



The Federation

Folk Dancer

Volume I - Number 9

September - 1944

By subscription only

LA FESTA ITALIANA

Our next Festival, September 17th, is to be Italian in theme, hosted by the Festival Workshop Dancers. The location is the future site of the San Francisco State College at 19th Avenue and Holloway, near Lake Merced. Dancing from one to six p.m. Come, and wear your brightest costume!

THE LAST FESTIVAL

The last Festival, August 6th, with San Jose State College as host, was so exciting! That is, the lawn mower must have heard about it too soon. When it heard about Folk Dancers coming to dance on the green green grass, literally it blow a fuse. Dr. Rhodes, Chairman, was apologetic for the unfinished job. But the dancers didn't mind, naturally!

DO-SI-DO IN THE ROCKIES

"Allemande left and allemande aye, ingo bingo six penny high.
Little pig, big pig, root hog or die, meet your gal and pass
her by.

Poke the next one in the eye; kiss the next one on the sly;
Leave the next one high and dry; take your own gal bye and bye."

All of which means in Denver a simple Grand Right and Left.

Ed Kremers, our ex-President, was of course taking in every club he could unearth. Thanks to him your writer did not miss a single night of dancing during the week she was there. John "Pete" O'Brien, former president of Changs, screamed when he saw me, "Can you do a Hambo without music?" And from then on, whenever there was a lull in the program, it was a Hambo without music. Jimmy Perryman had just bade goodbye to Grace spending several weeks there with him. Everyone was talking of the hit they made doing the Jota.

(continued
on next page)

DO-SI-DO in the ROCKIES (Continued)

Among other Bay Regioners who showed up during the last month were Ed Carpenter of Palo Alto, Henrietta Burleen of the Gateswingers, Duffy Davenport also of Palo Alto, and Ed Lilleback of Changs.

Beautiful Cheshoman Park, over-looking the Rocky Mountains, is one of the favorite haunts. There you dance on concrete floors (calling for spring in the knees) amid Roman arches and stately columns. The Civic Center in the very heart of Denver is one of the most ideal spots and certainly the most picturesque. Community dancing is popular indeed among Denverites.

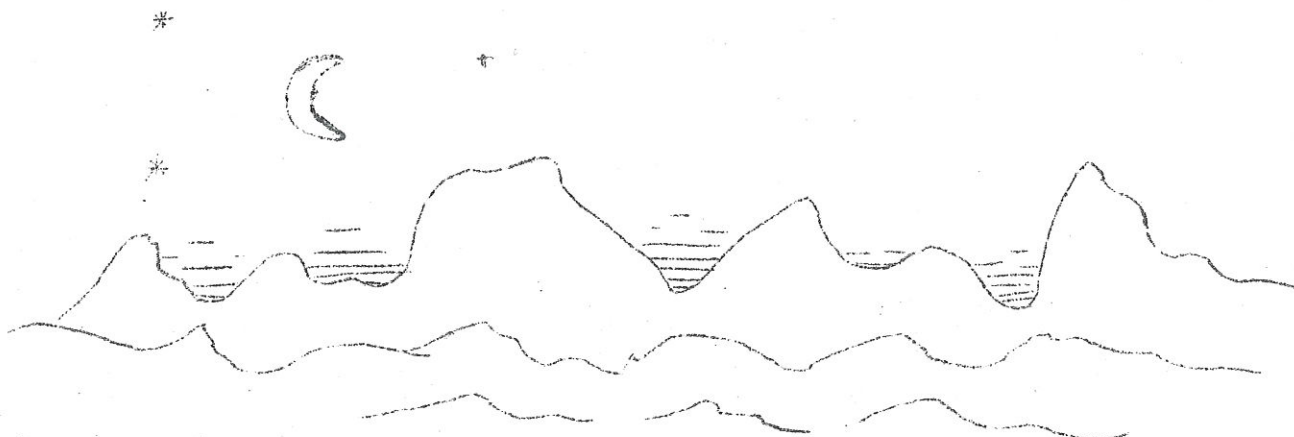
A trip out to the University of Denver proved not only interesting but inspiring. I had the privilege of watching and even dancing with the Pioneer Promenaders, the exhibition team that impressed Madelynn Greene so much at the Philadelphia Convention last May. Those kids were really good, and did their "Flap like Thunder" and other complicated figures with such verve and enthusiasm it made one catch one's breath. Besides Squares they do Irish Jigs, and many Waltzes and early American Dances, quite neglected by our California groups. Ed and your writer had the pleasure of showing them some of our Coast dances. We did a sort of Folk Dance pot pourri, to phonograph and orchestra, as best we could without our familiar tunes. They seemed to like it.

The most outstanding thing about these Denver groups, besides their outside neath-the-stars community dancing, is that they use orchestras instead of canned music. They usually use pianist, accordion player, and guitar. The callers are excellent, and their patter is fast and complicated. Our own Ed manages to keep up with the best of them.

Dancing under the stars and the moon, in the warmth of the mountain air, was fun indeed. One left Denver feeling that while they could learn lots from us they had much to teach us in Squares and Waltzes.

