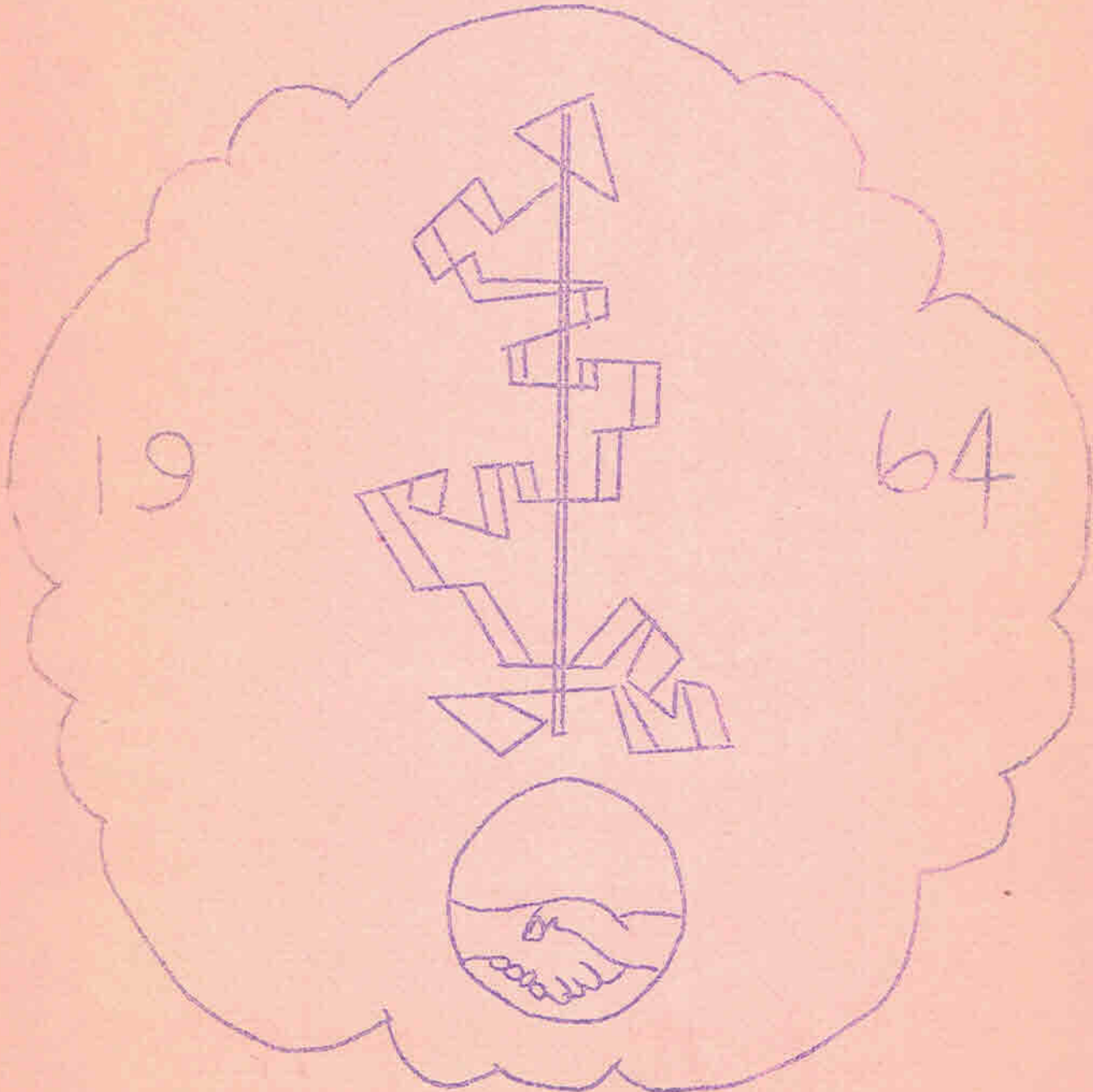


ISOMATA
FOLK DANCE
WEEKEND



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Swedish

MUSIC: Record: Aqua Viking V-201a
FORMATION: Cpls in circle, beg facing LOD.
POSITION: Closed shoulder-waist, open.
FOOTWORK: Opp throughout; Nordic Polka.
CHARACTER: Lighthearted and with animation.

MUSIC: 2/4

PATTERN

Meas. FIGURE I. Polka Turn.

1-8 In closed pos, M beg on L ft, cpls dance 8 polka steps turning CW, moving fwd in LOD.

1-8 Reversing turn to CCW and moving in RLOD, cpls continue with 8 more polka steps to dance bk to starting point, where they stop, with M facing otwd, W inwd, own H's on hips.

 FIGURE II. Stamp, Clap, Fingerpoint, Spin, Stamp.

9-10 M beg on R ft, stamp 5 times in time with music (R-L, R-L-R).

11-12 Clap own H's 5 times in same rhythm as 9-10 above.

13 Point R forefinger 3 times at ptr.

14 Point L forefinger 3 times at ptr.

15 Clap ptrs R H (fist of H) while turning same dir as H movement (CCW) to spin about individually with 2 pivot steps (R-L).

16 Face ptr and stamp 3 times (R-L-R).

9-16 Repeat 9-16 above.

Entire dance repeated from beg. Dance concludes with polka as in Fig I.

NOTE: Above variant as performed by folkdancers at Skansen folklore park in Stockholm. Swedish folkdance textbook recommends closed polka-mazurka (Baltic) dance pos, which is similar to reg waltz pos except that M holds W's R H under his own L, firmly on his L hip. Also CCW turn is continued fwd in LOD instead of RLOD.

Presented by Vyts Beliajus

Swedish

MUSIC: Record: Aqua Viking V201b.
 FORMATION: 2 cpls in ring.
 FOOTWORK: L sleng-polska throughout, same for W as for M.
 CHARACTER: Vigorous, yet light and "airy".

MUSIC: 3/4

PATTERN

- Meas. FIGURE I. Ring and Star.
- 1-8 2 cpls in ring, alternate M and W, simple H hold at shoulder level.
 8 sleng-polska steps to L, ring turning CW.
- 1 ("Transition"): With handclap on 1st beat, each person turns to
 own L with 1 sleng-polska step, to make a full individual L (CCW)
 turn around.
- 2-8 Facing ctr of set, form 8-handed star by grasping R wrist of person
 to own L, with own R H and R arm just above elbow, of same person,
 with own L H and move star about CW with 7 more sleng-polska steps.
- FIGURE II. Basket.
- 9 With handclap on 1st beat, release star hold and take "transition"
 as before.
- 10-16 In rapid succession, W grasp each other's H's with ring hold, M
 grasp each other's H's in same manner, below the W's H's. Then
 W lift their H's over M's heads and place them behind M's bks and
 M lift their H's over W's heads and place them behind W's bks -
 during which the set continues to move about CW with sleng-polska
 steps. Basket thus formed is kept in CW motion....
- 9-16 and continued to end of 8 music.

Dance is resumed from beg without "transition", by dropping H's
 from basket hold and re-forming ring as in Fig I.

SLENG-POLSKA STEP: In common with most Swedish Polska steps, the
 sleng-polska is repetitive rather than alternating, that is, each
 step pattern begins on the same ft. Furthermore the W's step is
 the same as the M's. In this dance, only a L (CW) sleng-polska
 is used. In today's dance terms it can best be described as a
 side polka step to the L (ct a-one and two) followed by a L-ward
 leap onto the R ft (ct three). Cue: "Hop-step-close-step, leap
 across". On the 3rd beat the R ft is brought past the L which is
 simultaneously lifted behind the R ankle. Throughout, the action
 is sd-ways, both the ft and body being at R angles to dir of move-
 ment (no "rhumba twist", please). Dancers must be up on toes at
 all times and "spend as little time on the floor as possible".
 Due to the great speed of this step, exceptional lightness of ft
 is essential.

Continued: Fyramamadans

RING HOLD: With fingers held tightly tog, the H's are cupped, and interlocked with the opp person's H's in the manner of opposing hooks. Usually the taller person will have palms down the shorter one palms up. (Note to the W: very long fingernails may leave a bad impression on the opp person.)

FOR SEVERAL SETS IN PERFORMANCE: Swedish folkdance groups often use this procedure:

Form 2 parallel lines of cpls facing ea other about 4 steps apart and number the sets in 2's. Music is played 3 times through. The first time only cpls 1 dance; the second time only cpls 2 dance; and the third time all cpls dance.

The 8-handed star is not always formed as described above, but varies according to local tradition. The method given here is the simplest.

Presented by Vyts Beliajus

Typed: Bev. Lyons

Idyllwild - 1964

This dance was dedicated to the Youth of Bern, Switzerland in 1955 at the Second Unspunnenfest. The Swiss Trachtenvereingung started those Unspunnenfeste in memory of the first Oberlandirsche Schwinget on the gateway to the Lauter Brunental in Unspunnen bei Interlocken.

MUSIC: Record:

FORMATION: Dance for 8 or 10 cpls in a set. Cpls, insd H's joined, M L H on M shoulder ahead of him. W R H on skirt.

STEPS: Three-step - Mazurka-step - step hop - two-step hop - heel and toe hop. Introduction - bow to ptr.

PATTERN

Meas. FIGURE I. (a)

- 1 One three-step fwd. M starting with L ft, W R.
- 2 M one three-step fwd with R ft. W with one three-step turning L, CCW. M helping to swing her to the M in front of him.
- 3-6 Repeat 1 and 2 three times.
- 7-8 2 three-steps fwd, M leading, W in front of him $3/4$ CCW turn to the insd of circle facing out. M $1/2$ turn facing CW, W join H in circle.
- 9-10 W step swing L and R sd.
- 11-12 W 2 three-steps to L CCW.
- 13-16 W repeat meas 9-12, on meas 15-16 W with 2 three-steps more out of circle in front of ptr, orig pos insd H's joined.
- M at the same time:
- 9-16 M 8 three-steps CW around the W circle. On every 1 step, three-step, clap H's away from W. On R step, snap fingers twds W,

FIGURE I. (b)

- 1 Insd H's joined, step hop, M L, W R.
- 2 Step hop M R, W L.
- 3-4 H's on hips - 2 two-step hop, M L CCW, W R CW. Stomp on 1st step.
- 5-6 With hip-shoulder hold pos. 2 Mazurka-steps fwd, CCW. M start L, W R.
- 7-8 Same pos. Make 1 complete turn CW with a jump on both ft, then continue turn with 5 walking steps, M and W turning CW, both beg with L ft.

Continued: Guivens Grischeons.

9-16 Repeat meas 1-8 ending with M on insd circle facing in forearm
H hold. W facing CCW.

FIGURE II.

1-2 M step hop L and R sdwd.

3-4 Repeat meas 1-2.

5 M extend L heel fwd on floor, toe up.

6 L toes bkwd, lean fwd, arms loose.

7 One three-step L, 1/2 turn L CCW.

8 2 steps out of circle - to enlarge the circle again - facing out.

W at the same time:

1-4 4 three-steps fwd CCW, starting R.

5-8 4 quick turns CW starting R, bk to ptr facing each other.

9 M heel-toe hop L.

10 Heel toe hop R.

11-15 Repeat 9 and 10.

16 Two stomp.

W at the same time:

1-16 With 7 three-steps circle own ptr once around CCW, begin R on
at 16 turn with 1 three-step L, CCW.

CHORUS

17-32 Repeat Fig 1 (b). Ending double circle M insd facing out, W
otsd facing in, H's on hips.

FIGURE III.

1-2 2 Gallop steps L, sdwd, away from ptr and 1 three-step turning L
CCW.

3-4 Repeat 1 - 2 to R and all a 1/4 turn L.

5-6 Repeat 1 - 2, M L twds ctr, W out of circle.

7-8 Repeat 3 - 4 ending in Varsouvien pos.

9 M and W 1 three-step fwd L.

10 1 three-step R fwd.

Continued: Guivens Grischeons

- 11-12 Retaining H hold, M lead ptr around behind him and to his L.
(W must turn away from ptr on 1st ct of meas 10, as M moves slightly to his R - use three-step.) W pivot once CW ending in Varsouvien pos.
- 13-16 Repeat meas 9 - 12 reversing ftwk, W moving to M R.
- 1-16 CHORUS. Ending M facing CCW, W CW.
- 1 M and W 1 three-step fwd passing L shoulders.
- 2 Take L H of next new ptr, W turning CCW with 1 three-step M stand still.
- 3 Same as meas 2 passing R shoulder.
- 4 R H turn.
- 5-8 Repeat meas 1-4 ending with large circle, H's joined.
- 9 1 Mazurka step R, drop H's.
- 10 M stomp twice, W three Gallop steps to R, passing R, M bk to circle.
- 11-14 Repeat meas 9-10.
- 15 Mazurka step R.
- 16 M lead ptr to his R sd or take shoulder waist pos and dance off with Mazurka step.

Presented by Elizabeth Ullrich

Typed: Bev. Lyons

Idyllwild - 1964

HOCKE, SPITZE

Germany

MUSIC: Record: Rheinlander (Any Schottisch Recommended)

FORMATION: Cpls facing LOD, insd H's joined shoulder high, otsd H's on hips.

PATTERN

Meas. FIGURE I.

- 1 Heel toe Schottisch, beg M L, W R.
- 2 As meas 1, M R, W L.
- 3 Face ptr both H's joined 2 step-close-step in LOD.
- 4 4 step-hop in place, turning CW then hand hold.
- 5 Heel toe Schottisch M L, W R as meas 1 CCW.
- 6 Heel toe Schottisch but on 1st ot a 1/2 turn tows ptr, CW.
- 7 Dancing pos 3 steps sdwys.
M: Step side, L cross R in front of L
Step side L and close on 4.
W: Starting R.
- 8 Complete turn R with 2 schottisch hop.

FIGURE II.

Same as meas 1-8 in Fig I, except the heel toe Schottisch away from ptr and bk both start with L ft, M CCW, W, CW.

FIGURE III.

- 1 Cpl in LOD - insd H's joined, swing otsd ft bk and fwd and 1 Schottisch step fwd.
- 2 As meas 1 starting with the insd ft.
- 3 Facing ptr H's on hips, step close step CCW, M L, W R with hop on M L, W R ft, swinging free by sd same CW M R, W L ft.
- 4 R H's joined, 1 on hip, 4 step-hop turning CW.
- 5 Facing LOD insd H's joined, CCW swing otsd ft fwd, then bk with a 1/2 turn M L, W R and 1 Schottisch step fwd CW.
- 6 As meas 5, bk to orig pos.
- 7-8 Repeat meas 3-4.

Continued: Hocke, Spitze

- 9-16 Repeat meas 1-8.
- 17-18 Join insd H's, face LOD and step close balance or hop with
otstd ft, M.L, W R.
- 19-20 As meas 17-18 starting insd ft.
- 21-24 Join both H's arms open, 4 waltz steps in place.
- 25-32 Repeat 17-24. After the last meas, form a large circle, facing in.

FIGURE IV.

