

*Bob Stevenson*

Second Annual

# FOLK DANCE CONFERENCE

UNIVERSITY OF CALIFORNIA  
SANTA BARBARA COLLEGE

AUGUST 18 - 24, 1957

## SYLLABUS

University Extension  
University of California



Folk Dance  
Federation, South

Departments of Physical Education  
University of California, Santa Barbara College

ERRATA SHEET #1

Page

35 Levante Tanc

Fig. I, meas 1-3: Delete the word "Bokazo."  
meas 4 should read: "Bokazo, turning to face partner.

36 Fig. III, meas 7 - last sentence should read: "W: Step bwd R (cts 1, 2); with small step bwd on L, bow to ptr, wt on L (cts 3, 4).

50 Cardas Z Kosickych Hamrov

Fig. II, meas 13-24 should read: "Repeat action of meas 1-12. On meas 24, W makes complete turn R to face RLOD, etc."

25 Jota Tipica

Current record # SDO 108, Spanish Victor Collector's Series.

26 Fig. II: Reverse all directions so travel is to R first and then to L.

Fig. IV: meas 4 should read: "Step R behind L (ct 1)

Fig. VII, meas 5 should read: "Stamp R (ct 1); hop R (ct 2); place L heel fwd (ct 3).

Fig. VII, meas 7 should read: "Stamp on L, kick R to side and diag to R (cts 1, 2); cross R over L for pivot (ct 3).

A-1 Zabarka

Fig. III, meas 8: Variation: step R, bending knee (cts 1, 2); step L next to R (ct 3); step R in place (ct 4).

41 Gallegadas

Record: Asp 401

44 Ole Andaluz

Record: Asp 401

ERRATA SHEET #2

Page

100 Early California Mazurka

Fig. V: following meas 23-24, delete "meas 25-34" and all action described for these meas. Make correction thus:

"meas 25-30 Drop joined R hands and repeat action meas 9-14, Fig V.

"meas 31-32 In varsouvienne position, with 2 waltz steps, turn 3/4 CW. End facing ctr, W of M's L."

41 Gallegadas

Time is 6/8. There is a musical introduction of chords plus three quick notes. Begin the first step on the 1st ct of the melody:

Fig. I, meas 1: Step R heel fwd (cts 1, 2); step back onto L (ct 3); step fwd on R, accenting the step and kicking L heel up with a sharp bend of L knee (cts r, 5, 6):

Fig. II, meas 5-8. Change "taps" to read "tiny steps."

42 Fig. III, meas 1-6, line 2 should read: large circle, M behind W...

43 Fig. VII. These directions were written for the music in manuscript form. Adjust the turns to fit the record music.

95-97 Quadrilla de las Sillas

B Figure II:

1-12 Cpls face LOD, (W take ptr's arm with elbows linked. M's L hand behind back, W hold skirt with R hand. Cpls circle with 12 polka steps beg. R ft. End in own place.

13-14 Join R hands. W make one turn CCW under joined R hands with 3 walking steps.

15-16 M bow and W curtsy.

NOTE: same as in Instructions p. 95:

C Figure IV:

1-8 Cpls form a circle with joined hands outstretched. Circle CCW (R) with 8 polka steps beg. R ft.

9-16 Circle CW (L) with 8 polka steps beg R ft.

17-18 W turn under own R arm making 1/2 turn CCW (L) so as to have backs to center of circle (2 polka steps).

19-22 Circle to M's R (W's L) (CCW) with 4 polka steps.

23-24 W turn 1/2 turn CW (R) to again face center of circle (2 polka steps)

25-26 M turn under own R arm making 1/2 turn to L (CCW) so as to have back to center of circle (2 polka steps).

27-30 Circle to M's L (W's R) CCW with 4 polka steps.

31-32 M turn 1/2 turn CW (R) to again face center of circle.

Figure V:

1-2 Each person turn under own R arm making 1/2 turn CCW (L), ending with back to center of circle, R arms crossed in front of and close to body and L arm over R arm. (2 polka steps).

3-8 Formation move CCW (L) with 6 polka steps.

9-14 Formation move CW (R) with 6 polka steps.

15-16 Unwind with each person making 1/2 turn to R (2 polka steps)



### **Featured dances** . . . .

Mexican, Spanish, Argentine, German, Yugoslavian, Polish, Austrian, Swiss, and Czechoslovakian dances are among those to be featured. Dancers may select elementary, intermediate, or advanced classes.

### **For teachers** . . . .

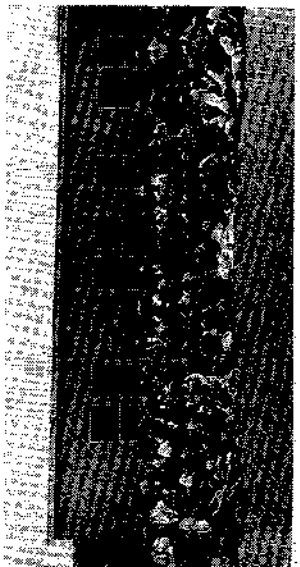
Methods and materials for teaching folk dances to children and adults will be stressed in many of the classes. Elementary teachers will also be given help in planning the integration of folk dancing with social studies units.

