

IDYLLWILD FOLK
DANCE WEEKEND

July 8 - 10, 1966

I N D E X

DANCE	COUNTRY	TEACHER	PAGE
BALDENEYER.....	Germany.....	Vivian Woll.....	1
DANCE of the ABORIGINESE...	China.....	Madelynne Greene.....	19
EARLY CALIFORNIA MAZURKA...	United States...	Nate Moore.....	15
EL BORRACHO.....	Mexico.....	Grace Nicholes.....	12
MARCHIER POLKA.....	Bavaria.....	Vivian Woll.....	2
ROUMANIAN MEDLEY.....	Roumania.....	Gordon Engler.....	10
SALTERELLO de ROMAGNA.....	Italy.....	Vyts Beliajus.....	3
TINGO TANGO.....	Composed.....	Millie von Konsky.....	6
TRIOLET.....	Germany.....	Vyts Beliajus.....	5

* The notations for these dances did not meet the printing deadline for the syllabus. Therefore they will be handed out in class.

Sponsored by

The Folk Dance Federation of California, South
Jesse Oser, President

and

The University of Southern California
Idyllwild Campus
Dr. Max Krone, Director

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T E A C H E R I N D E X

DANCE	COUNTRY	PAGE
<u>VIVIAN WOLL</u>		
BALDENEYER.....	Germany.....	1
MARCHIER POLKA.....	Bavaria.....	2
<u>VYTS BELIAJUS</u>		
SALTERELLO de ROMAGNE.....	Italy.....	3
TRIOLET.....	Germany.....	5
<u>MILLIE von KONSKY</u>		
TINGO TANGO.....	Composed.....	6
<u>GORDON ENGLER</u>		
ROUMANIAN MEDLEY.....	Roumania.....	10
<u>GRACE NICHOLAS</u>		
EL BORRACHO.....	Mexico.....	12
<u>NATE MOORE</u>		
EARLY CALIFORNIA MAZURKA..	United States.....	*
<u>MADELYNNE GREENE</u>		
DANCE of the ABORIGINESE..	China.....	*

* See footnote, previous Index.

BALDENEYER

1

(German)

This dance was presented at the Gymnastic Meet at Munchen, Bavaria in 1958 and brought back by Elizabeth Ullrich who attended the Folk Dance Festival at the Gymnastic Meet and was introduced to the dance by Walter Kogler.

MUSIC: Tanz-Schallplatten "Baldeneyer". (#EP 58606).

FORMATION: Cpls facing, both H's joined. M's back to ctr, W facing ctr.

PATTERN

Measures

- A 1 - 2 7 Gallop Steps in LOD, start M L, W R, step and point facing RLOD. (Point M R, W L).
- 3 Turn RLOD 4 step and tap.
- 4 M point R ft across L, step on R, point L across R, step L; W opp.
- 5 - 8 Repeat Meas. 1 - 4 in reverse dir. Start M R, W L.
- B 1 Both H's joined, walk 4 steps away from ctr.
- 2 Walk 4 steps into ctr.
- 3 - 4 M repeats Meas. 1-2. W turn 4 steps to her R traveling to the man to her L, then walk 4 steps into ctr with new ptr..
- 5 - 8 Repeat 1 - 4. (This puts W with 2nd M to her ptrs R).
- C 1 M claps 3 times and hold. W takes 3 Gallops and hold to next M to R, joining H's on the hold.
- 2 With 4 walking steps exchange places traveling CW, R hips adjacent..
- 3 - 4 Repeat Meas. 1-2, except W claps, M moves L to original ptr.
- 5 - 8 Repeat Meas. 1-4. W travel R, M travel R.
- 1 - 14 Repeat A, B, C.
- 1 - 8 Repeat A. The last point is not repeated. M turn L to face LOD, W turn R to face LOD.

Presented by Vivian Woll
Idyllwild Weekend - 1966

MARCHIER - POLKA

2

(Bavarian)

This dance was presented at the Gymnastic Meet at Munchen, Bavaria in 1958 and brought back by Elizabeth Ullrich who attended the Folk Dance Festival at the Gymnastic Meet and was introduced to the dance by Walter Kogler.

MUSIC: Tanz-Schallplatten "Marschierpolka". This record is made in Stuttgart-Mohringen and is available at the Festival Folkshop, San Francisco, California. (#EP 58606).