- 1-8 M dance 8 waltz steps in place, starting L, then R, alternating.
W meas 1 and 2, 2 three steps forward CW, on ct 4 turn to a L H
star, meas 5-6 with 2 three steps bk to pos, making a 1/2 R H
turn.
- 9-16 Repeat meas 1-8 but M to ctr and star R and L as M come bk link
R arm with R arm of W.
- 17-20 Turning with 4 three steps CW.
- 21-24 Link L arms turn CCW.
- 25-32 Repeat 17-24.
Repeat Fig IV.

Presented by Elizabeth Ullrich

Typed: Bev. Lyons

Idyllwild - 1964

UNA JOTITA

A Little Jota

This jota is a peasant dance from Aragon in northern Spain. The Aragonese claim the jota as native to their region, but it is known and danced throughout Spain. The original jota was done by dancers and a singer who sang a verse of topical interest and then the dancers performed to the same music, as a consequence many variations of the dance are found. The jota, without the singer, is used in teaching Spanish styling and castanets; and many dance patterns based on the original steps have been choreographed. Una Jotita is this type of jota choreographed by Grace Nicholes.

MUSIC: Record: Cadiz - A Jota - Columbia Recording # 2473-X
Available at Idyllwild Only.

FORMATION: M in a line facing ptrs in an opp line, M's shoulder to audience, 3 or 4 ft space between ptrs and also between dancers at either side.

MUSIC: 3/4

PATTERN

Meas.

- 1-8 INTRODUCTION - Fanfare including 2 meas wait. Ptrs facing raise arms overhead during last 4 meas.
- FIGURE I. Arms curved upwd and slightly otwd.
- 1 Jump on both feet, ct 1, kick R ft out to R, cts 2, 3.
- 2 Step R behind L, step L to L, step R in front of L (traveling to the L throughout).
- 3-4 Repeat meas 1-2 but kick L ft and travel to R.
- 5-8 4 small waltz steps turning self CW and moving fwd to change places with ptr as though passing L shoulder (waltz is light, on toes, starts with small leap).
- 9-16 Face ptr in opp place and repeat meas 1-8 to finish in orig place.
- CASTANETS I.
- 1-4 Both, left, roll, left, roll, both, repeat once.
- 5-8 Both, left, roll. Repeat all for meas 9-16.
- FIGURE II. Arms curved upwd and otwd.
- 1-4 Do-si-do R with ptr moving fwd and behind ptr with 4 waltz.
- 5-8 Bring arms fwd chest high crossed at wrist move bkwd to place with 12 small kicking steps.

Continued: Una Jotita

9-16 Do-si-do L as in meas 1-8 but move bkwd with only 6 kicking steps and 4 stamps in place.

CASTANETS II.

1-4 Both, left roll

5-8 Tic-toe

9-12 Both, left, roll

13-14 Tic-toe

15-16 Both, repeat 3 times (hold 2 cts).

FIGURE III. Arms curved upwd and otwd.

1-2 2 waltz fwd approaching ptr.

3-4 Jump on both ft and turn $1\frac{1}{2}$ CCW hopping on R ft and passing ptr by L shoulder to finish facing ptr in ptrs place, using one more waltz to complete turn.

5-8 Repeat meas 1-4 returning to orig place.

9-12 Repeat meas 1-4.

13-24 Face to R and circle ptr $1\frac{1}{2}$ CCW with 12 waltz to finish in orig place.

25-26 2 waltz fwd approaching ptr.

27-28 Step R, lift L leg across R, pivot CW in place on both ft. (This is a quick turn.)

CASTANETS III.

1-26 Both, left, roll

27-28 Both, hold, crash, both - (Hold 2 cts)

FIGURE IV.

1 Turn upper body to R, bend both knees deeply so that L knee almost touches the floor behind R ft. R H is overhead, L H curved in front of chest, back is straight, head high, most weight on R ft. Rise quickly on both ft turning upper body to L.

2 Repeat meas 1 to L reversing arm pos.

3-4 Push off with L ft beg turn to R, pivot completely around on the ball of the R ft, step L besd R facing ptr, hold 2 cts. Arms are out to sds. Raise L ft to bk of R knee while pivoting.

5-8 4 heel pas de basque moving bkwd away from ptr (leap bkwd on R ft, step L heel fwd, step R in place).

Continued: Una Jotita

- 9-12 Repeat meas 1-4.
- 13-16 4 heel pas de basque moving fwd to ptr.

CASTANETS IV.

- 1-3 Both, left roll
- 4 Both, hold 2 cts.
- 5-12 Both, left, roll
- 13-16 Repeat meas 1-4.

FIGURE V. Ptrs facing bent slightly fwd at waist.

- 1-7 Hopping on L ft place R toe fwd, heel turned up, hopping on L ft place R heel in same spot. Repeat for ~~2~~¹⁸ cts in all, moving CCW around ptr facing him.
- 8 3 stamps in place and reverse arm pos.
- 9-14 Repeat meas 1-6 (18 cts) hop on R ft and move CW.
- 15-16 4 stamps in place, hold 2 cts.

CASTANETS V.

- 1-7 Both, left, roll
- 8 Both, both, both
- 9-14 Both, left, roll,
- 15-16 Both, repeat 3 times, hold 2 cts.

THE DANCE MAY END AT THIS POINT OR MAY BE REPEATED THUSLY:

- 1-32 Repeat entire dance.
- 1-32 Repeat FIG I and FIG II.

FINALE:

- 1-4 Repeat meas 1-4 of Fig I.
- 5-6 Repeat meas 1-2 of Fig IV.
- 7-8 Spin around 2 times to R on ball of R ft.
- 9 Step bk on R ft.
- 10 Point L toe fwd.
- 11 Pose - Raise R H overhead, L H curved in front of chest.

Continued: Una Jotita

CASTANETS FINALE:

- 1-4 Both, left, roll, left, roll, both, repeat once.
- 5-8 Both left, roll.
- 9-11 Both, hold 2 cts crash, hold 2 cts, both, hold 2 cts.

Presented by Grace Nicholes

Idyllwild - 1964

Typed: Bev. Lyons

ERZGEBIRGISEHER VOLKSTANZ
 dar Vuglorboom (der Vogelbaibaum)
 From Dr. Alfred Memil

MUSIC: Record: Dar Vuglorboom

STEPS: Cross balance, Waltz, Three-Steps, Pivoting

FORMATION: Cpls in a circle, facing each other, M bk to ctr, W bk to otsd.

PATTERN

Meas.

FIGURE I.

- 1 Step L, ft circle with a light stamp, cross over R ft, L ft and step bk on L ft.
- 2 Starting with R ft.
- 3-4 Turning L complete turn, step L, R, L, look bk to ptr.
- 5-6 To R.
- 7-8 To L.
- 9-16 Repeat meas 1-8, starting with R, turning R on last meas under arm hold and
- 17-18 1 waltz step L, 1 waltz step R, in place.
- 19-20 Repeat meas 17-18.
- 21-24 4 waltz steps turning CW moving CCW.
- 25-28 Repeat meas 17-20 starting R.
- 29-32 4 waltz steps turning CCW moving CW.

FIGURE II. In circle, M behind W.

- 1-4 M starting L, 4 three-steps fwd following W clapping H's, W 2 three-steps fwd, on the 3rd and 4th three-step, make a turn R turning CW.
- 5-16 Repeat meas 1-4 three more times. On the last meas take dancing pos.
- 17-20 4 waltz turns R turning CW moving CCW.
- 21-22 Drop H hold and do 2 three-steps away from each other.
- 23-24 2 three-steps twd each other.
- 25-32 Repeat meas 17-24.

Continued: Erzgebirgiseher Volkstanz

FIGURE III. Cpls sd by sd in circle facing CCW, H's in bk, R in R, L in L.

- 1 All cpls 1 three-step L, fwd twd circle.
- 2 1 three-step R out of circle.
- 3-4 Cpl makes a complete turn in place with 2 three-steps M bkwd, W fwd, CCW.
- 5-6 Make a turn with 2 three-steps, W bkwd, M fwd CW.
- 7-8 As meas 3 and 4.
- 9-16 Repeat meas 1-8.
- 17-18 Join insd H's, face LOD and step close balance or hop with otst ft, M L, W R.
- 19-20 As meas 17-18 starting insd ft.
- 21-24 Join both H's arms open, 4 waltz steps in place.
- 25-32 Repeat 17-24. After the last meas, form a large circle facing in.

FIGURE IV.

- 1-8 M dance 8 waltz steps in place, starting L then R, alternating. W meas 1 and 2, two three-steps twd ctr, join R H's form a star, M meas 3-4 two three-steps fwd CW, on at 4 turn to a L H star, meas 5-6 with two three-steps bk to pos, making a 1/2 R H turn.
- 9-16 Repeat meas 1-8 but M to ctr and star R and L as M come bk link R arm with R arm of W.
- 17-20 Turning with 4 three-steps CW.
- 21-24 But link L arms turn CCW.
- 25-32 Repeat 17-24.
- Repeat Fig. IV.

Presented by Elizabeth Ullrich

Typed: Bev. Lyons

Idyllwild - 1964

Poland

This dance from the region of Wielkopolska, in North-Western Poland, was taught to Lucy Wnuk in 1963, by Agnieszka Sadzimir, Folk Dance Instructor at the Cultural Center in Warsaw, Poland.

MUSIC: Record: Bruno BR 50137 "Polish Country Dance Party in Hi-Fi - Side B - Band 6 (Warmijski Szot)

FORMATION: Single circle of cpls facing ctr. W to R of M. Varsouvienne pos, elbows bent.

STEPS: Polka, Skip, Run, Step-Close, Walk.

PATTERN

Meas.

1-8 Introduction.

FIGURE I. Polka, Heel, Heel.

9 Polka sdwd to R.

10 Touch L heel twice diag sdwd to L, toe up. (Look at ptr)

11-12 Repeat meas 9-10 using opp ftwk. W crossing to M's L sd.

13-16 Repeat meas 9-12.

FIGURE II. Skipping and Reverse

1-2 Starting with R ft M dances 4 skipping steps bkwd, while W dances 4 skipping steps to ctr.

3-8 Facing RLOD, H's on hips, M dance 11 skipping steps and jump onto both ft. W join H's and dance 11 skipping steps CCW and jump on both ft.

9-12 Repeat act of meas 3-8 in opp dir using same ftwk.

15-16 M dances 4 skipping steps fwd to ctr to meet ptr, W dances 4 skipping steps bkwd. Assume pos of Fig I facing LOD.

FIGURE III. Polka, Heel, Heel, Stamp and Turn.

1-2 Repeat act of Fig I, meas 9-10 (Start to R)

3-4 M clap H and stamp L, ct 1; stamp R, ct &; stamp L, ct 2; stamp R, ct &. (H on hips). W turn once CCW with 4 skipping steps moving fwd in LOD. (H on hips).

5-8 Repeat act of meas 1-4 - start to L.

9-16 Repeat act of meas 1-8.

Week-End

Continued: Polka Jarocinka

FIGURE IV. Polka Tog and Away, M down, W circles.

- 1 H's joined straight across, beg with R, 1 polka tog meeting R hips.
- 2 1 polka away from each other.
- 3-4 Repeat act of meas 1-2, meeting L hips.
- 5-8 Repeat act of meas 1-4. On last ct drop M L - W R H's.
- 9-12 M kneels on R knee, W dances 4 polka steps CCW around him, her R H is on her skirt. M H on hips.
- 13-15 W reverses polka and H pos. (W R - M R).
- 16 M stands up and faces ctr of circle with ptr on his L. M R and W R H's joined, M L H around W waist.

FIGURE V. Step Swing, Step, Step, Step, Step-Close, Jump.

- 1 Step on L, swing R fwd leaning bkwd, W L H high.
- 2 Step R, ct 1; step L, ct &; step R, ct 2 slightly running and bending body fwd. W L H on hip.
- 3-16 Repeat act of meas 1-2 7 more times, dancing slightly diag L, and twd ctr of circle. W changes to opp sd of M during last meas and joins her L H with his L in skating pos.
- 17 Step to L with L ft, ct 1, close R, ct 2.
- 18-24 Repeat act meas 17 7times. 8 in all.
- 25-26 Dancing long striding steps bkwd, step R, step L.
- 27-28 Step R, ct 1, L, ct 2, R, ct 1, L, ct 2.
- 29-30 M steps on R slightly in front of ptr, ct 1, 2 and jumps to her opp side with ft tog, ct 1, 2.
- 31-32 W repeat act of meas 29-30 Fig V.

FIGURE VI. Polka, M down, W turn to ctr and out.

- 1-3 M dances 3 polka steps to ctr, starting with L ft.
- 4 Turning 1/2 turn CCW leap to land on L knee facing W circle.
- (1-4) W dances 4 polka steps turning CW in place.
- 5-8 M remain in place, W repeat act of meas 1-4 in opp dir.
- 9-12 W dances 4 polka steps fwd to meet ptr (on last polka M rises).

Continued: Polka Jarocinka

- 13-16 With 4 polka steps W pulls M bk to place. End facing ctr.
FIGURE VII. Step Swing, Step, Step, Step-Close, Jump, Leap, Run.
- 1-8 Repeat act Fig V, meas 1-2 4 times.
- 9-16 Repeat act Fig V, meas 17-24.
- 17-24 Repeat act Fig V, meas 25-32 - End facing LOD.
- 25-28 M stands in place while W dances 2 leap and 4 running steps. Start R ft.
- 29-32 Repeat act of meas 25-28 with W standing in place.
FIGURE VIII. Polka, Heel, Heel.
- 1-16 Repeat act Fig I, meas 9-12 4 times in LOD.
FIGURE IX. Skipping, Polka.
- 1-8 M skip 16 steps LOD while W turn CW under joined R H, 16 skipping steps.
- 9-16 In ballroom pos dance 8 polka steps turning CW while traveling CCW.

Presented by Vivian L. Woll

Typed: Bev. Lyons

Idyllwild - 1964

Week-end

BEAN SETTING

An English Morris Stick dance for 6 men
 Notations are from "The Morris Book by Cecil Sharp

MUSIC: Record: H.M.V. 9520

FORMATION: 6 men in column formation facing up (front) 1 2
 Each man holds a morris stick in his R hand. 3 4
 Both arms hanging freely at the side 5 6

FOOTWORK: 7 step hops, step R and jump with both feet together.
MORRIS STEP - Wt. well over the balls of the feet. As you step
 hop on one ft. the other ft. just clears the floor and swings
 slightly fwd., Keep a flexed knee. The movement is always
 light and springy.

COSTUME: Men wear white shirts & pants with crossed ribbons or
 "Baldrix and Bells" work just below the knees.

MUSIC 4/4PATTERN

Meas.

4 ONCE-TO-YOURSELF - Opp. men cross sticks between them a little
 above the waist. nos. 2,4,6 have sticks in back of nos. 1,3,5
 On 4th. meas. cts. 3&4, all step on R ft. and jump striking
 sticks tog. No. 2,4,6 strike sticks held by nos. 1,3,5.

4 ROUNDS - Nos. 1,3,5 make a 1/4 turn R (CCW) Nos. 2,4,6 a 3/4
 turn CW. all should be facing CW to make a circle. All take
 7 step hops moving half way around the circle. All will have
 changed places. Nos. 1,3,5 with 2,4,6. In this pos. all step
 R and jump-strike with opp.

