony commences, wherein the Court Fool is put into a 'coffin' and a mock funeral is held.

As mentioned earlier, Germany is a country with many, many festivals and holidays. In addition to the major religious holidays (Christmas, Easter, New Year, etc.), smaller towns throughout Germany boast a number of local festivities.

The oldest historical children's costume festival in Bavaria takes place in mid-July in the city of Kaufbueren. The procession which forms the hub of this festival has its roots in the middle 19th century. The 'Emperor Maximillian' leads the procession, and representatives of the many guilds follow, carry samples of their wares. On both days of the festival, children demonstrate Guild Dances and roundleys.

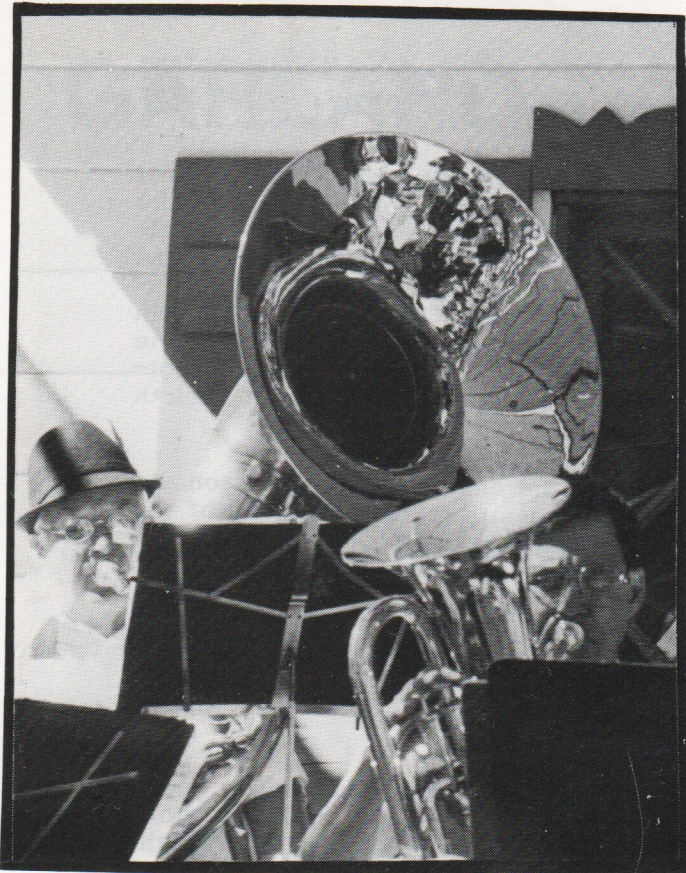
Then there is the Shepherd's race at Markgroningen in Swabia, which takes place every year on St. Bartholemew's Day (August 24th). Traditionally, the race participants are shepherds from the surrounding areas, running barefoot in an attempt to show that they can out-run any sheep trying to escape. Winners of the race are crowned and presented with a garlanded sheep, which then leads a procession to the center of town. There, a Shepherd's Dance is performed in honor of the winners, to be followed by a number of traditional games.

There is not room here to describe the multitudes of other holidays and festivities found throughout this country. Suffice it to say that there are many, and that Germany has certainly earned its reputation as a festive country.

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- Green, M. A Harvest of Feestivals. Longman, London, 1980.
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GERMAN DAY FESTIVAL





AT ALPINE VILLAGE



GARLANDS AND SWORDS

Marvin Smith

"Just as the individual is the last link in the chain of his forebears, so every people is the embodiment of an inheritance from earlier generations. A nation, though it bears the imprint of its contemporary environment, can never belie its ancestral origin, for this origin comes to light in its character and inner nature.

This innermost being of a people- its soul, as one might say- manifests itself not in deeds brought about by arduous times and harsh realities. Rather does the soul of a people find true utterance in its celebration of festive occasions, in its songs and dances - in short, in all the ways in which it responds quite frankly and naively to the unwritten laws of custom and tradition, thereby lending dignity and substance to the life of the people.

There is no people without its folk-dances. The folk-dance is a direct expression of the festive mood of a community, often taking on a ceremonial character that sometimes seems to reach the height of religious fervor. That is why folk-dances are always combined with music, and frequently with singing. Dancing and music merge in a rhythmic unity that never fails to produce an effect of youthful freshness, because it springs from the soul of a people.

