

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

JANUARY INSTITUTE

1 9 6 4

DATE: SUNDAY, January 19, 1964
TIME: Registration: 1:00 P.M.
Instruction: 1:30 - 5:00 P.M.
PLACE: SAILBOAT HOUSE CLUB ROOM
568 Bellevue, Lakeside Park
Oakland, California
INSTRUCTORS: Jack Pinto
Millie vonKonsky

DANCES

Baile Nortena.Mexican
Dzuku Polka.Lithuanian
Happy Feeling.Round Dance
Pilar Lan.French
Sardana.Spanish

COMMITTEE

Ed Starr, Chairman
Edith Cuthbert
June Schaal
Walt Baldwin
Pauline Toschi
Alice Crank, Coordinator

B A I L E N O R T E N O

(Mexico)

SOURCE: Learned in Mexico by Albert S. Pill and presented at the 1961 Santa Barbara Folk Dance Conference.

RECORD: ASP 6005

FORMATION: Cpls in a circle, hands joined and outstretched to side, M-L and W-R shoulder twd center of circle.

STEPS: Slide, Heel-Toe, Balance, One Step

Heel-Toe: Hop on R ft twice and do a heel-toe in air, slightly off floor with L ft (cts. 1-2), hop on L ft twice and do heel-toe in air with R ft (cts 3-4). Both start R foot.

Balance Step: Step fwd on R ft crossed over L ft (cts. 1-2), step back on L ft. (cts. 3-4), keep feet on floor during step.

One Step: A relaxed walking step done in Mexican style in sets of 4 steps - L,R,L,R or R,L,R,L. (One step for each count of music).

Directions written for M; W do same on opposite ft unless otherwise noted.

Music 4/4

PATTERN

Meas. INTRODUCTION 4 Measures.

A I. INTO CENTER AND OUT

ct. 4 Lift L leg with bent knee.

1 Cpls do 3 slides twd center of circle beg L ft (cts. 1-3), extend R heel to R side (ct. 4)

2 Tap R toe to R side (R heel pointed up) (ct. 1), extend R heel to R side (cts. 2-3), lift R leg with bent knee (ct. 4)

3 Do 3 slides away from center of circle beg R ft (cts. 1-3), extend L heel to L side (ct. 4).

4 Tap L toe to L side (L heel pointed up) (ct. 1), extend L heel to L side (cts. 2-3), lift L leg with bent knee (ct. 4).

5-16 Repeat action meas. 1-4 of Fig I, cpls continuing to move twd and away from center of circle.

B II. W CIRCLES THE M

1-8 M kneels on one knee, thumbs hooked in belt. W circles M moving CW with 8 Heel-Toe steps.

9-16 Repeat action meas. 1-8, Fig II, with W circling CCW. M may clap hands during meas. 1-16 to encourage ptr.

A III. M CIRCLES W

1-8 M hooks thumbs in belt and circles W moving CW with 8 Heel-Toe steps as W continually turns in place with 8 balance steps (W tries to face ptr: flirt with skirt.)

9-16 Repeat action meas. 1-8, Fig III, with M circling CCW. Men change weight to start next figure).

NOTE: In Fig: II and III keep the circles wide: those circling moving in a wide arc around ptr.

C

IV. ONE STEP

1-16 Cpls join hands and stretch them out to sides. Cpls dance a one step freely in own spot in circle, moving out and into circle or turning CW or CCW, beg with M fwd on L ft and W bwd on R ft.

At end of meas 16, FIG IV, cpls resume starting position as at beg of dance and repeat dance from beginning.

THIS DESCRIPTION IS SUBJECT TO REVISION BEFORE BEING PUBLISHED IN "LET'S DANCE" MAGAZINE.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE
Larry Miller, Dorothy Tamburini

DZUKU POLKA
(Lithuania)

This dance is a medley arranged by Vyts Beliajus using steps typical in the dances of Dzukija, a province in southern Lithuania. It was first exhibited in America on Lithuanian Day at the Century of Progress World's Fair of Chicago in 1933. Vyts presented it at the 1954 Folk Dance Camp at University of the Pacific, Stockton.