FORMATION: Cpls facing LOD in semi-open pos.

PATTERN

Measures

- A 1 Walk two steps fwd starting M L, W R.
2 M facing LOD lead W to his L side with one two-step.
3 Lead W back to R side with one two-step.
4 One two-step pivot turn ending facing LOD.
5 - 16 Repeat Meas. 1-4 three times. (Four times in all).
B 1 - 8 8 two-step Polkas. Turning CW while traveling CCW.
C 1 - 8 Repeat Meas. 1 - 8 of A.
D 1 - 16 16 Fast Polkas.
Repeat dance twice more. (Three times in all).

Presented by Vivian Woll
Idyllwild Weekend - 1966

SALTERELLO di ROMAGNA

3

(near Bologna, Italy)

The "Salterello" was danced in all parts of central Italy. The name comes from the old Roman term "Saltatio" which means jumping or dancing and also referred to special spring festivities. Generally this is a free dance without set pattern; occasionally it is a group dance like this one.

MUSIC: Record: FOLKRAFT 1408A.

FORMATION: Three couples in a row; man, girl, 1 2 3
man-girl, man, girl; ptrs facing man girl man
each other, about 4 feet apart. 1 2 3
For the bow and the first figures, girl man girl
the 3 people in a line hold hands,
with arms outstretched at sho level, free hand on hip.

PATTERN

Measures

INTRODUCTION

Bow - The two lines move fwd twd each other with 2 steps, starting with L ft; stop, both ft together, bow deeply. Back 2 steps starting L ft; feet together, no bow.

FIGURE I: Step swing-Middle couple. Ends stand still.

- A 1 - 2 Man of middle couple leaps on L ft, swinging R across L, (ct. 1,2); then spring on R ft and swing L leg across R. Girl of middle couple does two similar steps but less vigorously.
- 3
3 - 4 Man repeats Meas. 1-2; girl lets go hands and turns CCW once in place with 4 running steps.
- 5 - 8 Man repeats Meas. 1-4, 16 cts in all. Sometimes man makes a fast turn in place CCW on last 2 cts. Girl repeats Meas. 1 - 4.

FIGURE II: Reel step- Middle Couple. Ends stand still.

- 9 - 16 Man places R ft directly behind L (ct. 1), hops on it and does 16 reel steps, two to a Meas. This step is done in place which is accomplished by pushing a little fwd on each hop. Girl, with 16 small skipping or reel steps describes 2 circles CCW on floor, moving lower part of body, but continuing to face ptr and holding hands of the two men next to her.

FIGURE III: Turn partner and corners.

C 17 - 20 Middle couple takes R forearm grip and turns CW twice with 8 running steps.

&

21 - 24 Man springs over to girl #1 and with L forearm grip turns her twice, while girl does the same with man #3.

music

repeats

23 - 32

Repeat turning ptr, then man turns girl #3 and girl turns man #1. (in brief, ptrs turn each other and each person of own line once.)

FIGURE IV: All couples dance- Middle step hop.

D & E

Middle couple takes social dance position and does 30 step hops or heavy pivot steps in the centre, CW, swaying from side to side while end couples do exactly as middle couples did in FIG. 1 & 2, but holding hands with ptr. All move to R. Music retards on last meas. of FIG. IV permitting dancers to rotate to next place to the R, which is done by each person turning singly CCW and moving to next place. This brings everyone to a new position

and a new ptr. A new couple man girl man is ready to repeat the dance.

Do dance 3 times so ptrs will be girl man girl back together.

END:

Coda

music

All couples take social dance position and do 30 step-hops or pivot steps, turning constantly. End bowing to ptr.

Presented by Vyts Beliajus
Idyllwild Weekend - 1966

TRIOLET

5

(Leinstaller, Germany)

An entertaining trio dance for one man and two women. Progressive.

MUSIC: Record: FOLKRAFT 1508 ("Triolett").

FORMATION: One man, holding hands of girls on either side, facing another set of three. Free hands on hips. A large circle of trios.

PATTERN

Measures

INTRODUCTION

During musical introduction join hands in a circle of 6.

FIGURE I.

1 - 16 Walk to L 16 steps and then reverse direction and walk to R 16 steps. End in own places, trio facing trio, -- 2 straight lines.

FIGURE II.

