

THE FEDERATION

FOLK DANCER

Volume I - Number 4

April - 1944

Price: 5¢ per copy

OUR LAST FESTIVAL

We had only one minor objection to the March Festival: It should have been out of doors. Otherwise we can chalk it up as a most enjoyable harbinger of the spring season which began on the following day. A number of interesting exhibitions were rendered.

The Berkeley Group offered a studied rendition of two charming English folk dances: "Picking up Sticks" and "Gathering Peascods." Kitty Forrester is to be commended for engineering these two features.

Square Patterns and Running Sets, American folk dances, were offered by the U. C. Folk and Square Dance Group.

Skoal to the Vasa Folk Dancers for the most charming exhibitions of the day: the Vingaker Dance and the Trekarlspolska (Three Men's Polska).

The Vasa Group were not alone in Scandinavian dances. The Scandinavian Folk Dancers offered the Norwegian Mill Dance and the Swedish Weaving Dance. While the latter dance has been exhibited before, it might be noted in passing that some details in this version differed somewhat from previous versions. All versions are Swedish, but this particular version seems to be the most widely accepted.

Son Chapin (Panamanian), El Tambrito (Guatemalan), Jarabe Tapatio (Jalisco, Mexico), and Fado Balnquita (Portuguese) were offered by the Casa Hispana of the University of California. Margarita Torres is the dance director of this group. She personally danced the Fado with her own delightful version.

The Gate Swingers demonstrated a Square.

The Festival Workshop demonstrated the Mietchi Putz Di and the Troika, both of which were reviewed in the last issue of the Folk Dancer.

LET'S GO CZECHOSLOVAKIAN!

Let's dance! And of course it will be the Beseda, for this gay composite of waltz, mazurka, and polka is heartily representative of the Slavic nation.

The Beseda as we know it first made its appearance in Praha (Prague) capital of Bohemia, about 75 years ago. The spirit of nationality has always been strong in the Czechs (Bohemians); and although they lost their political independence to Austria-Hungary during the Thirty Years War, they never abandoned the idea of regaining it. One of the manifestations of this desire was the gathering together of traditional folk songs and dances from various villages of Bohemia, and combining them into what was officially accepted as the Bohemian National Dance—the Bohemian Beseda.

In this manner, then, the Czechs sought to maintain their identity and to preserve an important part of their culture for generations to come.

The Beseda, which freely translated means "the party", is essentially a quadrille-like dance, each figure being announced in advance by a caller. One recognizes in these calls the names of many individual

(Turn to page 2)

Published by the FOLK DANCE FEDERATION of CALIFORNIA. Direct all FOLK DANCER correspondence to the Editor: Bret van Kriedt, 2152 Broderick Street, San Francisco (15). Art Editor: Eleanor Bates. Dance and Costume Research: Madelyne Greene.

Czech dances -- Kalamajka, Sousedska, and Furiant to name a few. Just as the rythm and tempo differ from one dance to another, so the rythm and tempo of the Beseda fluctuate with the figures.

Bagpipes, drums, and wind instruments such as the clarinet and flute provide music for the Czechs. Frequently there is a choral accompaniment which is spiked with puns and romantic implications of Czech folk songs. An English translation sacrifices the play on words, but one cannot fail to appreciate the following:

Take care, I'll tell --
I'll tell how you've been fooling me.
Take care, I'll tell
You're fooling me --
You picked me first a flower
Then kissed me 'neath a bower.
Take care, I'll tell,
You're fooling me.



The Bohemian Beseda proved so popular among the Czechs that it spread gradually into neighboring Moravia and Slovakia. No changes were made in the dance figures or music, but the chorus was modified for the appropriate dialect. When Czechoslovakia was formed following World War I, the dance had already associated itself with the entire nation and was adopted for use on state occasions.

A new Beseda was composed for presentation in 1938 at the Sokol Slet (a kin to our Olympics) in Praha. This new version is written for Czechoslovakia as a whole. It will do for the Czechoslovaks what the Bohemian Beseda did and continues to do for the Czechs -- namely preserve in dance and song the spirit of the nation.

Like the Bohemian Beseda, the new version is divided into four parts. But here the divisions are more meaningful, each in turn being devoted to the folk music and dances of one of the four main regions which were united to form Czechoslovakia -- Bohemia, Moravia, Ruthenia, and Slovakia. A few characteristic dances among others are the Czech Heel-toe Polka and the Moravian Red Handkerchief Dance. Ruthenia to the east contributes bits of the Hopak, while in the Slovak part one finds the familiar music of the Tancuj together with Czardas-like steps reflecting the influence of bordering Hungary.

