

RFS
1965

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

MAY 16, 1965 FEDERATION INSTITUTE

DATE: Sunday, May 16, 1965

TIME: Registration: 1:00 P.M.
Instruction: 1:30 - 5:00 P.M.

PLACE: SAILBOAT HOUSE CLUB ROOM
568 Bellevue, Lakeside Park
Oakland, California

<u>DANCES</u>		<u>INSTRUCTORS</u>
FAITHFUL BOY FRIEND	OBEREK (Polish)	Jack Pinto
GORT MET STROOP	(Dutch)	Ruth Ruling
LA VIDA ALEGRE	(Argentine)	Ned Gault
SVENSK MAZURKA	(Swedish)	Ruth Ruling

C O M M I T T E E

June Schaal - Chairman

Walt Baldwin
Edith Thompson
Charles Emerson
Bobbie Burke

Coordinator - June Schaal

Charge for Syllabus - \$1.50

FAITHFUL BOY FRIEND OBEREK

(Poland)

This dance was taught to Lorraine and Jack Pinto by George Hovanski of Montreal, Canada, while he was here on a short visit to San Francisco. Mr. Hovanski used to dance this oberek at some of the Polish Canadian functions in and around Montreal.

MUSIC: Record: Rainbow 5023 (45 RPM) No introduction.

FORMATION: Circle of cpls facing LOD, W to M R, fists on hips. Whenever free, place fisted hands on hips, elbows slightly fwd, unless otherwise directed. Begin each pattern with ML-WR ft, if not described differently.

STEPS AND STYLING: Mazur Step: (An accented running step to 3/4 meter): Step L fwd with accent, bringing R ft up sharply in back with bend of knee (ct 1); take a small, unaccented step fwd with R (ct 2); step L fwd with with slight accent (ct 3). Keep knees flexible. *Step is funny throughout*

Heel Clicks: Step swd to own L (ct 1); close R ft to L (ct 2); hop on R, clicking heels together while ft are off the floor (ct 3) This step may also begin with R ft moving to R.

Foot Circling Step (M only)

MUSIC 3/4

PATTERN

Measures

*No Intro*I. AWAY AND TOGETHER

- 1-4 With 4 mazur steps, move fwd diag away from ptr.
- 5-8 Move diag fwd twd ptr with 3 mazur steps and finish facing ptr with 3 stamps (M-RLR, W-LRL).
- 9-16 Repeat action of meas 1-8.

II. ELBOW TURNS

- 1- 8 Hook R elbows, M L hand extended diag fwd to L with palm up, *shoulder height* W L on hip, and cpl revolve CW with 7 mazur steps. ~~With his R around W waist; W both hands on hips; make~~ *with* one mazur step turn *individually* 1-1/2 turns CW to hook L elbows. Both sweep L hand through on the turn.
- 9-16 Cpl revolve CCW with 7 mazur steps. On meas 16 both face LOD and take Varsouvianna pos.

III. VARSOUVIANNA AND HANDS CROSSED

- 1-7 Move fwd in LOD with 7 mazur steps.
- 8 Without releasing hands, M turn W 1/2 turn L (CCW) to finish ptrs facing with joined hands crossed at chest level, arms extended. During this action M stamp in place while W dances one mazur step. Finish in single circle, M facing LOD, W RLOD.

- 9-16 Moving RLOD, M dance bwd, W fwd, ^(M pulling W) with 7 mazur steps. On meas 16 M stamp RLR (cts 1, 2, 3); W stamp LR (cts 1, 2) hold (ct 3).. Release ptr.