### **Credit** . . . .

Regardless of previous experience or education, any interested person may enroll. One semester unit of upper division credit will be granted for the course, "The Teaching of Folk Dance X 148B," to interested and qualified persons. Prerequisite or credit: upper division standing.

### **Recreation** . . . .

The campus and adjacent beaches offer facilities for golf, tennis, volley ball, pool and beach swimming, boating and fishing. Nearby Santa Barbara is noted for its advantages as a vacation area and many special activities are offered for the pleasure of the summer student and visitor. Of special interest to Folk Dancers will be the Folk Dance Festival on Saturday afternoon, August 24.



# **FOLK DANCE CONFERENCE** at Santa Barbara August 18-24

### **conference site** . . . .

The conference will be held on the new, seaside campus of the University of California, Santa Barbara College, near Santa Barbara, California. Informality and comfort are the keynotes for the workshop. The average temperatures during the month of August are a maximum of 76° and a minimum of 56°.

### **housing** . . . .

For those who wish to live on the campus, room and board on the American plan will be available. Folk dancers and their families, including children thirteen years of age or older, may live in ultra-modern Santa Rosa Residence Hall (see picture immediately below) for the period of the conference. For further information about housing, write to Miss Muriel Kinman, University of California Extension, 129 E. Carrillo Street, Santa Barbara, California.

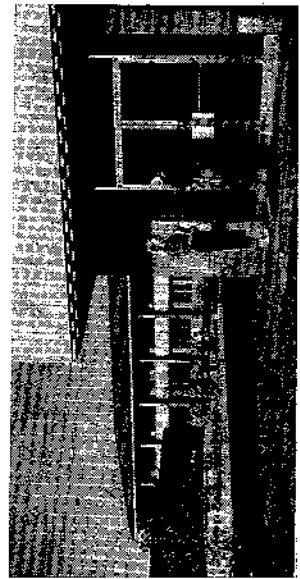
### **costs** . . . .

The enrollment and syllabus fee is \$25. There is no additional charge for credit.

Room and board (American plan) is \$54 per person in double rooms for the period of the workshop. Single rooms are available at a slight additional cost. The board and room fee includes all meals from dinner Sunday, August 18, through lunch Saturday, August 24, morning coffee breaks and evening snacks.

### **teenagers** . . . .

Teenagers (13 years of age and older) may enroll in the regular classes. The registration and board and room fees are the same for teenagers as for adults and those under eighteen should be accompanied by an adult.



### **staff** . . . .

- PAUL ERFER — Argentine dances
- MADELYNNE GREENE — European dance styling and castanet technique
- ELICIO HERRERA — Spanish dances
- ED KREMERS — Square dances
- ANATOLE JOUKOWSKI — Slavic dances
- MIRIAM LIDSTER — Fundamentals of motion, progressions, history of dance
- EMMA LOU O'BRIEN — Music Analysis
- ALBERT PILL — Mexican and Israeli dances
- JEAN RYDER — Methods and materials for teaching folk dancing to children
- ELIZABETH ULLRICH — German dances
- MILLIE VON KONSKY — European dances for public school instruction

### **veterans** . . . .

For regulations governing veteran enrollment under Federal and State benefits, please inquire at any University Extension office.



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CARNAVALITO  
Argentine

The CARNAVALITO has gone through many transformations from primitive times. It still exists in the rural areas in its simplest folk form with few figures but is also danced today in the ballrooms of Argentina in a highly complex form. The figures described below are some found today in the larger cities.

The steps used are simple running or shuffling steps to begin, then hopping steps with raised knee, sometimes ornamented with an extra tap (step R-ct 1; hop R-ct 2; tap L toe-ct &. Repeat with LF). In certain figures, the step is changed to accomodate the movement.

Any number of dancers may participate in cpls, groups of 10 to 12 cpls in folk dance groups being preferred. The number of measures for each figure is determined by the number of cpls participating.

RECORD: Capital T-1000<sup>4</sup>, Side I, Band 1,2,4,5; Side II, Band 2,3,5,6. The most popular Carnavalito tune is "Humahuaqueno". This tune is also recorded on Folkways 810, Side 2, Band 6. "Carnavalito" (Cholita Traidora) -- Folk Arts Bazaar 103.

INTRODUCTION: One leading cple starts dance off, ptrns arm in arm, with light running steps. Leading W carries a handkerchief which she flourishes in RH waving to others to join the dance. Other cpls informally follow leading cple around the room with arms linked. When enough cpls have been collected, lead cple moves down center of room, followed by rest.

Note: Dance to be presented by Paul Erfer

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PATTERN

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1. With hop-steps, cast off, M turning to R, W to L, up to head of room. Meet partner at top, link arms and move down center.
2. Lead cple joins both hands at bottom to form an arch as each succeeding cple moves under arches formed by next cpls who also form arches. After arch is formed, each cple moves little by little up to top, or head of room, so that a series of arches are made by each successive cple that passes under with arms linked. When lead cple has passed through entire series of arches, they separate and cast off as before, all others following suit.
3. Meet partner and join near hands facing down the set. Move down the line, M & W alternately turning fwd under the joined hands. Separate and cast off as before.
4. Meet partner at head and join both hands. With continued hops, turn the dishrag, turning under both arms, and move to foot of set. Separate and cast off as before.



