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# Let's Dance

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



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THE MAGAZINE OF INTERNATIONAL FOLK DANCING

Vol. 43 No. 9

NOVEMBER 1986

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## ON OUR COVER

Folk Dancers



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# TREASURER'S

## Ball



VETERANS' MEMORIAL BUILDING  
126 First Street West,  
Sonoma, California

DECEMBER 7, 1986

1:30 - 5:30 PM

I would like to invite all dancers to the Treasurer's Ball on December 7, 1986, at the Veterans' Memorial Building, 126 First Street West, Sonoma. Dancing from 1:30-5:30 PM to a very danceable program I am sure all of you will enjoy. Ticket price is \$4.00.

In addition, we are having a Raffle for a first prize of \$100.00 and a second prize of \$25.00. There will be many wonderful door prizes. So buy lots of tickets at 50¢ each or 3 for a dollar. This is the BIG fund raiser for the Federation, so be generous, buy, Buy and BUY.

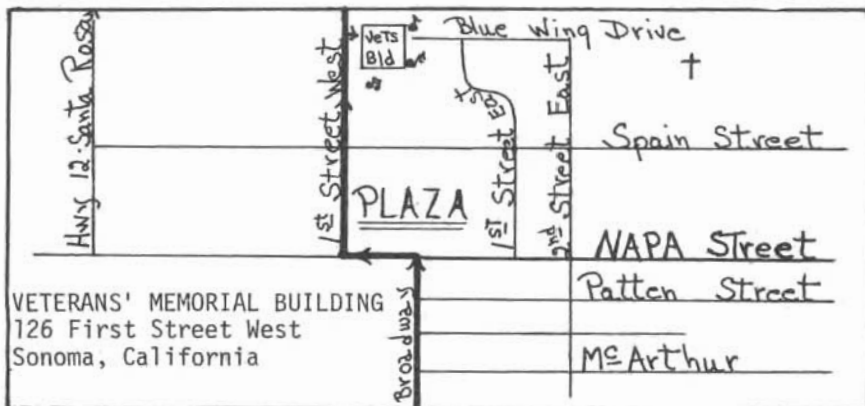
There is going to be a Costume Sale again this year with a lot of nice things to choose from. Our Secretary, Genevieve Pereira does all the hard work putting these together, doing the washing, ironing, cleaning and mending, so come, look them over, and be prepared to BUY.

Buy your tickets early, and bring your dancing shoes.



See you there!

*Lupie Luna Barton,  
Federation Treasurer*





DECEMBER 7, 1986  
1:30-5:30 PM

Tzadik Katamar NP  
Milondita Tango  
Davy Nick Nack  
Western Trio Mixer P  
Cal Hop Bar NP  
Alexandrovska  
Caballito Blanco

Belasičko Oro NP  
Zillertaler Landler  
Bal In Da Straat P  
Bare Necessities  
Sirto  
Japanese Soft Shoe

#### SQUARES

Orijent NP  
Corrido  
Trip To Bavaria  
Vrapcheto NP  
Swedish-Finn Mixer P  
Frenchy Brown  
Divčibarsko Kolo NP

Ciuleandra NP  
El Gaucho Tango  
Elizabeth Quadrille  
Oklahoma Mixer P  
Hambo  
Tropanka (Moscoff) NP

# Treasurer's Ball



VETERANS' MEMORIAL BUILDING  
126 FIRST STREET WEST,  
SONOMA, CALIFORNIA



Knödeldrahner  
Bapardess Leyad Hashoket NP  
La Bastringue P  
Postie's Jig  
Karamfil NP  
Maple Leaf Rag  
Körtanc NP

#### SQUARES

Mari Mariko NP  
Beautiful Ohio  
Waters Of Holland  
Doudlebska Polka P  
Čerešničky NP  
Ada's Kujawiak #1  
Somewhere My Love

Shiri Li Kineret NP  
St. Gilgen Figurentanz P  
Blue Pacific Waltz  
Rothesay Rant  
Sulam Ya'akov NP  
Siesta In Seville  
Erev Ba NP



# PRESIDENT'S MESSAGE



Congratulations to the Associate Members who were winners of Page Masson's drawing on September 14, 1986, at the Fiesta de Sonoma! Our Director of Membership, Page, promoted the raffle and used her own money for the prizes to encourage folk dancers to be members of the Federation. It was very successful, and we are grateful to Page for her enthusiasm and generosity, and to the members who participated. Please follow her lead to encourage those who are not members at this time, to sign up.

The 1987 Folk Dance Calendar is ready! The drawings of costumes are beautiful, and your favorite folk dance events are included. It is an excellent bargain at \$3.00. If you want this tradition to continue, please be sure to buy a 1987 calendar. The Federation will not publish a 1988 calendar if sales of the 1987's are not good, so take heed - buy a calendar and help sell them. If calendars are not available in your area, please contact Genevieve Pereira, Office Secretary.

Happy Thanksgiving! Our Holiday Season festivities begin with the Kolo Festival, November 27-30, at U.C. Berkeley, Hearst Gym. Also, our Treasurer, Lupie Luna Barton, is planning a fun-filled day for us at the Treasurer's Ball in Sonoma on December 7th. There will be great prizes for the Raffle to be held that day. You do not need to be present to win, so we hope many of you will support the Federation by buying Raffle tickets, and attending the Ball.

Happy dancing!

*Florence Payne, Federation President*

## 1987 COSTUME CALENDAR

AVAILABLE NOW!!

For your copy, see your  
Council Representative, or  
contact the office of the

Folk Dance Federation of California, Inc.

1275 "A" Street, Rm. 111, Hayward, CA. 94541

Phone: (415) 581-6000 - - - Price, \$3.00



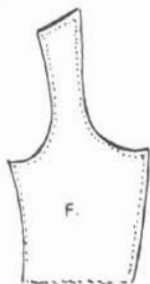
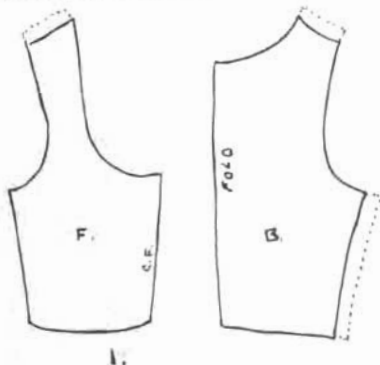
# Making a Polish Bodice

*Article and Drawings by Eleanor Bacon*

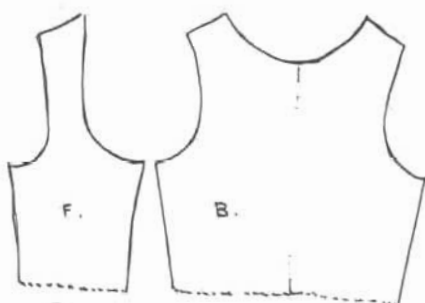
There are many Polish costumes for women that have tabs at the waistline and appear complicated to make. They really are not that difficult. The tabs are supposed to be extensions of the several bodice panels in most costumes, but putting the tabs on separately is easier, fitting and construction wise. There are several methods of construction, and how you go about it depends on whether you may want to alter the size or length of the bodice at a later date. (Great for dance groups that must share costumes, and for size changes that often occur as time goes by.)