4 This fig. repeats with 2,4,6 making a 1/4 turn R and 1,3,5
 making a 3/4 turn R and take 7 step hops, step R and jump strike
 in original places.

DIB & STRIKE - CHORUS - To "DIB" Hold stick down vertically,
 strike point to the ground. Opp. men strike sticks together
 moving sticks from R to L. is the "STRIKE"

Facing opp. stoop down with L hand on L knee and sticks point-
 ing down with tips about 2 in. off the ground.

1 All Dib. cts. 1&2, Opp. strike tog. ct. 3. return to dib pos.

2 ct. 4. Repeat cts. 1 2 3 . on 4th ct. No. 1 strikes no 3,

1 Ct. 1, no 3 strikes 5, ct. 2, 5 strikes 6, ct. 3, 6 strikes 4

1 ct. 4 4 strikes 2. All strike across cts. 1&2.

4 The whole stick clapping is repeated. beginning Dib on cts 3,4
 On last strike tog. all stand upright and strike sticks &
 face front.

4 CROSS OVER - Opp. men facing change places passing R shoulders
 with 4 step hops. with 3 more step hops all make a hook to
 the R. and fall into opp place with a step R jump & strike.
 4 Repeat back to place in the same manner.

8 CHORUS - DIB & STRIKE

Week-end

Bean Setting: Continued.

Meas.

BACK TO BACK - Opp. facing.

4. All take 4 step hops passing R shoulders. Two step hops going to your R. B to B. moving back twds. home pos on the 2nd. step hop. 1 step hop back into place. all step & jump-strike on cts. 3&4.
4. This movement repeats but this time passing L shoulders.

CHORUS - DIB & STRIKE

HEY - STRAIGHT HEY FOR THREE - All face front to start.

Each making a Fig. 8 .

- No. 1 - Casts out to the B. moves through No. 3 place and down to No. 5 place
- 4 " 2 Casts out to his R , thro" no. 4's place and down into no 6 place. No. 3 follows No. 1, No. 4 follows No.2. and return to place. No. 5 Casts R & thro. 3's place and into no. 1 pos. No 6 Casts L and thro No. 4's place into No 2" pos. This is danced with 7 step hops. an the last 2 cts. All step & jump strike facing front.
- 4 The Half Hey is repeated until each dances is back into original places. 7 step hops step & jump-strike.

CHORUS - DIB & STRIKE

Presented by

Richard Chase.

HALEMAU

A sitting hula - Hawaii

Learned from Olga and Lincoln Kanai in 1962.

MUSIC: 49th State Record No. 4574A

DESCRIPTION: Two dancers kneeling facing each other. Each holds a bamboo pulli stick in R hand, L hand on waist. Before the dance begins they cross the sticks and sway to the music 20 times.

(s) single, (d) double - (tap pulli stick on back of fingers.

I. "SEE!" - (Tapping the back of fingertips with pulli stick.)
two waves with L near L eye, tap twice (s)

Measure

1 Interlude

- (1) Tap pulli stick to L finger tips (palm up) chest level
 - (2) Tap partner's stick
 - (3) Tap back of own L finger tips (palm down)
 - (4) Tap R shoulder with stick
- (Body slightly rotates in a CW movement with the tapping of the stick.)

"House" 1, reach high (center) one wave, tap single (raise up on knees)

"Fire" 2, 3, 4 Wave L hand waist level at L side 3 taps

1-2-3-4 Two Interludes (as written above but two times)

1-2 "High land" - L shoulder (s) reach out to R (d)

3-4 "Low land" - L waist level (s) reach out to R (d)

Two Interludes

Repeat I including interludes

II.

"Crown" Circle over head (from L, back, R, fwd.)
(Chiefess) Tap (s)

Repeat circle and tap

Two Interludes

"Low lands" - tap at L (s) at waist level
reach out to R (tap (d))

Repeat "low lands"

"Flat Rocks" - Sweep hands up high to L (raising up to knees)
and bring hands down slowly. (Rhythm (s) (d) (s)
(s) (return to sitting position)

Sweep hands up high to R and bring hands down
slowly (s) (d) (s) (s)

Two Interludes

Repeat II including interludes

III.

"Speak" Mouth level (s) reach (not far) out (s)

III. (Cont'd)

"See" - Eye level (s) reach (not far) out (s)

"4 Passes"

- Pass your own R stick firmly fwd into partner's L hand, at same time clasp partner's stick with your L hand. This pass is repeated 4 times in all.

"Rain" - Reach up high tapping 4 slow taps as the hands are lowered, fingers of L hand rippling to indicate rain-drops (this takes 4 slow taps and at end quickly tap stick to R shoulder)

"Mist" - Reach high and tap (s) (raise up on knees)

Reach low (waist level) two taps (s) (s)

Repeat Mist

Two Interludes

Repeat III. including two interludes

IV.

"Haina" (end of my story)

"Speak" - Mouth (d) out to R (d)

Mouth (d) out to L (d)

"Lava Pits" - Clasp tip of sticks in L hand and base in R

Indicate a CCW circle and tap base on ground to R side

Repeat circle to your L side.

"See" - Two taps eye level

One Interlude

"House" - Same as in Fig. I

"Fire" - Same as in Fig. I

Two Interludes

Repeat, but at end of figure do only interlude and then draw the puili stick in a lateral position twds. you, supporting the tip of the stick in the fingers of the L hand, palm up. This is the final phase of the dance.

NOTE: These notes are written expressly for the people who have studied this dance with Olga and Lincoln Kanai, or Madelynne Greene.

Halemaumau is a fiery volcano that erupts periodically on the island of Hawaii. It is a pit situated in the middle of an 8 mile crater, Kilauea, on the slopes of Mt. Mauna Loa. The pit Halemaumau is a mile in circumference and about 200 feet deep. The chain of 6000 islands spreading over a thousand miles is made by a series of volcanic action during the past 60 million years. The last volcanic action survives to this day with the Fire Goddess continuing actively to build land masses in the middle of the Pacific Ocean.

Mexican

Record: Azteca 335 - "Sandunga"

Formation: Even number of couples standing in a column.

Steps: Walk; Waltz Balance; walk; brush Turn; Chiapanecas Step.

Chiapanecas Step Without Turn - Step L (ct 1), chug back on L (ct 2). Step R across L (ct 3), leaning slightly fwd. Repeat two more times, ending with stamp R and L in place instead of last cross step.

PATTERN

Meas.

- 8 I - (a) Dancers walk fwd in a column 8 steps, starting on Rft
 (b) Continue fwd 2 steps, R and L, step back R, stamp L and R (no weight)
 Repeat (b)
 (Man's hands are clasped behind back. W holds skirt out to side with R hand, and draped up on hip with L hand. W moves R skirt fwd when on R ft and back to side on L ft. In part (b) skirts are held fwd on steps and to the side on stamps.)
- 2 II - 4 waltz balance steps sideward, starting to R on R ft.
 (Couples hold inside Hs. W holds Skirt to side with RH. M puts L H on hip)
- 4 III - Dancers form a circle moving CW on 6 waltz running steps, starting R and Ending with Stamp R,L,R. (no weight)
- 4 Repeat all of Part III.
 (W moves R skirt fwd when on R ft and back to side on L ft. Skirts are held out to side on stamps. Couples hold inside hands. M puts L hand on hip as in II)
- 4 IV - Dancers move away from each other, step L point R toe fwd; step back on R point L toe fwd. Repeat 3 more times.
- 2 V - Brush step to L and R. Brush Step is as follows; Step L brush R heel beside L ft, step R. Repeat 2 more times, ending with 2 stamps, R and L.
 (W holds skirts up on hips. M same as IV)
- 2 Repeat to R - opposite footwork
- 8 VI - Waltz balance R and L and a 3 step turn to R. Repeat starting on L.
 (W sway skirts in direction of waltz balance, and on hips on 3 step turn. M same as IV)

- 16 VII -chiapanecas step in place to L. Brush turn to R. Repeat chiapanecas to R. Brush turn to L. Repeat all of VII. (see directions at end for chiapanecas step)
(W hold skirts diagonally back on chiapanecas step; on hips on turn).
- 4 VIII Dancers change places. Starting on R foot, move fwd 2 waltzes, turn to touch L shoulders on 2 waltzes, and then waltz directly back 4 waltz steps.
(W move skirts fwd and back, making a figure eight movement with the hands)
- 4 IX Brush turn to L and R. (Wskirts on Hips).
- 8 X 4 chiapanecas turning steps, starting L ft and turning R. Alternate to R, L and R. First and second chiapanecas turns have 3 step L, chug L, step R, and 2 stamps. Third and Fourth chiapanecas turns have 2 step L, chug L, step R, and 3 stamps. The third is stamp L, R, L. The fourth is stamp L, R. (W hold skirts diagonally back on turns and fwd with hands touching on stamps).
- 8 XI Dancers change places on 8 waltz steps, starting on Rft passing R shoulders. W go to center to form circle, turn R to face out on last waltz. M form 2 straight lines on each side. To straighten lines balance fwd and back 8 waltz steps. (W move skirts fwd and back with fig 8 movement. M have hands clasped behind back).
- 8 XII Women's part of flower - W balance directly out of circle starting on R ft and back on L ft. Skirts move fwd on R balance and back to side on L balance. Repeat by facing another W in circle. Odd number turn to R and even number turning to L. Repeat balance step R and L twd center, then turning again to face W on the other side. Repeat balance fwd and back. Repeat all of the flower figure.
- Men's Part - (a) M balance fwd on R ft on ct of 3, bring feet together on ct 3. Repeat facing to L. Repeat facing fwd. Repeat facing R. Repeat facing fwd. Repeat whole sequence. (b) Continue balancing fwd and back with R ft fwd as above 4 more times. M are to untie neckerchiefs and get ready to use them during this time.
- 16 XIII Women's part of Fountain. Even number W - Dance 2 waltz st in place (open skirts). Move to R 2 waltz sts; Move diagonally back L 2 waltz sts. (closing skirts) Move diagonally out L 2 waltz sts. Repeat 3 more times.
- (16) Odd numbered W - Move slowly backward to center o 2 waltz sts, closing skirts gradually; bringing Hs together in front. Move diagonally out L 2 waltz sts; open skirts dancing in place 2 waltz sts; Move to R 2 waltz sts;

move diagonally back L 2 waltz steps with skirts closed.
Repeat 3 more times.

(16)

Men's part(a) M balance fwd on R ft on ct 3, bring ft together on ct 3. (Neckerchief in R H is moved fwd at waiste level on st fwd and back as step together)
(b) Balance to R commencing on R ft, (still facing W in circle) and back to strting position with step L close R. (Neckerchief is twirled overhead one time when balance to R and one time when balancing together.
(c) Repeat (a) balancing fwd on L ft.
(d) Balance to L starting with L ft on ct 3, and back to starting position with st R and L. (Neckerchief movement same as (b).
Repeat whole sequence (a) to (d) three more times.
M waltz fwd 4 waltz steps toward W in circle, getting ready to escort even W out of circle.

8 XIV - ODD WOMEN form a circle facing out holding skirts out to side and waltz in a CW circle 15 waltz sts, bowing to their partners with deep curtsey, holding M's handkerchief with R H on 16th Meas.

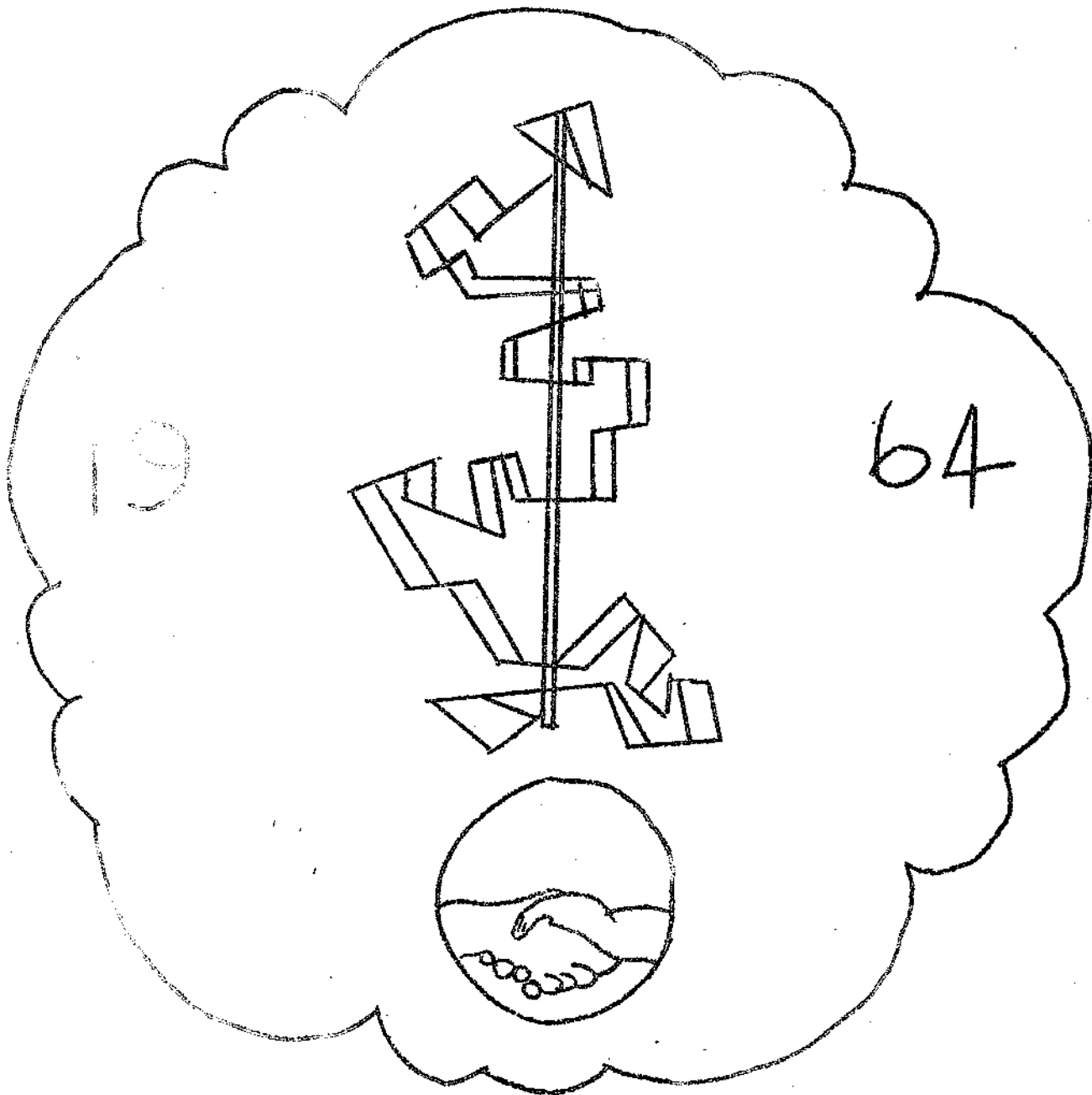
Even Women waltz away from circle with partner and another M on either side, M waving handkerchiefs. After 8 waltz sts, odd M returns to partner in center; even couples continue out for 4 more waltzes, then turn around to retracd steps on 3 waltz steps, bowing on last step. W bow with a deep curtsey on last measure holding handkerchief of partner with R H.

