

PT 8 1962

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

presents

an

INSTITUTE

Saturday afternoon, November 17, 1962

2 to 6 pm

Eagle Rock Recreation Park

1100 Eagle Vista Drive

NAME OF DANCE	NATIONAL ORIGIN	TEACHER
BADJU KURUNG	INDONESIAN	HAZEL CHUNG
MOROVAC	SERBIAN	EISIE DUNIN
BRIUL	RUMANIAN	GORDON ENGLER
PALOC CSARDAS	HUNGARIAN	GORDON ENGLER

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BADJU KURUNG
(Indonesia)

SOURCE: Badju (blouse) Kurung (long) describes the long blouse worn by the women of Sumatra. Indonesia is exceedingly rich in classical and folk dance material. Each area possesses its own distinctive dance styles. Recent developments have been to popularize dances as Badju Kurung and others from North Sumatra as their national ballroom dances.

MUSIC: Badju Kurung-- Indonesian record.

FORMATION: Two straight lines. One row of W, full arm length apart, facing a row of M. Any number of couples.

BASIC STEP: Knees remain in slightly bent position while single steps R L R L are done in count to the music. Steps are done with heel touching the floor first. This gives a particular gliding, effortless style of movement. Always begin with R ft on ct 1.

ARM POSITION: Arms are bent at the elbow. Fingers are curled with middle finger and thumb touching. As steps are taken, lower arms and hands make small outward circles in opposition to feet.

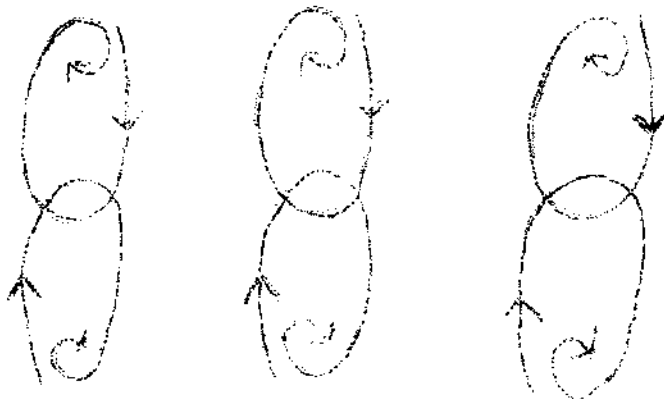
PATTERN

Counts INTRODUCTION

8 Wait 8 cts.

1-16 M and W start with R ft to make circle around each other and return to place in 8 cts. With 8 steps each make a small circle CW around their place.

MEN



WOMEN

FIGURE I

- A 1-8 8 steps in place.
- 9-12 Take four steps to center on a slight R diagonal path to meet with L shoulders facing. On ct 4, L knee is bent with R toe still touching floor. W L hand on hip and R arm bent across chest. Palm is flat and turned up with thumb touching just below L shoulder. M have the same position of hands, except that an inward circle of hands leads them into ct 4. Their L hand is placed with the back of the palm touching the small of the back.
- 13-16 4 steps bwd to place facing each other. Arms remain in same position.
- B 1-8 Partners cross facing each other, M and W facing L. Steps are done with knees more bent and body inclined fwd. Step R to R, step L across R. Do this for 8 cts. Arm position: wrist is leading, R hand slightly higher than L, third finger and thumb touching. Arms are open on ct 1, close with R wrist crossed over L on ct 2, etc.
- 9-16 M and W turn CCW and with same body position and arm movements, cross back to place on opposite side and still facing each other.
- 1-32 Repeat Fig. I. In cts 9-12 take a L diagonal path.

FIGURE II

- A 1-8 8 steps in place in a very low squat position facing partner.
- 9-12 4 steps in low squat position moving fwd to meet partner in center. On ct 4 straighten body with accent and position of hands as in Fig. I, ct 12.
- 13-16 4 steps bwd to place.
- B 1-3 3 steps to center. Same arm position as in Fig. I, ct 12.
- 4 Take CW turn, stepping on L ft. and passing R shoulders with partner. As lines cross M and W have changed places.
- 5-8 4 steps bwd on slight diagonal to L.
- 9-16 Reverse position of hands and return to place passing L shoulders. M reverse position of hands with a double outward circle of hands. Turn CCW in place to face partner .
- 1-32 Repeat Fig. II.