(This is a portion of an article appearing in the April issue of the BERKELEY FOLK DANCER. The article was assembled by Margaret Melhase from information gathered by Helen Dulik, Mrs. Jameson, and Wilma Stambaugh.)

NOTE: At the current Festival the Berkeley Group is planning to offer this grand dance as an exhibition.

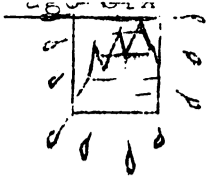
"BET YOU DIDN'T KNOW"
DEPARTMENT

Snakes aren't the only hissers in Armenia. People partaking in the Armenian folk dance, the Hooshik Mooshik, make a characteristic hissing sound as a sign of enthusiastic enjoyment. This is also true of Greek and other dances of the Levant.

Festival day is baking day in Hungary. Reason is that the steam from baking helps to starch and iron the hundreds of pleats in the women's costumes, particularly the petticoats.

Legend tells us that the Tarantella derives its name from the poisonous spider, the tarantula, whose bite caused an ecstasy of continuous dance fervor until the victim dropped from exhaustion. More correctly however the dance may be said to have originated in Taranto, Italy, whence it derives its name. One of the characteristic gestures of the dance is the clapping of hands which symbolized the fisherman saluting his lover, the fisher girl. The Tarantella, the national dance of the erstwhile Kingdom of Two Sicilies (Naples and Sicily), and the Saltarello, national dance of Rome, are the only true original folk dances indigenous to Italy.

In the Middle Ages the Pavane was a glorious procession or grand march amidst very gay and colorful settings and costumes.



The Editor's Prejudices
on Review

The fact remains that our record supplies are scarce. And they are getting scarcer every day. So why rely entirely on the wax hotcakes and scratch box (phonograph)? Why not polish off those old horseteeth (piano) or wheeze out the old squeeze box (accordion) once in a while? Folk dancers tell me that there is no one in their club that can play. There is always someone however who can play well enough to stand by for an occasional dance or so. The music for folk dancing is astoundingly simple to play.

This month a dance with music (Attetur) is described. No record whatsoever is available for this dance. So here's your chance to try out a new dance and help conserve your club's precious record stock. The music is simple enough for a child to play.

Besides conserving your records think of the infinite possibilities in extending your dance group repertoires. Think of the break in monotony by changing the type of music once in a while. And there is a large source of material waiting to be exploited. To name a few references: Burchenal's books on Finnish, Danish, and German dances, Bergquist's Swedish dances, etc. And there's even a book on Filipino dances. All these books are in the Music Room at the S. F. Public Library.

And then there was the Russian butcher that was practising the Hopak in his butcher shop, backed into the meat grinder and got behind in his orders.

She didn't like my apartment so I knocked her flat.

There once was a reverend named
Fiddle
Who refused his doctor's degree;
For it was bad enough being
Fiddle
Without being Fiddle D.D.

It's worth a long and painful
practus
To learn to sit upon a cactus.
And folks will think it so
uncanny
How spines will bend against
your fenny.

ART SHOW

An art show is to be held at Chang's International Folk Dancers' clubhouse, 1630 Stockton Street, S. F., on April 23rd, Sunday from 2 to 6 P. M. All folk dancers are cordially invited. Don't forget that this is your opportunity to see what folk dancers can do in Art.

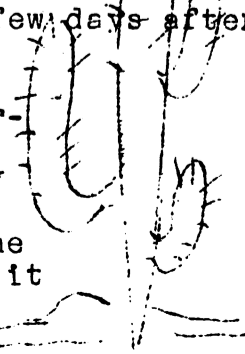
All Berkeley Folk Dancers are very enthusiastic about the Federation FOLK DANCER. A regular meeting of the Berkeley Folk Dancers was held at their Secretary's home and next to folk dancing, every one would rather attend meetings.

The "Y" Gate Swingers have made the last Monday of each month a dress-up affair. The gals wear their early American dresses and the fellas come in bright shirts and jeans. Not only is it gay and colorful but it gives this weekly meeting a party-nite feeling!