MUSIC: Piano: The Dance of Lieutuva, Clayton F. Summy, 1951
Record: Folkraft 1129A "Dzuku Polka"

FORMATION: Cpls facing LOD in cross-back-hold position*

STEPS: Slide*, Leap*, Hop*, Lithuanian Polka: Hop R (upbeat of preceding meas ct &). Touch L (ct 1), hop R (ct &), small leap L keeping ft close to the floor (ct 2). Next step starts hopping L and touching R. The polka should be done with feet close to the floor. The Lithuanian polka is the only type polka used in this dance.

Lithuanian Dance Position: Facing ptrs, MR around W waist, M L on W R upper arm, W L on M R shld, and W R on M L shld.

Note: M hands are on hips, or arms akimbo, W holds skirts unless otherwise specified.

*Described in Volumes of Dances from Near and Far published by the Folk Dance Federation of California, 1095 Market St., San Francisco.

Music (2/4)

PATTERN

Measures

2 INTRODUCTION

I. POLKA AND SLIDE

a. Polka Forward and Turn (Dzuku Sukinis)

A1 - 8 Starting with hop on inside ft, dance 8 polkas fwd LOD.

A1 - 8 Take 8 polkas turning CCW in place. Finish with backs to center of
rptd circle, W on M R.

b. Slide

B 9 - 16 All join hands in a single circle facing out, slide 16 sliding steps
RLOD, starting R.

B 9 Release hands, take 2 slides twd ptr.

rptd 10 Step twd ptr (ct 1), touch outside ft (M L, W R) in front of inside
ft and nod to ptr (ct 2).

11 -12 Reversing footwork, repeat slides & touch twd corner & nod.

13 -16 Repeat action of B rptd, meas 9 - 12.

c. Polka with Ptr

A 1 - 8 In Lithuanian dance position, starting with hop on M R, W L, dance 8
polkas turning CW in place.

Chorus: HEEL-SLIDE (Noriu Miego)

- C 1 W hold skirts, go to the center and form an inner circle, M with hands on hips in outer circle, all face center.
Leap M R, W L and simultaneously extend heel fwd (M L, W R)
- 2 Leap M L, W R extending heel fwd (M R, W L).
- 3-4 W join hands, M hands on hips, take 4 slides M CCW, W CW.
- 5-8 Repeat action of chorus meas 1-4 starting leap M L, W R and sliding M CW, W CCW.
- 9-16 Repeat action of chorus meas 1-8.
- C 1-16 Release hands, W hold skirt, turn 1/2 CW to face ptr. All repeat
rptd action of chorus meas 1-16 both starting leap R and slide to R (M CCW, W CW).

II. POLKA, HEEL-TOE SLIDE and HOP STEPa. Polka and Heel-toe Slide (Kokietka)

- A 1-8 In Lithuanian dance position dance 8 polkas turning CW while progressing CCW. Finish facing LOD, M behind W.
- A 1 Join L out to side, R joined on W R hip, hop R simultaneously extend
rptd L heel fwd.
- 2 Hop R pointing L toe in front of R.
- 3-4 Take 4 slides twd center of circle, turn on last slide to face away from center, raise joined L hands curved high overhead, R remains on W hip, W finishes on M L.
- 5-8 Repeat action of Fig II, A rptd, meas 1-4 reversing footwork and direction of slides out of circle. Finish with M on inside circle back twd center, ptrs facing R hands joined.

b. Hop-step and Turn (Mikita)

- B 9 Hop L raising R knee high (upbeat of preceding meas). Step R across in front of L (ct 1), hop R raising L knee high (ct &), step L across in front of R (ct 2).
- 10 Hop L extending R heel fwd (ct 1). Leap R placing L heel fwd (ct 2).
- 11-12 W turns twice CCW under joined R with 2 polkas while M polkas in place. Both start hop R and accent last polka step stamping 3 times.
- 13-16 Repeat action of Fig II meas 9-12, reversing footwork and with M turning twice CCW under joined R and W dancing in place.
- B 9-16 Repeat action of Fig II meas 9-16.
rptd

c. Heel-toe Slide (Kokietka)

- A 1-8 M behind W, all face out, join L out to side, R joined on W R hip. Repeat action of Fig II, A rptd, meas 1-8 sliding first LOD then RLO.