Carnavalito (continued)  
page two

5. Meet partner and place hands behind back. Lean fwd so that heads touch; turn so that heads remain in contact. With this rolling movement, continue to turn with heads touching and move down the line. Incline the body so that heads remain in contact in front and in back. Separate and cast off.
6. Meet partner with both hands joined; assume a squatting position and move down the line jumping on both feet and remaining in a squatting position. Rise and cast off with regular hop-steps.
7. Meet partner at head and assume social dance position. Take squat position again as before and with jumping steps, turn continuously CW progressing down the set. Rise and cast off with hop-steps. (This figure is optional and may be omitted)
8. Meet partner and join near hands (M's LH in W's RH). Each succeeding cple joins with the next so that a continuous chain is formed and the lead cple leads the line around into a circle moving to R (CCW). During this and the final figure, running steps as in the introduction are used.
9. Leading cple leads the line into a spiral, then out again, and to conclude serpentines in any direction and finally off the floor or outdoors.

Words to the Song "EL HUMAHUAQUENO":

Llegando esta el Carnaval  
Quebradeno, mi cholita. (repeat)

Fiesta de la Quebrada Humahuaqueno  
para cantar...  
Erke, charango, y bombo  
Carnavalito para bailar.

Quebradeno humahuaquenito (repeat)

Fiesta de la Quebrada, etc.

## EL BAILECITO

(Argentine)

- RECORD: "Viva Jujuy" Capital T-10004, Side 2, Band 4  
"Mucho Te Quiero" Folkways 810, Side 2, Band 1
- FORMATION: Couples in lines, partners facing each other about 5 or 6 feet apart. All carry a handkerchief in RH. W hold skirt with LH: M place LH behind hip.
- STEP: Basic Step throughout:  
Step fwd R a short step (1); bring LF up to R on toe (2); step RF in place. Repeat starting L.

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### PATTERN

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#### Measures

INTRODUCTION: Stand quietly in place during the introduction until the singing begins, which is the cue to start the dance.

- 1-16 I. Starting RF advance and pass partner by R shoulder with 4 basic steps. (4th step done in place). Move bkwd into place passing L shldr with 4 basic steps (dos-a-dos). Repeat this action, passing L shoulders while advancing and R shoulders retiring. During this action the handkerchief, held forward and at chin level, is waved lightly and gracefully by turning the wrist in a slow figure 8.
- 17-24 II. Starting RF, take 3 steps fwd and make a  $\frac{1}{4}$  turn R; step L and point R toe fwd; salute ptr with a graceful downwd movement of handkerchief. Look over L shldr at ptr. Make a  $\frac{1}{2}$  turn R to face in opposite direction with 3 steps; (look over R shldr at ptr), step L and point R toe twd, again saluting ptr in same manner. Starting RF move twd ptr, pass L shldr and circle around in small CW circle back to place with 4 basic steps.
- 25-32 III. Place handkerchief on own L shoulder, bring arms out to side, hands held fwd, palms up and fingers snapping; from original place, move around CCW into partner's place with 4 basic steps. Turn twd partner CCW with 3 basic steps and place handkerchief on partner's L shldr, palm up. Partners should be quite close on last meas, head slightly bowed twd each other as handkerchief is lightly placed.

Take own handkerchief after pause and move back into opposite (partner's) place and repeat entire dance, waiting again for instruction.

NOTE: The extreme gracefulness of the Bailecito should be carried off with a carefree style and easy-flowing movements of the handkerchief. This dance is chiefly known in the

El Bailecito (continued)  
page two

Measures      Note: northern provinces of Salta and Jujuy, close to the  
                 Bolivian border.

SOURCE: Edith Otaño, folk dance teacher from Buenos Aires,  
         Argentina.

EL ESCONDIDO

(Argentine)

RECORD: FAB 104

FORMATION: Couples, partners standing diag opposite each other on the corners of a square about 8 ft square. Arms held out to sides, fingers snapping throughout, except during the solo action.

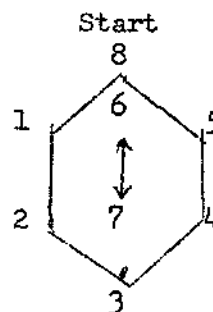
STEPS: BASIC STEP - See description in El Triunfo.

DOUBLE ZAPATEO (For M only): Brush L heel in front of R (1); step L in front of R (2); step back on R (3); brush L heel in front of R (4); step L next of R (5); step R in place (6); brush L heel in front (7); step L in front (8); step R in place (9); brush L heel in front (10); step L next to R (11); hold (12).

Repeat starting brush RF. Each double Zapateo takes 2 meas. During this action, arms are held loosely at sides.