Presented by:

Nate Moore

Idyllwild - 1964

ISOMATA FOLK DANCE WORKSHOP



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IDYLLWILD FOLK DANCE CAMP - 1964

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EL HARAHAT

Israel

MUSIC: Record: Folkraft 337-010B

FORMATION: Cpls in single circle, W on R of M, all facing ctr.

PATTERN

PART I.

PHRASE I.

Each one claps own H's twice, bending body to L sd while stepping with R ft and then with L ft in place.

Then joining H's in circle and turning to face CCW, all take 6 running steps fwd, turning L to face center on last count.

Repeat Part I, Phrase I.

PHRASE II.

All take 4 steps twds ctr, raising H's gradually.
All take 4 steps bkws, lowering H's gradually.

Repeat Part I, Phrase II, ending by ptrs facing each other in single line circle, W facing CW and M facing CCW.

PART II. Music Starts Again.

PHRASE I.

Each one claps his own H's twice fwd, stepping in place with R ft, then L ft.

Then with H's behind bk and passing left shoulder of ptr, each one takes 6 running steps into ptrs place.

Repeat Part II, Phrase I, each one ending in his own place.

PHRASE II.

Interlocking R elbow of ptr, each one takes 8 skipping steps around with ptr, ending in his own place and clapping own hands on 8th ct.

Repeat Part II, Phrase II with L elbow interlocked, ending with single circle all facing ctr, ready to start Part I, Phrase I.

Presented by Vyts Beliajus

Typed: Bev. Lyons

Idyllwild - 1964

FANDANGO

Denmark

MUSIC: Record: Folkraft 337-012A

FORMATION: Couple dance, double circle of couples, facing CCW, insd H's joined.

PATTERN

Meas.

A Forward and Back

1-3 3 two-steps fwd, starting on otst ft; swinging arms alternately bkwd and fwd.

4 2 walking steps fwd, turning otwd.

5-8 Repeat pattern 1-4, moving CW on the circle-line.

B Apart - Ptrs face, M's arms crossed, W H's on hips.

1 All: 1 two-step to the L.

2 All: 2 walking steps to the L.

3-4 All: 2 balance steps on the spot.

5-8 Repeat 1-4, but opp dir.

C1 Heel and Toe Pattern

1 Ptrs in ballroom closed pos, M places heel of L ft and W the heel of R ft fwd.

2 M points toe of L ft and W the toe of R ft besd standing ft.

3 1 polka-step fwd on the circle line.

4 Heel and Toe, but with a hop on each movement.

5-7 3 polka-steps, turning CW and progressing CCW.

8 2 walking steps fwd on the circle-line (moving CCW).

C2

1-8 Repeat C1.

Repeat the entire dance.

Presented by Vyts Beliajus

Typed: Bev. Lyons

Idyllwild - 1964

GATHERING PEASCODS

English

MUSIC: Record: Folkraft 1472X45B

PATTERN

FIGURE I.

- A1 1-4 All join H's and dance 8 slide steps CW (sl.s.).
 5-6 All release H's and turn single.
- A2 1-4 All join H's and dance 8 slide steps CC.
 5-6 All release H's and turn single.
- B1 1-6 The M join H's, dance in a circle 8 slide steps CW to places and turn single with 4 steps.
- B2 1-6 The W do the same.
- C1 1-2 M move fwd a double twd the ctr, swinging arms up and clapping H's above heads on the 4th step.
 3-4 W the same - while the M fall bk a double to places.
 5-6 M move fwd as before - while W fall bk a double to places.
 7-8 M fall bk a double to places, turning single as they do so.
- C2 1-8 As in C1, the W starting the movement instead of the M.

FIGURE II.

- A1 1-4 Partners siding.
 5-6 All turn single.
- A2 1-6 All Repeat.
- B1 1-6 The W take H's and dance round in a ring 12 slides CW bk to places.
- B2 1-6 M the same.
- C1 1-8 As in Fig I, the W starting the clapping movement.
- C2 1-8 As in Fig I, the M starting the clapping movement.

FIGURE III.

- A1 1-4 Ptrs arm with the R.
 5-6 All turn single.

Continued: Gathering Peascods

A2 1-4 Ptrs arm with the L.

5-6 All turn Single.

B1, B2, C1,
and C2 As in Fig I.

In practice it will be found advisable to limit the number of dancers to six couples.

Presented by Vyts Beliajus

Idyllwild - 1964

Typed: Bev. Lyons

JA VA EN AKTA

Sweden

MUSIC: Record: Folkraft 337-012Aa

FORMATION: Cpl dance, double circle of cpls facing CCW, W on ptrs R, insd H's joined.

PATTERN

A1 Promenade

1-8 All walk fwd, starting with otad ft.

A2 Couples Turn

1-4 Ptrs facing and joining H's, turn CW around with walking steps.

5-8 Turn CCW.

B1 Polka

1-4 Double circle of cpls, facing CCW, W on ptrs R, insd H's joined; 4 polka-steps fwd turning face to face, then bk to bk with ptr, as joined H's are swung bkwd then fwd.

B2

1-3 Continuation of the movement.

4 M stay while W progress one place.

Repeat entire dance starting with new ptr.

Presented by Vyts Beliajus

Typed: Bev. Lyons

Idyllwild - 1964

JAMTPOLSKA

Sweden

MUSIC: Record: Folkraft 337-012B

FORMATION: 6 or 8 cpls in a single circle, joining H's at shoulder height.

PATTERN

A1 Circle Left

Circle L with running steps, at last ct, release H's make a 1/2 turn to the L (all are facing out) and clap once in own H's.

A2 Still circle L (CW) with running steps.

B1 - B2 Girls Round About The Kneeling Boys

M kneel, clap in their H's, W with running steps CCW round about own ptr-M, then in front of contrary-M to the next M, round about this M (CCW) in front of following and so on to own place.

N. B. - In case of 6 cpls, play B melody twice, in case of 8 cpls 3 times.

A1 Double Star (Wheel)

Cpls facing CCW, join insd H's, double star or wheel, M laying L H's on L shoulder of M ahead, CCW round with running steps.

A2 M release L H's, cpls a whole turn CW, making a double star CW, with running steps CW round.

B1 Circles and Merry-Go-Round

W join H's, making a circle, M do the same, making a circle around the W circle, both circles turn CW with running steps.

B2 M, without releasing H's, lift up the W and bear them, sitting between them in CCW round.

A1 Circle Left

Repeat patterns A1 of the beg of the dance.

A2 Still circle L at the end, 1/2 a turn to the R, coming to a stand-still, facing ctr, clap in own H's.

Presented by Vyts Beliajus

Typed: Bev. Lyons

Idyllwild - 1964

KOCHARI

Assyrian Line Dance

This is one of the charming dances which Rickey Holden collected among the Assyrians. The music is lively and interesting, as is the dance.

MUSIC: Record: Folkraft, LP 4, Band 6B

FORMATION: Broken circle, no ptrs. Elbows bent forearms together with L over R, fingers clasped.

PATTERN

Meas.

- 1 Moving slightly sdwd L, hop twice on R ft swinging L ft bk and fwd.
- 2 Change weight and hop twice on L ft in place.
- 3 Moving slightly R hop again on L ft swinging R ft fwd, ct 1, leap fwd on R ft ct 2.
- 4 Leap fwd on L ft crossing R, ct 1. face ctr and place R ft beside L, ct 2.

Easiest dancing seems to be when the groups are small or about 6 to 8 in one line.

Presented by Vyts Beliajus

Typed: Bev. Lyons

Idyllwild - 1964

The Chain

Dances of the above name existed in various forms throughout Lithuania. Some were of the circle-game variety; others were showy in varying degrees. Father M. Valancius mentions Lenciugelis in his "Palangos Juze" (Josephine from Palanga) written in 1863. Around Alytai in the Dzukija, a dance existed which was similar to the Lenciugelis but bore the name of "Angelickas".

MUSIC: Record:

STEPS: Lenciugelis Step: Hop on L ft and at the same time extend R heel front, ct 1. Hop on L ft and extend R ft bkwd, toes on ground, ct 2. (Meas. 1). Step 3 times R, L, R. (Meas. 2). Repeat same thing but reversing ft - L heel extended front, etc.

PATTERN

ENTRANCE:

W behind W. All place their H's around the waist of the W in front of them. Front W, with both H's holds H's of M who faces front W and dances bkwd. W are numbered as front W No. 3, followed by 4, 1, 2. With polka steps, M dancing bkwd "pulls" the W fwd with a serpentine and hair-pin turn. On the 2nd hair-pin turn each W disengages herself at her place. W #2 drops off first and turns to face audience; some 5 ft farther, in the same line, W #1 drops off and faces audience. Now the M makes another hair-pin turn behind W #1 (who is on the R sd when facing the audience), and about 5 ft behind her W #4 disengages herself. Finally W #3 is left behind W #2. Then the M dances into the ctr of this square formed by the 4 girls. All face fwd and as W are disengaged they do polka steps in place to end of music. This entrance must be completed in 16 meas.

Music A. Do Lenciugelis Step in place.

With H's on hips the M runs up to W #1 with a polka step. W turns twd ctr while the M dances around her. When he is in front of her she again turns away from him and he follows, using polka steps for movement. Both stamp 3 times. All other W at the same time do the Lenciugelis step. During each 4th meas everyone stamps 3 times.

The M runs and repeats the same fig with W #2. At the same time, W #1 and #3 turning R shoulders twd each other and leading with same R shoulder, change places with 3 polka steps, stamping on 4th meas. W #4 does Lenciugelis step.

The M polkas up to the newly arrived W #3 who stands as No. 1 orig did, and dances around her in the same manner as before. Meanwhile W #2 and #4 change places in the same manner as W #1 and #3, while W #1 does Lenciugelis step and all stamp 3 times on meas 4. M leaves W #3 and dances around (flirts with) the newly arrived W #4. Others do Lenciugelis step. On 4th meas, as all stamp, the M stands in front line between W #3 and #4 (2 is now behind 3 while 1 is behind 4). 4 meas.

The M with his R H takes L H of W #3 and with his L H takes R H of W #4. He pulls them twd him and with 1 turn they stand near him, not releasing H's but resting them over the W's shoulders. Both W look twd him. At the same time, rear W do a turn twd each other, but do not join H's merely holding on to their skirts and change places; 2 meas.

M turns out W to orig place, releases H's and dances with 2 polka steps bkwd. Rear W continue to their new corners, 2 meas.

The M now stands between W #1 and #2 and repeats the same act of turning W. Front W likewise repeat the turn singly, but do not change places, 4 meas.

M releases H's and leading with his L shoulder, turns leftwd front. W #1 and #2 turn rightwd front, W #3 and #4 leftwd bk, using polka steps, so as to end up in 1 line in the following line-up:

M, 4, 3, 2, 1. 8 meas. All face front.

2 meas per movement. Polka steps; with his R H he takes L H of W #4, pulls her towd him, while she turns in front of him to his L sd; thus, the 2 have changed places. Now the M repeats the same with # 3, then with #2 and with #1. Thus all W are now on the L sd of the M and he is on the R end of the W.

Girls turn to face M and place their H's over the waist of the W in front of them. The M with his H's on hips and some 4 ft distant from the W; dances in a circle, with the W following him and leads them bk to the straight line, 8 meas.

During the first 2 meas all W do 1 Lenciugelis step. At the same time, the M on the 1st meas claps his H's smartly, while on the 2nd meas with a movement of his R H, he "chases" #1 away, who turns and polkas behind the W's bks to her orig place at the beg of the dance. The other W get closer to the M. Every 2 meas as the M claps, the next W is being "chased" away, until all get to their orig places as in the beg of the dance, with #1 and #2 in front, while #4 is behind #1 and #3 is behind #2. At end of Fig all W turn so that their R shoulders are twd the audience sd. The M stands behind and between W #1 and #4.

With 2 long polka steps the M dances between the W's line to the head of the set when there he turns and spreads H's as if wanting to embrace the W, but they are "angry" at being chased away and turn with their bks twd him (L shoulders to audience). The swing step is per formed as the M polkas in the middle (step on L ft, swing R ft across L, step on R ft, swing L across).

W polka fwd in the direction they now face, as if running away from M. M acts "hurt", 4 meas in all.

Every 2 meas W repeat swing step as the M polkas through the ctr between them, and when he gets there and turns, W again turn away from him and with 2 more steps run in the direction they now face. The M looks puzzled, 2 more meas.

The above is repeated once more, but on the last 2 meas, the M runs along with the W and stops in the very ctr of the square. Everyone turns to face the audience.

M jumps twd W #1, takes her L H with his R and swings her over to his L sd (2 meas); he does same thing to his R sd (with H's reversed). He repeats this, flinging again to each sd, 8 meas in all.

W "escapes" from him, by turning to her R and polkaing around the W and bk to her place. M "chases" after her. At the same time, all other W do the Lenciugelis step in place, 8 meas.

The M now repeats this Fig with W #2.

She too finally "escapes" by turning to her L and polkaing around the W bk to her place.

The M is now in the ctr of the square. With his R H he takes L H of W to his R, #4. With his L H he takes R H of W #2 (diag line), and with his H's raised, W change places, with #4 going under the arch first. Both change places in front of M at the same time, continuing to polka around M and with H's still joined, W #2 goes under the arch (this time behind the M); H's are released and these 2 W go bk to their own places. At the same time the M and the other W do the Lenciugelis step, 4 meas.

Above Fig is repeated with the other W, with #3 at M's R and going under first, 4 meas.

All face fwd. W #4 and #1 (standing one behind the other) join L H's, while W #3 and #2 join M H's. The M is in the ctr and with his H's stretched, places his H's over the joined palms of the W on both sides of him, forming a type of mill or star. In this formation and with polka steps, they polka for 8 meas CW, stamping 3 times on each 4th meas. (W #2 and #3 dance fwd, W #1 and #4 bkwd) 8 meas.

2 meas for a movement with each W. H's are released and stand in square. The M hooks R elbows with W #2 and spins around with 2 polka steps. W #3 and #4 do the same, while W #1 turns alone, 2 meas. Now the M hooks elbows with W #3. W #4 and #1 do the same and W #2 turns alone. M now hooks R elbows with W #4. W #1 and #2 do the same and W #3 turns alone. M joins L H's with last W, #1, as W #2 and #3 do the same and W #4 dances alone.

All W join H's and form a circle, facing ctr. The M is on the otd of the circle. With polka steps W dance for 6 meas CW; the M with H's on hips does the same CCW. During meas 15-16, W release H's and polka to place, while the M, entering the square between W #3 and #4, polkas up to stand between W #2 and #1, 8 meas.

The M and the 2 front W join H's and stretch. They dance bkwd 2 polka steps. At the same time, 2 bk W dance fwd and each one dances under the arms and between the M and a W, each one pushing away a W and replacing her and joining H's with the M, 2 meas.

Now, this trio dances fwd with polka steps as the other 2 W turn around once bkwd and face each other, 2 meas.

