

1952

When California Dances

1952 STATEWIDE FESTIVAL
TEACHER'S INSTITUTE

Oakland Municipal Auditorium

May 31, 1952

Dance	Instructor	Record	Price
Fascination Tango	Lucile Czarnowski	Columbia DX 1558	\$1.85
Bialy Mazur	Sam Mednick	Columbia 12294-F	.89
Sus Ojitos	Grace Perryman	Peerless 3032	1.05

— Intermission —

Sugarbush	Paul Erfer	Decca 23691	
Krakowiak	Madelynne Green	Victor 25-9077	.89
American Schottische	Robert Hager	Windsor 7609	.90
Unterwestner Schuhplattler	Paul Erfer	Imperial 1224	F A B 101-A

Handwritten notes:
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- Forrest Gilmore, Chairman of Standardization for the Southern Section

FASCINATION TANGO

An Old Time English Dance

MUSIC: Record. Columbia DX 1558 (Tango Fascination)
Reverse side of record is Royal Two Step - a very nice short Old Time Dance.

FORMATION: Couples in usual social dance, tango position, M. facing L.O.D., W. back to L.O.D.

Description will be for the man, woman dancing counterpart. Exceptions will be given.

Music 2/4		Count Slow, Quick
Measures	I.	
1	M. starting L. ft. W. R. ft. take 2 steps in L.O.D.	S. S.
2	Step L. ft. to side, close R. to L. finish facing diagonally outward toward wall. Step L. ft. back and draw R. toward L. in short point-pos. W. steps forward R., moving L. toward R. with a "tilting action."	Q., Q. S.
3	M. moves diagonally toward wall two steps - R. L., steps sideward R. with R. and closes L. to R. ft.	S., S. Q., Q.
4	M. steps R. ft. to side, turning sharply to his L. As R. takes the weight, L. is drawn toward it in short point. Finish in promenade position - that is, M. R., W. L. hip are touching, bodies in "V" shape open pos., forw. hands joined.	S.
	II.	
5	Moving diagonally forward toward center of room M. short step sidew. Cross R. over L. commencing to turn R. W. cross L. over R. commencing to turn L.	S. S.
6	M. step L. ft. to side still turning, release R. hand. Both are now moving backward diagonally to center. M. L., W. R. hip adjacent. M. L. hand holding W. R. hand. M. R. hand on hip. W. holding skirt. Step backward, M. R., W. L. - Fall away position. Step backward, M. L., W. R. M. draw R., W. L. ft. to slightly crossed position in front of standing foot. Moving in a diagonal direction to the wall against L.O.D. (clockwise).	Q. Q. Q. Q.
7	M. step R. forward - W. L. M. cross L. over R. commencing to turn L. W. reverse.	S. S.
8	Step R. to side still turning, W. L. to side still turning R. Take closed position, tango hold. Both are now facing diagonally forw. to center. Moving backward two steps M. L. R., W. R. L. M. draw L. to slightly crossed, pointed pos. in front of R. ft. Toe only touching floor. W. opposite.	Q. Q., Q. Q.
	III.	
9	Moving diagonally toward center of room M. short step sidew. with L. ft. W. opposite M. step R. ft. over L., W. L. ft. over R., each turning 1/8 turn to face partner.	S. S.
10	M. cross L. over R. facing towards wall (back to center) W. R. over L. facing towards wall. M. cross R. over L. turning slightly to L. W. cross L. over R. turning slightly to R.	S. S.
11	M. step L. forward diagonally toward wall. W. steps R. ft. back (hip contact. - L. with L.) M. point R. ft. short step diagonally forward - incline body toward pointed foot. W. points L. short step diagonally backw. L. - turn head and shoulders toward pointed foot.	S. S.
12	M. step R. forw. diagonally to wall - straighten body, W. step L. ft. back - straighten body. M. turning slightly L. on ball of R. ft. to face diagonal center point L. ft. short step to side - incline body toward pointed foot. W. turn slightly R. on ball of L. ft. to face center, point R. short step to side - incline body toward pointed foot. Take crossing steps with loose hold and pointing steps with hip contact. Keep knees "easy" on crossing steps.	S. S.
	IV.	
13	Moving diagonally forward toward center of room M. short step sidew. L. W. opposite. Cross R. over L. turning to R. 3/8 turn. Release R. hand and place on hip. W. does opposite and holds skirt w. L. hand. Both now have back toward diagonal center. In open position both step backw. M. L., W. R. M slides R. foot to pointed position in front of L. W. opposite.	Q. Q. S.
14	M. step forw. R. W. step w. L. turning to L. under M. raised L. arm. M. step L. forward - turning strongly to L. to face almost diagonally to center. W. continuing to turn L. steps R. ft. to side and back facing L.O.D. and back to partner. M. steps R. ft. backw., take tango hold, finish diagonal to center in promenade pos. W. step L. ft. backw. - take tango hold.	Q. Q. S.
15	M. step L. forw. diagonally to center - W. R. M. cross st. with R. W. with L. and check (slight bend of knee).	S. S.
16	M. transfer weight back to L. ft. Commencing to turn W. to her L. W. transfers weight back to R., turning to L. M. steps R. ft. back against L.O.D. W. faces partner turning on ball of R. ft. brushing L. ft. to R. as she turns and steps L. forward toward M. (This last step the English call a slip pivot.)	S. S.