1 - 16 (4 steps per elbow hooking). Both men hook R elbows, turn around once. Both men hook L elbows with girl to R in OPPOSITE line. Both men hook R elbows, both men hook L elbows with L girl in OPPOSITE line. Finish figure in OWN lines.

NOTE: Another version has the hooking with girls in own lines.

FIGURE III.

1 - 16 Join hands in lines, as at beginning of dance. Fwd with 4 steps, and back to place with 4 steps. Release hands and turn twd own R. While clapping own hands, advance walking CCW, replacing the trio in own set, but facing original direction. You will now be back-to-back with own set but facing a new trio from the next set. This form of progression will place the previous R-hand girl to the L side, and L-hand girl to the R side.

NOTE: Another version has the progression by simply zig-zagging to R and L, like a side-ways dos-a-dos.

NOTE: Twd end of record the music acquires a polka mood. Change walking steps to polkas (or two-steps). Dance polkas through the entire figures.

TINGO TANGO

A beginning-intermediate tango composed by Ned and Marian Gault for dancers who have been exposed to some basic tango steps and styling. The set-figures are based on descriptions, by Veloz and Yolanda, of progressive-pattern ballroom tangos which were popular in this country in 1925-1935.

MUSIC: Record: Palette, S4KM-4528, 45 RPM, "Tingo Tango."

FORMATION: Sets of four cpls, scattered about the floor. Cpls are in Closed Ballroom Pos, with the W back-to-back in ctr. Description in Figs. I-III is for one cpl. Action for the other three is identical with respect to their own starting pos. Figs. I-III are done in the square formation. Figs. IV-VIII are done with all dancers moving CCW around the floor..scattered; no circle should be made.

POSITIONS & NOTATIONS: CLOSED POS: The normal face-to-face ballroom pos. SEMI-OPEN POS: (SOP) Same as CLOSED POS except that ptrs are turned twd joined hands; MR, WL hips are close. S - Slow step (1 ct), 2 per meas. q - Quick step (1/2 ct), 4 per meas.

STEPS: Walk, basic tango, pivot.

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

MUSIC: 2/4 PATTERN

Meas.	Counts	
1-4	1-8	<u>INTRODUCTION</u> : Wait, no action.
		I. <u>PROMENADE</u> (See Fig. 1).
A 1	1,2	M backing up in CLOSED POS, step SL, SR bkwd.
2	3,&,4	<u>Tango Close</u> : Step qL bkwd, making slightly more than 1/4 turn to R (CW) as a cpl; step qR to side; draw SL to R (no wt), ending at point <u>A</u> with joined hands pointed twd point <u>B</u> .
3	5,6	Moving twd <u>B</u> , step SL, SR fwd, changing to SOP on first step.
4	7,&,8	Continue moving twd <u>B</u> with a CW pivot turn, stepping qL, qR to make 1/2 CW turn. Draw SL to R (ct 8) to end in CLOSED POS at <u>B</u> , M fac-

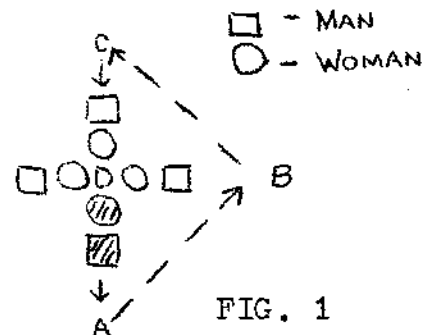


FIG. 1

ing point C, (joined hands pointing back twd A).

- 5 9,10 Moving in CLOSED POS twd point C, M step SL, SR fwd.
- 6 11,&,12 Tango Close: Step qL, to side qR, draw SL to R, (no wt). End at point C with joined hands pointing twd D.
- 7 13,14 Moving twd D, M steps fwd SL, SR as W makes 1/2 turn CW under joined hands with SR, SL and into CLOSED POS, M facing D.
- 8 15,&,16 Tango Close: Step fwd qL, side qR, draw SL to R (no wt). End as in original formation, in CLOSED POS, W back-to-back in ctr. Cpls have moved 1/2 way around set.

II. LADIES VISIT.

- A 1 1,2 Step SL to side (see Fig. 2A). Step SR behind L (W SL behind R) dropping MR, WL hands from CLOSED POS. NOTE: These two steps amount to a slight bow or acknowledgment to ptr. W hold skirt, M put RH behind back.