DOUBLE ZARANDEO (For W only): Hold skirts at sides and execute a six-sided figure with 8 basic steps, thus:

- Meas. 1 Step L diagonally fwd to R
- Meas. 2 Step R directly fwd
- Meas. 3 Step L diagonally fwd to L
- Meas. 4 Step R diagonally bkwd to L
- Meas. 5 Step L directly bkwd
- Meas. 6 Step R diagonally bkwd to R
- Meas. 7 Step L directly fwd
- Meas. 8 Step R directly bkwd



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PATTERN

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Measures

INTRODUCTION: Stand in place and clap rhythmically for 9 measures until the call "Adentro!".

- 1-16 I. Arms out to side, fingers snapping, start LF and move into next corner to R, moving slightly fwd twd ptrn turning CW with 2 basic steps. Face ptrn in second corner and dance 2 basic steps in place. Repeat this action 3 more times, continuing around the square to R finishing in original places.
- 17-24 II. Partners follow each other around a circle CCW with 6 basic steps. On last 2 meas twirl once to L with 2 basic steps and finish a little closer to ptrn.
- 25-32 III. W kneels turning her face away from ptrn as tho hiding and claps rhythmically as M dances Double Zapateo. At close W rises.

El Escondido (continued)  
page two

Measures

- 1-8 IV. Repeat Fig II.
- 9-16 V. Same as Fig III, except M kneels and claps while W executes Double Zarandeo. At close M rises.
- 17-24 VI. Partners follow each other around a rather wide circle CCW to change places with ptr with 6 basic steps, then make turn L twd each other and finish by placing RH near partner's L shoulder.

Move back in to opposite places and repeat entire dance including Introduction. The 2nd time through, M kneels first while W dances Zarandeo. At end, dancers will have returned to their own starting points.

NOTE: During the solo figure, the kneeling dancer, instead of clapping, may shade the eyes with one hand to simulate hiding. During the Zarandeo W faces twd M constantly. M may execute a simple Zapateo or any variation he wishes instead of the Zapateo as though looking for his partner. The closing action, called "coronacion", may also be done in the following manner: As W brings both arms in twd ptr without touching him, M does a semi-embrace, the arms held upward and open around W's arms at shoulder level without touching.

SOURCE: Edith Otano and Cecilia Dascaio, dance teachers from Buenos Aires, Argentina.

EL TRIUNFO

Argentine

- SOURCE:** One of the "happy" Argentine dances. Learned from Edith Otano, dance teacher from Argentina, and presented by Paul Erfer. Directions may be found printed in Spanish in TRADITIONAL ARGENTINE DANCES by Carlos Vega.
- MUSIC:** Record: FAB 104 "Al Pancho y Lanza"
- FORMATION:** Cpls, each person standing diagonally opp and facing ptrn on an imaginary 10 ft (approx) square; arms held semi-open slightly fwd, castanet fingers snapping, palms up shldr high except where indicated; body held erect without any hip or shldr movement, though shldrs are relaxed. During the dance, each cpl progresses CCW around its own square.
- STEPS:** "Basic" (for Argentine dances): Step beg alternately L and R. Keeping ft close to floor, step fwd on flat L (ct 1); step on R, heel slightly raised, next to L instep (ct 2); step on L in place (ct 3). Repeat beg R. Keep steps very smooth.
- "Zapateo" (2 meas to complete) Step begins alternately with L and R; is danced by M only. Brush L heel fwd (ct 1); step flat on L (ct 2); step flat on R (ct 3); brush L heel fwd (ct 4); step flat on L (ct 5) pause (ct 6). Repeat beg brush R. Keep feet very close to floor.
- "Zapateo, variant #1" (2 meas to complete): Brush L heel in front of R (ct 1); step on L across in front of R (ct 2); step back on R (ct 3); brush L heel across in front of R (ct 4); step L next to R (ct 5); pause (ct 6). Repeat, crossing R over L.

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MUSIC 3/4 syncopated

PATTERN

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Measures

- 6        INTRODUCTION: Stand and clap rhythmically until the call "Adentro" which means "begin".
- 1-4        I    TO THE NEXT CORNER
- Progress in twd ctr of square and on to next cnr (CCW), passing ptrn L shldr, with 4 "basic" steps, beginning L, completing 3/4 turn CW on meas 4: See diagram.
- 5-6        Beginning L, move twd ptrn with 2 "basic" steps.
- II ZAPATEO (M) AND ZARUNDEO (W)
- 7-10       M: Body erect, hands held behind back, dance 4 meas of "Zapateo", beg "brush L heel".

El Triunfo (continued)  
page two

measures

II ZAPATEO (M) AND ZARUNDEO (W) cont.

7-10

W: Holding skirts and moving them with motion of dance, beginning L, dance 4 "basic" steps around a diamond: see diagram. Explanation: meas 7: starting from point "a", beg "step L across R" move to pos "b". Meas 8: beg "step R across L" move to pos "c". Meas 9: beg "step diag bwd L" move to pos "d". Meas 10: beg "step diag bwd R" move to pos "a". Allow body to face ptr through-out.