IV. HEEL CLICKS IN SQUARE

During this action, bend slightly fwd from the waist, arms swinging loosely in and out, crossing in front on the heel clicks. Keep steps very small to keep the square small. *out (ct 1) in (ct 3)*

- 1-3 Both begin with L ft and move to own L with 3 heel clicks, M twd ctr, W away from ctr.
- 4 Turn 1/4 L (CCW) with one mazur step, to finish back to back. Clap vertically on ct 3.
- 5-7 Both begin R and move to own R with 3 heel clicks, back to back with ptr
- 8 Beginning R, repeat action of meas 4 (Fig IV), to finish face to face.
- 9-24 Repeat action of meas 1-8 two more times, alternating face to face and back to back in the square. Finish in opp places, M facing RLOD (CW), W facing LOD (CCW) in the circle. On meas 24, M stamp RLR (cts 1, 2, 3); W stamp RL (cts 1, 2), hold (ct 3). No clap on last ct.

V. ELBOW TURNS

- 1-16 Repeat action of Fig II, meas 1-15. On meas 16, stamp in place, taking shoulder-waist pos, *M back to ctr.*

VI. FOOT CIRCLING

Foot circling is done by the M only, while W dances a mazur step in place. Action of this Fig is in place, turning CCW. *slowly.*
(a total of 2 turns are made during this Fig.)

1. In shoulder-waist pos, M step on L ft at the same time bending L knee and circling R ft, toe on floor, in a large CCW motion. Simultaneously, W dance one mazur step in place, beginning R ft.
2. Cpl dance one mazur step turning CCW ^{slightly} IN PLACE, beginning MR-WL.
- 3-24 Repeat action of meas 1-2 (Fig VI) eleven more times. Finish with M back to ctr on last meas, and take Varsouvianna pos, facing LOD (CCW).

VII. VARSOUVIANNA AND CIRCLE

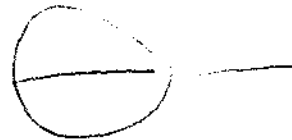
- 1-4 Cpl move fwd with 4 mazur steps.
- 5-8 M dance 4 mazur steps in place, while he leads W as she circles him CCW with 3 mazur steps and with one mazur step turns under the joined hands to finish again in Varsouvianna pos.
- 9-16 Repeat action of meas 1-8 (Fig VII), but on last meas ^{M only} finish with 3 stamps, ptrs facing, M back to ctr.

VIII. HEEL CLICKS IN CIRCLE

- 1-3 Ptrs facing, fists on hips, move in LOD in the circle with 3 heel clicks.
- 4 Turn 1/2 turn (M-CCW, W-CW) back to back with one mazur step.
- 5-8 Continue in LOD with 3 heel clicks and turn 1/2 turn (M-CW, W-CCW) to face ptr with one mazur step.
- 9-12 Dance 3 heel clicks in LOD, face to face. On meas 12 M stamp L R, W-RL (cts 1, 2), hold (ct 3). *no turn.*

IX. FINALE

- 1-16 W place hands behind back of head, M hold W in waist pos and dance 15 mazur steps turning CW and moving in LOD (CCW) in the circle. On meas 16, M stamp RLR as he turns W to finish at his R, facing out of circle in pose: M L arm out, about shoulder height with palm up, his R around W waist: W both fists on hips.



GORT MET STROOP

(Netherlands)

Gort Met Stroop (GOHRT Meht Stroop) is translated as "Barley Grits With Syrup". It is a Dutch contra dance from the region of Zaandam, northwest of Amsterdam, and was introduced by Mr. Huig Hofman at University of the Pacific Folk Dance Camp, Stockton, California, in 1964.

MUSIC: Record: Folkraft 1487 x 45 or Folkraft LP-17.

FORMATION: A column of 6 cpls, M with L shoulder twd music, ptrs facing each other. Cpls are numbered 1 to 6. M arms are folded across chest; W have hands on hips, wrist straight, fingers back.

STEPS: Running*, Step-hop*, Step-close*

MUSIC 4/4

PATTERN

Measures

4 INTRODUCTION (no action)

A I. REEL WITH ELBOW SWING

1-2 Active cpls (cpl 1, at top of set, and cpl 6, at bottom of set) hook R elbows with own ptr and make 1 1/2 turn CW with 8 running steps.

3-4 Active cpls 1 and 6 hook L elbows with the next in line (M1 with W2, etc) and make 2 turns CCW with 8 running steps.