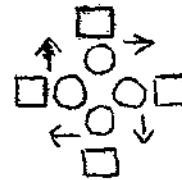


FIG. 2A

- 2 3,&,4,& M step SL, SR in place as W make a 3/4 L (CCW) turn, walking qR, qL, qR, qL to take CLOSED POS with next man (see Fig. 2B).

- 3 5 Corte: M facing ctr in CLOSED POS step SL bkwd, turning L toe out (W SR straight fwd.) ML, WR knee is bent; all toes remain on floor.

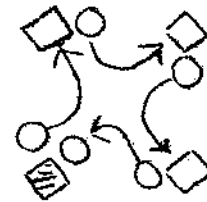


FIG. 2B

- 6 Recover SR fwd twd ctr.
- 4 7,&,8 Tango Close: Fwd qL, side qR, draw SL to R (no wt); at same time turn to original back-to-back formation. Each M has a new ptr.
- 5-8 9-16 Repeat meas 1-4 above (Bow, progress, corte).
- B1-8 1-16 Repeat meas 1-8 above (progress 2 more W), ending in original formation, with original ptr.

III. PROMENADE.

- A1-8 1-16 Repeat Fig. I, meas 1-8 exactly as before.

IV. INTERLUDE.

C1-3 1-6 Drop ML, WR hands and walk 6 slow steps turning to L (CCW) in open pos, beginning ML, WR (M free hand behind hip; W free hand on skirt).

4 7,&,8 Tango Close: Step fwd qL, leading ptr into CLOSED POS: step qR to side; draw SL to R (no wt). NOTE: ON walking steps, each cpl makes a L (CCW) turn moving out of set (see Fig. 4). End scattered on floor in CLOSED POS, M facing RLOD, (W facing LOD).

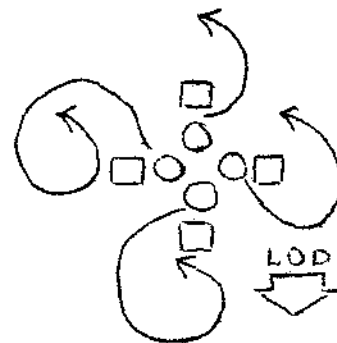


FIG. 4

V. PROMENADE.

A1-8 1-16 Repeat action of Fig. 1, meas 1-8 with everyone beginning moving in LOD; then twd ctr; then out; then in LOD. Finish in CLOSED POS, M facing LOD. (See FIG. 5).

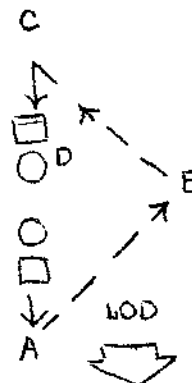


FIG. 5

VI. LADIES CROSS.

A 1 1,2 Moving twd ctr step SL, SR changing to SOP on first step.

2 3,&,4 M rock qL fwd, qR in place, step SL bkwd, as W face ptr and rock qR to side, qL in place, cross SR through (MR, WR hips close.)

3 5,&,6 M rock qR back, qL in place, step SR fwd in SOP facing ctr, as W face ptr and rock qL to side, qR in place and cross through SL in SOP.

4 7,&,8 Tango Close: M step qL fwd, turning 1/4 to L while leading ptr into CLOSED POS; Step qR to side(twd ctr); draw SL to R (no wt) in CLOSED POS, M facing RLOD.

5-7 9-14 Repeat meas 1-3, moving away from ctr.

8 15,&,16 Tango Close: M step straight fwd qL, leading ptr into CLOSED POS (M facing OUT), step qR to side, draw SL to R (no wt).

VII. RUNNING FLARE

- B 1 1,2,& SL fwd in LOD, changing to SOP, qR, qL fwd in LOD in SOP.
- 2 3 Step SR fwd, both flaring back through with ML, WR ft.
- 4 Step SL (W SR) through, facing RLOD.
- 3 5,&,6 Face ptr, rock qR to side, qL in place, cross SR through in LOD in SOP.
- 4 7,&,8 Tango Close: Step qL fwd, leading ptr into CLOSED POS (W facing RLOD); step qR to side; draw SL to R (no wt).
- 5-8 9-16 Repeat meas 1-4 exactly as before.

VIII. LADIES CROSS.

- A1-8 1-16 Repeat Fig. VI, meas 1-8 exactly as before.