Chorus: HEEL-SLIDE (Noriu Miego)

- C 1-16 Repeat entire action of chorus, M dance W steps W dance M steps, M with hands on hips forming inner circle, W holding skirts on outer circle. Start leap M L W R extending heel (MR, WL) and sliding M CW, W CCW.
- C 1-16
rptd

III. POLKA FORWARD

- A 1-16 Double circle, cpls facing LOD in cross-back-hold position, dancing 16 polkas fwd starting with hop on the inside ft.

THAT HAPPY FEELING

By Charlie & Gertrude Tennent, Torrance, California
(Presented by: Millie von Kinsky)

RECORD: "That Happy Feeling" - Decca 31388 (Bert Kaemphert)
POSITION: Open-Facing, M's R & W's L hands joined, M's back twd COH
FOOTWORK: Opposite. Directions for M except as indicated

MEASURES

INTRODUCTION

1-8

WAIT: WAIT: WAIT: WAIT: APART, -, PT, -; FAC, -, TCH, -; APART, -, PT, -;
FACE, -, TCH, -;

With inside hands joined step apart on L, -, face LOD point R, -; Step twd ptr on R as you face each other & tch L, (W R and ML Hand (Butterfly Touch)); Repeat above 2 meas ending in CP M facing wall.

9-16

TWO-STEP FWD: TWO-STEP BACK TURN 1/2 L; TWO-STEP FWD: TWO-STEP BACK TURN 1/2 L; TWO-STEP FWD: TWO-STEP BACK TURN 1/2 L; TWO-STEP FWD: TWO-STEP BACK TURN 1/2 L;

SAMBA

1 fwd two-step twd wall L,R,L, -; Lead BWD with R & do a two-step making a sharp 1/2 LF turn to end M facing LOD; Repeat above 2 meas to end M facing COH; Repeat above 2 meas to end M facing RLOD; Repeat above 2 meas to end M facing wall.

DANCE - PART A

1-4

SIDE - CROSS: STEP, CLOSE, STEP; CROSS-STEP, CLOSE: STEP-CROSS:

In LOOSE-CLOSED POS with shoulders constantly parallel step L twd the side, -, cross R IF, -(W XIF): sStep L swd, close R, step L swd, -; Cross R IF, -, step L swd, close R; Step L swd, -, cross R IF, -.

5-8

TURN TWO-STEP: TURN TWO-STEP: TURN TWO-STEP: TURN TWO-STEP (to Bfly);

Do 4 RF turning two-steps prog LOD ending in BUTTERFLY POS M facing wall (Arches) UNDER TWO-STEP: AROUND TWO-STEP: UNDER TWO-STEP: FACE TWO-STEP

9-12

As M does a two-step twd wall W goes under arch made by M's L & W's R hands in a two-step twd COH; Both turn to face in a 2nd two-step changing hands; This time as M does a two-step twd COH W goes under arch made by M's R & W's L hands in a two-step twd wall; Both turn to face with a two-step ending in BUTTERFLY POS M facing wall. (Ptrs should move diag across & back across LOD during "arches" movement.)

SAMBA

13-16

SIDE-BEHIND-SIDE-IN FRONT: TURN TWO-STEP: TURN TWO-STEP:

4-step grapevine: L swd, -, R XIB (W XIB), -; L swd, -, R XIF (W XIF), -; Take CLOSED POS & do 2 RF turning two-steps prog LOD ending in LOOSE-CLOSED POS M facing wall.

17-32

REPEAT ACTION OF MEAS 1-16 (Part A), ending in CLOSED POS M facing wall

PART B

33-36

TWO-STEP FWD: TWO-STEP APART: TAMARA TWO-STEP: TURN/FACE TWO-STEP (to BUTTERFLY)

1 two-step fwd twd wall L,R,L, -; Two-step bwd away from ptr R,L,R, -; Keeping M's L & W's R hands joined W places L hand behind back as both two-step fwd joining M's R & W's L hands & at the same time raising M's L & W's R hands high to form window & ending in R-hip (Tamara) Pos; Stepping R,L,R, -M makes 1/4 RF turn to face RLOD as W makes a 3/4 LF turn to end with ptrs facing in BUTTERFLY POS. (Both hands retained during Meas 36.)