BIALY MAZUR

(Polish Boot Dance)

NOTE: Bialy is pronounced be-AH-we; it means "white." This dance was originally taught by Vyts Beliajus. The patterns have been slightly rearranged and shortened by Sam Mednick to fit the music of the Columbia mazur record.

RECORD: Columbia 12294-F "Polish Boot Dance."

FORMATION: Four couples in a square, facing CCW around the square. Inside hands are joined with partner, M's outside hand held lightly in front of chest, W's holding skirt.

MAZUR STEP: An accented running step, three steps per measure with accent on the first step of each measure.

MUSIC	PATTERN
Intro. (1-4).	Couples stamp twice on last meas. of introduction.
1-8	1. First Figure. Starting with outside ft, couples dance 8 mazur steps fwd, moving once around the square CCW. Outside arms (W's holding skirt) wave gracefully out and in on alternate measures.
9-16	2. Holubczyk. M stands to L and slightly behind W, and partners join L hands in front and R hands at W's R hip (this is called the Holubczyk or "sweetheart" position - pronounced "holl-LUBE-chick"). Couples turn CCW in place 2 or 3 times around with 8 mazur steps, M moving bkwd, W fwd.
1-4	3. Women's Mill. Partners drop R hands and W form a R hand mill in center of square, leaving M on outside facing center, L hands still joined with partner, R hands held high. This formation rotates CW, W moving fwd. with 4 small mazur steps, M moving to their L with 3 heel-click steps (step L, close R ft, hop on R ft clicking heels). On 4th meas M jump up and land down on R knee.
5-8	With 4 mazur steps, W moves CCW around kneeling M (L hands joined) and on to next M ahead (CW). On 4th meas M jumps up and takes L hand of new partner.
9-32	Repeat meas 1-8 three more times until back to original partner.
interlude (1-2)	Change places with partner (L hands half around) with 2 mazur steps, ending with M's backs to center, M join hands high to form 4 arches.
1-4	4. In and Out the Arches. M keep time with mazur steps and stamps in place. W go under the arches into the center, passing L shoulders with partner, with 3 mazur steps and 2 stamps.
5-8	W make $\frac{1}{4}$ turn to L and come out through arch on other side of partner, with 3 mazur steps and 2 stamps facing next M.
9-24	W continue the in and out pattern, proceeding CW around the square and never going through the same arch twice in succession. On last 4 meas, W emerges from arch just beyond partner and turns back to face partner.
25-32	5. Holubczyk. Same as Figure 2.
1-16	6. Men's Mill. Couples join inside hands, face CCW, and M join L hands in the center. The mill turns CCW as all dancers move fwd with 3 mazur steps (starting outside ft). On the 4th meas, all bend knees in a preliminary slight crouch, then M jump fwd to W ahead (releasing partner's hand), as W jump bkwd simultaneously turning outward (CW) once around during jump. Repeat the entire pattern 3 more times, until back to original partner.
interlude (1-4)	7. Holubczyk. Same as Fig. 2, except half as long (4 meas).
1-8	8. Circle and Basket. Join hands in a single circle (W on partner's R) and circle R (CCW) with 7 mazur steps and 2 stamps. Then form a basket by W joining hands in front M's chests, M join hands in front of W (with M's arms above W's), and all circle L (CW) with 7 mazur steps and 2 stamps.
9-16	
1-16	9. Line Figure. The basket breaks between couples 1 and 4 (or between couples nearest the audience, if an exhibition) and straightens into a line with 3 mazur steps and 2 stamps. The line moves fwd with 3 mazur steps and 2 stamps, then bkwd with 3 mazur steps and 2 stamps. M raise joined hands and dance in place while W move fwd (under arches) with 4 mazur steps, taking their line 8 or 10 feet away from M's line.
interlude (1-2)	W raise R arm and turn in place $1\frac{1}{4}$ turn to R (CW), M turn $\frac{1}{4}$ to L, both finishing with R shoulder turned toward partner.
1-8	10. Cross Over, Meet and Elbow Turn. All move to own R with 4 heel-click steps, partners passing face-to-face, arms swinging loosely in and out during the steps. Facing partner, take 3 mazur steps toward partner, R arms swinging gently in and out; on 4th meas, jump in air and hook R elbows with partner.
9-24	Turn CW with partner using 3 mazur steps, then change to L elbow hook with a jump, on 4th meas. Turn CCW similarly. Repeat the CW turn and the CCW turn, but on last CCW turn omit the jump.
interlude (1-4)	11. Holubczyk and Re-form Square. In Holubczyk position, dance 4 mazur steps as in Fig 2, except only half as long.
1-8	Join inside hands with partner and move fwd with 8 mazur steps as in Fig 1., moving into the original square formation.
9-16	12. Holubczyk and Pose. In Holubczyk position dance 6 mazur steps as in Fig. 2. On 7th and 8th meas. release R hands, W, turns to L (CCW) once and a half around under joined L hands, M kneels on L knee and W sits on his R knee, facing to M's L.