Presented by Millie von Kinsky
Idyllwild Weekend - 1966

ROUMANIAN MEDLEY

10

MUSIC: ARTIA 106, Side 2, Band 1 "Love Song" or "Cintec de Dragoste".

FORMATION: Closed circle, hands held at shoulder height.

PATTERN

PART I:

(SLOW MUSIC) Four bars of introduction to set the rhythm; begin with the panpipes. The rhythm is a simple slow, quick, slow, quick to which we do a grapevine as follows:

Step on L Step on L in front of R (slow); step R to R (quick);
Step on L Step on L in back of R (slow); step R to R (quick).
Repeat this grapevine 10 times more, moving continuously to R.

Moving twd center Moving twd center, step fwd on L (slow); step fwd on R (quick); step fwd on L (slow); lilt on L, swinging R easily twd center (quick).

Step fwd on R (slow); step fwd on L (quick); step fwd on R (slow); lilt on R, swinging L easily twd center (quick).

Sway to L (slow, quick), R (slow, quick), L (slow, quick).

Step back on R (slow); step back on L (quick); step back on R (slow); lilt on R, swinging L easily twd center (quick).

Repeat grapevine 4 1/2 Repeat grapevine four and 1/2 times (ending with L foot crossed in front) followed by step to R.

Repeat "in-and-out step" Repeat "in-and-out step". Repeat grapevine four and 1/2 times (ending with L foot beside R to end this portion of the dance.

PART II: THREE HORAS

(MED. MUSIC) (a) Moving continuously to R, walk 3 steps diagonally twd center, 3 diagonally back to rim of circle, as follows: Step fwd on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3); hold, tilting slightly fwd on L foot (ct 4). Moving twd rim of circle, beginning on R foot, do step with opposite footwork.

Throwing R, L, R, L (b) Step on R, throwing L leg across. Step on L, throwing R leg across. Step on R to R, step behind on L, step on R to R, throwing L leg across. Repeat all of above in opposite direction. Do one more time, right and left.

Facing CW (c) Facing CW, step back on R, back on L. Turn to face CCW. Step fwd on R, fwd on L. DO NOT TURN. Step back on R, back on L. Turn to face CW. Step fwd on R, fwd on L. Repeat all of above one more time.

Arm - stickr. hold Sarba

PART III: BRIUL and SARBA

(FAST MUSIC) (a) Four quick step-hops to center to assume position of hands on nearest shoulders of neighbors.

3/2 (b) Step to R with R, step behind on L, step to R
stp. behind, stp. swing with R, hop on R. Repeat to L.

7's (c) Lengthen the above step to seven steps plus a hop to the right. Repeat to the L.

 (d) Step on R. Bending sharply at waist, stamp L in front of right. Step on L. Bending sharply at waist, stamp R in front of L. Do a step-behind-step-hop to R. Now do all of step (d) in reverse..

3's 4 times (e) Repeat step (b) four times in each direction.

Sarba
stp swing,
" behind (f) (SARBA) Step on R, throw L across. Step on L, throw R across. Step R, step behind with L, step R, throw L across. Step on L, throw R across. Do this Sarba step 6 times. It will move continuously to R.

"Alunelul" (g) Step slightly to R on R. Stamp twice with heel of L foot - no weight. Step slightly to L on L. Stamp twice with heel of R foot - no weight. Step slightly to R on R. Stamp once with heel of L foot. Step slightly to L on L. Stamp once with heel of R foot. Step on R foot. Stamp twice with heel of L foot. (NOTE: The rhythm for this step will be quick, quick, slow; quick, quick, slow; quick, quick, quick, quick, quick, quick, slow). Now do the entire step in reverse.

7's (h) Repeat step (c).

Stamps in front (i) Repeat step (d).

Briul (j) (BRIUL) ^{L is silent} Step on R in front of L. Step in place with L. Step on R beside L. Hop on R. -- Step on L in front of R. Step in place with R. Step on L beside R. Hop on L. -- Do step to R again, lengthening it to front, place, side, place, front, place, side, hop. Now do the entire foregoing in reverse.

7's (k) Repeat step (c).

6 stamps to ctr.
3 " in place (l) Do step (d) but continue stamping with bending to do six - three each direction. Finish with three stamps in place and a resounding "hey!"