The Spirit of April Fool made his prankish but gallard appearance at the Berkeley Folk Dancers' April Fool Party at the Hillside Clubhouse in Berkeley. Frankly this was one of the nicest and most successful parties to be given in folk dance circles in a long time. Folk dancing and entertainment features interwove the whole delightful evening. To name a few: Professor Monsoose (George Moncharsch) made some daring occult speculations; Buzz Glass rendered a fascinating Russian Tartar dance; Madelyne Greene gave her supreme interpretation of The Seamstress, a pantomime of her own creation; the Festival Workshop Dancers rendered their version of the Csárdás; and a little April tom foolery did the rest. Last but not least the party was a huge success financially. And the Berkeley Folk Dancers expect to have nice new broadcasting equipment for phonograph records soon.

Margaret Melhase, the efficient editor of the Berkeley Folk Dancer mails herself a copy of the paper along with the others. If she receives her paper on time, she relaxes. If not, she calls the post-office to find out why. Is this efficiency? or is this inefficiency? What if she were asked what was it the paper said, and she replied that she didn't know because she hadn't received it as yet? Huh?

Ed Kremers, our president, is stationed near a frontier-like town in Nevada with plenty of gambling and drinking spots. But Ed's lonesome and we miss our Ed. He writes: As of today (and by the way, the Festival is going on as I sit here writing), I'm hoping to be back in 2, 3, or 4 weeks. The Depot is situated on a large flat desert, surrounded by snow-topped mountains and a large lake. A few days after I arrived we had a snowstorm, and the entire area was covered by snow.--So you see, I am practically in frigid and desert country at one and the same time! Right now it looks like a storm.



ATTETUR

(Norwegian Eight Dance)

This is a very simple but very charming, effective, and colorful Norwegian dance, quite ancient in origin. This dance is virtually inaccessible to most of us inasmuch as it has not been translated into English from the Norwegian published text. And it has never been performed by any other than Norwegian folk dance groups (to the Editor's knowledge). Therefore it is offered to you as a dance if you like it and can manage it with piano or accordion. It is advised that the form and music set forth herein be adhered to inasmuch as many Norwegians are rather particular about having their dances done in proper style and form. Substitute music is out of the question.

STEPS: There are only two steps. The first (I and II) is very similar to the DAL step familiar to many of us. This is where you step on the left foot and swing out the right foot in front of you hopping slightly on the left foot as you do so. Then alternate and do the same with the other foot. The second step (III) is a simple waltz two-step.

MUSIC: Rather slowly played, about as slow as a modern American waltz but not quite:

FIGURES: The dance requires **FOUR COUPLES** in a circle. The true Norwegian style is to hold hands high, almost up to the shoulder. The dancers face the center with the upper part of the body and in the line of direction with the lower part of the body.

- I First circle eight steps to the left (clockwise) with the DAL step described above, starting on your left foot. Each step requires a measure of music. Then circle to the right (counter-clockwise).
- II Chain completely around with the DAL step, men to the right and ladies to the left, offering the hand on the side by which you pass just as in square dancing. When you reach your partner you circle around each other to the right holding each other's hand (right). Then you chain completely around in the opposite direction, men to the left and ladies to the right.
- III Here the music slows down and the men make a deep bow while the ladies make a deep courtesy. The bow should be completed before the music accelerates back to tempo, at which time the couples dance a waltz in ballroom position around the circle to the right.

The dance may be repeated if desired. It is usually danced with one repeat.

DANCING AND THE EMOTION OF LOVE

The art of dancing is a prototype, not merely of the supreme manifestation of physical life, but also of the supreme symbol of emotional life. The significance of dancing in the wide sense lies in the fact that its rhythm is an ultimate appeal to the expression of the vital energy attached to the emotions. Dancing is, to review briefly, the primitive expression of religion and love. The art of dancing is also closely intertwined with the tradition of war, labor, pleasure, education, etc. For purposes of this brief article we shall confine ourselves to a sketch of its relationship to the emotion of love only.

Dancing as intimately associated with love is far older than man. Among insects and birds dancing is often an essential part of love. In courtship the male dances, sometimes in rivalry with other males, in order to charm the female. Then after a while, the female is aroused to share his ardor and join in the dance. The final climax of the dance is the union of the lovers. Among primitives it is also valued as a process of courtship, and is considered an admirable training for love. Among some peoples the same word meant both to dance and to love. By his beauty, energy, and skill, the male must win the female. This is the task of the male throughout **Nature**. Many species besides man have learnt that the task may be well accomplished through the artifice of dancing.