5-6 Active cpls hook R elbows with ptr and make 2 turns CW with 8 running steps.

7-8 Active cpls hook L elbows with next in line (M1 with W3, etc) and make 2 turns CCW with 8 running steps. Active cpls end in ctr of set, backs twd original places; W1 is at ptrs R; W6 is at ptrs L. (When learning (meas 3-8) make one turn; then progress to 2 turns.)

B II. CIRCLING: MOVING LINES

NOTE: Actions of actives and inactives in Fig II are described separately, but danced simultaneously.

ACTIVES: CIRCLING

1-4 Active cpls place hands on shoulders of neighbors and circle L (CW) 1 time around with 8 step-hops.

5-6 Active cpls circle R (CCW) 1/2 times around with 4 step-hops. End with back of cpl 1 twd bottom of set, back of cpl 6 twd top of set. Release hold with corners, but keep hand on ptrs shoulder.

7-8 Active cpls (ptrs side by side, and passing to R of other cpl) return to original places in set with 8 running steps fwd.

INACTIVES: MOVING LINES

1-2 Inactive cpls 2 and 3 move swd twd top of set, cpls 4 and 5 move twd bottom of set with 3 step-close steps, beginning with leading

ft (meas 1, ct 1-4; meas 2, ct 1-2); stamp on leading ft, taking wt (ct 3); hold (ct 4).

3-4 Inactive cpls repeat action of meas 1-2 (Fig II), but beginning opp ft and moving opp direction.

5-8 Inactive cpls repeat action of meas 1-4 (Fig II).

A III. M LIFT W

1-2 M1 and W6 move to ctr of set with 6 small running steps and quickly taking shoulder-waist pos, M lift W into air (meas 2, ct 3) as others clap once. M put W down GENTLY (ct 4). NOTE: Lift is on sustained note of music, and W helps M by jumping up. After the clap, hands separate in an upward motion as if helping to lift W.

3-4 M1, W6 move bwd to place with 8 running steps.

5-8 M6, W1 repeat action of meas 1-4 (Fig III).

B IV. CAST OFF

1-2 With 8 running steps, cpl 1 casts down 2 places (into place vacated by cpl 3) while cpl 6 casts up 2 places (into place vacated by cpl 4). Simultaneously, cpls 2 and 3 move twd top of set and cpls 4 and 5 move twd bottom of set with 4 step-close steps.

3-8 With 24 running steps, ptrs of cpl 2 (now at top of set) turn outward and each leads own line down outside, and up the ctr to new places, ptrs joining inside hands while coming up ctr.

Repeat dance twice more, with new cpls 1 and 6 each time.

LA VIDA ALEGRE

An intermediate tango composed by Ned and Marian Gault

MUSIC: Record: Nuevo Gaucho, NG-866A, "Lamento Gaucho", 45 RPM.

FORMATION: Cpls in circles in CLOSED POSITION, M facing OUT of circle.

POSITIONS: CLOSED POS: The normal, face-to-face ballroom pos.
SEMI-OPEN POS: (SOP) Same as Closed Pos except that ptrs are turned twd ~~and~~ joined (ML, WR) hands; MR, WL, hips are close.

Directions are for M; W is on opp ft unless otherwise directed.

