

THE FEDERATION

FOLK DANCER

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THE MARCH FESTIVAL

Spring is to be heralded this year two days in advance by one of our colorful festivals. This beautiful pageant of costumes and dances is to be held in Berkeley on Sunday, March 19th, from 1:00 to 6:00 P.M. at the MEN'S GYMNASIUM on the University of California Campus, located about two blocks from either Shattuck or Telegraph Avenues adjoining Bancroft Way. The entrance is on east entrance of the Gym. From San Francisco take the "F" train and the Alcatraz Local to the end of the line. The U. C. Folk and Square Dancers will be host. Let's all be there in our most favorite costume!



The Festival Workshop Dancers will offer two demonstrations. The first is to be a Swiss dance called "Mietchi, putz di!" meaning 'Mitzi, powder yourself!' An excellent substitute record is a Schottische called "For He Men Only" (T-2066A) sold by the Standard Phono Company of N. Y. Other Schottisches will probably do however. As implied by the music the dance is a Schottische, and has three figures and three choruses. Curiously enough the chorus precedes each figure. The figures are reminiscent of and probably borrowed from the Norwegian and Swedish Fancy Schottisches. The drawing illustrates the 'forge' pattern of the chorus figure. With our intimate knowledge of Schottisches this catchy and interesting dance should really find itself amongst our best dances in our social night repertoires.

The second dance to be demonstrated is a Russian dance called "Troika" meaning Three Horses (no reflection intended). There is an excellent record available called "Troika" made by Kismet. It may be possible to purchase it at a Jeweler Shop called Benthon on Fillmore between California and Pine Streets. There is a possibility that the International Book Shop on Golden Gate Avenue, also in San Francisco, might also have it. The other side of the record has a nice polka.

The dance is performed by a man and two ladies, the man holding the inside hands of the ladies with all arms outstretched. The step used throughout the dance is a simple running step. Dancing side by side in a straight line each set begins with four steps diagonally to the right and four steps diagonally to the left, then eight straight ahead. Each lady, beginning with the one on the right, runs eight steps under an arch made by the other two. This is almost identical to the Crested Hen arching. The third figure is a running circle of each set sixteen steps to the left with three appels on the last three counts, then sixteen to the right. If all sets are evenly balanced (one man and two ladies in each), the dance may be progressive with the man running under the arch formed by the two ladies and joining the next set in eight counts. If the dance is not progressive, merely run these eight steps out.

This is a very popular dance amongst the New York folk dance groups. And it should prove equally as popular amongst us.

OUR LAST FESTIVAL

The February Festival was a lovely pageant. It was well attended and the costumes were particularly attractive. There were some interesting dances exhibited: the Spanish Sevillanas and the Russian Kolomijkas (described in the February issue of the FOLK DANCER), and the Frykdals and Fjälmas Polskas. For quite a few Festivals we have been dancing the Hambo Polska to the record used for the Fjälmas Polska. We had been intrigued by the beauty of the music. But this was no portent of the charm of this lovely folk dance. Many of the steps were quite reminiscent of other Swedish folk dances, particularly the Dal Dans and the Vingåkers Dans. The Berkeley Group dancers who presented it are to be highly commended for their splendid presentation of the dance and their fine costumes.

Published by the FOLK DANCE FEDERATION OF CALIFORNIA. Direct all correspondence to the FOLK DANCER, 2152 Broderick Street, San Francisco, 15, California. Bret van Kriedt, Editor; Eleanor Bates, Art Editor; Madelynne Greene, Dance and Costume Research.

- FOLK DANCING -
A Brief Psychological Analysis

The many different viewpoints and evaluations of folk dancing may be broadly classified under the headings of either physical or emotional. On the physical aspects alone, volumes could be written. They will be lightly touched upon here before passing on to the emotional aspects. This article may be compared to a trip through a museum on a fast moving vehicle. You will catch a glimpse of the stuffed elephant and the stuffed whale, and so on; but many of the finer points must of necessity be missed.

Physically, dancing is admirably adapted to develop the bodily movements, both vigorously and harmoniously, especially where the movements are so often marked by awkwardness, angularity, and lack of grace. Folk dancing in particular constitutes the very best exercise because most of the dances involve many contractions of the larger muscles of the body, and have therefore a greater effect on respiration, circulation, and nutrition. Such movements, moreover, when done as dances, can be carried on three or four times as long without producing fatigue as formal gymnastics. Many folk dances are imitative, such as sowing and reaping dances (e.g. the Finnish Harvest Dance), dances expressing trade movements (e.g. the Danish Blacksmith Dance), and others illustrating attack and defence, or the pursuit of game. Such muscular movements are racially old and fit in with man's expressive life; and therefore make folk dances preeminently preferable. From the esthetic point of view, the sense of beauty, as shown in dancing, is far commoner than the power to paint, sing, or model.