Repeat above, dancing bkwd; now W #1 and #2 dance fwd and replace W #3 and #4, who turn bkwd in the same manner as the other 2 W did.

Release H's. M does a Lenciugelis step while the W do a turn away from each other (1 turn to 2 polka steps per 2 meas), turning twd their own home places.

M does a polka turn to the otsd of the square between W #1 and #4 (sd W), while all W at the same time turn twd ctr of their square (1 and 4 with L shoulders, 2 and 3 with R shoulders). The W are now in a close group, 2 meas.

As W enter ctr they whisper something to each other and scatteringly polka off behind the M, who oblivious of the W's "escaping," dances with an air of bravado the Lenciugelis step. As he turns to see what the W think of his prowess, he finds none. (in many places M replace the W's and "heckle" the dancer.) He dances off disappointed.

Presented by Vyts Beliajus

Typed: Bev. Lyons

Idyllwild - 1964

NIZAMIKOS

MUSIC: Record: Folkraft LP-3 - Greek Dances

SOURCE: Rickey Holden

FORMATION: Broken circle, no ptrs and segregated lines. H's joined at head level or on shoulders.

PATTERN

Meas.

- 1 Cross and step R ft in front of L (slow)
 Step L behind R (quick)
 Step R to R (quick)
- 2 Step on L behind R (slow)
 Step R to R (slow)
- 3 Hop on R ft in place, raise L knee high (slow)
 Step fwd on L ft in front of R (quick)
 Step on R ft in place (quick)
- 4 Hop on R ft in place (slow)
 Step on L ft (slow)

Presented by Vyts Beliajus

Typed: Bev. Lyons

Idyllwild - 1964

PANT CORLAN yr WYN

Welsh

MUSIC: Record: Folkraft 1472x45A

FORMATION: Dancers stand in threes facing CCW, M is in the ctr with a W on each sd. If an equal number of M and W are present an insd circle of 1 W and 2 M may be formed. Ctr dancers hold ottd H's of the other 2 dancers who join insd H's above ctr dancers' head. (If ctr dancer is very tall, H's are joined in bk).

STEPS: Schottish Step.

PATTERN

- Meas. FIGURE I. Forward and Back.
- 1-4 Starting R ft take 4 Schottish steps fwd.
- 5-8 Take 3 Schottish steps bkwd, taking 3 stamps on 8th meas while ctr person moves bkwd under the joined H's of the 2 ottd dancers, finishing in circle with H's crossed.
- FIGURE II. Step, Hops in Place, Circle and Progress.
- 9-12 Starting R ft 4 step-hops in place, low swing of free leg across supporting leg. Circle to R - 8 running steps, finishing in straight line facing CCW, insd H's joined.
- 13-16 All move fwd with 2 Schottish Steps @ move bkwd 4 slow walking steps.
- 17-20 Ctr dancer moves fwd to next group with 2 Schottish Steps and 4 walking steps. Ctr dancers move a little circle otwd with 2 Schottish Steps. Take 4 walking steps with new ctr dancers.

Presented by Vyts Beliajus

Typed: Bev. Lyons

1964 - Idyllwild

ROUMANIAN HORA

Triple Hora

MUSIC: Record: Folkraft 337-010A

FORMATION: Single circle facing ctr, no ptrs.

STARTING

POSITION: Arms extended sdwd, H's on neighbors' shoulders. L ft free.

PATTERN

MUSIC FIGURE I. Cheroessia Step

A Move R, L ft stepping over R, 14 cts, ending with Jump. Jump on cts 15 and 16, to reverse stepping with L over R, 14 cts, ending JUMP JUMP on two ft.

B FIGURE II. Double Hora

Step sdwd R on R ft, cross and step on L ft in bk of R. Step sdwd R on R ft, hop on R ft and swing L across in front of R. (Step-Step-Step-Swing).

Repeat pattern to the L, starting with the L ft.

C FIGURE III. Scissors

Hop on R ft and place L heel fwd, jump onto L ft and place R heel fwd. Repeat in double time, making 4 quick changes, alternating heel L, R L, R.

Repeat pattern, beg with L heel fwd and alternating. On last ct, jump in place on both ft and assume starting pos with arms extended sdwd, H's on neighbors shoulders, ready to repeat entire dance.

Presented by Vyts Beliajus

Typed: Bev. Lyons

Idyllwild - 1964

A Mexican Schottis

This dance was presented to the Folk Dance Federation of California by Carlos Rosas, a teacher from Mexico City.

MUSIC: Record: La Burrita - Recordings Express 226 or Peerless 2721.

STEPS: Mexican Schottis: May be done in any direction.

Cts 1, 2, 3 - Run diag fwd 3 steps (R, L, R)

Cts 4 - Face diag L and hop bkwd on R ft. Repeat starting L.

Rocking Step: Turn toes well out R ft in front of L.

Cts 1 - Step on R ft touching L toe on floor behind R heel.

Cts 2 - Step on L ft touching R toe on floor in front of L toe.

Cts 3, 4 - Repeat cts 1-2.

MUSIC: 4/4

PATTERN

Meas. INTRODUCTION:

1-9 Ptrs stand sd by sd facing LOD. On meas 9 both place insd arm about ptrs waist, M's L H behind his bk, W holds skirt with R H.

FIGURE I.

1-8 8 schottis in LOD diag R and L alternately.

9-12 Release hold face ptr place R shoulders adjacent and dance rocking
2 cts step turning CW with ptr.

13-16 Place L shoulders adjacent and turn CCW with rocking step.

17-20 Place R shoulders adjacent and turn CW with rocking step. On last
2 cts M faces LOD his hat in his L H while W moves behind him and holds onto his belt.

FIGURE II.

1-8 8 schottis in LOD diag R and L alternately. W is the burrita, M tries to beat her with his hat, swinging it at her with his L H as they schottis R, changing it to his R H to swing as they schottis L.

9 M puts hat on and dances in place while ptr dances up beside him to assume waist hold as in fig I.

FIGURE III.

1-20 Repeat fig I, but on last 2 cts W face LOD while M moves behind
2 cts her and holds onto her skirt.

Continued: La Burrita

FIGURE IV.

16 schottis in LOD diag R and L alternately. M is now the burro and W beats him with the ends of her rebozo, first with L H then with R H. On last 2 cts W raises arms, M drops hold on skirt and takes ptr's H's in varsouvianna pos M directly behind ptr.

FIGURE V.

1-8 8 schottis in LOD, maintaining H hold. W dances diag R and L alternately while M dance fwd turning ptr to look at her over her L shoulder when schottis to R and over R shoulder when schottis to L.

9 Release L H's, M dance 1 schottis turning 1/4 R to finish with bk to ctr while leading ptr to her R with 1 schottis to finish facing ptr. Assume ballroom pos or hold ptr's lower arms.

FIGURE VI. M start L ft, W R ft (meas 1-8 dir for M, W is opp)

1-8 8 schottis sdwd L and R alternately as the opl turn around CW in place.

9-20

2 cts Repeat meas 9-20 of Fig I.

FIGURE VII. Assume waist hold as in Fig I.

1-8 8 schottis in LOD diag R and L alternately.

9-16 Music fades out, maintain hold and step but circle breaks and each opl dances off the dance space.

Typed: Bev Lyons

Presented by Grace Nicholes
Idyllwild - 1964

Folk Dance From Guatamala

El Son is one of the old folk dances of Guatamala. It was originally done by the Indians and is still seen in the rural sections done in the primitive manner, which is the basic step done over and over moving forward or backward with or without partners. The dance is well loved by the Guatamaleans and has been taken into the ballrooms where variations of the step have been added. The music of the Son may differ in tempo but the step remains the same using half counts of music if necessary. The following pattern was taught to me by "Tita" Cevallos, a native of Central America, and is a pattern that would be used on the dance floors of Guatamala City today.

MUSIC: Record: Panajachel - Victor # 82137 - Available at Idyllwild only.
This is slow Son music.

FORMATION AND STYLING: Cpls in a large double circle, M in the inner circle has his back to the ctr, W in an outer circle facing ptr and about 8 ft away from him. M's H's are clasped behind his back, W H's holding her skirts and raising them slightly. The steps are small, the knees are soft, there is freedom of hip movement as knees are bent or straight.

STEPS: Basic Son Step: This step is done to 2 cts of music and when done to $3/4$ music requires $2/3$ of a meas.

Meas 1 - step fwd on ball R ft, ct 1
step L ft besd R ft, ct &
step R ft in place, ct 2 & - first step
step fwd on ball L ft, ct 3
step R ft besd L ft, ct &
Meas 2 - step L ft in place, ct 1 & - second step
step fwd on ball R ft, ct 2
step L ft besd R ft, ct &
step R ft in place, ct 3 & - third step.

Knee Lift: Step down on R ft and lift L knee upwd, ct 1, a basic step start L ft, cts 2, &, 3. Repeat on same ft.

Sdwd Step: Step sdwd on R ft, ct 1 (knee straight and hip lifted) A basic step in place start L ft, cts 2, &, 3. Repeat on same ft.

Pointing Step: Step on R ft, point L toe fwd on floor, heel turned inwd, ct 1. Repeat stepping L, R, cts 2, 3.

MUSIC $3/4$

PATTERN

Meas. Every steps starts on R ft. There is no musical introduction.

FIGURE I.

1-8 12 basic steps moving diag fwd (M twd R, W twd L) to meet ptr facing.

1 meas. break 2 balance steps ^{+ pause} to place R, L.

- 9-16 12 basic steps moving diag bkwd to orig place.
- 17-24 12 basic steps change places with ptr pass \nearrow shoulders move fwd on curving line as though traveling CW on sides of an oval.
- FIGURE II. Facing ptr M in outer circle, W in inner circle.
- 1-6 Approach ptr as though to pass R shoulders with 6 knee-lift.
- 7-8 With 2 knee-lift W turn CW in place to face LOD, while M continues past ptr and moves fwd in LOD to finish sd by sd, ptr at his R sd and his R arm about her waist.
- 9-14 With 6 sdwd steps move sdwd to R.
- 15-16 Continue sdwds R with 2 sdwd steps moving in a CCW curve to finish facing the ctr. Ptrs remain sd by sd throughout meas 9-16.
- FIGURE III. M releases ptr put his H's behind his back.
- 1-8 Move fwd twd ctr with 24 pointing steps.
- 9-12 Face ptr and with R shoulders together turn CW 12 pointing.
- 13-16 Turn placing L shoulders together and turn CCW 12 pointing. (The pointing steps on the turns are up on the toes, the pointing ft practically perpendicular.)
- FIGURE IV. Face ptr M's bk to ctr.
- 1-4 6 basic steps moving bkwd away from ptr.
- 5-8 6 basic steps moving fwd to finish close to ptr.
- On last basic step take only the step L then:
- M stand ft together and bow head to ptr.
- W place R toe behind L ft and curtsy to ptr.

Presented by Grace Nicholes
Idyllwild, - 1964

Typed: Bev. Lyons

Mexican Folk Dance From Vera Cruz

The natives of Vera Cruz are called Jaroches. Their most popular dances are called Sones and are famous for their gaiety. They are couple dances, but partners do not hold hands or touch each other. The steps are Zapateados (heel tapping) done in many patterns. The feet move quickly and noisily but there is no movement in the upper part of the body.

The steps of this Son (sohn) were learned from Graciela Tapia, a member of the Mexican Folkloric Ballet.

MUSIC: Record: El Colas - Side 1, Band 3 - Musart LP-D300 - Sones Jaroches y Huastecas, or any Vera Cruz Son music.

STEPS: Innumerable steps are used, but only three step patterns are in this dance routine. 2/4 music tempo.

BASIC HEEL STAMP

Stamp R heel, ct &, step R ft, ct 1, stamp L heel, ct &, step L ft, ct 2, this requires one meas.

HEEL STAMP WITH HOP

Meas 1 - Stamp R heel, step R ft, stamp L heel, step L ft

Meas 2 - Stamp R heel, step R ft, hop on R ft,

Meas 3

and 4 - Repeat above start with L ft.

BRUSH STEP

Meas 1 - Thrust R ft fwd brushing it lightly on floor, ct &, brush R ft bkwd to place and step on it, ct 1, brush L ft fwd and bkwd in similar manner, cts &, 2,

Meas 2 - Brush R ft fwd and bkwd as before, cts &, 1, brush L ft fwd, ct &, bend L knee and bring L ft up in front of R shin, ct 2,

Meas 3

and 4 - Repeat above start with L ft.

FORMATION AND STYLING: 6 or 8 cpls in a single circle, all facing CCW (LOD), M behind his ptr. The steps are small and quick; the knees are bent always so that there is practically no motion in the upper body. The M's H's hang straight at his sides, usually. He dances with erect bearing, and sometimes thrusts his H's into his pants pockets so that he may thus lift his trousers and show off the expert movement of his feet. The W also dances proudly erect, and holds her voluminous skirts out to the sides or demurely fans herself with her ever present Spanish fan.

MUSIC 2/4

PATTERN

Meas.

1-2

INTRODUCTION: Dancers stand in place, W's H's are extended to sides holding skirts. On last ct of meas 2 both hop on R ft.

Continued: Son Jaroche

FIGURE I.

- 3-32 Dance Heel stamp with hop 15 times traveling CCW in a single circle, M following his ptr. On last meas M moves to ctr and form a L H star.

FIGURE II. Dance Basic heel stamp throughout.

- 1-8 W join L H with ptrs. R H and star turns CCW.
 9-12 W turns L under joined H's while M dance in place.
 13-16 Release H's - W turn L in place to face opp dir.
 M turn L in place and form R H star.
 17-24 W join R H with ptrs L H and star turns CW.
 25-28 W turn R under joined H's while M dance in place.
 29-32 Release H's - W turn to R in place and face out.
 M break star and face out behind ptr.

FIGURE III. Each 8 meas dance Heel stamp with hop 4 times.
 W's H's extended to sds holding skirts throughout.

- 1-8 Dance otwd away from ctr, M following ptr.
 9-16 Dance once around a small CCW circle, M following ptr.
 17-24 W - dance twd ctr and face out on last step.
 M - remains on outer circle dancing in place.

FIGURE IV. W stand in small circle facing out fanning self.

- 1-32 M dance Brush step 16 times traveling around the circle CCW once, dance in place if necessary to finish standing in outer circle facing ptr.

FIGURE V. M stand in place. W dance Basic heel stamp throughout, R H uses fan, L H holds skirt to side.

- 1-8 W dance fwd to meet ptr in outer circle.
 9-16 W dance $3/4$ around ptr CCW.
 17-24 W move fwd CCW in circle to next M and dance CW around him and return to ptr. Finish sd by sd facing LOD.

FIGURE VI. Ptrs dance sd by sd, using Basic heel stamp. W fans self with R H, L H holds skirt to sd.

- 1-32 Dance CCW around circle, head opl leads down ctr and other cpls follow. Separate from ptr to finish in 2 lines about 6 ft apart facing ptr. W holds skirts out, H's touching W at each side.

Continued: Son Jaroche

FIGURE VII. W do Brush step in place very softly. Each 8 meas
M dance a smooth Brush step 4 times.