37-40

BOTH UNDER TWO-STEP: TO OPEN TWO-STEP: FWD TWO-STEP: TO FACE TWO-STEP

In a two-step twd COH both go under arch formed by M's R & W's L hands L,R,L, -(W turns L & M turns R); Let go of M's L & W's R hands but keep others joined & both turn to face LOD in a two-step R,L,R, - in OPEN POS: Both move fwd in LOD with 2 two-steps turning to face during 2nd two-step to end in CLOSED POS M facing wall.

41-48

REPEAT ACTION OF MEAS 33-40 ending in LOOSE-CLOSED POS M FACING wall.

SEQUENCE:

AA, BB, AA, BB, A, ENDING.

(continued)

ENDING

- 1-4 FWD TWO-STEP; FWD TWO-STEP; PIVOT,-,2,-; 3,-,4,-; (to SCP)
In SEMI-CLOSED POS facing LOD do 2 fwd two-steps; Do a 4-step couple pivot,
end SCP.
- 5-8 REPEAT ACTION OF MEAS 1-4 of ENDING, ending in SEMI-CLOSED POS, facing LOD.
- 9-12 TWO-STEP FWD; TWO-STEP FWD; TWIRL,-,2,-; 3,-,ACKNOWLEDGE,-;
Do 2 fwd two-steps LOD; As M walks fwd W does 1 twirl in 3 steps under
joined lead hands. Change hands, step apart and acknowledge.

P I L A R L A N

(France)

Pilar Lan is a vigorous French "work dance", in which the men and boys crushed thorny plants by dancing on them. The dance originated after the First World War, but the music is very old and its unusual quality adds interest to the dance. Although this was originally a man's dance, in recent times women have been included.

Mr. Huig Hofman of Antwerp, Belgium, introduced Pilar Lan at the University of the Pacific Folk Dance Camp in 1962.

MUSIC: Record: Folkraft 337-003B, Band 1

FORMATION: M in line or broken circle with hands joined at shoulder height, elbows down. When W are included, they form an inside circle or line facing M, hands holding skirts.

STEPS AND Walk, Jump, Hop, Leap

STYLING: M dance with vigor, while W dance in a refined manner.

MUSIC $4/4$

PATTERN

Measures

2 meas

INTRODUCTION

PATTERN

1

M: Moving to M L (CW), step R across in front of L (ct 1); step L to L (ct 2); step R across in front of L (ct 3); jump, bringing ft together (ct 4).

W: Hold skirt with both hands. Make $1/4$ turn R and moving CW (RLOD) walk fwd L R L (cts 1, 2, 3); small hop L (ct 4).

2

M: Hop (high) on L, extending R leg swd to R (ct 1); leap onto R, bringing L ft against R shin, knee turned out (ct 2); leap to L on L, bringing R ft against calf of L (ct 3); extend R heel fwd diag R (ct 4).

W: Turning $1/4$ L to face M, step R L R (cts 1, 2, 3); extend L heel fwd diag L, almost touching M R toe (ct 4).

Note: Count 4 of meas 2 is a sustained note.

Repeat dance from the beginning.

NOTE: This dance description is subject to revision before publication in "Let's Dance" magazine.

S A R D A N A

(Spain)

A Catalan dance (from northern corner of Spain). There are innumerable Sardana tunes, the dance being the same always except for the endings, which must be figured out mathematically to fit number of measures in each part of the dance.

Presented by Dave Rosenberg at 1960 Santa Barbara Folk Dance Conference.

STEPS: Curts: (short step)
 Llarges: (pronounced (Yahks) (long steps)
 Saltos: Hopping step

FORMATION: Holding hands in a circle, facing center generally done in small circles of ten to fifteen dancers.