11-12

Both: Fingers snapping, arms held as at beginning of dance, move bwd to 2nd corner of square with 2 basic steps, beginning L.

1-12 rpt REPETITIONS: Repeat action of Figs I and II three more times, 3 times, with variations. progressing CCW to next corner of square on each repetition.

AURA (closing figure)

13-16

Beginning L, ptrs exchange places CCW with 4 "basic" steps.

17-18

Beginning L, close in twd ptr with 2 "basic" steps, and greet ptr by placing back of R hand near ptr's L shldr.

Repeat entire dance, including introduction, beginning from ptrs original position.

NOTE: These notes not to be reproduced without permission from Paul Erfer.

## LA CHACARERA

(Argentine)

- RECORD: "La Liberal" Capital T-10004, Side 2, Band 1  
"Tarapai-cha-chucharata" Folkways 810, Side 2, Band 3  
"La Baguala" SMC 1030, Side 1, Band 1
- FORMATION: Couples in lines, partners facing each other about 6 to 8 feet apart, M & W alternate in lines. Arms held out to side, fingers snapping, hands fwd, palms up.
- STEPS: See description of Basic Step, Zarandeo and Zapateo in EL TRIUNFO.

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### PATTERN

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#### Measures

Introduction: Wait in place clapping rhythmically until the call "Adentro".

- 1-8 I. Starting LF, partners move twd each other with 4 basic steps. The fwd movement is rather sinous so that the steps zigzag to L and R alternately, but without too much exaggeration. Move back to place with 4 basic steps.
- 9-14 II. Make a complete circle CCW, partners following each other around with 6 basic steps, ending up a little closer together.
- 15-22 III. W dances two Zarandeos, M simple Zapateos.
- 23-28 IV. Repeat action Fig. II.
- 1-8 V. Repeat action Fig. III.
- 9-16 VI. Move CCW halfway into partner's place with 6 basic steps; then make quick turn CCW twd partner and finish with RH near partner's L shoulder.

Move back into opposite place and repeat entire dance, including introduction. At the end, partners will be at original starting place.

NOTE: The CHACARERA is perhaps the best-loved of the native dances of Argentina. It was once danced in all Argentine provinces except the far south (Patagonia). There are many emlodies for this dance, but the form never changes except in songs that are phrased evenly in eight measures, so that Fig. II and IV would have to be danced with 8 instead of 6 steps to make the circle.

SOURCE: Edith Otano and Cecilia Descainio, Folk Dance teachers from Buenos Aires, Argentina.



LA COSTILLA

(MEXICAN)

- RECORD: Folks Arts Bazaar 103
- FORMATION: Three sombreros are placed in straight line about 3 feet apart. Partners then stand on each end of the row of hats. W hold skirts, M's hands clasped in back. Steps are the same for M and W.
- MUSIC: 6/8
- STEPS: A. SAPATEADO - Step R (1), tap L heel (2), step L (3), tap R heel (4), step R (5), tap L heel (6).
- B. In place, do 4 quick stamps, L,R,L,R (1,2,3,4); pause (5,6).
- C. Skipping steps.
- NOTE: These may start L or R as indicated.

---

PATTERN

---

Measures

- INTRODUCTION: Long Chrod; wait.
- 1-8 CHORUS: Starting RF dance Step A and B moving alternately to R and to L 4 times in front of own hat. (steps A & B take 2 measures in each direction). This constitutes the Chorus.
- 9-24 I. Starting RF do 12 skipping steps CW twice around own hat without turning back on partner. Finish with Steps A & B in place. (4 meas) Repeat action skipping CCW, starting LF.
- 1-8 CHORUS. As above
- 9-24 II. Execute a figure 8, around 1st and 2nd hats; starting RR, moving CW first, passing back to back with partner around middle hat with 21 skips; face ptr as you move back to orig place, where you do steps A & B in place. (4 meas) Repeat action starting LF and moving CCW first.
- 1-8 CHORUS. As above.
- 9-24 III. With 12 skips, dance a double figure 8, moving around all 3 hats, starting RF and moving CW first. Return to place, moving in a fwd direction all the time, and execute steps A & B in place. Repeat action, starting LF and moving CCW first.
- 1-8 CHORUS. As above
- 9-24 IV. Repeat first 4 measures of Figure II; however, pick up and put

La Costilla (continued)  
page two

Measures

9-24 IV. on your own hat while doing step A & B. (This requires practice, but a little faking is permissible.) With hat on head, hold on to hat and skip COW around the middle hat with 12 skips, facing partner at all times. End with Zapateados, as music finishes both stoop to pick up remaining hat. Whoever gets it, places it on top of other hat; or wins a kiss, or the option to give it or withhold it, holding hat before face.

LA COSTILLA  
(MEXICAN)

(Simplified version for teaching children)

RECORD: Folk Arts Bazaar 103

FORMATION: Three sombreros are placed in straight line about 3 feet apart. Partners then stand on each end of the row of hats. Girls hold skirts, boys keep hands clasped behind back.