FIGURE III (In this fig. movements of M and W are different)

- A 1-8 WOMEN: In low squat pos, wt on balls of feet, knees are together. Facing to L, L hand rests on L knee, R wrist moves out and in with third finger and thumb touching in ct to music. In 4 cts move wrist out and in twice. Then swivel CW $\frac{1}{2}$ turn on balls of ft and in squat pos. Repeat wrist movement with L hand with R hand on R knee. Hand facing partner is the moving hand.
- 9-16 Swiveling $\frac{1}{2}$ turn CCW repeat action of cts 1-8, rising slowly to a standing pos. Head always looks toward moving hand.
- A 1-4 MEN: Facing L, take 4 steps in place. Hands move out and in in count to music. Hands in same position as in Fig. I, cts B, 1-8
- 5 Step to side on R ft. Do Pentjak (self defense) movement of hands to accent ct 6. With a double outward circle of hands, extend curved R arm at shoulder level. L arm is extended straight and at a lower level. Palms are straight up, fingers extended and rigid. Action is that of warding off a blow. Knees are bent and body slightly twisted to L.
- 6 Step across and behind R on L ft.
- 7-8 Step to L on R ft. Step to L on L ft. In cts 6-8 retain arm pos.
- 9-12 Take 4 steps traveling in small semi-CW circle to place by side of W. M is facing R and L shoulder is adjacent to W. Body is bent low. Arms change pos while traveling in semi-circle so that L arm is slightly high and R arm is slightly low in Pentjak pos.
- 13- Leap on R ft away from W. Hands cross and open into Pentjak pos with R arm high and L arm low.
- 14 Step on L ft across and in front of R. Same arm pos.
- 15-16 Step R, step L, returning to place and facing partner with CW turn. M finishes with L hand at small of back and R hand turned up with thumb touching just below left shoulder, as in Fig. I.
- B 1-4 MEN AND WOMEN: Take 4 steps to center. R arm across chest, L hand on hips for W, on small of back for M.
- 5-6 Step R and L bwd.
- 7-8 Step R and L forward.
- 9-16 Facing partner, with 8 steps circle around partner CW and return to place. Change pos of hands on ct 1, L arm across chest, R arm on hips or back. While circling around partner palms should almost touch. When back in place, turn $\frac{3}{4}$ CCW to start Fig. III again.
- 1-32 Repeat Fig. III.

FIGURE IV

- 1-16 Repeat cts 1-16, Fig. I. Arms do not take accent or cross pos on ct 4.
- 1-7 Take 7 steps traveling on a slight diagonal path crossing L shoulders with partner.
- 8 Take small lunge step on L ft. W faces R, M faces L.
- 1-8 Take 8 steps to return to place, turning CW in place to face partner.
- 1-32 Repeat Fig. IV. Partners pass R shoulders, W face L and M face R.

With music remaining partners move to meet. With arms doing small outward circles, partners dance off floor doing a small lunge step on every 8th ct.

MORAVAC

(Moh-rah-vahts)

(Serbia, Yugoslavia)

- SOURCE:** Moravac is one of the most popular melodies used for the dance "U Sest Koraka". Simply referred to as "U Sest"--in sixes (steps) which is the most common and popular kolo in Serbia today. There are countless steps and variations for this dance, the most common of which is given the name "Moravac". There is no set routine. However, for ease in following, the leader may call figures.
- RECORD:** Balkan 556, Greyko 102, Stanchel 1038, KF-LP 1019, KF-EP 104
- PIANO:** Narodne Igre Za Klavir, Lj. M. Bosnjakovic, "Prosveta", Beograd (no date) Dance #49, page 36.
- Formation:** Open circle with M leader at R end, W on L of M, alternating in the line. M hook thumbs in front of own belt, W put arms through the crook of M's arms, putting hands on M forearms.
- Styling:** Stand erect, take very small, light steps, and make each step distinct
- STEPS:** "Syncopated Threes". This step appears in each variation, and is done as follows: Step R in place, (ct 1); hold, (ct &); step L beside R (ct 2); step R in place (ct &). Also done beginning with L ft. The rhythm is "slow-quick-quick". Emphasize ct 1 by bending knee of supporting leg. Other steps described in body of dance.

Measures

PATTERN

HAJDE (Let's go, start dancing)

- 1 Step R to R (ct 1); close L to R, taking wt. (ct 2)
- 2 Step R to R (ct 1); close L to R, but do not take wt (ct 2)
- 3 Step L to L (ct 1); close R to L, but do not take wt (ct 2)
- 4 Step R to R (ct 1); close L to R, but do not take wt (ct 2)
- 5-8 Repeat action, meas 1-4, beginning L and moving L.
- 9-16 Repeat action, meas 1-8.

CETRI (Fours)

- 1 Step R to R (ct 1); step L in back of R (ct &); step R to R (ct 2);
step L in back of R (ct &). (Four Steps)
- 2-4 Three "Syncopated Three's" in place (R-L-R, L-R-L, R-L-R)

5-8 Repeat action of meas 1-4, but with opp ftwk, moving L.

9-16 Repeat action meas 1-8

CUJES

1 Step R to R (ct 1); pause (ct&); hop on R (ct 2); step L in front of R (ct &).

2-4 Three "Syncopated Threes" in place (R-L-R, L-R-L, R-L-R).

5-8 Repeat action of meas 1-4, but with opp ftwk, moving L.

9-16 Repeat action of meas 1-8.

SKCCI (Hop)

1 Step R to R (ct 1); pause (ct &), bringing L alongside R ankle.

Hop R (ct 2); step on L behind R (ct &). (When bringing one ft behind the other, the feet "hug" each other).