(A Mexican ballroom paso-doble)

The paso-doble is a popular ballroom dance throughout Europe and the Latin American countries. This one played by a Mexican mariachi band gives the dance a definite Mexican flavor. The dancers ordinarily have complete freedom; the man improvising the step pattern as he pleases. The choreography here presented is to enable the group to dance with confidence, but feel free to rearrange it as the music dictates to you.

SOURCE: My own experience at old-time Mexican parties, and from discussions and teachings by Raul Chavez, Carlos Rosas, Ramon Buena Ventura and others.

STYLE: Dancers have proud bearing, but it is a gay and easy dance. The steps are small and quick, one to each beat of music; there is continual movement.

MUSIC: "El Borracho" - Request RLP 8041 - side 1, band 6.

FORMATION: Couples in ballroom dance position dancing counter-clockwise around the dance floor. Partners dance with opp. footwork. M starts L, W R.

MUSIC 4/4 PATTERN

meas.

- 1 - 3 INTRODUCTION: Couples standing in place.
- STEP I - Ballroom pos, M faces LOD, W faces RLOD,
 R hips adjacent.
- 1 - 2 8 one-steps in LOD, M progresses fwd, W bkwd. (This is a walking step, step out on ball of ft, knee soft. Take one step to each beat of music; do not slide feet).
- 3 - 4 8 one-steps in LOD, but each dancer pivot on ct. 1 to bring L hips adj. and M progresses bkwd, W fwd.
- 5 - 6 Face ptr, M's back to ctr and take 4 slides in LOD. (M step on L to L (1), draw R to L ft (2), repeat thru 8 cts.)
- 7 - 8 8 steps pivoting CW with ptr. (Ptrs. are facing, step L ft beside ptrs. R ft, and on R ft between ptrs feet).
- 9 - 16
music repeated - Repeat meas. 1 - 8 above.

STEP II - Release ptr, M remains in place while:

- 1 - 2 W moves sdwd to her R in LOD with 8 cts, or 4 grapevine steps (step on R to R(1), step L in front (or in

back) of R(2), step on R to R(3), step L in back (or in front) of R(4), repeat above for cts 5,6,7,8.
W remains in place while:

- 3 - 4 M moves sdwd to his L in LOD with 4 grapevine steps (start L ft), to meet ptr. Assume ballroom pos., M's bk to ctr, facing ptr.
- 5 4 one-steps (see STEP I, meas 1) moving away from ctr diag. in LOD, W moves bkwd and in front of her ptr.
- 6 4 one-steps moving twd ctr diag. in LOD, M moves bkwd, in front of ptr.
- 7 - 12 Repeat STEP II, meas. 5-6 three times more.
13 - 24
music repeated - Repeat STEP II, meas 1 - 12.

STEP III - Ptrs facing, moving sdwd in LOD to M's L.

- 1 2 slides to M's L (see STEP I, meas. 5).
- 2 2 grapevine steps to M's L (see STEP II, meas. 1).
- 3 - 4 Repeat 2 meas. immediately above.
- 5 - 6 4 slides to M's L.
- 7 - 8 8 pivot steps CW with ptr. (see STEP I, meas 7-8).
- 9 - 16 Repeat STEP III, meas. 1 - 8.
music repeated

STEP IV - Open ballroom pos both dancers facing LOD.

- 1 - 2 8 one-steps moving fwd in LOD (on 8th step the M only steps across his L ft with his R ft.)
- 3 - 4 M pivots around to his L in place while he leads ptr. around him with 8 fwd one-steps, finish with ptrs facing, W's back to LOD.
- 5 - 6 8 one-steps in LOD - W move bkwd and in front of ptr.
- 7 - 8 8 pivot steps CW with ptr. Finish M's bk to ctr.
music repeated
- 9 - 10 8 one-steps moving twd ctr - M move bkwd in front of ptr.
- 11 - 12 4 slides to M's L - ptrs facing.
- 13 - 14 8 one-steps away from ctr - W move bkwd in front of ptr
- 15 - 16 8 pivot steps CW with ptr. Finish in open ballroom pos.

STEP V.