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PATTERN

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Measures

- 1-8 CHORUS: Make a 3 step turn to R and stamp quickly 4 times. Make a 3 step turn to L and stamp quickly 4 times. Repeat action. This constitutes Chorus and is done before each figure.
- 9-24 I. Starting RF skip 14 steps twice around own hat moving CW. Finish with 4 quick stamps. Repeat action skipping CCW and finish with 4 stamps.
- 1-8 CHORUS: As above.
- 9-24 II. Execute a figure 8 around the 1st and 2nd hats, passing back to back with ptr around middle hat, moving CW to begin, with 14 skips, finish with 4 stamps. Repeat action moving around hats CCW.
- 1-8 CHORUS: As above
- 9-24 III. With 14 skips go around all 3 hats, moving CW first, weaving back around 3rd hat back to place. Make 4 quick stamps. Repeat action moving CCW, finish with 4 stamps.
- 1-8 CHORUS: As above
- 9-24 IV. Execute a figure 8 around 1st and 2nd hats, as in Fig II. At close of action, each partner picks up his own hat and places it on his head. Each dance around remaining hat, skipping CCW. Finish with 4 quick stamps, as music finishes the first one to pick up last hat is considered the winner.

NEDA GRIVNE  
Kolo from Serbia

To be presented by Paul Erfer.

RECORD: Folk Dancer 1013

FORMATION: Broken circle, leader at R end; all hands joined and held downward.

MUSIC: 2/4

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PATTERN

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Meas.

- 1 Facing center, step R to R side, close L.
- 2 Repeat measure 1.
- 3 Repeat measure 1.
- 4 Step R to R side with accent; close L without taking wt.
- 5 Step fwd twd center with LF, close with RF without taking wt.
- 6 Step fwd with RF, close with LF without taking wt.
- 7 Step bwd L, close RF to LF.
- 8 Step bwd L, close R without taking wt.
- 9 Step to R side on RF, close L without taking wt.
- 10 Step to L side on LF, close R without taking wt.

Repeat dance from the beginning.

NOTE: As the dance progresses, tiny hops may be added in measures 4, 5, and 6 to give a more bouncy character to the dance. The joined hands may be lifted or swung slightly fwd as dancers move inward, and lowered as they move back.

NEDA GRIVNE is translated, "Grey Skies".

NEWCASTLE  
English Country Dance

RECORD: H M V 8687

FORMATION: Four cpls in a square, numbered CW

STEPS: Running; skipping

Definitions of English Dance Terms:

- DOUBLE: Starting RF, move fwd 3 steps, bring feet together with equal wt on 4th ct. Starting RF, move bwd 3 steps and bring feet together with equal wt on last ct (2 meas).
- SET: Spring to R onto RF, change wt momentarily to LF and step in place R (ct 1 & 2). Repeat to L side. (2 meas)
- TURN SINGLE: Four running steps in place turning once around to R. (1 meas).
- SIDING: Move in a small semicircle to R twd partners place with 3 running steps and close on 4th ct. Turn and move back to place in same manner, starting with RF. During this action, partners remain parallel with each other or face-to-face. (2 meas)
- ARMING: Hook R elbows and turn once around with 6 running steps, separate slightly on last 2 cts; then take L elbows and move in opposite direction in same manner. (8 meas).
- CAST OFF: From a position facing into the set, each makes a quick turn twd partner and moves outside the set.
- LEAD: Join RH with partner, standing side by side, and move fwd or fwd
- SINGLE: A short step to R side, close LF to R (1 measure)
- HONOR: M bow slightly from waist, arms at sides; W curtsy, holding skirts.

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PATTERN

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Measures

I

- A1 1-4 All join hands in a ring and move fwd a double and back a double. (Running steps)
- 5-8 Set to partner; set to corner.
- A2 1-8 Repeat A1.

Newcastle (continued)  
page two

Measures

- B1 1-2 Partners arm R (4 running steps).  
3-8 M form LH star and walk around once to place with 12 steps; while W dance 12 skips around the outside moving CW and back to place.
- B2 1-2 Partners arm L (4 running steps).  
3-8 W form RH star and walk around once to place with 12 steps; while M skip around outside moving CCW with 12 skips and back to place.

II

- A1 1-4 Partners side.  
5-8 Single to R, honor, and pass L shldrs taking 3 steps to meet next dancer 1/8 of the way around the set.
- A2 1-4 All side with new partner.  
5-8 Single to R, honor, and pass L shldrs taking 3 steps to meet next dancer. (at this point in the dance, head cpls are now in side places and side cpls in head places; all have new ptrns.)
- B1 1-4 Cpls now in side positions join RH and lead fwd, change to LH making a  $\frac{1}{2}$  turn and lead out to place. At close, face each other and hold LH high in an arch. (During this action, cpls in head places remain inactive).  
5-8 Cpls in head places cast off, skipping thru nearest arch and back to place with 8 skipping steps. (During this action, cpls in side places remain inactive holding LH in an arch.)
- B2 1-4 Cpls in head places join RH, lead in, change to LH making  $\frac{1}{2}$  turn and lead out to place. Face each other and hold LH high in an arch. (During this action, cpls in side places remain inactive)  
5-8 Cpls in side places cast off and skip through nearest arch and back to place with 8 skipping steps.