The bodice that is not going to be altered may be made and finished except for the waistline seam, and then the tabs added. The bodice that is to be altered is made in three separate parts, two front pieces and the back.

To make the changeable bodice you must add about one inch to the side seams of the back pattern piece and  $5/8$  to one inch to the shoulder seams of the pattern (illus. 1). If you don't, you will not be able to overlap the seams because the seams will already have been used up during the first sewing stages. If any embroidery or beading is to be done it is best to work on the fabric before it is sewn, but if the design goes over the darts, the darts must be sewn first. If you are not fussy about the appearance on the inside of your bodice, beading and floral appliqueing may be worked after the bodice is sewn. The lining fabric is sewn to the outer fabric, right sides together, around all the edges except the waistline seam (illus. 2), the seams are clipped and trimmed, the bodice part turned right side out and pressed (illus. 3).

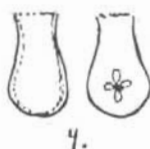


2.

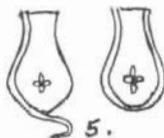


3.

The tabs are sewn individually. If the tabs have embroidery do the work before the sewing. Some tabs have a binding around the edges and some do not; if not, sew the lining and the fabric right sides together, sew, trim, turn and press (4).



4.

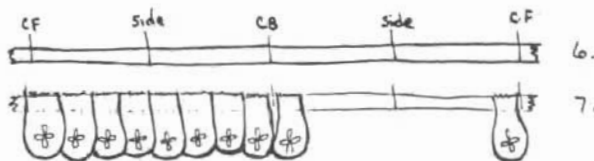


5.

If a binding is used pin the lining to the outer fabric, right sides out, baste, and sew the binding over the cut edges. (5) Putting the binding over the tabs that have been turned, as mentioned earlier, makes the tabs bulky and stiff around the edges, as well as creating extra work.

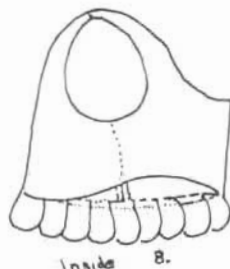
The size and the amount of tabs needed will depend on what the costume description calls for.

For placement of the tabs, measure your waist, over the skirt if possible. Lay a piece of seam tape on the table and mark the total measurement, the side seams and the center back. (6) (This total measurement will be the measurement of the finished bodice.) Pin the two center front tabs in place on the



outer measurement mark which is the center front. Pin the center back tabs in place. From here arrange the tabs evenly on the tape (7). If the two tabs were to meet side by side, you most likely made them so they would come out evenly, size-wise, but a very slight overlap sometimes helps to keep them from pulling apart. The tabs that overlap usually lap towards the back or are spaced evenly. When all the tabs are arranged properly, baste them to the tape secure enough so they won't turn or twist. The tabs for the non-adjustable bodice are now sewn to the tape by machine and then the tabs and tape are sewn to the bodice. The tape will add strength to the lower edge. The lining is then sewn down, hiding the unfinished tab edges (8).

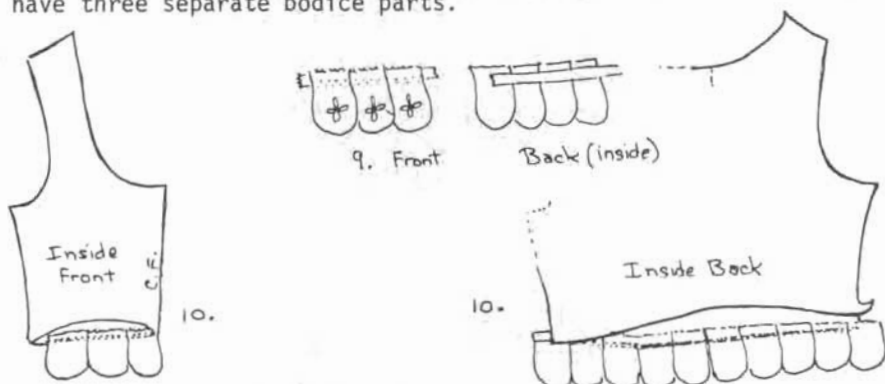
For the adjustable bodice, the tab strip must also be in three separate parts. At the side seam marks carefully cut the seam tape only. The tab at this seam will now extend past this cut edge. If the tab over the cut is mostly towards the back or is about half and half, then the tab will stay



8.



with the back piece of tape (9), but if it is more towards the front it would be best if it went with the front piece of tape. Sew the tabs and tape to the bodice parts, having the center front at the center front, and the center back at the center back of the bodice, letting the extending half of the tabs extend past the side seams. Sew seam binding or some self fabric binding over the top edge of the extended tab (10). The side seam most likely will have to be opened up a ways in order to let the tab pass through but can be re-stitched by hand later. Sew the lining down along the lower edge by hand (10). You now have three separate bodice parts.



To assemble the bodice, pin the side seams together, lapping the front over the back. The shoulder seams may be overlapped or sewn right sides together in the regular manner. Try the bodice on and adjust for a good fit. Securely hand sew the shoulder seams if you are overlapping them or machine stitch them if done in the regular manner. Securely hand sew the side seams, having the inside area the most secure and the outside just enough to keep it from coming undone, being careful not to make

permanent marks on the fabric. Tack the top edge of the extended tab to the bodice. This side area should look as if the tabs are all one row, and they will if they are spaced evenly and sewn carefully (11).

This way of putting a bodice together may be used for any bodice, with or without tabs. If there are no tabs extra alteration width may be had by adding the one inch to the front pattern piece also, and then the seams may be sewn like the shoulder seams, right sides together.

**SEWING NOTE:** Do not use tiny stitches as they are hard to remove and leave marks that are hard, if not impossible to remove. Satin, shiny brocades, velvet and velveteen need the overlap method as they show needle marks and pressing lines easily.