1-8 M dance fwd and pass ptr by R shoulder to opp sd. W turn 1/2
around CW to avoid his touch and face opp direction.

9-16 Repeat meas 1-8 M returning to place and W turn 1/2 CW.

17-24 Repeat meas 1-8 but M dance Heel stamp with hop. 4 times.

FIGURE VIII. W turn in place to face opp dir as M travel
around to that sd; her R H use fan L H hold skirt.

1-16 M all follow head M around top of W's line to original sd dancing
Heel stamp with hop 8 times. (Head M is now at bottom of W's line.)

17-40 M now all follow head M as he turns to his R and returns up the
line to finish opp own ptr. Dancing Basic heel stamp and turning
around in place whenever the opportunity occurs. He is showing
off to the W.

STEP IX. M dance Heel stamp with hop 8 times in place.

1-16 W holding skirts out to sds and dancing Basic heel stamp move fwd
turn self around once CW then continue fwd to sd of ptr who turns
to his R to be in line behind the head M.

17-32 Cpls sd by sd (W drops skirt with R H and uses fan) follow head
opl who leads line into a CCW circle dancing Heel stamp with hop
8 times. Finish with 2 stamps.

Presented by Grace Nicholes

Idyllwild - 1964

Typed: Bev. Lyons

Panama

The Tamborito was originally the primitive dance of the African slaves in Panama, but has gradually taken on a new character as it began being danced by the upper classes until now it is a strange medley of modern coquetry overlaid on a background of primitive sinuous movements to the weird music of the African drums (tambors). The dancers usually stand in a circle clapping and singing and only one couple dances at a time. (Either a man asks a lady and they dance, a couple volunteers, or the crowd pushes a good dancer into the circle.) There are several other native dances of Panama but the Tamborito is conceded to be the most representative of the country.

SOURCE: Learned from Victor Dextre, Folklorist and Language and Dance Teacher from Central America.

MUSIC: Record: Tambor do la Alegria - Art LP # ALP-2011

FORMATION: A double circle of cpls, ptrs facing, M's bk to ctr. This dance is choreographed for everyone to participate and each group of three cpls around the circle are a set who dance together. The various figures of the dance are here presented by their traditional names.

STEP: TAMBORITO TWO-STEP - Used throughout the dance unless otherwise indicated.

Step on ball of R ft diag fwd R, ct 1.
 Step on ball of L ft beside the R, ct &.
 Step fwd on R ft with an accent, ct 2.
 Uses one meas of music, repeat opp ft.
 Upper body moves easily and sinuously to each beat.

The Women: Holds her voluminous skirt at each side, "weaving" it coquetishly from side to side looking over shoulder at her ptr. The beauty of the dance depends almost entirely upon the W's skill in using her skirt gracefully.

The Men: Both H's behind his bk, but he has much leeway - raises his arms head high, claps his H's, lets arms swing at sides, or snatches his straw hat from his head to fan his ptr, as tho the dance was "too hot".

MUSIC: 2/4

PATTERN

Meas. INTRODUCTION

1-8 Stand in place clapping H's. Start clap on third beat of music. May dance in place if desired.

FIGURE I. La Invitacion - The M finds a ptr and invites her to dance.

1-16 W all dance in place, facing ctr, clapping.

Continued: The Tamborito

- 1-8 M face L dancing LOD (CCW in circle) and flirting with the W he passes.
- 9-14 M turns and traveling RLOD returns to own ptr.
- 15-16 W all face LOD and ptrs drop into line in front of them M are all facing ptrs and RLOD.
- 17-20 M dance in place while:
W dance 2 meas twd ptr and 2 meas bkwd away from ptr still clapping.
(The steps are small and all dancers remain in a single circle)
- 21-24 W dance in place clapping while:
M dance 2 meas twd ptr and use 2 meas to bow deeply, or he may place his hat at her ft inviting her to dance.

FIGURE II. El Paseo - (Means "The Walk") - Dancers move through the crowd into the dancing space.

Here the W beg using her skirt and continues to do so through out the dance.

Set of 3 cpls dance tog in this fig.

- 1-24 M dance in place turning as is necessary in an effort always to be facing a W.
- W #1 - dances around her own ptr passing him by the L shoulder proceeding around behind him and twd the ctr, then turn L to face RLOD and dances past her ptr past M #2 and past M #3, then turn L and dance out of the circle between M #3 and M #1 of the next set. Outside the circle again turn L and proceed LOD until facing own ptr. M's bk to ctr.
- W #2 - dances around her own ptr passing him by the R shoulder and proceeding behind him to face M #1, whereupon she follows the path of W #1 into the circle etc., to finish facing own ptr.
- W #3 - dances around her ptr passing him by the L shoulder proceeding behind him to face M #2 and dance around him passing R shoulder proceeding behind him to face M #1, whereupon she follows the path of W #1 into the circle etc., to finish facing her own ptr.

FIGURE III. Los Tres Golpes - This literally means "The Three (Drum) Beats", but here indicates "The Three Bows".

- 1-2 M dance in place.
- 3 Step down heavily on R ft across L, lifting L ft off floor and bowing with head and upper body, ct 1. Step on L ft in place and recover from bow, ct 2.
- 4 Dance in place.

5-6 Repeat meas 3-4 stepping L ft across R, etc.

7-8 Repeat meas 3-4 as is.

SIMULTANEOUSLY THE W DANCE:

1-3 W walk bkwd 3 stamping steps (stamp on ct 1 each meas).

4 Stand in place.

5-8 Step bkwd on 1 ft making a deep curtsy bow.

9-16 Repeat meas 1-8 - M as is, W move fwd on stamps. In this entire fig the M may: jump into the air, knees bent and 1 ft extended fwd, 3 times; or he may go down on his knee for the bow; or he may improvise any type of bow to be performed 3 times.

FIGURE IV. La Vuelta - (Means "The Turn") - Each dancer dances in individual circles.

1-8 Ptrs are now facing but each turns to own R so that L shoulders are adjacent and dance around a CW circle. Each make a complete individual circle finishing with L shoulders adjacent.

9-16 Each make a 1/2 turn in place so that R shoulders are adjacent and dance around individual CCW circles to finish with R shoulders adjacent.

17-24 W now makes 1/2 turn to circle CW (as in meas 1-8), but dances 3/4 around her circle and then to ptrs L sd, facing ctr and 3 or 4 ft away from ptr.

M dances in place - clap H's or fan ptr with his hat, turn to finish facing the ctr.

FIGURE V. El Corrido - The Fiesta or Dance.

1-4 W moves to her own R with 4 side-gliding steps. (Step R ft to R, ct 1, draw L ft to R, ct 2, repeat 3 times.

M waits with his H's raised head high as ptr moves past in front of him to his R sd.

5-8 W continues with 4 side-gliding steps to her R and M follows her with the same step.

9-22 W #1 leads her set of 3 opls around a small CCW circle with 14 side-gliding steps, leading them bk to place so that all sets finish facing ctr in a single circle. (At this point the music slows.)

23 All take 1 side-gliding step to R - SLOWER.

24 Pose - M puts arm around ptrs waist, or his hat upon her head. To place his hat on the W's head signifies approval of her dancing. A good dancer often finishes the dance wearing 3 or 4 hats on top of each other.

MUSIC: Record: MacGregor #989-A - "Lights of Vienna"

POSITION: Introduction - Open-Facing M's bk twd COH. Dance - Semi-Closed facing LOD.

FOOTWORK: Opp throughout. Directions given for M except where indicated for W.

PATTERN

Meas. INTRODUCTION - Wait 2 meas - Apart, Point - Tog, Touch - (To SCP)

Wait 2 meas in Open-Facing pos. Step apart M stepping bk twd COH on L, point R toe to floor twd ptr. Step fwd twd ptr on R to assume semi-closed pos facing LOD, touch L besd R.

PART I.

1-4 STEP, SWING - MANEUVER, TOUCH - WALTZ: WALTZ: (To SCP)

1 M steps fwd L in LOD, swing R fwd with slight lift.

2 Step fwd R in LOD turning 1/2 R-face maneuvering into closed pos M's bk twd LOD (W shortens fwd step), touch L besd R.

3-4 Dance 2 R-face turning waltzes prog LOD to end in semi-closed pos facing LOD.

5-8 STEP, SWING - MANEUVER, TOUCH - WALTZ: WALTZ: (To Open)

Repeat act of meas 1-4 except end in open pos facing LOD.

9-12 WALTZ/AWAY, 2, 3; FWD, FACE, CLOSE; BK/TO/BK, 2, 3; BK/WALTZ, 2, 3.

9 Dance 1 waltz fwd LOD moving slightly away from ptr.

10 Step fwd LOD R, step fwd LOD L to face ptr and wall in momentary BUTTERFLY pos, close R to L releasing M's R and W's L H's and continue flow of turn to face RLOD in Left-Open pos.

11 Prog LOD dance 1 waltz bkwd in a slightly bk-to-bk pos.

12 M dances 1 waltz bkwd in LOD (W steps bk on L, step bk on R turning 1/2 R-face, close L to R) to end in closed pos M's bk twd LOD.

13-16 WALTZ; 2, 3, 4.

Dance 4 R-face turning waltzes in 2 turns to end in semi-closed pos facing LOD.

17-32 REPEAT PART I, to end in semi-closed pos facing LOD.

INTERLUDE

33-36 WALK; 2, 3, 4.

M walks fwd LOD 4 steps (1 step per meas). W walks fwd 2 steps

turning 1/2 L-face on 2nd step to face RLOD and takes 2 steps bk in LOD. End in BUTTERFLY-BANJO pos M facing LOD.

PART II.

37-40

FWD WALTZ; TURN (To Sidecar), TOUCH - BWD WALTZ; FACE, TOUCH.

37 Dance 1 waltz fwd in LOD (W bk waltz).

38 Step fwd R in LOD turning 1/2 R-face to face RLOD in sidecar pos (W faces LOD), touch L besd R.

39 Prog LOD dance 1 waltz bkwd.

40 Step bk on R in LOD turning 1/4 L-face to face ptr and wall in BUTTERFLY pos, touch L besd R.

41-44

SOLO/TURN, 2, 3; 4, 5, 6 (To Open); STEP, SWING - STEP, TOUCH, (W TURN TO BUTTERFLY BANJO)

41-42 Release M's L and W's R H's and swing M's R and W's L H's through and fwd to release as 1 L-face (W R-face) solo turn waltz prog LOD in 2 meas is danced to end in open pos facing LOD.

43 Step fwd in LOD on L, swing R fwd with slight lift, hold 1 ct.

44 Step fwd in LOD on R, touch L besd R (W steps fwd in LOD on L turning 1/2 L-face to face RLOD, touch R besd L), hold 1 ct and assume BUTTERFLY BANJO pos M facing LOD.

45-52

REPEAT act of meas 37-44 except in meas 52 step fwd to face ptr M's bk to COH in momentary BUTTERFLY pos.

PART III.

53-56

STEP/APART (To Open), SWING - WALTZ/ROLL, 2, 3 (Change Sides); STEP/BACK, POINT - TOG, TOUCH - (To Butterfly Banjo)

53 Turn 1/4 L-face to open pos and step to sd twd COH on L, swing R XIF of L with slight lift, hold 1 ct.

54 M rolls R-face XLOD twd wall and behind W approx a 3/4 turn in 3 steps R, L, R (W rolls L-face XLOD twd COH and XIF of M approx a 3/4 turn in 3 steps L, R, L) to join M's L and W's R H's in a modified open-facing pos (NOTE: Slightly more open than facing) facing LOD twd ptr.

55 M takes short step bk on L twd RLOD (W also steps bk), point R to sd and slightly bk to assume open pos, hold 1 ct.

56 Turn 1/4 L-face to face ptr and step tog on M's R to assume BUTTERFLY BANJO pos M's bk twd wall, touch L to R, hold 1 ct.

57-60

BANJO WALTZ AROUND; 2; 3; 4.

With a sdwd sway, both moving fwd, dance 4 waltzes making a circle pattern on the floor in 1 complete R-face turn to end in BUTTERFLY pos M's bk twd COH.

Continued: Lights of Vienna

61-68 REPEAT act of meas 53-60 to end in semi-closed pos facing LOD.

Entire dance goes through twice, then repeat PART I, meas 1-16 to end in SCP.

ENDING: WALK; 2; TWIRL, 2; ACKNOWLEDGE.

4 meas.

Walk 2 slow steps (1 step per meas) fwd in LOD. Keep M's L and W's R H's joined as M steps fwd in LOD on L, hold 1 ct. Step bk in RLOD on R (Canter Rhythm) turning to face ptr and wall (W does a R-face twirl in Canter Rhythm under joined H's stepping R, hold 1 ct, step L) releasing lead H's and join M's R and W's L H's in open-facing pos M's bk twd COH. Step apart M stepping bk on L twd COH, point R toe to floor twd ptr to acknowledge.

Presented by Millie von Kinsky

Typed: Bev. Lyons

Idyllwild - 1964

RHEINLAENDER

Germany

MUSIC: Record: Folkraft 337-009Bb

FORMATION: Cpl dance - double circle of cpls facing CCW (for preference an even number of cpls). M's arms crossed before the chest - W H's on the hips.

PATTERN

Meas.

A1 FIGURE I. Away From Each Other and Swing

1 1 schottische step, starting with otst ft, moving away from ptr.

2 1 schottische step, starting with insd ft, returning to ptr, but moving, at an angle fwd CCW.

3-4 Shoulder-waist pos - 4 step-hop steps turning CW.

5-8 Repeat pattern 1-4.

A2

1-8 Repeat pattern A1.

B1 FIGURE II. Varsouvienne Position

1-2 Ptrs take varsouvienne position, facing CCW; 1 schottische step to the middle (L) and 1 bk at an angle otwd, progressing CCW.

3-4 Release L H's - with 4 step-hop steps; W turns CW under the R arm of the M, who is progressing.

5-8 Repeat pattern 1-4.

B2

1-8 Repeat pattern B1.

FIGURE III. Closed Carts

2 cpls tog - ptrs join insd H's, the 2 M (also the 2 W) join the otst H's.

C1

1-2 1 schottische step to the middle (L) and 1 bk at an angle otwd, progressing CCW.

3-4 All: 4 step-hop steps; opl 1 (near to each other), lightly bented in place, while opl 2 with raised arms forming an arch pass over and turn under his own arms.

5-8 Repeat pattern 1-4, however opl 2 dance in place, opl 1 passing over.

C2

1-8 Repeat pattern C1.

FIGURE IV. Open Carts

Pos as for closed carts.

D1

1-2 1 schottische step to the middle (L) and 1 bk at an angle otwd, progressing CCW.

3-4 All: 4 step-hop steps; cpl 1 release insd H's, M 1 turning to the L, W 1 turning to the R, align themselves behind cpl 2, that progress - cpl 1 join again insd H's.

5-8 Repeat pattern 1-4, however cpl 2 dance otwd align themselves again behind cpl 1.

D2

1-8 Repeat pattern D1.

Presented by Millie von Kinsky

Typed: Bev. Lyons

Idyllwild - 1964

SCHWARTZBROT

30.