Now, to abruptly leave the window of the physical and move on for a look at the emotional display.

Dancing has existed even in very ancient times amongst primitives in all parts of the world. Its functions were threefold: It was associated with (1) fertility, that is, with the growth of crops or with the harvest; (2) with love-making; and (3) with dances for pure amusement without any ulterior design. However, the form, that is, the precise form and function of the dance, must necessarily change somewhat along with other social things.

The high tension, the rigid routine, the gray monotony of modern life for so many call for moments of emotional release. Dancing is, indeed, the most fundamental and primitive form of emotional release, and that which most completely and healthfully fulfills its object, especially dancing in the old, free, and natural manner of folk dancing.

In every age of dull and monotonous routine, and all civilization involves such routine, many natural impulses and functions tend to become suppressed, atrophied, or perverted. They need these moments of joyous exercise and expression, moments in which they may not necessarily attain their full activity, but in which they will at all events be able to stimulate the individual to the realization of the greater and as yet unfulfilled possibilities of his or her personality.

From this one aspect, the emotional, we may compare a folk dance club to a great hospital in which the emotional poisons are drained off and the resultant stimulants or encouragements of pleasure and emotional health substitute medicine.

-Anonymous.

-To be continued-

(Next installment: "Dancing and the Emotion of Love)

SPECIAL NOTES

Clarice Dechent, 2739 Geary Blvd., S.F. (18), wants material for the SCRAP BOOK. Please send anything of interest.

Appoint your club reporters if you haven't done so already. Let's have your news!

100% membership is desired at every Federation Council Meeting held during each Festival. This is important!

Why not start a collection of each issue of the FOLK DANCER? Back copies are now available. Do it now!!

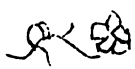
Phoneticized Words to
 KOROBUŠKA:
 (KOPOBYUKA)

Ach pol-neem, pol na koro-bushka
 yest ee see-tietz ee par-tcha
 Po-zha-liey doo-sha mo-ya-zaz-no-
 bushka

Mo-lo-dietz-ka vo plie tcha!
 Po-zha-liey doo-she mo-ya-zaz-no-
 bushka,

Mo-lo-dietz ka-vo ple-teha!

A young peddler of dry goods purveying to the peasant girls reaping the harvest meets the captivating glance from the black eyes of one of the girls. It is love at first sight, and for a kiss he would gladly lay his worldly goods at her feet.



COSTUMER

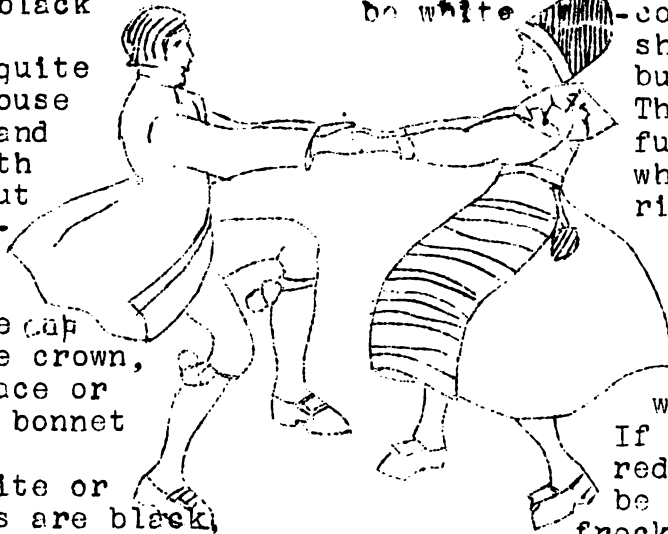


A SWEDISH COSTUME

Since so many of our dances are Scandinavian, a Swedish costume would be a very handy costume to have. It is quite simple to assemble and rather inexpensive to make. A few useful hints are listed below for those interested in making such a costume. Only the basic things are suggested and elaboration is a matter of individual taste. The quality of material may vary with the purse and taste of the individual. Cotton, wool, and rayon are all suitable.