In the human world by process of modification, the men do not only dance for the women, but the women for the men, each striving to arouse and attract the desire of the other.

Dancing in the strict erotic sense was severely censored with the progress of civilization. And gradually the transition was made from dancing in love to dancing as an art. All matters that enter into love tend to fall under the sway of art. Their aesthetic pleasure is due in a large measure to a transformation of the energy originally attached to the emotion of love. And this tendency is particularly manifest in the dance. In our modern world professional dancing as an art has become divorced from love in any biological sense. But remains perhaps even more closely related to love in the emotional sense.

Dancing, we may be sure, cannot die out, but will always be undergoing a rebirth. As an art, and also as a social custom, it perpetually emerges afresh from the emotions of the people. This holds true in solo or group dancing.

In brief, from the viewpoint of love, dancing forms an excellent outlet for the sublimation of energy above and beyond that used in the normal healthy biological relationship. As a pleasurable enterprise it stands par excellence. In a mild way it serves as a flirtation satisfying energy that otherwise might be repressed into symptoms of mild neuroses or expressed in other painful ways. The interesting and valuable fact to be noted here is that the more energy that might direct itself into symptoms of emotional distress the less energy there is available for use in a healthy love relationship, in work, in play, in study of art and literature, etc. But contrariwise, the more energy expressed in a pleasurable and happy outlet does not decrease the available energy. But in a dynamic way definitely increases the amount of energy available for love, work, and play.



The value of folk dancing in this particular respect cannot be overemphasized. Its facility for the expression of love energy in a form that is socially as well as individually most agreeable is truly one of the most remarkable achievements in the development of mankind.

THE END

-Anonymous.

(Thus concludes this series of two articles on the psychology of folk dancing.)



THE COSTUMER



A NORWEGIAN COSTUME

Since a Swedish costume was described last month, it seems to be a propos to describe the costume of neighboring Norway. Of all the countries of Europe perhaps no country has as widely accepted a single costume as Norway. Though there are a few other types, they are rare. And the costume described below has the definite stamp of Norway attached to it: It is almost universally worn by Norwegians as their national costume; The colors and style are authentic. With this costume you would definitely have a national costume and not just something 'folk dancey.'

The Girl's Costume

The skirt is black preferably of satin, about half way to the ankle from the knee, and with two or three gold and/or blue braids or strips about a half inch wide and about six inches from the bottom hem. A full-sleeved blouse, always white, and fastened at the neck with a small tie or brooch is always worn. A red bolero trimmed with embroidery

of snow flake designs at the sleeves, neck, and front. Gold braid may be substituted very effectively. It will be noted on the drawing however that a characteristic feature of this bolero is the belt effect which is part of the bolero. Another feature, perhaps the most difficult to make, is the piece that fits over the bosom, an embroidered bodice piece. This piece is red on something stiff (cardboard will do) and embroidered with white, blue (dark), gold, and black beads in patterns most resembling snowflake patterns. Star, heart, or other simple rococo designs may be utilized. The little red cap on the back of the head may also be trimmed with the same design. The cap has two long red ribbons that hang at the sides, over the ears. The bodice piece is snapped under the bolero and the belt, attached to the bolero, may also be snapped or hooked as desired. The apron is always white linen. The characteristic embroidery near the bottom of the apron may be inserted. The stockings are white or red. The shoes are black, with buckles if desired.



The Boy's Costume

As with the Swedish costume the characteristic knee breeches are worn. These are always black. A pair of old tuxedo pants would do the job nicely, altered to give effect. The breeches have three gold buttons at the side of the pants near the bottom. The bottom is fastened to the tops of white stockings with a red band tied at each



outer sides so that tassels or balls, also red, dangle freely. The shoes are black and buckles may be worn if desired. The vest is red with a white back where the usual back strap is red with gold buttons. The front buttons are also gold or brass. The vest may be any material from flannel to felt. The shirt is white, preferably full-sleeved, but not to any extreme. A flowing red bow tie is always worn. This may be a ribbon of any style or form. The drawing represents the characteristic type however. There is a tendency amongst folk dancers possessing Norwegian costumes in the bay area to substitute pants cut at the knee instead of going below the knee as shown in the drawing, somewhat like long Tyrolian pants. This style is more comfortable and acceptable if effect is similar to that shown in the drawing. If this effect is missed then the costume is NOT Norwegian. A black frock coat with tails may be worn, but should hardly be necessary in this weather.