For more sewing help when making costumes see the "Costume Basics" book available from the Folk Dance Federation Office.



# 1986 World Folkfest U.S.A.



General Chairman, George Frandsen of Salt Lake City, Utah and Vice President/Secretary U.S.A. Delegate, I.O.V. (International Organization Fur Volkskunst) welcomed 500 performing artists to the first World Folkfest U.S.A. The event was sponsored by Springville City, Utah, the Rocky Mountain Folklore Association and the National Folk Organization of the U.S.A.

It was officially sanctioned by the International Organization of Folk Art and is a candidate for C.I.O.F.F. (Confederation International of Organizations of Folk arts and Festivals) certification.

During the nine days of performances, receptions, ceremonies, parades and exchanges, I observed first-hand the efforts of many people (1000 workers) to bring to America 13 International Groups. I shared their cultures, friendships and professional presentations of music, song, dance and related folk arts.

## THE SCHEDULE OF EVENTS INCLUDED

- August 19: Costumes of the Nations, Springville.
- August 22: Governor's Welcome and Proclamation of World Folkfest Week, State Capitol. Gala Performance, Symphony Hall.
- August 23: Ambassador's Night- Official Reception, Folk Parade, Springville. Opening Ceremonies and Performance.
- August 24: Tabernacle Choir Broadcast and Activities.
- August 25: Chamber of Commerce Night - Performance, Springville
- August 26: Ball of Nations, Wilkinson Center, BYU.
- August 27: Mayor's and Commissioner's Night - Welcome Ceremony & Folk Parade- Provo; Gala Performance, De Jong Concert Hall, BYU.
- August 28: Governor's Night - Springville Performance.
- August 29: World Peace Night - Springville Performance.
- August 30: International Friendship Night- Folk Parade, Closing Ceremonies, Final Springville Performance, Candlelight Parade to Springville Art Museum.
- August 30 & 31: Conference - The National Folk Organization.

## SOMETHING ABOUT THE PARTICIPATING GROUPS

Belgium - Was represented by the Vendeliersgilde Gelmelzwaaiers group based in the City of Hoogstraten. They presented the age-old art of Flag Flourishing. This folk art originated within the feudal tribes that wandered into the area that is now Belgium shortly before the Crusades. Besides being very large and colorful, the flags used by the Gelmelzwaaiers represented (in color) each performer's home town, city or region.

Israel - Shalom-Telaviv, a 35-member company, in addition to presenting the folk music and dance of modern Israel, performed

dances of the Yeminite, Sephardic and Hassidic Jews. Their performance was wonderfully energetic, reflecting the youth and vitality of the Israeli nation today.

Brazil - The southernmost province of Brazil, the Rio Grande do Sul, was represented by dancers and musicians of the "Commission of Folklore." Unique to this area of Brazil are dances and music which exhibit strong influences from nearby Argentina and Brazil.

New Zealand - Was represented by the Rotorua Maori Cultural Theatre. Their dances were aesthetically pleasing and entertaining. Many group members have a historical inheritance with Rotorua Culture since they are direct descendants of Hinimoa and Tutanekai of the renowned Maori Live Story.

Colombia - The Colombia Folk Ballet, directed by Ligia Granados came to the World Folkfest with many international awards to their credit. Among the dances they performed were the Joropo Zapateado and Bullerengue, which is one of the oldest dances of Colombia. Their performances included a lavish display of color and exciting rhythms.

Canada - The Kupalo Dancers from Eastern Canada describe themselves as a group of "Enthusiastic young people who represent their Ukrainian heritage." Their performance included dances from all five regions of the Ukraine. The traditional "Hopak" included the talents of the entire ensemble. It was performed at a feverish pace.

Finland - The Finnish Capital of Helsinki is the home of Hel-singin Nuorisoseura who performed dances from East Carelia, Western and Central Finland, from Northern and Southern Provinces, as well as from the Swedish speaking parts of the West Coast Country. The group has many costumes. The Seiskari costume was worn by both the men and the women. Their uniform costumes are called Johannes for men and Hame for the women. Their dance movements included natural, flowing steps and few hand gestures. They were delightful.

West Germany - The Volkslande and Trachtenkreis from Sterzhau-sen, West Germany, consists of more than 120 members. The dancers range in age from children to grandparents. The dances presented were regional dances of Hessen, as well as dances from the Island of Juist, and Unterwossen, which is in Southern Germany. The costumes worn were of the Marburger Tracht.

Italy - "Val d' Akragas, directed by Casesa Adrugna, has performed throughout Eastern and Western Europe and the Orient presenting dances of Sicily. Their dances were lively with colorful costumed performers singing. Most spectators especially enjoyed the Tarantella dance, or as they call it, the Spider Dance.

Poland - Director Stanislaw Leszczynski directs the Polish

Ensemble at the Marie Curie-Sklodowska University. By 1986, the Zespół Tanca Ludoweego had performed over 1,000 times abroad and given 2,5000 concerts - many of them in the Soviet Union, Libya, Syria and Turkey. They are considered the number one student ensemble in Poland. It was good to see their beautiful costumes at close range.

Sweden - Linderods Folkdanslag comes from the Province of Skane. Its goal is the preservation of folk music, dances, ballads, costumes, wood carving and needlework done by early ancestors. The group pays strict attention to the traditional nature of Skane's dances.

American - The Rocky Mountain Folklore Association represented the United States of America at the 1986 World Folkfest and was co-sponsors of the event. The group's repertoire includes clogging, Appalachian Mountain dances, pioneer dances, square dances, round dances, quadrilles, polkas and reels. The ensemble has been a member of the 70-nation International Organization of Folklore Association since 1983. They are also a Charter Member of the National Folk Organization of the United States of America. The group represented the U.S. to the fullest - costuming, live music, and their performance - par excellence.

Parade - All the dance groups performed as they participated in the parade through the city streets. Much to my surprise, the Austrian dancers from Southern Tirol danced the Knodeldrahner (Dumpling Turner). Of course, to be sure, a simple dance, but it was fun to see it done as we dance it in California.

Conference - In his opening address at the Springville Art Gallery, Dr. Clayne R. Jensen, Dean of the College of Physical Education at B.Y.U., congratulated Mary Bee Jensen, DeWayne Young, George Frandsen, and Kristeen Harrington for bringing about a successful first, and for bringing together so many talented experts in their field with a common interest to produce a national network. At the same time he admonished everyone to work together for a common good.