In this sense, the German folk-dance is not merely a form of occasional entertainment. Together with melody and song it becomes the expression of inner joy. And just as the characteristic traits of the various German ancestral strains differ, so do the folk-dances vary in rhythm and form from region to region. A country festival in Germany, be it wedding or harvest-home or village fair, or any other festive occasion, is unthinkable without folk-dancing. Where the traditional folk costumes are still worn, as they are in many sections, their colors seem to enhance the impression of dignity and splendor which captivate eye, ear and heart.

It is true that folk-dances are subject to change and that they have been influenced by general fashion trends. But, on the whole, the folk-dance has clung to its ancestral heritage, which has tenaciously survived the lapse of centuries. Thus different localities have their own characteristic folk-dances, of which the inhabitants are always proud, seeing in them an expression of their attachment to their home. For Germans the word "Heimat" (homeland) has a distinctive flavor. "Heimat" means not only German soil; it has in it all those overtones of love and sorrow, song and tradition, mother-tongue and native thought that a German hears when the name of his homeland is pronounced, and that make his heart swell.

He who would gain a sense of German character in its native vigor must let himself come under the spell of these folk-dances at festivals on their native soil; for in them the essential nature of the German folk finds its expression. Gut even when transplanted, these dances retain their power to make manifest the soul of a people and to interpret its mind and heart. Therefore; it may well be called a good deed on the part of the author of this collection to have studied German folk-dances at their source in the home country and to have made them known in America." —Professor Otto Lehmann, Former President of the International Commission on Folk Arts.

A cloud of dust hangs over the head of the religious procession as it winds its way to the shrine in Luremburg. The procession started from the German town of Prum led by fully robed parish priests. They soon settled into a strange halting gait consisting of one step backward and two steps forward. This was more than a procession, this was a dancing pilgrimage in which every single pilgrim dances. They set out on Whit tuesday in order to reach the shrine of St. Willibrod at Echternach the next day. As many as 14,000 people were on the roads that day, they came pouring in from the surrounding villages. They had to start early for they covered their route twice over, with their one back and two forward steps.

The first pilgrims to broach the high ground around the church are men, drawn up roughly four abreast, linked together with handkerchiefs or sticks to keep their formation. Row after row of tired, dusty men with tousled hair, and sweat caked dirt streaming down their faces. Priestly robes, and jackets long since thrown off, they filled the street from end to end. In they come, led by the Echternach choir and clergy, who went out to meet them. As the draw nearer the famous one back, two forward step gives way to something more exhausting.

The traveling step changes, to one forward, one back, and now the ranks of tired, sweaty men rise unsteadily and unevenly into the air as every pilgrim jumps three times.

Far down the street, the women's heads come into view. There they are, keeping the same rank as the men, doing the same steps and jumping the same weary jumps! Slowly, one forward, one back and three painful jumps. With their hair flying in the wind, they Bunny Hop up the steps into the churchyard, to honor St. Willibrod.

This fascinating account was one of the personal observance of authors Violet Alford and Rodney Gallop. The authors asked, "What do they do it for? Why step and jump for long hours under a broiling sun? Why cover long miles of stony, dusty road in the guise of dancing dervishes?" The pilgrims reply simply, "In honour of our St. Willibrod who cures calves of St. Vitus dance, (convulsive limb movement).

A little background from "Dances of Germany" by Agnes Fyfe helps to clarify St. Vitus dance. "During the time of the Black Death, Hundreds of thousands of terrified people thought to cure themselves by dancing furiously for days and nights on end. Accompanied by hordes of excited on-lookers. they followed behind a bagpiper, holding hands and leaping wildly, springing till they fell or battered themselves against a wall, calling on St. John to save them. In 1418 this strange fever broke out again at Strasbourg, but the magistrates here took control of the afflicted leapers, led them to the shrine of St. Vitus and cared for them till they died, which was the fate of the majority.

The attitude of the church towards religious dances has been curiously inconsistent and apparently haphazard. On the whole it has been disapproving, although many dances have been embraced in spite of its disapproval, and others have revived after many years when the ban against them had been forgotten. The pretext for ecclesiastical disapproval has varied with the occasion. In Germany, the Sword dances of the Guilds were attacked by the Catholic clergy on the ground that they were pagan in character, and by the Lutherans on the ground that they

taste of popery (degrading to rank and reputation. Another excuse for their prohibition was the disorder and brawls which these dances seem to occasion so often.