2-3 Repeat action of meas 1, twice. (Three times in all).

4 One "Syncopated three" in place (R-L-R).

5-8 Repeat action meas 1-4, but with opp ftwk, moving L.

9-16 Repeat action meas 1-8

SEDAM (Sevens)

1 Step R to R (ct 1); step L in back of R (ct &); Step R to R (ct 2);
Step L in back of R (ct &).

2 Step on R to R (ct 1); Step L in back of R (ct &); step on R to R (ct 2);
Hold (ct &). (Seven steps)

3-4 ~~XXX~~ Two "Syncopated Three's" in place (L-R-L, R-L-R).

5-8 Repeat action of meas 1-4, but with opp ftwk, moving L.

BRIUL

(Bree-ool)

Rumania

SOURCE: Briul means belt and is used to describe the Rumanian dances using the belt hold. Belt dances are widespread with many variations, this one being from Oltenia. Briul was learned from Gaby Patmaula and introduced by Michael Cartier at the 1961 University of the Pacific Folk Dance Camp.

MUSIC: Period SPL 1610, Side 1, Band 1, "Folk Music of Rumania"
Folk Dancer IH 1123, "Braul lui Zbarcea"

FORMATION: Line of dancers holding neighbor's belt in back. (RH over LH)

STEPS AND
STYLING: Steps are small, controlled and gliding.

Music 2/4

PATTERN

Measures

INTRODUCTION--2 measures

- 1 Starting with the R dance one two-step forward (cts 1, &, 2, &)
- 2 Repeat action meas 1, with opp ftwork
- 3 Repeat meas 1
- 4 Step back on L (ct 1); step back on R (ct 2)
- 5 Step back on L (ct 1); step on R toe at R (ct &); step on L in place (ct 2); step on R toe in front of L (ct &)
- 6 Step on L in place (ct 1); step on R toe at R (ct &); step on L in place (ct 2); Step on R toe in front of L (ct &)
- 7 Step on L in place (ct 1); Step on R toe at R (ct &); step on L in place (ct 2 &)
- 8 Step on R across in front of L (ct 1); hop on R, kicking L fwd to L (ct 2); step on L toe in front of R (ct &)
- 9 Step on R in place (ct 1); Step on ^{toe at L}L/(ct &); step on R in place (ct 2); step on L toe in front of R (ct &)

10 Step on R in place (ct 1); step on L toe at L (ct &); step on R in place (ct 2); step on L toe in front of R (ct &)

11 Step on R in place (ct 1); step on L toe at L (ct &); step on R in place (ct 2, &)

12 Step on L beside R (ct 1); step on R in place (ct &); step on L in place (ct 2, &)

Repeat entire dance to end of music.

NOTE: Meas 1, 2, 3 and 12 are danced with NO up and down motion.

Meas 5 thru 11 have a slight up and down motion.

PALOC CSARDAS

(Paw-lohtz char-dahsh)

Hungary

SOURCE: Paloc Csardas was learned at the 1962 Maine Camp by Gordon Engler who presented it to Californians at the Treasurer's Ball Institute in 1962.

MUSIC: Record: MH LP 102-B, Band 7

FORMATION: Cpls in shoulder-waist position, knees slightly bent, body leaning forward from hips.

STEPS AND

STYLING: Rida: Step on R toe to R (ct 1); step on L across in front of R (ct &); For reverse direction, use opp footwork.
Bukos: With wt evenly distributed on both ft, knees slightly bent, body leaning fwd from hips, jump or "chug" slightly forward.
M and W ftwork are identical throughout.

Music 2/4

PATTERN

Measures

1-8 INTRODUCTION: In place, bend knees on the "&" or "off beat, straighten on the "ct" or "on" beat for 16 cts.

FIGURE I

Part A. CSARDAS

1 Step on R to R (ct 1); close L to R without wt (ct 2)

2 Step on L to L (ct 1); close R to L without wt (ct 2)

3-4 Repeat action of meas 1-2

Part B. ONE RIDA, THREE BUKOS

5 Step on R toe to R (ct 1); step on L across in front of R (ct &);
Step R beside L (ct 2); "Bukos" fwd, bending knees (ct &)

6 Straighten knees (ct 1); "Bukos" fwd, bending knees (ct &);
straighten knees (ct 2); "Bukos" fwd, bending knees (ct &)

7-8 Repeat action meas 5-6, using opp ftwk.

FIG II

Part A. CSARDAS

1-4 Repeat action FIG I, meas 1-4.

Part B. THREE RIDA, ONE BUKOS

5 Step on R toe to R (ct 1); step on L across in front of R (ct &);
step on R toe to R (ct 2); step on L across in front of R (ct &)

6 Step on R toe to R (ct 1); step on L across in front of R (ct &);
Step on R beside L (ct 2); "Bukos" fwd, bending knees (ct &)

7-8 Repeat action meas 5-6, using opp ftwork.

Note: Repeat entire dance to end of music.