1987 International Festival - Dr. Clinton L. Border, founder of Folkmoot U.S.A., invited the 1987 Conference to be held in Waynesville, North Carolina, August 8-9-10, 1987, in conjunction with the International Festival next year.

*Millie von Konsky,  
Delegate - Northern & Southern California  
Telephone: 415/828-5976*



# POLISH FOLK DANCE

*by Miriam Lidster*

Polonaise (polonez), Mazur, Oberek, Kujawiak and Krakowiak are considered to be the national dances of Poland. Each dance form has its own character and style. The Polonaise, thought to be the oldest dance form in Poland, was a stately promenade in 3/4 meter and gave the nobility an opportunity to display the rich and elaborate costumes of the 16th and 17th centuries. According to Ada Dziewanowski, "The Polonez is derived from the peasant wailing dance, the Chodzony" which was a slow, simple dance in even rhythm. The dance was first written in 2/4 meter and later changed to a 4/4 meter. "The peasant Chodzony, sometimes also called Wolny (slow), Okragly (round), or Polski, (Polish) was usually danced with singing. It was always part of wedding and other family rituals, as well as communal ceremonies." When the Polonaise first invaded the court it was a dance of knights and it was not until the coronation of King Henry Valois that it was danced with ladies. As an opener for the stately balls the 3/4 metered music became more elaborate, livelier, and a favorite theme for the composers and choreographers of the time. With the compositions of Chopin the Polonaise spread to all of the courts of Europe.

Polish people who were attacked and suppressed so many times, cherished their last frontier of freedom -- freedom of thought and ideas, freedom in music and dance. Dances were the way the musicians liked to play it. It is common among Polish people that whenever the question arises, "What kind of dance is being played?" someone will get up and dance. If it feels like Oberek, it is Oberek, but played lighter it will be Mazurek, or if the musician is from Krakow, he will play it in 2/4 meter, which will make the dance a Krakowiak. So what is a Mazurek? It is a small Mazur (male gender) and also a pastry made in Mazury region in Central Poland. Mazur, therefore, is the man from Mazowsze (geographical) or Mazury (popular), and name for the dance from central Poland, while the Mazurka is also a small Mazur (female gender). Like the Polonaise the Mazur is danced in 3/4 meter (sometimes written in 3/8 meter) and at the end of the 16th and beginning of the 17th century became popular as a court dance. In the court the Mazur lost its robust and quick running style which characterized the folk dance. With this change of character the dance became polished and by the end of the 18th and early 19th centuries had invaded all countries in Europe and was being danced in the White House after being introduced by Dolly Madison. It is said that the Mazur was often performed in boots, and often with spurs. It was similar to Polonaise in its promenading, except faster in tempo. The pride of the good dancer is to dance the Mazur smoothly--

the lady should be able to carry a glass of water on her head. At the same time the dance steps included hopping, strutting, stamping and holupce, bending at the waist line and balancing.

Oberek, written in 3/8 meter, had its origin in Mazorsze in central Poland. From there it spread to all areas of Poland being danced not only by the peasants but also by the town people. It is a lively, spectacular dance with movements much less dignified than the Mazur. The pride of the dance is to dance it on the verge of falling down due to the speed and daring figures. The falling of couples was common and not discriminating. Mrs. Dziewanowski in her 1976 Folk Dance Camp notes says that in olden times the Oberek was called the obertas, wyrwas, drygant, zwiacz, drobny, or okragly. "The name Oberek is derived from the very "obracac sie" (to turn, to spin)." Oberek is danced in a group, but each couple may perform the figures in their own way with the leader calling, for example, the change of direction, "Na lewo!" (to the left). It is a dance of skill with the men trying to outdo each other--a dance for those who wish to show their individual abilities. The syncopation and rhythm of the Oberek is particularly interesting. Accent is placed on count 1 and count 3, but the accent on count 3 being as strong as or even stronger than on count 1.

Slower than the Oberek with an accent sometimes on count 2, or sometimes on count 3 is the Kujawiak, a couple dance with origination in the Kuawy region, northwest of Warsaw. As a slow dance in 3/4 meter it became popular throughout Poland as a folk dance and later as a ballroom dance. As a ballroom dance it was polished with a smooth, flowing style. Some melodies will alternate between a slow tempo and a faster tempo retaining the essence of both the folk and the ballroom styles. Often the girl dances alone while the man does a balance step. The smooth style may be climaxed at the end of a phrase by jumping on two feet on count 1-2 of the last measure. The music of the Krakowiak sets this dance apart from the other national dances. The melodies being written in 2/4 meter are bouncy, gay and joyful with an accent on count 2, measure (1 & 2) and on the & count (1 & 2) measure 2, or the measures may be reversed as (1 & 2) measure 1 and (1 & 2) measure 2.

Undoubtedly the Krakowiak had its origin in the Kraków region of southern Poland, and was probably danced as early as the middle of the 14th century. Like other Polish folk dances it was gradually taken over by the nobility, who polished, shaped and embellished the dance form. It was popularized in the 19th century by the Viennese ballerina, Fanny Elssler, and performed in her repertoire in both Europe and America. Mrs. Dziewanowski indicates that Polish sentiment for the horse may have inspired the music and steps of the Krakowiak. "The characteristic feature of the dance is its fast gliding gallop, with which the dancers move in various directions, intermingled with energetic, sprightly, accented steps, done almost in place."

These national dances described here in no way complete the types and styles of Polish dance. Two of the better known are

Dirlada (deer-lah-DAH) is a modern novelty tune sung in Greek. The rhythm is that of the Hasaposerviko which is a "taverna" dance mainly done by men in Pireas, the port of Athens, and wherever the sailors go or the men emigrate the dance is taken with them. This combination of steps was selected by John Filcich who in turn presented the dance at the 1971 University of the Pacific Folk Dance Camp.

2/4 meter

FORMATION: Open circle with leader at R end, arms in shoulder hold.

**STEPS and STYLING:** The steps have an even staccato movement with a slight bounce and flex of the knees. One step to a count.

PATTERN

## Measures

4 meas INTRODUCTION Begin dance with vocal.

- 1 Step on R to R; step on L across behind R.
- 2 Step on R to R; touch L toe beside R.
- 3 Step fwd on L (twd ctr); rising on ball of L, lift R off floor, bending R knee.
- 4 Step on R crossing in front of L; step on L to L.
- 5 Step on R crossing behind L; leap onto ball of L, lowering heel and flexing knee.
- 6 Step on R to R; step on L across behind R.
- 7 Step on R to R; touch L toe beside R.
- 8 Step on L to L; touch R toe beside L.