GIRL'S COSTUME

The skirt is usually plain with no adornment, rather long, and often dark blue. The apron is usually woven material with broad horizontal stripes. A bodice, laced in front, with shoulder straps, either red or black, is usually worn. A black bolero with gold buttons is also quite suitable. The blouse should be white and long-sleeved, with a small turned-out collar. A floral-patterned kerchief is usually worn. The cap is pointed in the crown, sometimes with lace or embroidery. Or a bonnet may be worn. The stockings are white or red and the shoes are black, with buckles if desired. One of the chief features of this costume is the coin purse, often matching the cap, hung from the left hip by a woven band.



BOY'S COSTUME

Dark blue or buff knee pants are always worn. These are fastened just below the knee by a woven strip of red material with dangling balls or tassels (this is called a 'Husband'-pronounced HOOS'BAHNT). The stockings are knee-length, may be white-cotton or wool. The shoes are black and buckles may be worn. The shirt should be full-sleeved and white. A red or blue ribbon tied in a bow is suitable for the necktie. The vest is most generally red, single or double breasted, with gold buttons. If desired, a buff or red skull cap may be worn. A long-tailed frock coat in dark blue may also be worn. But these features are optional. The knee pants may be easily made from an old pair of blue serge pants. They may be cut to the desired length below the knees and taken in like knickerbockers.

THE HORAH

-By Madelynnne Greene

This dance is not altogether new. Buzz Glass has shown several of the clubs the Palestinian Horah. And we may see this and other Palestinian dances again quite soon.

The dance has an interesting origin. Horah is a Serbo-Croatian word meaning tempo or movement. It is also the name of a middle nineteenth century Balkan folk dance, the main pattern of which was high jumps and leaps. This was to suggest and induce the tall growth of grain, since the dance was done as part of a primitive harvest ritual. It was believed that the higher the dancers leapt, the higher the corn would grow.

The exiled Jews from Spain and Portugal migrated to the Balkans. After settling there they absorbed the dance into their own ceremonies using it as an expression of joy, in celebration of weddings and holidays. As time went on the dance was done indoors, and therefore became more restrained and dignified in character.



Eventually the Jews who went to Palestine brought the Horah with them. And today the Palestinian Horah is danced in a circular form, as so many early dances. It begins slowly, and increases in tempo to an exciting

Hats off to the Berkeley Group! They will subscribe to the FOLK DANCER for two hundred copies and mail a copy to each of their members with their own monthly publication. This is a very progressive attitude, and all other groups are urged to follow suit.

Walter Grothe, president of the Berkeley Group, is spending two weeks at Yosemite skiing. Can anyone think of a more pleasant way to spend the first two weeks of March?

Chang's does Squares now! They have finally succumbed to Do-Si-Do influence. Marvin Hartfield, president of Chang's, has a new plan he intends to initiate. Several national committees are to be appointed to sponsor dances that fall within their national group.

(For more news turn to Page 5)
(NOTE: This column is open to news from all members of the Federation. The thirtieth of the month is the final deadline.)

BET YOU
DIDN'T
KNOW
DEPT.



Do you know a dance in Europe almost like the Virginia Reel? Well guess again. It's the Moravian Saroca. The best available record for this dance is the Balkan Polka (Sonart), though cowboy music may substituted (this is not advised because it loses the flavor of the dance). The dance starts out almost exactly like the Virginia Reel. The steps following are quite reminiscent of the Weaving Dance with a shuttle step and a kneel and clap hands step. The star formation is almost identical to certain cowboy star formations.

The Gavotte, Musette, Passacaglia, Gigue, Rigaudon, Toccata, Passepied, Allemande, Sarabande, Courante, Gaillarde, and Chaconne, names that sound like they come from Bach's English and French Suites, were actually folk dances of the Renaissance in Western Europe. The Sarabande for example came from Seville where it first appeared in 1588. The Chaconne is said to be derived from a primitive negro dance of the French West Indies.

The Spanish Fandango was Moorish in origin, and curiously enough is danced in as remote a place as Norway. During the Inquisition in Spain the church tried to suppress this dance. A story is told of a sacred court, a Consistory, held to try several defendants accused of dancing the heinous dance. They were required to dance the dance before the court in order to



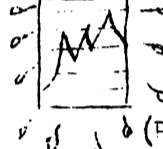
CORN ON TAP
(Drip, drip, drip)

This month's Dance of the Month is the ST. VITUS DANCE. We chose this one in particular because it is a breezy dance and March is a breezy month. So there you are.

For music I should suggest that mellowed old tune called "I'm just a little dandruff trying to get ahead." Let two measures go by just for ducks. I don't mean to infer that you do this dance while duck hunting. You could do it while hunting for anything, a collar button for instance.

The rest is really too difficult so just whirl the girl and yourself like hell and let it go at that.

The more we think about it the more we feel that we should have introduced something easier like the Business Men's Bounce. But then you wanted something breezy.

