

Ted Shapin, Dorothy Tamburini and Ruth Ruling

Note: For easy reading, open staples,
remove description, close staples.

LA FURLANA

(Italy)

La Furlana (Lah Foor-lah-na) is named after Friuli, the section north of Venice, where it is danced a bit differently in each town. It always has figures which represent flirtation, courting, arguments, and understanding.

Original research on this dance was done by Elba F. Gurzau, E. Eddy Nadel of Boston University and Priscilla Rabethge Urner, recreation consultant of Washington D. C. Together they went to Italy and collected dances from Aviano. Vyts Beliajus presented it at Idyllwild and at the University of the Pacific Folk Dance Camp in 1961.

MUSIC: Record: Folkraft 1406

Piano; "Folk Dances, Costumes and Customs of Italy" by Elba F. Gurzau.

FORMATION: Cpls facing CCW, W to M R, inside hands joined at shoulder height. Unless otherwise indicated, M free hand on hip with thumb fwd and fingers bwd; W free hand holds skirt rather close to her body, where hand falls naturally. She has a large white handkerchief tucked in at the R side of the waist.

STEPS AND STYLING: Waltz*, Walk*, Step-close*, Waltz balance*
Both M and W are erect. They use their heads and shoulders in a flirtatious way. There is also much use of eyes and smiles.

*Described in volumes of "Folk Dances From Near and Far", published by the Folk Dance Federation of California, Inc., 150 Powell Street, San Francisco 2, California.

MUSIC 3/4

PATTERN

Measures

2 chords

INTRODUCTION Greet ptr with a nod of the head.I. OPEN WALTZ

A 1-16

Beginning ML-WR, dance 16 waltz steps fwd in LOD, turning alternately slightly away from and twd each other. On meas 15, with one twirl CW, W move ahead and in front of M, placing kerchief in his R hand on meas 16.

II. WOMAN IN FRONT

W hold skirt out just a little on both sides and move slightly fwd in LOD throughout this Fig, while M waves handkerchief overhead and high to the side as he flirts with ptr, following her.

1 Beginning L, W dance in LOD with one waltz balance step, looking at ptr over L shoulder.

2 Beginning R, W dance one waltz balance step in LOD, looking at ptr over R shoulder.

3-4 Beginning L, W make one complete turn CCW with one waltz step and a step-close.

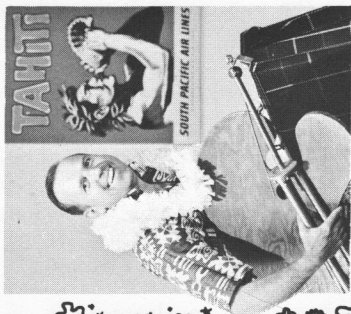
Simultaneously, M begin L and follow ptr (without turning) with 4 waltz steps.

5-16 Repeat action of meas 1-4 (Fig II) three more times, beginning on alternate ft, W turning in alternate directions.

Cort

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III. ELBOW TURN

During this Fig, M wave kerchief with free hand, while W holds skirt. They tend to move twd and away from each other flirtingly.

B 17-24 Hook R elbows. Beginning R, turn CW in place with 8 waltz steps. On last waltz step separate and nod.

17-24 Hook L elbows and turn CCW with 8 waltz steps. Finish with M in front of W.
(repeated)

IV. MAN IN FRONT

C 25-32 Repeat action of Fig II, meas 1-14, except that M is ahead with hands on hips, while W follows waving kerchief in R hand.
25-30
(repeated)

31-32 With one waltz and 2 steps, M circle CW to finish in his original place facing LOD, while W moves fwd with one waltz step and with 2 steps makes 1/2 turn R to face him.

V. TURN UNDER HANDKERCHIEF

D 33-36 Ptrs hold kerchief between them at shoulder level in R hands. Beginning ML-WR, W moving bwd in LOD, dance one waltz balance step turning slightly to ML-WR, swinging kerchief in that direction. Then W turn CW under raised kerchief with one waltz and 2 steps, while M follows without turning.

37-48 Repeat action of meas 33-36 three more times, beginning on alternate ft and W turning in alternate directions. Ptrs move CCW, W dancing bwd. On last meas as the music retards, both gradually drop onto one knee (whichever is comfortable), with kerchief held loosely between them at knee level. Finish with heads tilted twd the R, flirtingly.

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