There was a time when the sword dance was a highly respected, elaborate middle class dance, it was not lowly in its supposed origin or its usage, as the Lutherans suggest. In Germany and Scandinavia the sword dance was adopted by the trade guilds, especially those of the shoemakers and metalworkers, and done by them at carnival time. Sword dances held the place of honor until the gradual decay of the guilds caused these dances to become extinct in the large towns and cities. But the sword dance continued to live on in the country although they added the slightly more elaborate forms that were done in the city. These closely resemble the English sword dances. They have the circle, the clash, the single-over and single-under and the very important rose or lock. Some of the sword dances are more elaborate than the English dances, and have a bridge in which the dancers wind into a tight spiral and then unwind. Usually the climax comes when the leader is raised on the rose of interlocked swords.

Alford and Gallop feel that the swords might have been later substitutes for the leather thongs, sticks or hoop-shaped garlands with which similar dances were danced in the same regions. Some garland dances have the same figures as the sword dances, even having a bower formed of interlaced garlands as the rose is formed of interlaced swords.

The most famous of the garland dances is the Schafflertanz done every seven years by the Cooper's guild in Munich. It is performed for protection against a legend that the Goddess of the plague will appear every seven years. In 1463 the black plague raged through the town of Munich and all the fearful inhabitants stayed behind closed doors lest they, too, fall victim to it. It was apparently the members of the Guild of Coopers, the craftsmen who made and repaired wooden casks and tubs, that first ventured into the streets again. To entice others to come out and to raise the morale of the city, the coopers performed this dance, dressed in colorful costumes, playing fifes and drums and carrying their banner. Their efforts were so successful that even now the Guild Dance of the Coopers lives on.

"Originally twenty dancers led by a solo dancer went through the streets swinging hoops of fir branches entwined with ivy and colored ribbons. They wore red coats, yellow leather aprons and high green cylindrical brimless hats, (schlegelhaube), black knee breeches, white stockings and silver buckled shoes. They were accompanied by a gruesome figure known as "Gretel with the basket" (Gredl mit der Butten) and Bacchus with a barrel of beer. On her back Gretel carried a basket such as was used for gathering grapes, but instead of grapes, children's legs dangled from it. She was regarded as symbolising the Goddess of the Plague. As might be expected Bacchus freely dispensed wine and beer from his barrel.

Alford and Gallop in "The Traditional Dance" describes one performance by the cooper's guild before the Duke and Duchess of Kent, in which there were seven figures. In the first, called the schlange, twenty-five dancers wind in and out until the box covered half-hoops which they carry form a snake, after which they perform the Laube (arcade), the Kreuz (cross) and the Krone, one of the prettiest and most complicated of the figures, in

which the half-hoops form a crown. Next come the Kleiner, Kreis and Chassieren in which the dancers break into four separate smaller circles, and advance and retire in lines. The seventh and last figure is the Reifenschwung, a grand finale in which a large circle is formed round two dancers, who swing in their fingers a small hoop bearing a tumbler of wine." Agnes Fyfe in "Dances of Germany" says "In the last figure filled wineglasses were placed on the inner curve of the hoops and these and the glasses were swung about in circles without spilling the wine." Each Guild possessed a dance even down to those of the goose-herds, and gave splendid performances of their dances.

The dances of the countryfolk, it is said, was wild and shameless, mothers had a hard time keeping their daughters home doing womanly duties instead of dancing in the meadow. The dangers and evils of dancing were a perpetual theme for the sermons of the period. It seems that a woman might be stripped completely or turned upside down in a dance.

Great families and royalties of the towns often held dance festivals in special dance-houses. But these balls were conducted under strict rules. Occasions such as weddings and family feasts these balls might last three days. In the sixteenth century the French Court dances came to Germany. The upper classes took dancing lessons, to learn the Passepieds, Canaries, and Galliards. But the peasants, unaffected by French influence, continued to enjoy their Reigen.

This was one dance that was danced all over Europe, it was sure to be a favorite, perhaps because it was the oldest and the simplest of all. Its a round dance or chain dance. In Germany its the reigen that belongs to the great European family of chain dances. Sometimes the circle is closed, and you will be reminded of people dancing round a Maypole or a midsummer bonfire. More often the chain is open, and it meanders through villages, round trees, and through houses.

The reigen dates back to the days of the old Minnesinger, the early Middle Ages. In the dining-hall of the baronial castles after the midday meal, a dance chain would be formed. Men and women joined alternately in the chain which would move round to the left with slow, gliding steps to the singing of the leader. Sometimes the leader would carry a beaker of wine in his hand or balance it on his head. These dances were called Tanz when slow and stately but were called Reigen when more lively.