Repeat dance from beginning until end of music.

Dancers may sing along with the chorus; LA LA DIR-LA-DA DA

Description written September 1986.



the Goralski, a dance of the Tatra mountain people, and Trojak, a dance for three from the coal mining district of Slask (Silesia) in southwestern Poland.

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#### MAKING A POLISH BODICE

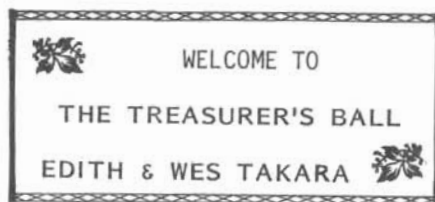
*Article and Drawings by Eleanor Bacon*

*Was originally printed in the November, 1977 issue of Let's Dance, and is being reprinted for those of you who saved it but misplaced it, and for those of you who missed it the first time. (See page 6)*

AND . . . since this issue is sadly short of material, this editor thought perhaps you might also enjoy reading again, or for the first time, the very informative articles written by Vi Dexheimer and Miriam Lidster on Polish Folk Arts and Polish Folk Dance.

. . . Editor

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## Shoror (Armenia)

Susan and Gary Lind-Sinianian prepared this material for presentation at the 1986 University of the Pacific Folk Dance Camp. Their sources are Ethnographic film from Soviet Armenia, Armen Javian and Berzig Parsekian of Boston.

Shoror (sho-ROR) comes from the districts of Moush/Daron and Sassoon, in Western Armenia. There are a wide variety of dissimilar dances called Shoror, which come from different districts. This dance was popular among the Mooshetsi immigrants in Fresno and Boston, who called it "Moosh". Several variants of this dance are practiced by international folk dancers (e. g., Moosh, Maymoomeh, Berde and Sassoon-ashentsee). This version of Shoror was presented by Gary Lind-Sinianian at the 1986 University of the Pacific Folk Dance Camp.

CASSETTE: Gyondbashi "Armenian Folk Dances" Side B/2 2/4 meter

FORMATION: Line of dancers facing ctr; standing close together. Within the line hands are joined in "Armenian hold"; little fingers linked with hands at shldr level, elbows bent and down.

STEPS and STYLING: Step-close\*, Two-step\*. Done with small, flat-footed steps. Carriage is erect and relaxed, but the knees maintain a slight flex throughout the dance. The steps are comparatively small and restrained, but the whole body is involved in them.

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

### MUSIC 2/4

### PATTERN

#### Measures

- 1 meas INTRODUCTION No action. The dance may beg at the start of any 8 meas musical phrase.
- 1 Facing ctr, moving to the L (CW), step on R ft a little fwd and across L ft (ct 1); close and step on L ft beside R (ct 2); step on R ft across L (ct 3). Joined arms sway to the R.
- 2 Step on L ft to L side (ct 1); close and step on R ft beside L (ct 2); step on L ft to L side (ct 3). Joined arms sway to the L.
- 3 Step on R ft fwd, ball of L ft remains touching the floor, pull arms closer to chest (ct 1); shift wt back onto L ft, arms return to orig pos (ct 2).
- 4 Step on R ft sdwd to R side, arms swing down to "V" pos (ct 1); close and step on L ft beside R, arms return to "W" pos (ct 2).
- 5 Repeat meas 4, no wt on closing step (ct 2). One can raise the L ft with bent knee beside the R knee instead of closing, if desired.
- 6 Step on L ft fwd, ball of R ft remains on floor (ct 1); shift wt back onto R ft, ball of L ft remains on floor (ct 2). Arms remain in "W" pos.
- 7 Repeat meas 6.
- 8 Step on L ft beside R (ct 1); step on R ft in place (ct 2); step on L ft in place (ct 3). Joined arms swing down to "V" pos and back up to "W" pos.
- Repeat dance from the beginning.

Description written August 1986.



## ERRATA

TEX-MEX MIXER - Let's Dance September 1986

Fig II, meas 5-6: Should be deleted completely.

meas 7: Change to "meas 5-6."

meas 8: Change to "meas 7-8."

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LA CACHUCHA - Let's Dance September 1986

Fig III, meas 3-4: Change to read:

Turning 1/4 (M CW, W CCW) repeat Fig I, meas 1-2.

## UNITED STATES OF AMERICA

The Rocky Mountain Folklore Association  
World Folkfest 1986



# Folk Arts of Poland

The demand for Polish artifacts has lessened since the war, due to the growth of mass production industries. However, in recent years steps have been taken toward the rehabilitation of traditional crafts. It is thought that folk products can provide inspiration for the designers of industrial products.

## WEAVING

Weaving by the peasants of Poland was part of their every day life. Looms were every where in the more spacious homes, as well as in cabins and factories for weaving linens, materials for clothing, tapestries for walls, carpets for church and rugs for interiors of homes. The Polish term for rugs, carpets and tapestries is *kilims*. It has been said that Poland's type of "Oriental" rug is almost as beautiful as the Bokharas, Kurdistans and Ispahans carpets of the East. Their tapestries are on par with those of France.

Primitive looms were made of two upright sticks, or poles, stuck into the ground, with a connecting horizontal pole fastened across the top. Sometimes trees growing naturally in the yard would be used for this setup. To the cross bar at the top the weaver attached the threads or yarn running lengthwise (the warp). If she wished a closely woven textile the strands were attached close together. So that the vertical yarns would hang straight, small stones or weights made of baked clay were attached to the ends. The weights were later abandoned when someone thought of making another cross-bar for the bottom of the loom to which the ends could be attached. The most beautiful *kilims* were woven with the same technique as darning, crossing the threads, inter-lacing the weft over one strand of warp and under the next and drawing them through. The weaver began at the bottom, working upward and pressing down the weft with a small implement like a comb.

Wool went through a special process. Sheep were sheared only once a year so wool would be long. No soap or hot water was used so that the natural oil which gave the wool lustre would remain, but it was washed in cold water by hand. Peasants made their own dyes from plants and vegetables, which gained beauty in aging.

Woolen material, called *pasiaki* is used in making various items of the national costume. Dyed woolen material made in strips of various widths is popular in the area of Lowicz, in central Poland, where it is used to make skirts and aprons worn by women at festivals.

Rugs or tapestries went through three stages: The folk origin, the designs being of leaves and foliage; the folk *kilim*, which brought into their design the Eastern influence of using conventionalized flowers, rosettes and medallions; and the manor *kilim*, which designs were more elaborate, suit-

able for use in the Polish noblemen's homes.