Germany

MUSIC: Record: Folkraft 337-009B

FORMATION: Column of cpl facing cpl. Cpl 1 active facing down, cpl 2 inactive facing up.

PATTERN

Meas.

- A1 FIGURE I.
- 1-6 R H star with the cpl below with 6 step-hops, start L ft.
- 7-8 Release H's and make a 1/2 turn individually to the R. Jump, bring ft tog, jump and separate ft. Jump, bring ft tog.
- A2
- 1-6 L H star with step-hops.
- 7-8 Release H's and turn to the L, jumping as in meas 7-8, A1.
- B1 FIGURE II.
- 1-2 Join H's in a circle of 4. 2 step-hops twd ctr, raising joined H's.
- 3-4 2 step-hops bkwd, lowering joined H's.
- 5-6 Release H's, turn to own R with 4 running steps.
- 7-8 Face opp cpl and jump as in Fig I, meas 7-8 without turning.
- B2 FIGURE III.
- 1-4 Ptrs join insd H's facing other cpl. 2 step-hops fwd twd other cpl; 2 step-hops bkwd.
- 5-6 Release H's with 4 running steps pass through to new cpl. Pass R shoulders.
- 7-8 Jumps as in Fig I, meas 7-8, without turning.
- Repeat entire dance.

Presented by Millie von Kinsky

Typed: Bev. Lyons

Idyllwild - 1964

SLAUNCH TO DONEGAL

Contra / Circle Dance

MUSIC: Record: Windsor #4483 - Contra/Circle Dance called by Don and Marie Armstrong

Record: Windsor #4183 - Instrumental, for use with all versions of the dance.

FORMATION: This dance may be done as a circle dance or as a contra "line" dance. If done as a circle dance, the formation is two large circles of cpls around the hall with each circle having equal number of cpls - 1 circle facing the ctr and the other circle facing the wall, opp cpls facing each other. All cpls active throughout the dance. If the dance is done as a contra, the formation is 2 lines of equal number of cpls, opp cpls facing each other. The gent of the cpl on the L end of each line and the lady on the R end of each line are inactive during the first command of "Allemand Left Your Corner" and both ptrs of the cpl on the L end of each line are inactive during the third command, "Slant To The Left, A Right and Left Through".

PATTERN

"Slaunch to Donegal" may be prompted in the usual manner for a contra dance, the caller delivering the prompt just ahead of the 8 ct phrase of music intended for the dance action. It may also be sung - or a combination of prompting and singing may be used by the caller to add interest, as was done in the recorded version. Both prompts and singing calls are given below:

PROMPTED CALLS:

_____, Allemand Left Your Corner (called on last 4 cts of intro)

_____, Go Home and Swing Your Own

_____, Slant Left, A Right and Left Through

_____, Straight Across, New Two, Right and Left Through

_____, _____ The Ladies Chain

_____, _____ Chain 'Em Back

_____, _____ Star Left

_____, _____ Star Right

Turn the Star to Donegal, Then Corners Allemand

Allemand L corners, swing ptrs, do a R and L through with the cpl diag ("slaunchwise") to the L in the circle or line. Do a R and L through with new cpl directly opp. Opp W chain across circles or lines then chain bk to ptr. Opp cpls make a L H star and walk 8 steps CW, then change to a R H star and walk 8 steps CCW bk to starting pos, ready to repeat the dance.

Continued: Slaunch to Donegal

SINGING CALLS:

ALLEMANDE LEFT YOUR CORNERS, GO HOME AND SWING YOU DO

SWING YOUR GIRL, THEN SLANT TO THE LEFT - DO A RIGHT AND LEFT THRU

TO THE LEFT YOU GO, THEN STRAIGHT ACROSS - DO A RIGHT AND LEFT THRU

TAKE YOUR TIME, TURN 'EM THERE, THEN THE LADIES CHAIN

SHE'S NOT YOURS, WHAT A SHAME, CHAIN HER BACK AGAIN

KEEP IN STEP WITH THE PIPER'S BAND, STAR WITH THE OLD LEFT HAND

AROUND YOU MILL AND AROUND YOU WHEEL, COME BACK WITH RIGHT HANDS ALL

TURN THE STAR, GO HOME AGAIN - BACK TO DONEGAL

Sequence: Seven times through the dance.

Presented by Millie von Kinsky

Typed: Bev. Lyons

Idyllwild - 1964

TAMPET

Germany

MUSIC: Record: Folkraft 337-009A

FORMATION: A large circle of "fours" facing "fours" - "Four" equals two cpls in a line.

PATTERN

Meas.

- A1 FIGURE I. Circle Eight
- The two facing "fours" join H's and circle L, once around, with walking steps.
- A2 Circle R, to starting pos.
- B1 FIGURE II. Chasse
- 1-2 In each line - cpls, insd H's joined at shoulder height change places with sliding steps. The cpl R in the line passes in front.
- FIGURE III. Balance-Steps
- 3-4 Touch R toe across in front of L, place R ft besd the L; touch L toe across in front of R, place L ft besd the R; the cpl standing now L, begins with the R ft, while the cpl, standing now R in the line, starts with the L ft.
- 5-6 In each line: Cpls bk again to own places, the cpl now R in the line, passes in front.
- 7-8 Balance-steps as 3-4.
- B2 Repeat pattern B1.
- C1 FIGURE IV. Star and Turn With Opposite
- 1-8 M at the end of each line, join H's with opp W, the 4 dancers in the middle make a R star, all CW around with step-hop steps.
- C2 Repeat CCW.
- D FIGURE V. The Progressing Movement
- 1-4 Join H's in line, lines walk 4 steps fwd and 4 steps bkwd.
- 5-6 Fwd again.
- 7-8 Pass through, releasing H's, passing L shoulder with opp, to meet new line of "four".
- Repeat entire dance starting with new line.
- A1-A2 Final Figure - Circle Eight with walking steps.

Typed: Bev. Lyons

Presented by Millie von Kinsky
Idyllwild - 1964

MUSIC: Record: Decca 31388 (Bert Kaempfert) - "That Happy Feeling"
 POSITION: Open-facing, M's R and W's L H's joined, M's bk twd COH.
 FOOTWORK: Opp. Directions for M except as indicated.

PATTERN

Meas. INTRODUCTION:

1-8 Wait; Wait; Wait; Wait; Apart, Point; Face, Touch; Apart, Point; Face, Touch.

With insd H's joined step apart on L, face LOD point R. Step twd ptr on R as you face each other and touch L, (W R and M L H Butterfly touch). Repeat above 2 meas ending in CP M facing wall.

9-16 Two-step fwd; two-step bk turn 1/4 L. Two-step fwd, two-step bk
 SAMBA turn 1/4 L. Two-step fwd, two-step bk turn 1/4 L. Two-step fwd, two-step bk turn 1/4 L.

1 fwd two-step twd wall L, R, L. Lead bkwd with R and do a two-step making a sharp 1/4 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.

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 sd, cross R IF, (W XIF). Step L sdwd, close R, step L sdwd. Cross R IF, step L sdwd, close R. Step L sdwd, cross R IF.

5-8 Turn two-step; Turn two-step; Turn two-step; Turn two-step
 (To Butterfly)

Do 4 RF turning two-steps prog LOD ending in Butterfly pos M facing wall.

9-12 (Arches) Under two-step; Around two-step; Under two-step; Face
 SAMBA two-step.

As M does a two-step twd wall W goes under arch made by M's L and W's R H's in a two-step twd COH. Both turn to face in a 2nd two-step changing H's. This time as M does a two-step twd COH W goes under arch made by M's R and W's L H's 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 and bk across LOD during "arches" movement.)

13-16 Side-behind-Side-in Front; Turn two-step; Turn two-step.

4 step grapevine: L sdwd, R XIB (W XIB), L sdwd, R XIF (W XIF). Take closed pos and do 2 RF turning two-steps prog LOD ending in Loose-Closed pos M facing wall.

17-32 Repeat act 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 bkwd away from ptr, R, L, R. Keeping M's L and W's R H's joined W places L H behind bk as both two-step fwd joining M's R and W's L H's and at the same time raising M's L and W's R H's high to form window and ending in R-hip (Tamara) pos. Stepping R, L, R, M makes 1/4 R F turn to face RLOD as W makes a 3/4 LF turn to end with ptrs facing in Butterfly pos. (Both H's 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 and W's L H's L, R L, (W turns L and M turns R). Let go of M's L and W's R H's but keep others joined and 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 act of meas 33-40 ending in Loose-Closed pos M facing wall.

SEQUENCE: AA, BB, AA, BB, A, ENDING.

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 opl pivot, end SCP.

5-8 Repeat act 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 H's. Change H's, step apart and acknowledge.

Presented by Millie von Kinsky

Typed: Bev. Lyons

Idyllwild - 1964

THE KERRY REEL

Ireland

(An Irish Reel For Three People)
(One Man and Two Women)

The dance was taught to Madelymne Greene by Maureen Hall, noted authority on Irish dancing in Cork, Ireland. Mrs. Hall is now residing in California.

MUSIC: Record: My Ireland - Capiton T-10028, Side 2, Band 3 - Snow on the Mountains, or any Irish Reel. Lift needle at end of dance as there is more music than needed, or repeat dance until music ends.

FORMATION: Trios face audience, M stands between the 2 W. Their H's are joined above shoulder height, W's free H's are held at sds. W at R is #1, W at L is #2.

STEPS: Throughout the dance the basic steps will be "Sevens" and "Threes". Sometimes only "Sevens" will be danced to a phrase, sometimes only "Threes" and sometimes a combination of "Sevens" and "Threes".

"Sevens" to the L:

Beg wht on L. Swing R ft around behind L (ct &) step on R behind L placing wht on R, (ct 1), on ct & step on L ft (ct 2), (R in bk) L to sd, continue counting 7 changes of wht in all R, L, R, L, R, L, R, rest.

"Sevens" to the R:

Swing L ft around behind R accenting and stepping on L for ct 1, then step to R, ct 2, L in bk for ct 3, etc., so it will be L, R, L, R, L, R, L, rest.

"Threes":

Danced like a small pas-de-bas step with a tiny leap on the 1st ct. Thus: Leap onto R (toes turned out), ct 1, cross L and step on L, ct 2, again on R, ct 3, repeat to L. When traveling fwd on "Threes" leap fwd on R, bring L in front for ct 2 and draw R up to L for ct 3 (toes always turned otwd). Knees are always relaxed on accenting cts so the dancer "sinks" into the accenting step.

Arms:

At any time when not holding H's with another dancer the arms for both M and W are held quietly at the sides, insd edge of the wrist close to the body, the palm facing bk. Arms should always be relaxed but controlled and should not separate from the body. When H's are held they should be lifted high so arms form almost a straight line from shoulder to elbow. Elbow almost touches ptrs elbow. A tall, Straight, good posture is important at all times. Dancers keep dancing threes in place whenever waiting in place for next step. Do not stand still while waiting.

DIAGRAMS:

⤴	- Man facing audience	⤵	- Women facing audience
⤶	- Man facing L.	⤷	- Women facing L.
⤷	- Man facing R.	⤶	- Women facing R.
⤵	- Man with bk to audience	⤴	- Women bk to audience

MUSIC: 2/4

PATTERN

Meas. FIGURE I. Lead Out

- 1-4 All dance fwd (downstage) twds audience 4 "threes" R, L, R, L.
- 5-6 W make complete turn (inwd) under joined H's with M, dancing 2 "threes" on the spot as M dances in place.
- 7-8 W change places with 2 "threes", R W under arch, M following R W under his own R arm and making 1/2 turn. All end bks to audience.
- 9-16 Repeat meas 1-8 dancing (upstage) with bks to audience returning to orig places. This time W #2 going under arch as M follows her.

FIGURE II. Sevens in a File

- 1-4 Drop H's to sds - all dance "sevens" to the L.
- 5-8 Dance "sevens" to the R to orig places.
- 9-12 All make 1/4 turn to R and dance "sevens" to audience.
- 13-16 Dance "sevens" to R (returning to orig places).
- 1-8 Make a 1/4 turn to R (bk will be to audience) and dance "sevens" to L and "sevens" to R (bk home).
- 9-16 Make a 1/4 turn to R and dance "sevens" to L and "sevens" to R (moving away from audience and then home to place). All face fwd at end.

FIGURE III. Chain - All dance "threes" for this fig.

- 1-8 M dances CW with W #1 holding her R H, then goes to W #2 and dances CCW with her holding L H, then bk to W #1 ending in a triangle pattern on the floor, still holding her by the R H. W #2 will turn slightly to R to prepare for next fig. (M forms the point of the triangle a little in advance of the 2 W.)

FIGURE IV. Arches in a Triangle - All dance "threes" for this fig.

- 1-8 W #2 dances 2 "threes" to go under arch, turns 1/2 turn R in place, 2 "threes" then dances 2 "threes" on the spot facing audience. Meanwhile the M holding W #1's R H (they stand R shoulders adjacent) dance 2 "threes" on the spot (W #2 goes through arch) then they draw elbows close tog and dance 2 "threes" to change places (W #1 is dancing on the spot). Then again draw elbows close tog and return to own place.
- 9-16 Repeat Fig IV meas 1-8 but M now forms R H arch with W #2. Hold W #2's R H at end of fig.

FIGURE V. Star

- 1-4 W #1 now adds her R H to the joined H's of M and W #2 to form a 3 H star. All dance 4 "threes" around CW returning to orig triangle

places.

5-8 M drops his H and dances 4 "threes" on the spot facing them while W continue dancing a 2 H circle, 4 "threes" ending in orig places.

9-16 Repeat Fig V reversing star - hold L H's and traveling CCW.

At end of fig W turn to face R with L shoulders to audience and M makes a $1/4$ turn R to end with R shoulder to audience.

FIGURE VI. M Splits the Line

1-4 * All dance "sevens" to the L and 2 "threes" on the spot turning to face ctr of triangle - join H's to form a ring and travel CCW "sevens" (to the R) and "threes" in place. (The W end on opp sds, M at point of triangle.)

9-16 Repeat exactly and at end of ring the W will be in orig places facing audience and M will end with his bk to audience.

* Be careful not to travel far as H's are to be joined to form the circle.

FIGURE VII. Forward and Back and M Fig Eight - All dance 16 "threes"

1-4 W travel fwd 2 "threes" to audience (turn $1/2$ to R) on spot 2.

5-8 W travel fwd away from audience 2 "threes" then $1/2$ turn R on spot (2). W dance 8 in place facing audience. M at the same time dances 2 "threes" away from audience (turns $1/2$ to R on spot) 2 "threes". Then 2 "threes" twds audience (turns to R $1/2$ turn) 2 "threes".

9-16 As W dance in place M goes fwd around W #2 passing her by L shoulder and then dances over to go around W #1 passing her by R shoulder and ends in ctr between W.

FIGURE VIII.

All dance the lead out again - Fig I.

Presented by Madelyne Greene

Typed: Bev. Lyons

Idyllwild - 1964

LANNTTI

Finland

This mixer was learned by June Schaal in Helsinki from Oili Alhsted, a physical education instructor. It is a traditional dance still danced in the central area of Finland.

MUSIC: Record: Express #236

FORMATION: Cpls in a double circle facing LOD W to M R, insd H's shoulder height, otds fists on hips.