<u>Measures</u>	<u>Counts</u>	<u>Pattern</u>
<u>2/4</u>		
<u>INTRODUCTION</u>		
1-4	1-8	Wait
I		
1	1,2	SL, SR fwd in LOD, changing to SOP (Semi-open pos), on first step.
2	3,&,4	Face ptr in Close pos; rock qL to L, qR in place, lower joined hands to waist level, and cross through SL in RLOD.
3	5, & 6	M step qR, qL in place as W moves to MR side with qL, qR. Cross through SR (W SL) <u>in RLOD in SOP.</u>
4	7,&,8	M step qL, turning 1/4 L in place, qR to side, draw SL to R (no wt), as W turns once CW (R) under joined hands moving twd outside of circle with qR, qL, touch SR beside L (no wt), ending in CLOSED Pos, M facing OUT.
5	9,10,&	SL fwd moving OUT. Rock qR to R, qL in place.
6	11,12	Cross through SR in LOD in SOP. Touch SL toe beside R(no wt).
7	13,14	SL, SR fwd in LOD in SOP.
8	15,&,16	Pivot once CW with qL, qR, moving fwd in LOD. Draw SL to R (no wt), ending in Closed Pos, M facing LOD.
II.		
1	1,2	SL, SR fwd in LOD in Closed Pos.
2,3	3,&,4, &,5 6,&	Turn slightly to R, putting L hips together, and step fwd, moving diag R of LOD with qL, qR, qL, qR, SL. Rock qR, qL (W qL bkwd, qR fwd) changing to SOP, facing diag R of RLOD.
4	7,&,8,&	Cross through qR in SOP, step fwd qL, turning L to Closed Pos, M facing out; step qR to side; stamp qL heel sharply beside R (no wt).
5	9,10,&	SL, qR, qL fwd in LOD in SOP.
6	11,12	Touch SR beside L (no wt), hold (ct 12).
7	13,14,&	SR, qL, qR fwd in LOD in SOP.
8	15,&,16	<u>Tango Close:</u> qL fwd in LOD, changing to Closed Pos; step qR to side, draw SL to R, ending in Closed Pos, M facing LOD.
III.		
1	1,2	SL fwd in LOD, W changing to SOP on first step, SR fwd, both flaring free ft (ML, WR) back through.

<u>Measures</u>	<u>Counts</u>	<u>Pattern</u>
2,3	3 4,&,5 6,&	Step SL through twd RLOD. Face ptr in Closed Pos, rocking qR to R, qL in place. Cross SR through in LOD in SOP. M rock qL fwd, qR bkwd, leading W into Closed Pos, M facing LOD.
4	7 8	<u>Corte</u> : M SL bkwd in RLOD, toe turned out; W SR fwd, knee bent; W L toe remains ON FLOOR Recover SR fwd, L following (no wt), ending in Closed Pos, M facing LOD.
5	9,10	Changing to SOP on first step, move SL, SR twd center.
6	11,&,12	Step qL into Closed Pos; step qR behind L (still moving twd center), step SL into SOP, both facing center.
7	13,&,14	Rock qR bkwd, qL fwd, SR bkwd.
8	15,&,16	Step back qL, back qR in SOP. Draw SL up beside R, turning to Closed Pos, M facing LOD.
IV.		
1	1,2	SL, SR fwd in LOD, changing to SOP on First step.
2	3,&,4	Pivot once CW qL, qR, moving in LOD in Closed Pos; touch SL beside R, ending in Closed Pos, M facing LOD.
3	5,6	Repeat meas 1 above
4	7,&,8	Drop ML, WR hands as W makes one turn CW (R) away from ptr, moving in LOD with qR, qL, SR (<u>take wt</u>). M steps qL, qR, SL (<u>take wt</u>) in place; join MR, WL hands.
5,6	9-12	W moves CCW around ptr, MR-WL hands joined, stepping SL, qR, qL; SR, qL, qR (M steps SR, qL, qR, qL in place), ending with W on outside of circle, ML, WR hands still joined.
7	13 14,&	Both step fwd in LOD (long, smooth step; M <u>SR</u> , W <u>SL</u>). M touch SL (no wt) beside R, as W turns in one full turn CCW (1) with qR, qL, in Closed Pos, <u>M facing OUT</u> .
8	15 16	<u>Corte</u> : as above - M SL bkwd toward center (W SR fwd.) Recover SR fwd, L follows and touches (no wt) beside R.
--	---	<u>Repeat</u> entire dance, Fig. I, II, III exactly as before;
--	---	<u>Repeat</u> Fiv. IV as before --- <u>except</u> :
IV.		
8	15 16	<u>Corte</u> : M SL bkwd toward center, as before. <u>Backbend</u> as follows: M (in corte) twist to L from waist, keeping ft in place. W (in corte) twist to L arching back; <u>L toe</u> remains on floor

For REVIEWS and CUES - See Page 3

Note: This dance description subject to revision before publication in LET'S DANCE Magazine.