Subjects of tapestries ranged from fairy tales to short stories in the nation's history. Legends from nature or animal life were also subjects of these tapestries.

The weaving of linen for interior decoration and clothing became an important activity among the peasants. After the rye was harvested in the fall and stacked, the flax was cut. It was then soaked in the river and spread on the river banks to dry. The stalks were then beat over a hollow log or handled in a rough manner so that the pulp could be extracted. This soft pulp was then spun into thread. Motifs for linen weaving were of symmetrical design, taking the forms of squares, stars and circles, crosses, hexagons and octagons.

The revival of the craft of hand-woven bedspreads, for which the area around Sokalka, in Bialystok province, is particularly famous, has produced bold, varied colored and simple designed bed covers, replacing cheap, mass-produced covers in many parts of Poland.

### EMBROIDERY

Embroidery was a fascinating art in Poland. The girls of Kurpie used a circle as their symbol in embroidery. They filled in the large circle with other designs, such as smaller circles, zig-zag patterns and stylized plants. They preferred to work with a red color.

The girls of Lowicz had their own conventional motifs, such as the sun, moon and trees. They used forms of plants and animals. These folk preferred the colors of yellow, orange and black, or blue, cherry and green.

Carpathian embroidery was composed of geometrical sequences and these people preferred colors red, black and rusty brown.

The fisher-folk, who lived on the Baltic Coast, preferred sober colors - a dark blue background, on which patterns of pale green and yellow were embroidered.

The village women of Poznan were the best dressed folk in Poland. Their costumes were not quite so gaudy as those of the Lowicz or Kurpie girls, but the details of their dress were exquisitely fashioned. Before the war the Poznan girls had as many as 14 costumes for every activity in their daily life, and they were so well made that despite their bulkiness, they could be folded neatly together in one chest without crumpling.

### PAPER DECORATION

The peasant folk of Lowicz, Kurpie and Lubliner were artists in paper decoration. In a freehand style they used glosy, colored paper from which they cut out intricate designs, with which they decorated their walls, cupboards, chests, beds and shelves. The secret, of course, was in folding the paper, but only the creative artist knew how. These cut-outs originated in the Kurpie district. The decorations inspired designs

used for material, curtains, carpets, lace and pottery.

### POTTERY

Polish pottery is well known. According to historians the first pots in Poland were made by lining baskets with clay and baking them. When the basket burned away, a perfect clay pot remained with the imprint of the textile on its surface.

The primitive potter in Poland shaped his vessel by resting it on a plank. His materials consisted of two containers, one for water and one for clay. His tools were his hands and a few rounded or pointed sticks with which to press in the decoration. He would make a flat round patty of clay for the base and roll a thick lump of clay between his palms, coiling it around the edge of the base. Height was given to the pot or bowl by rolling additional lumps of clay between his palms and adding tier upon tier to the existing form. With wet hands he would smooth the surface, adding handles, adornments, or scorings before the pottery was set in the sun to dry. The process was improved later by dipping the whole pot into a solution of delicate clay to give it a more polished appearance, and a kiln was used for firing the pot.

The traditional products of the Polish potter include decorated plates, painted majolica ware, candlesticks and chandeliers. Pots and jars are often modeled on the shape of the Greek amphora, or wine jar, and decorated with geometric or floral designs of great antiquity.

*Vi Dexheimer*

*Source: "Made in Poland" by Louise Llewellyn Jarecka*


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# DANCE ON THE WATER

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JULY 13-20, 1987

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# FOLK DANCE NEWS

## FOLK DANCE CRUISE NIGHT

You are invited to attend a "Dance on the Water" Cruise Night with dancing led by Nancy & Dean Linscott. Monday November 17, 1986. In addition to dancing there will be slides and a film about the two 1987 folk dance cruises to Alaska and Mississippi, refreshments and door prizes. You will meet representatives from the cruiselines and your questions will be answered.

All folk dancers are welcome to the Berkeley Jewish Community Center Auditorium, 1414 Walnut Street (corner of Rose Street), Berkeley, November 17, 1986 from 7:30-9:30 PM. Take Highway 80 to the University Ave. exit in Berkeley, drive east for approx. 2 miles to Shattuck Ave. (main thoroughfare) turn left to Rose Street (about 1/2 miles) turn right one block to Walnut Street.

For more information contact Mel & Paula Mann, 1145 Walnut Street, Berkeley, CA 94707. 415/526-4033.

## "DANCE ON THE WATER" CRUISES 1987

The two "Dance on the Water" Folk Dance cruises planned for 1987 include a Steamboatin' cruise down the Mississippi River and a repeat of the popular Alaska cruise. This is the fourth year that Mel and Paula Mann, members of the Berkeley Folk Dancers, have organized these delightful cruises and will once again escort the groups.

The first folk dance cruise for 1987 will begin July 13th when we board the luxurious Mississippi Queen paddle wheel boat in St. Paul, Minnesota. For seven nights we leisurely float down the calm Mississippi through 26 interesting locks and always in full view of the picturesque banks all the way to St. Louis, Missouri. A Steamboatin' experience is reminiscent of the Mississippi River's colorful past when it was the main highway of early America. Days will be full of planned activities and entertainment with singers, banjo players, calliope music, performers, dancing, or just plain lounging. This cruise will feature master chefs from famous New Orleans restaurants who will prepare regional cuisines and favorite dishes from their noted restaurants. Watching them work and learning their techniques is a rare opportunity. Other demonstrations will include food decorations, specialty drinks and sauces, ice sculptures and more. Folk dancing will be led by Edie and Al Spear of Chicago. They have been dancing in the Chicago area since 1946, where Vytz Beliajus was their first teacher. They now teach a group in Oak Park and have given many



workshops in ballroom dancing (particularly Tango and Waltz), as well as International Folk Dancing. We hope to have two sessions daily including beginner lessons and all request sessions. All levels of dancers are welcome. Children are welcome aboard and one child cruises free when sharing a cabin with two full fare adults. (But note there are a limited number of cabins that accommodate three passengers, so make reservations early.) This cruise will stop in Hannibal, Mo; Burlington, Iowa; Davenport, Iowa; Dubuque, Iowa; Prairie du Chien, Wisc; and Winona, Minn. Thirty-five cabins have been reserved for our group; however, on January 13th the cruise line will recall some of this space. After that date space may be limited, depending upon availability.