STEPS: Polka, Walk.

MUSIC: 2/4

PATTERN

Meas.

2 INTRODUCTION.

A FIGURE I. Face to Face and Bk to Bk

1-8 Starting with hop on R, dance 8 polka steps LOD, face to face on the first polka then turning bk to bk, etc., throughout.

Repeat A.

FIGURE II. Turning Polka

1-8 In closed pos dance 8 polka steps turning CW and progressing LOD.

B FIGURE III. Progression

1 With fists on hips fact ptr, M bk to ctr. Keeping ft and knees tog and bk straight, bend knees sharply, ct 1, straighten, ct 2.

2 Clap own H's 3 times, cts 1 & 2.

3-4 Repeat act of meas 1-2, Fig III.

5 Clap ptr R, ct 1, clap own H's, ct 2.

6 Clap ptr L, ct 1, clap own H's, ct 2.

7 With fists on hips turn away from ptr (M CCW, W CW) taking 2 steps L R, cts 1, 2.

8 Finish facing ptr and stamp 3 times LRL, cts 1 & 2.

1-8 Repeat act of meas 1-6 Fig III. On meas 7-8 during the turn away from ptr, M progress RLOD to W behind.

Repeat dance from beg.

Presented by Madelyne Greene

Typed: Bev. Lyons

Idyllwild - 1964

VIRA de SAMONDE
(Pronounced Veer'ah dey Samun'deh)

40.

Santa Marta de Portuzelo, Viano do Castello, Portugal
A Dance for Two Couples

This dance was taught to Madelynne Greene, in Santa Marta, north Portugal in 1962. It is performed by the Grupo Folclorico de Santa Marta de Portuzelo. It was by arrangement with Dr. Souza-Gomez, director and founder of the group that Miss Greene has permission to teach the dance in America.

MUSIC: Record: Radertz - EPR 601 - Star Express 227

FORMATION: Cpl #1 stands facing cpl #2.

	Audience	
	M	W
M #1 has L shoulder to audience	M	W
His ptr stands at his R sd	#1 X	O #2
M #2 has R shoulder to audience		
His ptr stands at his R sd.	#1 O	X #2
All hold arms curved upwd H's above head level. Fingers snap in time to music.	W	M

MUSIC: 6/8 Fast Waltz

PATTERN

Meas. FIGURE I. Step-Close-Step Pivot

Description for cpl #1. Cpl #2 mirrors the steps of cpl #1. Facing twds audience step fwd on L, ct 1-2, step R slightly in front of L, ct 3, step L fwd, ct 4, pivoting on L ft, ct 5-6, make a 1/2 turn CW while raising R ft up close to L knee.

Repeat step (bk to audience) on R ft, traveling away from audience. Step R, close L a little past R ft, step R and pivot to L 1/2 turn. Continue 8 times in all.

Arms: As you move fwd on L drop R arm dn, bk and then fwd and up (A small circle). When reversing step on R the L arm will drop dn bk and then fwd and up to orig place. This gives an effect of a bkwd stroke in swimming. It should be a continuous movement, 1 circle flowing into the other, cpls keep looking across the set at each other during this step. At the end of the 8th step all clap H's 2 times on cts 3-4 of meas 8.

FIGURE II. Long Step Hops in a Figure Eight

Description for cpl #1. M #1 takes long steps (covering space) a L step, ct 1-2, hop L, ct 3, R, ct 4-5 hop R, ct 6 going around ptr CCW and continuing crosses to opp W and dances with her CW 16 steps hops in all. W #1 dances tiny waltz steps, 2 to a meas, accenting slightly, cts 1 and 4. She faces her own ptr first turning on the spot with him in a CCW direction then reverses direction as other M dances twds her and dances a CW circle. As she goes from one circle to the other it gives the effect of a fig 8 on the floor. For all the arms are held a little wider on this step than in Step I to dance close to each other. If M is taller his arms will be above hers.

FIGURE I A. The Dance

Described for cpl #1. Cpl #2 mirrors acts of cpl #1, beg R ft.

- 1-8 Pick up ct 6 (rest on ct 6 - 1, 2, 3). Beg on ct 4, cpl #1 steps on L ft facing to L and:
- 1 Sharply pivots 1/2 turn to R (facing away from audience) on cts 5-6.
 - 2 Traveling to R (and away from audience) do R close R; pivot.
 - 3 Traveling to L fwd twds audience.
 - 4 Traveling to R (meas 2)
 - 5 Traveling to L
 - 6 Traveling to R
 - 7 Traveling to L
 - 8 Step on R, ct 1-2, on ct 3-4 clap H's twice accenting ft L R rest.

FIGURE II B.

Ptrs face each other both beg on L ft. M dances 16 long step-hops as W waltzes 16 steps.

- 1-8 He moves in a CCW direction then leaves his own ptr to cross the set to opp W passing R shoulders and bk to bk with M #2. He then dances CW facing W #2, leaves her and passes L shoulders with M #2, repeats turn with own ptr and again crosses in the same manner over and bk home to orig pos.

Dance is repeated until end of music. On the repeat beg 1st step as described in Fig I, meas 3.

Presented by Madelynnne Greene

Typed: Bev. Lyons

Idyllwild - 1964

VIRON POLKA

Estonia

June Schaal learned this couple dance in Helsinki from Oili Ahlsted, a Physical Education Instructor. Estonia is near the border of Finland and is now in Russian hands. Viron means Estonian.

MUSIC: Record: Express #236

FORMATION: Cpls in a double circle in closed pos.

STEPS AND

STYLING:

Polka, Walk, Bleking Step Variation (R meas): With a low jump extend R fwd, ball of ft on the floor, meas 1, ct 1. Jump reversing ft so that L is extended fwd, meas 2, ct 1. Reverse ft with 4 fast jumps extending R, L, R, L fwd, meas 3, cts 1, 2 and meas 4, cts 1, 2.

Cross Polka: Hop L, ct & of preceding meas, step R across in front of L, twisting body slightly to L, ct 1, step L in place in bk of R, ct &, step R in place in front of L, ct 2. Next step beg crossing L in front of R. The style is gay and flirtatious throughout. Steps are described for M, W dances counterpart unless otherwise specified.

MUSIC: 2/4

PATTERN

- Meas. Introduction - 1 note
- A FIGURE I. Turning Polka
- 1-8 Dance 8 polka steps turning CW and prog LOD. M start with hop R.
- B FIGURE II. Face to Face and Bk to Bk
- 9-16 Facing LOD, W to M R, insd H's joined at shoulder height, otst fists on hips, dance 8 polka steps LOD, face to face on the first polka, then turning bk to bk, etc., throughout.
- A FIGURE III. Knee Bends and Claps
- 1 Face ptr, M bk to ctr, W with fists on hips, M arms folded and held high across chest. Keeping ft and knees tog and bk straight, bend knees sharply, ct 1, straighten, ct 2.
- 2 Clap own H's 3 times, cts 1 & 2.
- 3-4 With free fists on hips, shake first the R forefinger at ptr 3 times, meas 3, cts 1 & 2 and then L forefinger 3 times, meas 4, cts 1 and 2.
- 5-8 Repeat act of meas 1-4, Fig III.
- B FIGURE IV. Bleking Step
- 9-16 With fists on hips dance 2 bleking step variations.

A FIGURE V. Star

1 Face ptr, clap own H's twice, cts 1, 2.

2-4 Both starting with hop on R, dance 3 polka steps in a R H star turning CW. Keep palms and elbows tog in star, otst fists on hips.

5-8 Dance 4 polka steps bk to place in a L H star turning CCW.

B FIGURE VI. Cross Polka

9-12 Face ptr, W fists on hips, M arms folded and held high across chest. Dance 4 cross polkas in place, both starting with hop L.

13-14 Dance 2 polka steps bkwd away from ptr.

15 Take 2 walking steps (R, L) twd ptr, cts 1, 2.

16 Take 3 quick steps R, L, R, cts 1 & 2 to finish in varsouvienne pos facing LOD.

A FIGURE VII. Varsouvienne Polka

1 Both step L fwd LOD, ct 1, touch R besd L, ct 2.

2 Step bkwd R, ct 1, touch L besd R, ct 2.

3-4 Dance 2 polkas fwd LOD.

5-8 Repeat act of meas 1-4, Fig VII.

B FIGURE VIII. Clap, Polka Away and Tog.

9 Face ptr, M bk to ctr, clap own H's twice, cts 1, 2.

10-12 W fists on hips, M arms folded across chest, dance 3 polkas bkwd away from ptr. Start hop on M R.

13-16 Repeat the claps and polka steps dancing twd and passing ptr by R shoulder to finish almost bk to bk, looking over R shoulder at ptr.

A 1 W repeat clap, M stamp L heel twice instead of clapping, cts 1, 2.

2-4 Dance 3 polka steps bkwd away from ptr.

5-8 W repeat clap, M start R twice and dance 3 polka steps fwd twd ptr to join insd H's to repeat the dance.

FIGURE IX. Finale

B 9-16 Repeat act of Fig II.

A 1-8 Repeat act of Fig I twice, dancing 16 polka steps any place on the floor.
9-16

Presented by Madelynnne Greene

LAS CHIAPANECAS

(Lás Chēē-ā'-pā'-nāy'-kas)

Mexican

This dance was arranged by Senor Mariano Tapia, of the Palace of Fine Arts, Mexico City and introduced by Millie and Vernon von Kinsky at the 1964 Folk Dance Conference, Idyllwild.

MUSIC: Record: Falcon - FEP-29 - Mariachi Nacional De Arcadio Elias

FORMATION: Dance is done in 2 lines approx 8 ft apart, with ptrs facing (M with L shoulder twd music, W R shoulder twd music). M H's clasped behind bk, W holds skirt high with both H's throughout the dance.

STEPS: RIDING STEP:

Meas 1 Step fwd L, ct 1, hop L, ct 2, step fwd R, ct 3.
Meas 2 Step in place L, ct 1, hop L, ct 2, step bkwd R, ct 3.

RIDING STEP WITH STAMP AND TURN:

(a)

Meas 1 Stamp L slightly behind R, ct 1, hop L raising R over L instep, ct 2. Step R slightly to R in front, ct 3.

Meas 2 Repeat.

Meas 3-4 Step L, ct 1, hold, ct 2, stamp R, L. (M only, claps while stamping.)

(b)

Repeat all, moving to L with opp ftwk.
Turning to own R, use same ftwk as described above in (a).
Turning to own L, repeat with opp ftwk as described in (b).

RIDING STEP WITH GRAPEVINE:

This step is performed changing places with ptr, M L shoulder near W R.

1 riding step. Beg R, cross R in front, L to L, cross R in bk, L to L, cross R in front and hold. W does opp ftwk, crossing in front of M.

Repeat bk to place, M starting L, W starting R, M crossing in front.

WALTZ AND TURN:

Starting R, do R, L, R, cts 1, 2, 3, step fwd on L, ct 1, bending knee, placing R behind L and turn to R, 1 full turn, R, L, cts 2, 3.

Repeat, ending with 1 1/2 turns to face orig pos. Repeat bk to place.

RIDING STEP WITH TWIST AND TURN:

(a)

Step L, ct 1, hop L at same time turning R knee out to R and place R heel over L ft (toe turned out), ct 2, step R in place, ct 3.

(b)

Step L, ct 1, hop L at same time turning R knee in to L (toe turned in), ct 2, step R in place, ct 3.

Turn R in place, using ftwk as in (a).

Turn L in place, using ftwk as in (b).

WALTZ BALANCE SIDWAYS - LEAP, TURN AND STAMP:

Step L to L, ct 1, R close to L, ct 2, step L in place, ct 3.

Step R to R, ct 1, L close to R, ct 2, step R in place, ct 3.

Step L to L, ct 1, leap and turn L (complete turn), cts 2, 3.

Stamp R, ct 1, stamp L, ct 2, hold, ct 3.

Repeat with opp ftwk.

STAMP AND SHAKE STEP:

Stamp L, slightly behind R, ct 1, raise R ft fwd as a quick shake step (modified mazurka) while hopping on L, ct 2, step R in front, ct 3. Repeat 2 more times, step L, ct 1, leap R to R, ct 2, step L in front, ct 3.

Repeat with opp ftwk.

MUSIC: 3/4

PATTERN

Meas.

8

INTRODUCTION:

Both starting R, 3 strolling steps twd ptr, turn R on 4th. 3 steps bk to place, turn R to face ptr with 2 stamps.

FIGURE I. RIDING STEP

Both starting L, do 3 complete riding steps (6 meas), changing places with ptr (passing R shoulders). Take 4 quick steps, turning to own R and hold (L, R, L, R, hold), no weight on last step. Repeat bk to place, starting R ft. Repeat all.

16

FIGURE II. RIDING STEP VARIATION WITH STAMP AND TURN

(a)

Facing ptr, both starting with L ft in bk and moving to own R, do 2 riding step variations ending with step, stamp, stamp. (M clap on stamps.)

(b)

Repeat bk to place with opp ftwk.

Using same ftwk as (a), turn to own R (1 complete turn).

Using same ftwk as (b), turn to own L (1 complete turn).

16 FIGURE III. RIDING STEP WITH GRAPEVINE

With M L shoulder and W R shoulder near each other (bks to music) W starts step hop with L, M starts with R, do 1 complete riding step with grapevine moving sideways and changing places, W crossing in front.

Repeat bk to place with opp ftwk, M crossing in front.

Repeat all of Fig III.

16 FIGURE IV. WALTZ AND TURN

Facing ptr, both start R ft, changing places with 2 waltz and turn patterns passing R shoulders.

Repeat bk to place.

Repeat Fig IV.

32 FIGURE V. RIDING STEP WITH TWIST AND TURN

(a)

Both starting L, do 3 complete riding steps with twist (6 meas), changing places (passing R shoulders), ending with 4 stamps turning to own R (L, R, L, R, hold) no weight on R.

(b)

Repeat bk to place starting on R.

Turning in place to own R, use same ftwk as (a).

Turning in place to own L, using same ftwk as (b).

16 FIGURE VI. WALTZ BALANCE SIDEWAYS, LEAP, TURN AND STAMP

M starting L, W starting R, bks to music, balance tog and apart, changing places with a step, leap turn, stamp stamp. (W crossing in front.)

Repeat bk to place with opp ftwk.

Repeat all.

NOTE: M clap with stamp.

16 FIGURE VII. STAMP AND SHAKE STEP

Facing ptr, both starting L, do 2 stamp and shake steps, alternating ftwk, changing places with ptr, passing R shoulders, turning R on end of 2nd pattern to face orig pos.

Repeat bk to place. On the last shake step end with 2 steps, R, L.

16 FIGURE VIII. WALTZ, TURN AND POSE

Both starting R, 2 waltz and turn patterns, changing places, passing R shoulders.

Repeat bk to place.

Ptrs change places passing R shoulders with 4 straight waltz steps. Return to place with 2 straight waltz steps, stamp on R, hook L over R. turning R. stamping R. L.

(Ending with bks to music.)

Presented by:

Millie and Vernon von Kinsky

Typed: Bev. Lyons

Idyllwild - 1964