REVIEWS and CUES

- I. S, S; rock q,q, cross S;
W around q, q, S; W turn q, q, S.
Fwd S, rock q,q, cross S, touch S.
S, S, pivot q, q, touch S.
- II S, S, cross q. q. q. q. S.
Rock q, q, cross q, fwd q, side q, stamp q.
S, q, q, touch S, hold.
S, q, q; step q, side q, draw q.
- III. S, S flare, S, rock q, q, cross S.
Rock q, q; corte S, recover S.
To center: S, S, side q, behind q, side S.
Rock q, q, S. Step back q, q, draw S.
- IV. S, S; pivot q, q; touch S.
S, S; W turn away q, q, S.
W around S, q, q; S, q, q.
S fwd, W turn in q, q. Corte S, recover S.
- Repeat all, end with backbend after corte.

SVENSK MAZURKA (Swedish Mazurka)

(Sweden)

Svensk mazurka (svensk ma-SOOR-ka), Swedish Mazurka, is one of the several "folk-type" couple dances still found in living tradition in Sweden, which go under the designation of "gammaldans" (oldtime dance). It is, however, the least common of these dances, the other, more popular rhythms being: Vals (usually Viennese-type), Hambo, Schottis, and Polka (often called Polkett). At Swedish oldtime dance gatherings it is the common practice for the orchestra to play two selections for each tip of dance: e.g., a pair of waltzes, a pair of hambos, etc. In the case of the Polka and Mazurka Stockholm dancers will often do two versions of the dance, a simple one during the first selection, a more complex one during the second. Both forms of Swedish Mazurka are given below; they may be used interchangeably to the same music. American dancers will soon discover that simplicity in figure pattern (Mazurka I) in no way implies simplicity in step execution, for in this instance the "simple" version surely demands more agility and skill than the more spectacular "fancy" version (Mazurka II). It is heartily recommended that dancers learn "the first one first", so as to really get the feel of the Swedish Mazurka in their bones!

Source: As learned and danced in Sweden by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle.

Described (partially) in "Samkvams & Gillesdanser", published by Svenska Ungdomsringen for Bygdekultur, Stockholm.

Music: Record: Aqua VIKING 813.

Formation: For any number of cpls, progressing fwd in LOD (CCW). Open shoulder-waist pos with free hands on hips Swedish style (fingers fwd, thumb back); closed Baltic dance hold (M's R arm around W's waist; W's R hand fingers in M's L hand which he holds tightly against his own L hip, not too far fwd).

Steps: Swedish polka-mazurka (described below); step-swing;
Kick-mazurka (described below).

Character: Very light and "bouncy".

SVENSK MAZURKA I

This little dance is in character very much like the Polkett, a Swedish form of polka virtually identical to Suomalainen polkka (Finnish Polka, described elsewhere). The dance pos is the same, and in fact the step is essentially the same except for the fact it is in 3/4 rather than 2/4 time! At Stockholm's folklore park, Skansen, it is simply called Mazurka (properly referring to the music rather than the step); but it is known by other names as well, such as Polketta, and even (rare) Hambopolkett! "Mazurka-Polketta" is a possible compromise designation.

There is no "pattern" to this version of the dance; it consists solely of dancing Swedish polka-mazurka steps (described below) in above-described Baltic dance hold. A freestyle dance, the turn is both CW and CCW. M always begins L ft, W R ft.

As a transition from one turning direction to the other, it is customary for the M to stamp on both ft on the 1st beat of the 1st meas of the new phrase. (The stamp is thus in lieu of his L-lead step, and is followed by close-R and step L, as usual).

SVENSK MAZURKA II

This "fancy" version of the Swedish Mazurka is known variously in Sweden as Sprattmazurka (Kick-Mazurka) or Skansk mazurka (Scanian Mazurka, erroneously ascribed to southern province of Scania). It is today danced mostly in the Stockholm area, and then only by the most "eager" of the folk - and oldtime dancers. Properly performed, with all the movements sprightly but graceful and with the pattern flowing from part to part, it can be a very impressive little dance.