A wandering Folk Dancer

July 28, 1944



THE COSTUMER

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ITALIAN COSTUMES

by Grace Perryman

The Sumptuary Laws in 18th Century Italy aimed to suppress extravagance in dress. These laws limited the value of clothing a person could wear at one time. And as a consequence, the peasants thereafter put most of their costume value into jewelry. Elaborate jewelry therefore predominates in the costume effect.

Italy has been a land of tourists who made such a fuss over peasant costumes that the shy peasants hesitate to wear their costumes to the towns. Therefore Italian costumes have been difficult to see.

The Girl's Choice

The SKIRT: Bright solid colors with stripes or embroidery at the skirt hem. Usually of ample length, but shorter in the erstwhile Kingdom of the Two Sicilias.

The BLOUSE: White, sheer, and lots of lace.

The BODICE: Black or a harmonizing color, low cut, and laced in the front with black or gold.

The greatest variety is in heavily embroidered SHAWLS (though not always worn); APRONS worn short or long, simple or elaborately striped or embroidered (though aprons are not always worn), and HEADRESS which in the South is a bright kerchief and elaborate in the North, varying for each district. Costume JEWELRY plays an important role in accenting the costume properly.



The Man's Choice



The TROUSERS: either long or short, breeches with white stockings (like Swedish) or shorts somewhat in Tyrolean style (said to be influenced by Austria). Black predominates with silver or gold buttons. A heavily embroidered BELT may be worn, otherwise a bright SASH should be used with fringed ends hanging at the side.

The VEST: ornate with sleeves and tails, or plain and sleeveless as with fishermen's costumes.

The SHIRT: white and full-sleeved, with a small collar though a kerchief may be worn.

The men's costume may also be varied in effect with some accenting jewelry. Many fishermen wear big gold earrings, finger rings, etc.

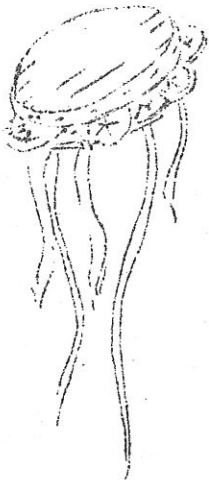
"BET YOU DIDN'T KNOW" DEPARTMENT

The name of the SALTARELLO derives from "saltare" -- to leap. The characteristic leaping steps show descent from some Greek choric dances and from Roman "saltatione." The final pose of the women--uplifted arm and poised foot--is found in many figures in ancient Greek and Roman sculpture and design.

Chief home of the Saltarello is Roman Campagna, but in varied forms it is danced all over the country.

While the name "Saltarello" was given to a dance of the 16th century in 3/8 or 6/8 time, the term has been used to denote leaping steps in other dances. Now the music almost always is in 6/8 time. The dance is of a similar type, but more sedate than the Tarantella. There is again the pantomime of love and courtship, jealousy and reconciliation reaching a triumphant conclusion as the lady dances nearer to her partner and he finally springs to his feet with a joyous bound.

The usual accompaniment is that of the large mandoline or "calascione" and the tambourine. Country districts prefer the "zampogna" or bagpipe. Castanets, the successors of the Greek crotali, are also used.



As castanets are to the dances of Spain the TAMBOURINE is to those of Italy. Like castanets the tambourine produces an amazing variety of tones when handled by an expert. The tambourine is dressed in ribbons, characteristically the national red, white, and stinging green of Italy.

The tambourine is of the highest antiquity, and was known at different times under the names of "timbrel," or "tabret," "tympanon" or "tympanum" or "symphonia."

The word "timbrel" is used in the Old Testament in both singular and plural form, so as to suggest that the former referred to a hoop of wood or metal over which was stretched a parchmen-

"Bet You Didn't Know" Department (Continued)

head; while the plural was perhaps used to designate the tambourine with bells or jangles fixed at intervals in hoops.