SUS OJITOS

(Mexico)

Record: Peerless 3032

The Step: A heavily accented waltz step in which the dancers leap first to the L on ct. 1, with weight on the flat ft, then on cts. 2 and 3 change weight to R and L. The body turns with each step so the shoulder leads with the ft which is accenting the measure. The arm positions are typically Mexican. The M dances more vigorously than the W.

Intro. 18 meas. in which dancers form 2 lines facing (Contra).

Part 1. Change places and balance. Both beginning with LF do 8 waltzes, changing places with partners, passing R shoulders. Then waltz balance in place for 8 steps. Return to own place with 8 waltzes, passing R shoulders. Waltz balance for 8 steps.

Part 2. Kiss sequence: (a) 4 waltzes to partner, 4 waltz balances in place (partners bend fwd toward each other as if kissing). Then 4 waltzes, backing up to own place, and then 4 waltzes in place.

(b) Repeat (a). (6 waltzes in place instead of 4 at end.)

Part 3. Circle around and back. On 16 waltz steps dancers form 2 lines (W on M's R side) and follow the leader around in a CCW circle and return to original contra formation.

Repeat Part 2 (a) and (b).

Repeat Part 3. Dancers may follow the leader out - off the floor or end dance by M kneeling on his L knee and W placing LF on M's R knee.

SUGARBUSH

(South African Vastrap)

RECORD: "Sugarbush" Decca 23691 (Album A-471)

FORMATION: Four couples in quadrille formation numbered as in American Squares.

STEPS: 1. Light shuffle when circling, or moving forward.

2. Cakewalk - always danced in a backward direction; exaggerated strut or prancing action with high knees and leaning backwards. The hands are held up in front with palms facing outward.

3. "Tikki draai" - LH on hip, RH raised to head level, turn CW individually with greatly exaggerated buzz step, lifting LF off floor with a decided flip; look over L shoulder at heel.

Introduction - 6 measures; sway in place.

1. All join hands and circle to L 5 steps, stop and clap hands in rhythm. Continue this action with the claps 3 more times moving a quarter of the way to L each time, and returning to original places in the set.
2. Repeat Figure 1, moving to R and stamping the rhythm instead of clapping. The hands remain joined throughout this figure. (Two measure interlude between Figures 2 and 3 - sway in place.)
3. All drop hands. First couple, holding inside hands, advances across set to opposite couple with easy shuffle steps. Girls hold up their hands firmly as men clap the rhythm on girls' hands. Couples 2 & 4 clap on partners' hands. First couple retire to place moving backward with cakewalk steps, while at the same time, Couple 3, holding hands, advances fwd toward first couple. Repeat hand-clapping as before, men clapping on girls' hands. Couple 3 retires to place moving bwd with cakewalk steps. Couple 1 remains in place. All clap own hands in rhythm. All turn individually in place with 8 "tikki draai" steps, several times around.
4. Couples 2 and 4 repeat action of Figure 3, couple 2 advancing first. The inactive couples (#1 & 3) face partners and clap the rhythm on partners' hands.
5. Men remain in place; girls make 1/4 turn L. Girls dance 4 cakewalk steps moving backward to man on R. They stand in front of him and turn their palms backward over their shoulders as men clap rhythm on girls' hands. Girls continue this action, moving one place to R each time, until they return to their own partners.
6. All join hands in a single circle and move to R 5 steps, stop and clap own hands in rhythm. Repeat 3 more times, continuing to R until all have returned to original places.
7. All join hands and move to L 5 steps; stop and clap AND stamp rhythm at the same time. Repeat 3 more times, moving continuously to L, until all have returned to original places.