III

- A1 1-4 All arm R with present partner, once around.  
5-8 Arm L with same partner, turning once and half and progress to next dancer.
- A2 1-4 Arm R with next new partner, once around.  
5-8 Arm L with same partner, turning once and half. Then join hands in two lines of four facing each other in side position.

Newcastle (continued)  
page three

Measures

A2 5-8 Continued. (M place partner they last turned on their L).

3 4 4 1

3 2 2 1

s i d e

B1 1-4 With hands joined in lines, all fall back a double and move fwd. a double.

5-8 Drop hands; all turn single, each M changes places with opposite W passing R shldr and all fall into two lines of fours facing each other in head positions. End dancers of first line become inside dancers of second line, and vice-versa.

3	4	4	1	h	2)	(2
↙	↘	↙	↘	e	3)	(1
3	2	2	1	a	3)	(1
↘	↙	↘	↙	d	4)	(4

B2 1-4 With hands joined in lines, all fall back a double and move fwd a double.

5-8 Drop hands, turn single and change places with one opposite, passing R shldr. Turn directly twd own partner and resuming original places in the set as at beginning to dance, all honor.

Note: To be presented by Paul Erfer

SADALA POLKA

Estonian

This is a dance depicting events in a remote Estonian village following the visit of a snuff peddler. The pantomime is indicative of bargaining, scolding, offering and taking of snuff, sneezing, a quarrel and final reconciliation of the cple. Within rhythmic limits, the miming may be exaggerated so that the dance takes on the quality of play acting. The polka steps are taken lightly on the toes and very even. With each successive Chorus figure, girl's finger-shaking becomes more and more menacing even to the point of touching M's shoulder as she leans more fwd.

RECORD: Folk Dancer 3026

FORMATION: Couples in a single circle, partners facing. M has back to LOD.

MUSIC: 2/4

Introduction: 2 measures

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PATTERN

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Measures

I. CLAPPING

- 1 Slap thighs (ct 1); clap own hands (ct 2).
- 2 Clap partner's both hands.
- 3-4 Repeat measures 1-2.
- 5 Slap thighs; clap own hands.
- 6 Clap ptnrs RH; clap ptnrs LH.
- 7 Slap thighs; clap own hands.
- 8 Clap partner's both hands. At close, M turn  $\frac{1}{2}$  L to face LOD.

CHORUS

- 1-8 M join both hands behind back and starting LF dance 8 polka steps fwd, looking alternately to R and L over his shldr at his ptnr with each polka step. At same time, W dances 8 polka steps fwd starting RF; trying to catch her ptnrs eye to R and L alternately with each polka step, shaking first her R forefinger and her L forefinger. W leans slightly fwd as she dances polka steps. On last polka, M turn  $\frac{1}{2}$  L to face ptnr again.

II. BLEKING

- 1 Slap thighs; clap own hands.



Sadala Polka (continued)  
page two

Measures

- 2 Jump placing RF fwd, LF bwd, at same time clap hands with ptrn.
- 3 Slap thighs; clap own hands.
- 4 Jump placing LF fwd, RF back and clap hands with ptrn.
- 5 Slap thighs, clap own hands.
- 6 Clap hands with ptrn; jump placing RF fwd, jump again, placing RF fwd (hold position of hands).
- 7 Slap thighs; clap own hands.
- 8 Clap hands with ptrn and jump with feet together. M turn to face LOD.

CHORUS

- 1-8 Repeat action of chorus.

III. JUMPING

- 1 Slap thighs; clap own hands.
- 2 Both jump making a  $\frac{1}{2}$  turn CCW to face in opposite direction.
- 3 Slap thighs; clap hands.
- 4 Jump making  $\frac{1}{2}$  turn CCW to face ptrn again.
- 5 Slap thighs; clap own hands.
- 6 With 2 jumps make a complete turn CCW finishing face to face.
- 7 Slap thighs; clap own hands.
- 8 Clap ptrns hands.

CHORUS

- 1-8 Repeat action of chorus.

IV. SNEEZING

- 1 Slap thighs; clap both hands.
- 2 W stretches out RH, palm up, as M takes a small pinch of snuff with his RH and sniffs gently into both nostrils.
- 3 Slap thighs; clap both hands.

Sadala Polka (continued)  
page three

Measures SNEEZING (cont)

4 While M holds breath, W takes large pinch of snuff from M's RH,  
**sniffs it into nostrils and holds breath.**

5 Slap thighs; clap hands.

6 Both sneeze to L and to R, holding hands together. (W sneezes  
more violently)

7 Slap thighs; clap hands.

8 Clap ptrs both hands.

CHORUS

1-8 Repeat action of chorus.

V. SLAPPING

1 Slap thighs; clap both hands.

2 M puts his RH to L side of face, back of hand twd cheek, as W  
strikes his palm with her RH with a resounding sound.

3 Slap thighs; clap both hands.

4 W puts her RH to L side of face in same manner as M, and M  
strikes her palm (which is protecting her L cheek) with his RH.