MEASURES

PATTERN

A. STEP-SWINGS

- 1-2 Inside hands joined at shoulder level, free hand on hip, begin on outside ft, 2 step-swings, away from and twd ptr.

B. INDIVIDUAL TURNS

- 3-4 With both hands on hips, dancers individually make 2 complete turns away from ptr, M to own L (CCW) dancing L,R,R; W to own R (CW) dancing R,L,L, for each turn.

C. MAZURKA FWD

- 5-6 In open shoulder-waist pos, free hands firmly on hips, 2 kick-mazurka steps fwd in LOD, begin each on outside ft.

D. STAMP AND TURN IN PLACE

- 7-8 Begin with stamp on both ft on 1st beat, cpl turns in place once around CW, while dancing 2 Polka-mazurka steps (as described below) in open pos, free hands firmly on hips.

Note: If cpl is not able to dance gracefully the Polka-mazurka steps around as prescribed, it is possible to make the turn with small running steps, as follows:

M: stamp both ft, R,L,R,L,R (2 meas, 6 cts).
W: stamp both ft, L,R,L,R,L (2 meas, 6 cts).

Although not as "proper" as the traditional step, this "shortcut" detracts far less from the dance as a whole than improper and clumsy dancing of the "right" step.

Repeat pat patter 1-8 as many times as desired.

Swedish Polka-mazurka step:

This 3/4 time step goes by a number of names in Sweden. Most often it is called Mazurka step, but properly this is in reference to the music rather than the foot pattern. Some folkdance groups call it Vastgota-step (West-Gothian step), so named after the big dance Vastgotapolska (Polska from West-Gothia) in which the step appears. To really add to the confusion it has even been called "Hambopolkett"! The Norwegians have a similar step in one of their country dances, and simply call it a "two-step with hopp". In actuality, this step can best be termed a Polka-mazurka, for it is just that: a polka step in mazurka time. Maintaining a constant, even "bounce" on each beat of the music, one takes the "hop-step, close, step (hold)"

of the 2/4-time polka and dances it straight "hop-step, close, step", without the hold, in 3/4-time mazurka rhythm. In essence, the "hop-step" of the first beat become "both", so the pattern may be called: "both, close, step".

Here is the step-pattern chart for both M and W:

Music:	Ct	1	2	3	4	5	6
Step:	M:	Both (lead L)	close R	step L	Both ld R	close L	st R
	W:	Both (lead R)	close L	step R	Both ld L	close R	st L

Steps must be kept small, heels off the floor, lots of "spring" in the toes. Extreme lightness of feet, with lots of "bounce" (on each beat) is essential to the character of this step.

Kick-mazurka step (Swedish variant):

A variation of the continental mazurka step, the kick-mazurka is danced in all the Northern countries. While it is known as Mazurka in Denmark, Masurka in Norway, and Masurkka in Finland, Swedish folkdancers refer to it as Fryksdals-step, so named after the big dance Fryksdalspolska, from Varmland, in which the step appears. The same step is used in the Scandinavian Varsoviene.

Essentially the kick-mazurka is a fwd-moving mazurka step, but without the crossover. It is danced either of two ways in Sweden:

- I.
 - Ct 1: step fwd L
 - Ct 2: step fwd R, simultaneously lifting L and kicking it fwd (toe down)
 - Ct 3: hop on R, bringing L ft back, even with R.

- II.
 - Ct 1: step fwd L
 - Ct 2: step fwd R, and lift L
 - Ct 3: skip fwd on R, simultaneously kicking L ft fwd and back very fast.

Above describes a L kick-mazurka step. R step is danced just the opp.

In all cases the kick should be kept short, toe pointed down, foot not extending too far fwd or bwd and not coming higher than the calf of the opp leg.

When two or more kick-mazurka steps are dance consecutively, each begins on the same ft.

NOTE:

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