KRAKOWIAK

(Polish)

The Krakowiak traditionally does not follow a set routine. The following arrangement of authentic figures, done widely in Southern California groups and now authorized by the Research and Standardization Committee of S.S.F.D.F., is based on the Michael Herman version, but adjusted to fit the best Krakowiak recording we know of: Victor 25-9077.

The record contains no introduction. The dance is done twice, after which the needle may be lifted unless the dancers wish to repeat the opening figure (usually called the chorus).

Summary

- Fig. 1: "Chorus": 16 galops fwd., 8 hop-step-steps CCW.
- Fig. 2: Pas de bas and clicks into center and out, twice.
- Fig. 3: Brush, slap, 3 stamps (4 sets).
- Fig. 4: Box (twice).
- Fig. 5: Chorus.
- Fig. 6: Slide 6 to center, stamp swing. Repeat out. Repeat CW, then CCW.

Detailed description

- Fig. 1: Couples in a circle. Partners face each other. Man's R arm is around girl's waist, his L arm high. Girl's L hand is on Man's R shoulder, her R arm holds skirt. Slide 16 steps sidwise, CCW in large circle, Man starts L, girl R. Now do a couple turn in place CCW with 8 hop-step-steps. The hop is always on the inside foot. The accented step is always on the outside foot and coincides with the strong beat of the music. The next step is on the inside foot.
- Fig. 2: Couples join inside hands and start on outside foot. Facing center, Pas de bas out, in, and repeat. Then move toward center of circle with 2 heel-click steps (hopping on man's R, girl's L) and 3 stamps (Man LRL, girl RLR) and away from center with 2 more heel-clicks and 3 stamps, starting with the hops on man's L and girl's R. Repeat figure.
- Fig. 3: Join crossed hands. Brush R fwd. and slap bwd., stamp RLR. Reverse starting L. Repeat.
- Fig. 4: Box: The box is done by passing face to face with partner, then back to back, again face to face, again back to back. A quarter turn CW is made at each corner. The foot work is two heel-clicks and 3 stamps for each side of the square. The hops are on the L foot for the first side of the square; on the R for the second, etc. The "lead" arm is high, the other hand at waist. ("Lead" arm changes with each side of square. The R arm is up first). Repeat figure.
- Fig. 5: "Chorus"—same as Fig. 1.
- Fig. 6: Join crossed hands, slide 6 to center, stamp (man L, girl R) and swing foot (man R, girl L), Reverse. Now repeat in place sliding CW, then reverse.

AMERICAN SCHOTTISCHE

Description by Bob Hager,
Director of Health and Physical Education, Tacoma Public Schools

This dance has been quite popular in the Tacoma, Washington, area with groups doing old time dances for a quarter of a century, that I know of personally. How long this dance was done before I came to Tacoma 25 years ago, I do not know. My attempts to trace down the origin of the dance have failed completely. "Old Timers" say, "We have always danced it, but we don't know who composed the dance."

When is a dance a folk dance? One definition I heard at the Stockton Folk Dance Camp last summer was that when you forget the source of a dance, it becomes a folk dance. The **American Schottische**, measured by this yardstick, is truly a folk dance. In any case it is a nice dance; not too difficult, yet has sufficient variety to make it interesting.

Record: Windsor 7609, "Mary Lou." (Any good slow American Schottische may be used).

The Dance: Couple dance—Dancers start in closed dance position, man facing CCW.

Man's part described; lady does counterpart.

I. Pivot, Step-close-dip, Walking steps

- a. Make one complete clockwise pivot, man starting on **Right** foot, R.L.R. (Count 1,2,3).
- b. Assuming "banjo position," R hips adjacent, step forward with left foot, close R foot to left, step forward again on left foot and dip. (This dip is on L foot with the R foot raised slightly off the floor.)
- c. Man walks backward (R.L.O.D.) three steps R.L.R. Lady walks forward L.R.L. Count 6,7,8.

II. Two-steps, Walking steps.

- a. Assuming closed dance position again, take three two-steps, turning CCW. (Man starts with left, lady with right.)
The first of this series of two steps is done in R.L.O.D. The other is done in L.O.D. and completes the turn. (Count 1 and 2, 3 and 4, 5 and 6.)
- b. M walks forward (L.O.D.) two steps R.L. (Count 7,8.)