In the middle of the eighteenth century the Cotillon dances were fashionable. Then came Contra-dances (adapted from English Country dances), Quadrilles and Deutsche Tanze. The Deutsche were of two types, the immortal Reigen and the Schleier. The Schleier wa a couple dance, the woman dancing in front of the following man, escaping, allowing herself to be caught, turning with him and escaping again.

By the next century the peasants had their own forms of the once-fashionable Quadrille, Contra-dance, Mazurka, Landler and the Polka which became the basis for endless simple dances. These are still to be seen in country districts today.

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GERMAN



SWEETS & BAKED GOODIES

Baking of breads and of sweets reaches an apex in Germany. At one time, white bread was a status symbol, baked only in the cities by special members of the Baker's Guild. All others could only bake dark breads. These restrictions were easily enforced since most breads were baked in communal ovens by professional bakers in order to save fuel (wood). On festive occasions, the white bread was sculpted in forms and patterns imitating ancient symbolic forms. The German 'gebildebrote' (picture bread) was shaped into animals, flowers, sheaves of wheat, wreaths, and stars.

Cookies and cakes, on the other hand, were usually made of a dark dough, sweetened with honey. These, too, took on symbolic meaning, in both their ingredients and in their shapes. The 7 spices baked into honey cakes represent the 7 days it took God to create the world. The cakes or cookies were often shaped in molds and then given as ceremonial or sentimental gifts, thereby filling spiritual needs as well as the need of the ever-present German sweet tooth. Other baked sweet goods are also found all over the country, with each region having its specialties.

LEBKUCHEN (Spiced Honey Cookies)

Makes 3 dozen cookies

2 T butter, softened	1 C ground almonds
2 1/4 C + 2 T flour	2 T finely chopped candied orange peel
1/2 tsp double acting baking powder	2 T finely chopped candied lemon peel
1/2 tsp ground cloves	2 eggs
1/2 tsp ground cinnamon	1/2 C sugar
1/4 tsp ground nutmeg	1/2 C milk
1 C honey	

1. Lightly coat bottom & sides of 11 x 17" jelly roll pan with butter. Evenly dust with flour, shaking off excess. Preheat oven to 400 degrees.
2. Sift flour, baking powder, cloves, cinnamon and nutmeg into large bowl. Stir in almonds, orange and lemon peel. Beat eggs and sugar together until thick enough to form ribbon as beater is lifted from mixture. Beat in honey, then milk. A little at a time, beat in flour mixture.
3. When batter is smooth, spread evenly in pan. Bake in middle of oven 12-15 minutes, or until cake is firm to touch. With knife or metal spatula, loosen sides of cake from pan and turn out onto cake rack. Let cool a little. While still warm, brush top with thin coating of the almond glaze (recipe follows). Let it set and then cut cake into 2 1/2" x 1 1/2" pieces.

Cakes can be stored 6-8 weeks in a tightly sealed tin.

Almond Glaze

1 C confectioner's sugar	1/2 tsp almond extract
1 tsp lemon juice or rum	2 T cold water

Sift sugar. Then stir in lemon juice and almond extract. Stirring constantly, add the water, 1 teaspoon at a time, until glaze is smooth and thin enough to spread easily.

SPRINGERLE (Molded Anise-Seed Cookies)

Makes 2-3 dozen cookies

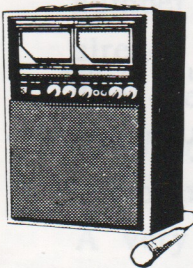
2 T butter, softened	1 C anise seeds
2 eggs	1 1/4 C sugar
1 tsp finely grated lemon peel	Drop of vanilla extract
3 cups sifted all-purpose flour	

1. Coat 2 large baking sheets with butter. Coat evenly with anise seeds and set sheets aside.
2. Beat eggs until thick and lemon colored. Gradually add sugar and continue beating until mixture is thick enough to form a ribbon when beater lifted from bowl. Beat in lemon peel, vanilla, and flour (one cup at a time).
3. Shape dough into a ball and put on lightly floured board. If sticky, add additional flour, a little at a time. Knead the dough 10 minutes, until smooth and pliable.
4. Sprinkle board with more flour. Pinch off half of dough and roll into a rectangle about 1/4" thick. Sprinkle Springerle mold or Springerle rolling pin evenly with about 2 T flour, removing excess. Then press mold down or roll pin firmly across dough to leave pattern on it as deeply and evenly as possible. Cut cookie squares apart and put about an inch apart on baking sheets, pressing gently against anise seeds. Roll and cut all dough in this manner. Work fast, since the dough dries quickly. Set cookies aside, uncovered, at room temperature for 24 hours.
5. Preheat oven to 250 degrees and bake cookies 20-30 minutes, until firm but not brown. Transfer to cake rack to cool. Set cookies aside for a few days to soften. Then store in tightly sealed tins. Cookies will keep for several weeks. For a stronger anise flavor, take anise seeds from bottom of baking sheet and put in bottom of storage tin. The anise flavor will permeate the cookies as they stand.