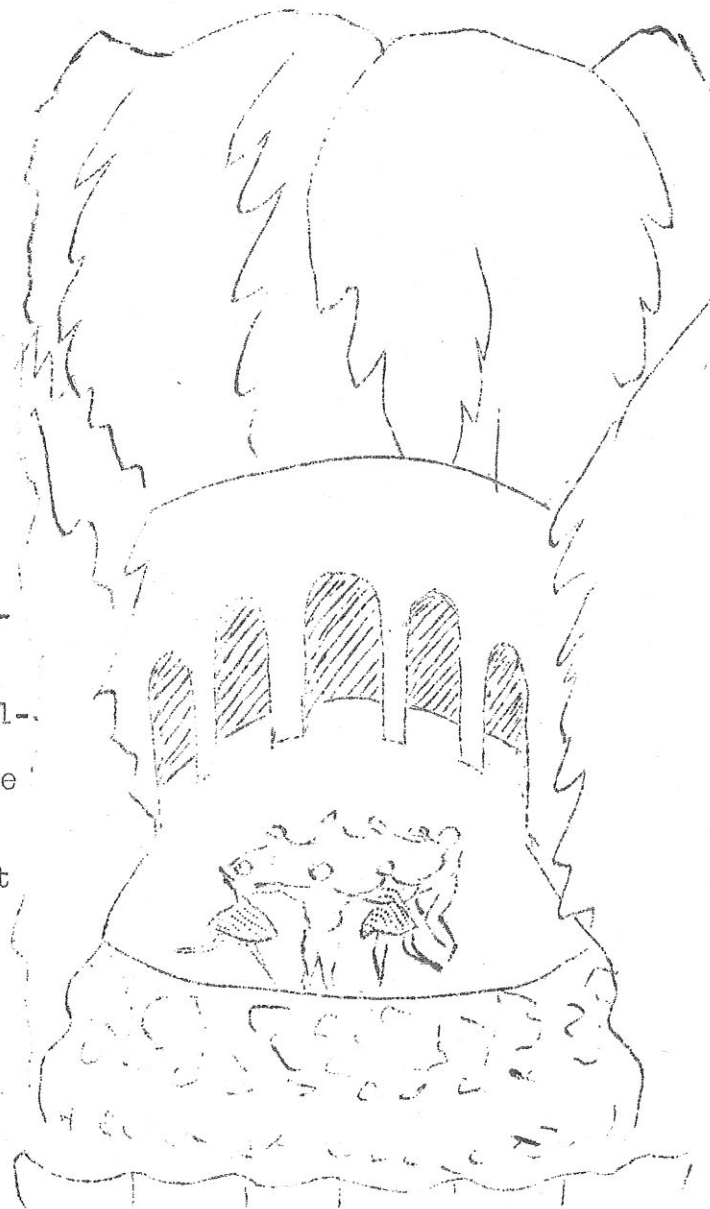
Israelites learned to use the timbrel during their sojourn in Egypt. Egyptians used it to scare away their evil spirit "Typhon." A favorite instrument of the women, it was used with dances to accompany songs of victory; it was one of the instruments used by King David and his musicians when he danced before the Ark.

SIGMUND STERN GROVE

The FEDERATION'S Folk Dance Presentation at Sigmund Stern Grove on August 20th was enthusiastically applauded by 12,100 people. As one spectator put it: "It was worth the trip out just to see the Tarantella done so well."

Chang's Russian Dances set a good pace for the exhibit. Not on the program, but an exciting surprise, was Buzz Glass' Hopak—the crowd loved it! The Festival Workshop's Csárdás was a real eye-ful. Nice precision in the Scandinavian Folk Dancers' numbers. Another favorite item was the hill-billy band for the Squares. And wasn't that a nice entrance for the Beseda with the flower garland tug-of-war? As a matter of fact we think that the Beseda was about the nicest number presented.

The Committee is to be commended for the fine program presented. Clarice Dechont's poise at the mike and Elgin Juri's excellent narration offered nice verbal decor to the whole colorful exhibition.



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CLUB NEWS

The GATESWINGERS report that...Aileen Wade is sporting something new in Gateswinger modes--a cowgirl outfit of her own design for the big Labor Day Outing at the Y's Jones Gulch...June Davis (Nee Bolander is back in the swim after wading through congratulations following the Big Step...And another Gateswinger left for New Orleans and wedded bliss: Virginia Hein writes that everything went fine until the Chaplain tried to marry her to the best man...Holly Holleuffer is wearing some chin decoration that ain't hay: Some gals are gonna be awful mad if this whisker fad grows any.

CHANG'S report that ..They have been host to several groups on Fridays: The Fun Club, The Scandinavian Folk Dancers, and The Gateswingers so far have sponsored their Friday night programs with exhibitions and M. C. 's. The Berkeley Folk Dancers and The Festival Workshop Dancers are the next guest groups. And we think this is a great idea...Greek Dances are beginning to make their appearance at Chang's after some special lessons with Greek teachers.

Some wag in the FESTIVAL WORKSHOP wants to augment the Italian theme of the Festival they are sponsoring on September 17th. He suggests that wouldn't it be a great refreshment idea to have little burros pack wine kegs around the Festival for thirsty folk dancers.

The Chief Editor, and the new Associate Editor, Marian Marshall, are to be married on the 23rd of September.

GRACE'S COSTUME SERVICE

Our own Grace Churcher Perryman--famed amongst all of us for her Jota, Chiapaneca, and Sevillanos--will help you solve any costume problems you may have. Her excellent background as Research Chairman at Chang's should qualify her ability. No matter what bothers you concerning that new costume you are planning, Grace will work it out for you, whether you wish a whole costume made or any part of one designed or executed. Simply call EXbrook 9250 or write to 7 Fielding Place, San Francisco.

THE DANCE EXPRESSIVE

by Joseph Sheridan

I The themes move in
With dip and whirl,
Boy and girl
In whirl and leap
The patterns keep,
The forms relate.

Love and hate
Pulsating breath
Life and death.

II Alone and grouped
They swell and fade,
Motif made,
Traced, laced, and graced,
And spaced.

With leap and whirl
Dedicated boy and girl
The dream restate.