Repeat the entire dance to the end of the music.

Note: Dancers are in closed dance position for the entire dance except for the "Step-close-dip" and the three backward steps at which time the dancers are in "Banjo Position."

UNTERWESTNER SCHUHPLATTLER

(BAVARIAN)

RECORD: ~~Imperial 4224~~ F A B 101-A

FORMATION: Couples, inside arms linked (W's L arm holding M's R arm); outside hands on hips.

Entrance - Walk fwd around room with 32 walking steps. Join inside hands at end.

Meas.	Cts.	MAN	WOMAN
Introduction			
1	1,2,3	Balance away from partner (step L, swing RF across)	Balance away from partner (step R, swing LF across)
2	1,2,3	Balance twd partner (step R, swing LF across)	Balance twd partner (step L, swing RF across)
3	1	Release handhold, giving W impulse to twirl; slap L shoe in back with RH, jumping onto RF	Release handhold and twirl CW twice around
	2,3,	Do a scissors kick (kick L leg fwd with straight knee while slapping L thigh with LH; kick R leg fwd, raising it high, touch R toe with RH)	
4	1	Jump on both feet, raising both hands in front at head level, palms turned fwd.	Finish facing partner, hands on hips.
	2	Hold, facing partner.	Hold
A Plattle			
	3	Clap partner's both hands	Clap partner's both hands.
1	1	Clap own hands in back	Clap own hands in back.
	2	Clap own hands in front	Clap own hands in front.
	3	Clap partner's both hands.	Clap partner's both hands.
2	1,2,3	Repeat action of Meas. 1	Repeat Action of Meas. 1.
3	1	Slap R thigh with RH	With LH on hip and RH holding corner of apron, turn continuously CW, progressing in a small circle around partner in a CCW direction. The rhythm is free. Continue through Meas. 3,4,5,6,7.
	&	Slap L thigh with LH	
	2	Slap R thigh with RH	
	&	Slap L thigh with LH	
	3	Slap L shoe in front with RH	
	&	Slap L thigh with LH	
4	1	Slap R thigh with RH	
	2	Slap L thigh with LH	
	3	Slap R shoe in back with RH.	
5	1,2,3	Repeat plattle of Meas. 3.	
6	1,2,3	Repeat plattle of Meas. 4.	
7	1,2,3	Repeat plattle of Meas. 3	
8	1	Jump on both feet, hands raised in front, palms fwd	Finish facing partner.
	2	Hold.	Hold.
	3	Clap partner's both hands.	Clap partner's both hands.
9-16		Repeat entire sequence as described above (Meas. 1-8).	Repeat entire sequence as described above (Meas. 1-8)
1-16		Repeat the entire plattle figure.	Repeat the entire plattle figure.
<p>NOTE: During the plattle figure, M continuously faces his partner, turning in place to follow her as she spins around him during Meas. 3-7. M hops alternately on RF 3 times per measure (Meas. 3,5,7), and LF 3 times per measure (Meas. 4,6). The slapping sounds must be precise and very rhythmic, and a characteristic flirtation should be evident throughout the dance.</p>			
B Laendler (Nachspiel)			
1-4		Moving in a CCW direction around room, chase partner, flicking her skirts occasionally. The rhythm is free.	Turn CW continuously as during the plattle figure, but progress CCW around the room.
5-15		Take social dance position and do a laendler waltz, turning CW and continuing to advance around room CCW.	Turn to face partner as social dance position is assumed, and waltz around, turning CW and progressing CCW.
16		Twirl W once under L arm, drop hands and pause, ready to start repeating plattle sequence on 3rd ct. of this measure.	W is twirled once under her R arm; drop hands and pause facing partner, ready to start plattle figure with 3rd ct.
A Plattle			
1-16		Repeat plattle figure as before.	
1-16		Repeat plattle figure as before.	
B Laendler			
1-16		Repeat the Laendler figure as before.	
Finish		M raises LH (holding W's RH) over W's head, turning her CW 3/4 around; he goes down on R knee and they pose with M's LH holding W's RH above his head, M's RH holding W's LH behind her back. W bends twd M as they look at each other.	

The source for the Unterwestner Schuhplattler is John Milek, an authority on the dances and music of Bavaria, and author of a forthcoming book on this subject. This dance is copyrighted and permission to reproduce it must be granted only thru Paul Erfer or John Milek.