 THE
FEVER
CHART
(Prejudiced opinions of
the Editor)

I believe the best homage we can pay to a national folk dance is to do it as it should be done, or as close as our knowledge or abilities allow. An example is the Scandinavian Polka. This is not done with claps. Furthermore no Scandinavians ever danced it with claps. So why add them? It is like dancing a Jitter Bug version to Kohanochka played in jive style.

Another good example is the Swedish Fancy Schottische. No version whatsoever allows for more than eight figures. This will be verified by our new DANCE DESCRIPTION sheets released simultaneously with this issue. Then why add six ad lib figures with an English basket step authorized by no Swedish source whatsoever?

However, to adapt these eight figures to a phonograph record, it is perfectly permissible to double up any of the figures. I have found that if all the figures are doubled except the first and last this Schottische adapts itself very well to Blakulla Schottis (Scandinavian Music House record No. 1106-B, Brooklyn, N. Y.). You might have a Schottische that adapts itself just as well to this arrangement. If you follow the DANCE sheet and the above arrangement, you would be on the right road.

(Bet You Didn't Know-Continued)
illustrate the lewd character of the dance as alleged. The infectious rhythm caused the Cardinals to tap their fingers. Becoming more and more unrestrained, the court finally joined the dance, much like some musical comedy movie.

The DO-SI-DO CLUB of Oakland, which meets at Park Boulevard Clubhouse, put on a real Hearts and Flowers Valentine party on Wednesday, February 16th. Everyone must have gone berserker with scissors, paste, and paper, from the looks of all those gay hearts and lace decorations. Bob and Art Corra rendered harmonica duets. The Duet duo Jarabe Tapatio'd. And with Avis Landis a graceful rendition of Las Chiapanecas and Las Altentitas was offered. Punch and cookies capped the climax, and Dan Cupid did the rest.

The BERKELEY FOLK DANCERS Club is planning a real old-fashioned CARNIVAL to which all folk dancers are invited. It will probably be held April First (no foolin'). As yet the Ring Master is still out looking for talent, and plans are in a nice ferment. It's going to be a gay affair- the real thing!! Details will follow.

A new group has been started at Castlemont High School meeting the 2nd and 4th Friday of every month. They have averaged about 40 each attendance so far. Officers have been elected with Clyde Evans as President. With "Buzz" as their teacher we feel sure they will become affiliated with the Federation real soon.

And incidentally, "Buzz" Gloss (the same and only "Buzz") is teaching Social Dancing for the Oakland Evening Schools at Oakland High School every Monday evening.

A new dance group has been started at the S. F. State College Gymnasium Tuesday nights from 7:00 to 8:30 P. M. The series may be taken either for fun or for credit. The fee is \$1.50 for 18 weeks. Clarice Dechent, instructress, plans to introduce several new dances. The College Gym is located at Haight and Buchanan Streets in S. F.

Chang's International Folk Dancers at 1630 Stockton Street in S. F. is offering Tuesday night instruction from 8:30 to 10:00 P.M. An invitation is tendered to one representative couple from each group in the Federation to learn the dances, and in turn teach their own group. The present series includes the Chiapanecas, Sevillanas, and the Swedish Oxdansen. Each series of four costs \$1.00.

The applications of two new groups will be considered at the next Council Meeting. The first group, The STANFORD FOLK DANCERS, dance every Thursday night in the Stanford Women's Gym, Palo Alto. The second group is the famous SIERRA CLUB which does not have an active dance group at the present time, but whose skiers finish their day with folk dancing at Norden.

THE DANCE DESCRIPTIONS

The RESEARCH COMMITTEE's first brain children were the CRESTED HEN and the LITTLE MAN IN A FIX offered for sale at the February Festival. It now has two more brain children to offer: the SWEDISH FANCY SCHOTTISCHE and the BLEKING. These are all mimeographed on heavy paper punched for loose-leaf collection. The descriptions consist of steps, patterns, and figures- with references as to history, music, and bibliography.

It might be of interest to note that each brain child goes through the following incubation before hatching:

1. Authenticity of available written, oral, and national sources are checked.
2. The Dance directions are written clear enough for beginners and yet inclusive enough to serve as reference.
3. The committee edits these directions carefully.
4. The dances are displayed at each Festival in a written form, and criticism invited.
5. These comments are considered in the final editing. And the Dance is then distributed.

The Committee has done a fine job; and since the first Dances are Swedish, we wish to say SKOAL to Lucile Czarnowski, Chairman (and member of the U.C.Group), Clarice Dechent (Chang's and Festival Workshop), "Buzz" Gloss (Castlemont Club), Harmer Davis (Berkeley Group), and Mrs. Jamison!!!!