The 14-day inside passage Alaska cruise is being repeated for the third year in response to great demand. The two previous years' cruises were sellouts. Nancy and Dean Linscott, dance leaders from Mill Valley, California will lead the dancing. This experienced well-known couple lead two Kopachka groups - a recreational and a performing group. They also organize the popular Mendocino Camp. Schedules permitting, we plan to hold two dance sessions daily. One will be a session for beginners and the second an all-request event. As in past cruises, we hope to join with dancers in Juneau, Valdez and Victoria. This year's Alaska cruise will depart Vancouver on July 26th and return August 9th. It will traverse the calm waters of the Inside Passage visiting Wrangel, Juneau, Valdez, Whittier, Anchorage, Sitka, Ketchikan, Victoria, Columbia Glacier, Haines or (Glacier Bay). We sail aboard the SS Universe, the "Semesters at Sea" floating university ship. The informal atmosphere, cultural and intellectually stimulating activities make this ship well-suited for our folk dance event. Classical music, first-run movies, educational video presentations and nightly professional entertainment are only a few of the activities planned by the young eager program staff on this ship. Many passengers bring children since the ship provides staff-planned activities for them (and their fare is reasonable when sharing a cabin with adults). Compared to the cost of other Alaska cruise lines, this cruise is four to seven days longer. The Alaska cruise line is offering a free two-night Vancouver or one-night Seattle vacation before or after the cruise for any passenger who signs up no later than January 26th. After that date, one can purchase these vacations at reasonable rates.

To assure the space of your choice on both these cruises, sign up early. For information contact Mel and Paula Mann, 1301 California St., Berkeley, CA 94703 or call 415/526-4033.

*Mel and Paula Mann*





## ROMANIAN DAY AND EVENING PARTY

KOLO FESTIVAL 1986

Friday, November 28, 1986



The Friday of Kolo Festival this year is dedicated to a celebration of Romanian Folk Culture through a series of events including learning Romanian dances in workshops led by Sunni Bloland, Nicolas Hilferink, and Glenn Nielson.

During the day, to prepare for the evening potpourri of Romanian customs, tables will be set aside in the snack-bar or "Bodega" for people who want to sit around, drink coffee and make a Marțișor (marts-ee-shor); a trinket on a string to be given to a friend. The trinkets are normally exchanged on the First of March and originally were meant to ward-off the evil effects of the sun. Everyone is encouraged to help by bringing odd buttons, companionless earrings, pretty bits of fabric, yarn, ribbon, cracker jack prizes, etc. to add to the collection of objects that can be used to create a Marțișor to give to or exchange with a special someone. (This Romanian custom has taken on the flavor of our Valentine's Day). There will be a display made of these creations and prizes awarded!

In Central Transylvania, a custom flourished whereby teams of young men would shout from one hillside to another above their village lying below in the old days these shouts were usually about the girls who stayed shivering and huddled in their houses. The next day the boys would escort the girls they shouted about, to the fair and buy them decorated heartshaped cookies as a peace offering for the previous nights verbal antics. At our Friday festival both men and women are encouraged to "band together" in smaller or larger groups and create 4 line rhyming shouts called Strigături (stree-guh-tour) on a variety of subjects: Love, Men, Women, Dancing, Kolo Festival, Teachers, Music, "Dealers," Food, Festival organizers, etc. etc....

Organize your groups and look for paper and pencils in the Bodega to jot down your ingenious compositions which will be heard in performance at the Friday Evening Party. Men are encouraged to bring a hat (basic black, or straw, or whatever) which they have already decorated or wish to decorate at a table set aside in the Bodega. Anyone who has extra ribbon, feathers, buttons, sequins, braid, flowers to spare should bring them along to help with this crafty-project.

Wear your favorite costume (Romanian or any other) to the party which begins at 7:30 pm. It will start with old favorite Romanian Dances and some of the new ones learned that day and led by the teachers, Interspersed throughout the (+/-) hour-long party will be dancing of old Balkan "chestnuts" or Romanian "hazelnuts," as the case may be.

\* We'll learn and sing a Romanian Drinking Song from Maramures.

- \* There'll be a "fashion display" of women wearing their Romanian blouses of all nationalities.
- \* A parade of men showing off their decorated "a la Romanian" hats.
- \* A time to shout Strigături and
- \* Dance the traditional wedding Hora-Perenița--Don't forget we need big handkerchiefs for that.

So plan to come on time for dancing, fun and festivities and get our 35th Annual Kolo Festival off in a Roaring Romanian Way!

The 35th Annual Kolo Festival is being held at the Hearst Gym, U.C. Berkeley on November 27-30, 1986.



## The 35th Annual KOLO FESTIVAL

BALKAN DANCE AND MUSIC FESTIVAL

*Dance, Singing and Music Workshops for Beginners,  
Enthusiasts, and Old Friends  
Live Music Parties*

**November 27 ~ 30, 1986  
Hearst Gym, U.C. Berkeley**

### Featured Teachers

Nicolas Hilferink	- Romanian
Glenn Nielsen	- Romanian
Sunni Bloland	- Romanian
Jaap Leegwater	- Bulgarian
Zoltan Farkas	- Hungarian/Croatian

### Other Teachers

John Pappas, Pistu Papp, and others



Sponsored by the Department of Physical Education,  
U.C. Berkeley

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# COUNCIL CLIPS

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## SAN FRANCISCO COUNCIL OF FOLK DANCE GROUPS

With pleasant memories of our October 26th Fall Festival lingering on, we are now in the midst of plotting and planning for our upcoming Christmas activities and our biggest event.... the Warm Up Party the second Sunday of February, 1987. President Jake Gomez expressed the hope that the coming months will bring more smiling faces and dancing feet to enhance our folk dance activities.

Changs News. Song Chang, our first President, would have been both pleased and proud of the spirit of camaraderie, enjoyment and merriment which prevailed at our September Party. Chang believed that folk dancing should be fun to do, and surely all those present were having fun. The dance program, for the most part, contained many old-time favorites, some of which have not been done at Changs for many years. Undoubtedly, this contributed to the excitement and enthusiasm of the dancers who were probably remembering the fun they had when they were first introduced to folk dancing. Almost everyone was dancing; not many were sitting out, and a good time was had by all. Our November schedule continues with teaching on November 7 and 14. Our November Party will be on the 21st. Mark these dates on your calendar. Changs will be closed on November 28th.

San Francisco Women's Dance Circle. The October 15th Autumn Leaves Festival proved to be one of our very best! The East Bay Women's Dance Circle members were guests and amazed everyone with their enthusiasm, graceful performance and enjoyment of the popular program presented. Our mutual instructor, Grace Nicholes appeared radiantly proud of her two groups. Our members have been invited to perform at the Hall of Flowers early in December. If anyone is interested in joining this vivacious group, classes are conducted each Wednesday morning 10:00-11:30 at 50 Scott Street, San Francisco.