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BEGINNERS CLASSES			
ADAT SHALOM Israeli Dancers	Mon, 7:30-8:30pm	(213) 475-4985 (213)478-5988 Edy Greenblatt	WEST L.A., Adat Shalom 3030 Westwood Blvd.
ARMENIAN DANCE CLASS 8 week series	M.T.W.Th.F 8:30-10 pm	(213)467-6341 Tom Bozgian	Different locations each evening. Call for details.
CABRILLO INT'L FOLK DANCERS	Thursday 7:30-10 pm	(818) 449-4631 Kim Ho	SAN DIEGO Balboa Park Club Balboa Park
CRESTWOOD FOLK DANCERS	Monday 7-8:15pm	(213)478-4659 (213)202-6166 Beverly Barr Inst.	WEST LA Brockton Sch. 1309 Armacost Ave.
DESERT INT'L FOLK DANCERS	Monday 7:30-10:30 pm	(818) 343-3513 Sam & Vikki	PALM SPRINGS Village Center 538 N. Palm Canyon Dr.
HAVERIM FOLK DANCERS OF VENTURA	Sunday 7-9 pm	(805) 643-0897 Barbara Rosenberg	VENTURA, Temple Beth Torah 7820 Foothill Rd. / corner Kimbal
ISRAELI AND INT'L FOLK DANCERS	Tuesday 7:45-10 pm	(213) 375-5553 Ginger McKale	REDONDO BEACH, Temple Memora 1101 Camino Real
KAYSO FOLK DANCERS	Saturday 1-3 pm	(818) 238-1771 Soghomonian	SAN DIEGO, North Park Rec Ctr 4044 Idaho St.
LAGUNA BEGINNERS FOLK DANCE CLASS	Wednesday 8-10 pm	(714) 494-3302 (714) 533-8667	LAGUNA BEACH Community Ctr 384 Legion Ave.
NARODNI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 (714) 892-2788	LONG BEACH, Hill Jr. Hi Gym 1100 Iroquois
NORTH S.D. COUNTY BEGINNERS	Thurs. 7:30-9:30pm	(818)747-1163 Fait Hagadorn	ESCONDIDO, 4th & Kalmia, Methodist Church Rec. Hall
PASADENA CO-OP BEGINNERS CLASS	Friday 7:45-8:30 pm	(818) 794-9493	PASADENA, Throop Memorial Church 300 S. Los Robles
SAN DIEGO INT'L FOLK DANCE CLUB	Wednesday 7-8:15 pm	(818) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park Club Balboa Park
SIERRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	(818) 441-0590 Chuck Lawson	Call for location
SKANDIA FOLK DANCER CLASSES	Mon 7:30-10pm Wed 7:15-10pm	(714)533-8867 (213)459-5314	ANAHEIM, Cultural Ctr, 931 Harbor Culver City, Peer Gynt, 3835 Watseka
SKANDIA FOLK DANCE CLASSES	Wed 7:30-10pm Thur 7:15-10pm	(818)281-7295 (805)965-5859	SAN DIEGO, 1934- 30th st SANTA BARBARA, 100 E Carrillo
SOUTH BAY BEGINNERS DANCE CLASS	Friday 7:45-10:45	(213) 324-0524 (213) 316-1885	RANCHO PALOS VERDES Pedregal School 8069 Groveoak Pl.
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy	THOUSAND OAKS Comejo Comm. Ctr. At Dover & Hemdrick
TIKVA'S ISRAELI/ INTERNATIONAL DANCE	Mon, 7:30-9pm	(213)652-8706 Tikva Mason	ALHAMBRA, 225 S. Atlantic.
VESELO SELO BEGINNERS CLASS	Wednesday 7-10 pm	(714) 893-8127 Carol (714) 530-6563 Pat	ANAHEIM, 719 N. Anaheim Blv. Between Lincoln and La Palma
WEST VALLEY FOLK DANCERS	Friday 7:30-8:30 pm	(818) 368-1957 Jill Michtom	WOODLAND HILLS Rec Ctr 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	(213) 392-3452 (213) 556-3781	WEST L.A., Emerson Jr. Hi Gym 1670 Selby, behind Mormon Temple

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