RECORD: Star Record S-8412-A or L.P. Request Label 10042

Meas.	PATTERN
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Figure I

CURTS: Arms down but away from partner (one curts takes 2 meas.)

- | | |
|------|--|
| 1 | 1. With weight on right foot, touch left toe forward (count one) |
| | 2. Bring left foot back beside right foot, stepping on the left foot (count two) |
| 2 | 3. Step on right foot, slightly to the right and back (count three) |
| | 4. Cross left foot in front of right foot and step on it (count four) |
| 3-4 | Repeat curts to the right beginning with weight on the left foot, and touching right toe forward. |
| 5-36 | Repeat curts to the left and right for a total of 18 curts. Steps throughout are small and precise. Feet are kept in Ballet position, with heels together and toes turned slightly out. Do not turn body in direction of foot movement, but hold body directly facing center.
This applies to both curts and Llarges. |

Figure II

TRES: (Three measure ending) to the left.

- | | |
|---|--|
| 1 | 1. With weight on the right foot, touch left toe forward (count one) |
| | 2. Bring left foot back next to the right foot and step on the left foot (count two) |
| 2 | 3. Touch right toe forward (count three) |
| | 4. Then lift right foot and step on it across in front of the left foot (count four) |
| 3 | 5. Bring left foot to the right foot and step on it (count five) |
| | 6. Hold (count six) |

Figure III

CURTS:

- | | |
|------|-----------------|
| 1-36 | Repeat Figure I |
|------|-----------------|

Figure IV

TRES:

- | | |
|-----|------------------|
| 1-3 | Repeat Figure II |
|-----|------------------|

Meas.

Figure V

LLARGS: (one Llarg takes 4 meas.) Elbows bent man's palm up, ladies down.

- 1 1. With weight on the right, touch left toe forward (count one)
- 2 2. Bring left foot back beside right and put weight on it (count two)
- 2 3. Touch right toe forward slightly to the left (count three)
- 4 4. Lift right foot and step on it across in front of the left. Just behind where you touched it (count four)
- 3 5. Touch left toe forward diagonally to the left (count five)
- 6 6. Step back on the left slightly to the left side and in back of the right foot (count six)
- 4 7. Step on the right foot to the right side and slightly back (count seven)
- 8 8. Step on the left foot across in front of the right foot (count eight)

5-58

Repeat Llarges to the right beginning with the weight on the left and touching right toe forward etc. Finish with a half of a Llarg step for a total of 14-1/2 Llarges. This step is done with a slight bounce or flexing of the knee. (two such slight throbs per count). They should be felt particularly on step 1, 3, & 5 above. The flex is with leg that the weight is on, not the pointing foot.

Figure VI

SALTOS: (arms held high) step same as Llarges, except that the steps are done with more of a bounce. Stay more on the toes and where there was a throb in the Llarges, there should be an actual bounce in the Saltos. The heels are off the floor, the toes seldom leave the ground (the figure starts with a half of a Saltos)

- 1 1. With the weight on the right point left toe diagonally forward (count one)
- 2 2. Step back on the left slightly to the left side and in back of the right foot (count two)
- 2 3. Step back on the right foot to the right side and slightly back (count three)
- 3-10 4. Step on the left foot across in front of the right (count four)
Starting with weight on the left foot point right toe diagonally forward to the right to start the next Saltos step and repeat to the left to complete a total of 2-1/2 Saltos.

Figure VII

DOS Y TRES UNIDOS-(five meas. ending)

- 1 1. With weight on the left foot, touch right toe forward (count one)
- 2 2. Then step on the right foot to the side (count two)
- 2 3. Then bring left foot to the right (count three)
- 4 4. Shift weight to the left foot, cross right foot in front of the left and step on it (count four)
- 3 5. Touch left toe forward (count five)
- 6 6. Bring left foot straight back and step on it (count six)
- 4 7. Touch right toe forward (count seven)
- 8 8. Then lift right and step on it across in front of the left foot (count eight)
- 5 9. Bring left foot to right foot (count nine)
- 10 10. Thrust arms forward at chest level. (count ten)