Janes and Johns Folk Dance Group with Pearl Preston, Instructor, meets Wednesdays 8:00-9:30 PM at St. Mary's Recreation Center, Murray Avenue and Justin Drive. We invite interested dancers to come and dance. There is no charge. 415/664-2341.

*Margaret O'Connor*

## GREATER EAST BAY FOLK DANCE COUNCIL

Berkeley Senior Citizen Dancers - November 16th, 1:00-4:00 PM

Berkeley Senior Center, 01k Grove Street & Hearst Avenue.

Walnut Whirlers - November 22nd, 8:00-11:00 PM

Alamo Women's Club, 1401 Danville Blvd., Alamo.

Fifth Saturday Party - 8:00-11:00 PM. Hosts: Walnut Whirlers

Montclair Recreation Center, 6300 Moraga Ave., Montclair.

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# CALENDAR of EVENTS

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FOLK DANCE FEDERATION OF CALIFORNIA, INC.

Ed Kremers, 155 Turk St., San Francisco, CA 94102-415/775-3444-

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- \*NOV. 1, Sat., PALO ALTO "A Little Nite Music" Party for experienced folk dancers, Cubberley Pavilion, 4000 Middlefield Road. 8:00-11:30 PM. \$4.00 NO STREET SHOES
- NOV. 9, Sun., SAN FRANCISCO British & Canadian "Jubilee", The Band of the Sixth U.S. Army; The Cathedral Choir, and The Sonoma County Sheriffs Association Pipe Band and Honor Guards. 3.00 PM. Free. Grace Cathedral.
- NOV. 9, Sun., SAN FRANCISCO Ruth Brown's Institute of old Israeli dances. 7:00-9:00 PM, plus request dancing. Bethany Church Hall, 1269 Sanchez, at Clipper. 415/647-2483
- NOV. 14, Fri., SAN FRANCISCO Irish Folk Dance Party, St. Patrick's Room, Irish Center, 45th Ave. & Sloat. 9-12 PM. \$5. 415/863-6424.
- NOV. 14-15-16, UNION CITY & HAYWARD Hawaiian Festivals  
Fri. eve. Union City Holiday Inn; Sat-Sun, Chabot College.
- NOV. 16, Sun., SAN FRANCISCO Balkan dancing and performance 415/775-3444.
- NOV. 17, Mon., BERKELEY "Dance on the Water" Cruise Night with dancing led by Nancy & Dean Linscott. Slides and a film about the two 1987 cruises to Alaska and Mississippi. Door prizes-refreshments. 7:30-9:30 PM. Berkeley Jewish Community Center (auditorium) 1414 Walnut St., (corner of Rose St.)  
For information contact Mel Mann at 415/526-4033.
- \*NOV. 23, Sun., SUNNYVALE Ensemble International's "Austrian" Day, Community Center Auditorium, 550 E. Remington. Workshop, Supper, dancing & performance. Ned & Marian Gault  
Reservations and information 408/395-8026.
- NOV. 27-30, Thur-Sat., BERKELEY 35th Annual Kolo Festival-U.C. Hearst Gym. Balkan Dance & Music, Singing, Workshops, Parties  
Info: East Bay-415/278-2405; S.F. Area-415/775-3444.
- NOV. 27-29, STOCKTON "Polka Days" County Fairgrounds.  
Info: 209/334-4575; 209/368-9990.
- \*NOV. 29, Sat., Fifth Saturday Parties.  
Oakland - Fresno - Peninsula.
- \*DEC. 7, Sun., SONOMA "Treasurer's Ball" See pages 3-4 in this issue.
- DEC. 12, Fri., SAN FRANCISCO Irish Folk Dance Party.
- DEC. 26-JAN 1, Folk Dance Camp in Hawaii  
P.O. Box 22463, Honolulu, Hawaii 96822.

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# CALENDAR of EVENTS

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FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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Irwin Barr

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- NOV. 1, Sat. Turkish Institute with Bora Ozkov  
Loma Vista School, 300 Lynn Drive, Ventura  
7:00 PM. \$4.00
- NOV. 2, Sun. Treasurer's Ball/Turkish Institute with Bora O.  
West Hollywood Recreation Center.  
10-12:30 Institute \$4. 1:30-5:30 PM "Ball" \$5.
- NOV. 6, Thurs. Turkish Institute with Bora Ozkov  
Hill Jr. High School, 1100 Iroquois, Long Beach.  
7:30 PM \$4.00.
- NOV. 8, Sat. Turkish Institute with Bora Ozkov  
Folk Dance Cafe, 2927 Meade, San Diego.  
2-5 PM Wkshp \$4: 6:30 PM Dinner \$7.  
8 PM Party \$3.50: Package price \$12.50.
- NOV. 9, Sun. Turkish Institute with Bora Ozkov  
3265 Motor, West Los Angeles.  
2-5 PM \$5.00.
- NOV. 28-30, Southern California Scandia Festival  
Scandia South & U.C. Irvine Dance Dept.  
5336 Mecca Ave., Tarzana 818/342-7111. \$60.00
- DEC. 14, Beginner's Festival, YWCA, 146 N. Grand, Orange.
- 

For information concerning Folk Dance activities in Southern California, contact the:

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH  
13250 Ida Avenue, Los Angeles, CA 90066  
TELEPHONE: 213/306-7898

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FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

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JOSETTA DANCERS - Josetta Dance Studio, 3280 El Camino, Santa Clara. Folk Dancing, Wed. 7:30 PM; Latin - Ballroom - Disco, Mon. & Fri. 7:30 PM; Studio Party-Tues. 8:30 PM. Jo Buttitta

SENIORS, Sgle, Cpls, 45+ - recreational folk/square/round dance. Mon, 1 PM, 300 Estudillo, San Leandro: Tue, 1:30 PM, 22325 N. 3d, Hayward: Wed, 10AM, 8th & H Sts, Livermore, M. von Konsky

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## LOS ANGELES

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WESTWOOD CO-OP FOLK DANCERS meet Thursday nights, 8:00-10:45 PM  
Emerson Jr. High School, Selby near Santa Monica Blvd. W.L.A.

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## LAS VEGAS

The ETHNIC EXPRESS INTERNATIONAL FOLKDANCERS meet Monday nights 7:00-9:00 PM. Las Vegas, Nevada. 702/732-4871.

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