Currently, the dances are being distributed through orders at each club. However, it is hoped that by next month a yearly subscription basis for both the Federation FOLK DANCER and the DANCE DESCRIPTION sheets will be arranged.

WHO'S WHO'EY

While our president, Ed Kremers, is roamin' roun' that there sage brush up Nevady way for several months, two of his many jobs, teaching the Golden Gate Group and the Do-Si-Do Club, will be carried on by Bea Cook (Do-Si-Do) and Carl Wilken (G.G.). Vice-President Ken Wade will assume the presidential dais pro tem.

Madelynnne Greene is going to attend the National Folk Festival May 10 to May 15 at Philadelphia this year. She plans to take in as many Eastern groups as possible. We shall all hear from her through the FOLK DANCER since she will be our special representative back there.

CLUB CHANGES

In order to keep your club list up-to-date, the following changes may be noted:

Garfield Folk Dancers
Mrs. Roselle Carrington
5808 Ayala Ave., Oakland (9)
Garfield Junior High School
Rose near Grove, Berkeley

Stanford Folk Dancers (2)
Miss Ellen Davis
Box 2108, Stanford University
Men's Gymnasium, Stanford Univ.
Thursday: Beginners and Advanced.

Hi-Neighbor Club
Elmer McCormick (New Repres.)
3579-64th Ave., Oakland (3)
E. Morris Cox School, Oakland
1st and 3rd Fridays- Beg. & Adv.

Sierra Club
Mr. Haven Jorgensen
c/o P. O. Soda Springs
No definite dance night.

I. W. O. Folk Dancers now meets
at: 2676 California Street, S.F.
Thursday: Beginners and Advanced

Scandinavian Folk Dancers
Judith Olson
362 Capp Street, S.F.
362 Capp Street, S. F.

Vallejo now meets on Tuesday.

Wednesdays: Beginners and Adv.

Marin Folk Dancers (1)
G. F. Schultz
824 Santa Fe Ave., Albany
Wednesday: Beginners and Adv.

THE SWEDISH POLSKA

The most usual Swedish folk dance rythm found in the peasant dancing cottages in Sweden during the last three hundred years has been the POLSKA. As the name shows it was derived from Sweden's intimate relations with Poland around 1600. The Polska consists of different movements. It often employs walking steps followed by a lively second part consisting of turns taken in one direction. Different sections of Sweden have their own adaptations, such as, the Värmland Polska, Dalpolska (Dalecarlianpolska), Leksandslåten (the Leksand Dance), etc.

Influenced by the three-quarter tempo of the POLSKA, a quick, three-time dance related to the polka family evolved in the middle of the nineteenth century. This was the HAMBO. After the Waltz, the Hambo is probably the most popular dance in the dances still extant from the nineteenth century in Sweden. It is the great favorite in folk dance circles.

-As told to Lucile Czarnowski in Sweden
by Andreas Lindblom, Director of the
Nordiska Museet og Skansen, Stockholm.

EDITOR'S NOTE: To the list of Polskas mentioned above might be added several familiar to us: the Ostgota Polska, the Fryksdals Polska, the Fjälmas Polska, the Snurrbock, the Weaving Dance (involves Polska Rythm), the Vingåkers Dance. The Dalpolska referred to above might possibly be the same as the Dal Dance recently presented by the Festival Workshop Dancers. The Polska definitely comes from the POLONAISE, and Polska is the Swedish word for Polonaise. It is curious to note that Denmark also dances a version of the Polonaise, probably a truer version, called Jydsk Paa Naesen. In Burchenal's book on Danish Dances this Danish Polonaise step is described. After trying the step as she describes it, one can see a very close relationship to the Swedish Polska step.

OUR COSTUMES

Our costumes have excited praiseworthy comment. Wear your gayest costumes at all festivals. Every issue of the FOLK DANCER henceforth will have a special page called the COSTUMER. This will give you many useful hints in planning additional costumes to your wardrobe.

HUNGARIAN FESTIVAL

Hungarian Independence Day will be celebrated on Saturday night, March 18th, at Serbian Hall, 225 Valencia Street, S.F. The Festival Workshop Dancers will present their special Csárdás. Folk Dancers are invited. Wear your Hungarian costume.

CONTRA DANCES

Contra Dances take their name from the dancers' position, the word 'contra' meaning opposite to or against. Hence partners face each other in parallel line like the Virginia Reel. The Square-D's of Danville are doing Contras.