- 1 Sd. by Sd walk fwd in LOD 2 steps (M-L,R), face ptr and pivot CW 2 steps (M-L,R). W on opp. ft.
- 2 - 4 Repeat meas. 1 above three times more.
- 5 - 6 4 slides in LOD, M's bk to ctr.
- 7 - 8 8 pivot steps CW with ptr. Finish M's bk to ctr.
- music repeated - Release ptr. Move in LOD, close to and facing ptr.
- 9 - 11 6 grapevine steps in LOD
- 12 M makes 1/4 turn to his R (W to her L) to face RLOD and takes 2 slides into ptr's place. M moves to his L, W to her R, M passes behind ptr. Finish facing ptr in ptr's place, W's bk to ctr.
- 13 - 16 Repeat meas. 9-12 immediately above moving in RLOD and finish in original place.
- STEP VI - Assume open ballroom pos. facing LOD.
- 1 - 16 Repeat all of STEP IV.

Presented by Grace Nicholes
Idyllwild Weekend - 1966

EARLY CALIFORNIA MAZURKA

SOURCE: Learned by Albert S. Pill from Casilda Amador Thoreson, leading dancer of the Padua Hills Theatre, Claremont, Calif.

MUSIC: Record: ASP 301 A.

FORMATION: Cpls in a circle facing LOD. Inside hands joined shoulder high; M's L hand, with open palm, held behind back over R rear pocket, W holds skirt about 4 inches from bottom, extended out wo side and raised at the end. Character of the dance is stately and elegant throughout. Ftwk is same for M and W unless otherwise specified.

MUSIC: 3/4 PATTERN

Measures

2 INTRODUCTION

FIGURE I.

A 1 Step on R to R (ct 1); point L close to R instep with L knee turned out (cts 2,3), W turning slightly to L to look at M.

2 Repeat action Meas. 1, FIG. I, beginning L, W turning slightly to R to again face LOD.

3 Moving to R, step on R to R side (ct 1); step L across in front of R (ct 2); step R to R (ct 3).

4 Point L toe to L (ct 1); point L toe close to R instep (ct 2,3).

5 - 6 Repeat action Meas. 1-2, FIG. I, beginning L.

7 - 8 M, standing in place, lead W to his L side as W, beginning L, make 2 turns CCW with 5 walking steps under joined inside hands. At end of 2nd turn, W should be at M L side. Assume varsouvienne pos.

FIGURE II.

A 1 Step on R to R (ct 1); point L toe close to R instep with L knee turned out (cts 2,3). During this action, W move in front of M to M R side, making 1/4 turn L to look at M.

2 Reverse action Meas. 1, FIG. II.

3 Moving to R, step on R to R (ct 1); step L across in front of R (ct 2); step on R to R (ct 3). During this action, W move to M R side.

EARLY CALIFORNIA MAZURKA - continued

2

- 4 Point L toe to L (ct 1); point L toe close to R instep (cts 2,3).
- 5 - 6 Reverse ftwk and action of Meas. 1-2, FIG. II.
- 7 - 8 Drop joined L hands, beginning L, W make 1 1/4 turns CCW with 5 Walking steps under joined R hands. At same time, M make 1/4 turn CW with 5 walking steps. End ptrs facing, M's back to ctr and R hands joined.

FIGURE III.

- A 1 Holking joined R hands at eye level, elbows bent, step twd ptr on R (ct 1); point L toe at rear of R (cts 2,3).
- 2 Step bkwd on L (ct 1); point R toe in front of L instep, joined hands outstretched (cts 2,3).
- 3 - 4 Beginning R, ptrs exchange places with 4 Walking steps, W turning CCW under joined R hands (cts 1-4). Point R toe in front of L instep (cts 5,6).
- 5 - 8 Repeat action Meas. 1-4, FIG. III, ptrs returning to original places.
- 9 - 16 Repeat action Meas. 1-8, FIG. III. During Meas. 15-16 M turn to face LOD and W to face RLOD, R arms outstretched and gripped between the elbow and shoulder.

FIGURE IV.

NOTE: Ftwk described for M. W does same action on opposite ft.

- A 1 Step to L on L (ct 1); point R toe at side of L (cts 2,3), W turning slightly twd M.
- 2 Reverse action of Meas. 1, FIG. IV, beginning R. W again face RLOD.
- 3 Moving twd ctr of circle, step on L to L (ct 1); step R across over L (ct 2); step on L to L (ct 3).
- 4 Point R toe to R (ct 1); point R close to L instep (cts 2,3).
- 5 - 6 Reverse ftwk and action Meas. 1-2, FIG. IV.
- 7 - 8 Drop hands. W, beginning L, walk diag bkwd 5 steps (so as to widen circle) while M, beginning R, walk