5 Slap thighs; clap both hands.

6 Repeat measures 2 and 4 at double speed.

7 Slap thighs; clap both hands.

8 Clap ptrs both hands.

CHORUS

1-8 Repeat action of chorus.

VI. MAKING UP

1 Slap thighs; clap both hands.

2 Embrace ptr, R arms above, L arms below shldr level and R cheeks  
touching. Body is bent fwd from hips, RF slightly fwd.

3 Slap thighs; clap both hands.

MEN'S PART (cont)

the 1st time, M fold arms in front and stamp LF 4 times, once to each 2 steps of the W. When W go in & out the 2nd time, M stamp RF 4 times same rhythm. While W make ovals; M clap once to every 2 steps of the W and also at the same time tap L heel out in front and close to RF.

Tap R heel out in front and close to LF.

Tap L heel out in front and close to RF.

Tap R heel out in front and close to LF.

Then make a small circle starting R, going back, around, and returning to place using 8 steps in time with the W but continuing clapping to every 2nd step. Then the W wait while M run to join them 8 steps putting arms around 2 girls, one on each side. All run bkws with 8 steps far enough so M can link arms in the circle with the W.

- C. All repeat pattern A up to last 2 meas, all turn L and run 6 steps, joining hands. Stamp twice in place, facing center, hands high.

FANDANGO ESPANA  
(Spanish)

MUSIC: London recording #182 "España"

FORMATION: Couples in lines, facing partner about 4 feet apart.

NOTE: Castanets may be used if desired. Castanet routine is written directly over the step when it occurs.

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PATTERN

---

Measures Introduction: Ct 1 both ct 2 left ct 3 roll, repeated throughout.

1-16 Swaying in place or pas de basque steps used as an entrance.

I Allstart R foot both hands overhead

1-2 Partners change places step R, step L, step R, stamp L, hold 2 cts.  
(turn to own left and face partner in passing. L arm circles back and returns to overhead position).

3-4 both left roll same  
Step R to R, step L beside R, step R in place, repeat start L.

5-8 Repeat meas 1-4 returning to original place (both hands overhead, meas 3-4).

9-16 Repeat meas 1-8

II

1-2 both left roll same  
Step R to R, step L beside R, step R in place, repeat start L

3-4 both (hold 2 cts) both (hold 2 cts)  
Step R to R, draw L to R, stamp L beside R turning  $\frac{1}{4}$  CW (L arm circles down to side and returns overhead on stamp)

5-8 Repeat meas 1-4 starting L and turning  $\frac{1}{4}$  CW on stamp to finish facing ptrnr in partner's original position.

9-16 Repeat all with identical steps to finish in original position.

III

1-2 both left roll both hold  
Step R to R, close L to R, step R to R, stamp L beside R, hold 2 cts. (R arm overhead and L arm curved in front of body).

Fandango Espana (continued)

page two

Measures

- 3            both                            left                            roll  
Step frwd L (L shldrs adjacent), step R beside L, step L in place  
(curve R arm, which remains overhead, twd ptrr).
- 4            both                            left                            roll  
Step bkwd R (to place), step L beside R, step R in place.
- 5-8        Repeat meas 1-4 start L, bringing L arm overhead and R arm in  
front, and bringing R shldrs adjacent on Meas 7.
- 9-16        Joining R hands with ptrr execute 8 waltz steps moving fwd on R  
and bkwd on L, moving together and away from ptrr like the spokes  
of a wheel and turning once CW. (L hand on hip. no castanets)
- 17-32        Repeat meas 1-16 with identical steps.
- Repeat steps I, II, III.
- Break: pas de basque to R and to L in place (both, left, roll,  
2 times)
- Repeat steps I, II, III for 16 meas only.
- Finale: join L hand with ptrr under joined R hands and spin  
around together.

JOTA TIPICA  
(Aragon, Spain)  
A couple dance

The steps in the dance were learned by Madelynn Green while in San Sebastian, Spain. There are many Jotas in Spain each varying with the location and also the skill of the performers.

MUSIC: Record RCA Victor Jotas Para Bailar 23-6243 or 30776A

FORMATION: May be a double line or a large circle, man on inside, lady on outside. Both face forward in LOD during the introductory or entrance steps, then during rest of the dance partners face each other.

Steps are exactly the same for the man and the woman.

CASTANETS: (May or may not be used) Both, L roll, roll, both or (simpler) both, L, roll, both L roll.

Throughout the dance arms are curved forward a little at shldr height, wrists and elbows well rounded.

---

3/4 Rhythm

PATTERN

---

Measures

A-A I. PAS DE BAS with heel

- |             |  |                                  |
|-------------|--|----------------------------------|
| 1           | count 1 leap on R ft (diagonally fwd to R side)<br>2 place L heel in front of R<br>3 step on R foot in place |                                  |
| 2           | count 1 leap onto L ft (diagonally fwd to L side)<br>2 place R heel in front of L<br>3 step on L ft in place |                                  |
| 3           | count 1 step on R ft<br>2 spin on R toe to R<br>3 hold   |                                  |
| 4           | count 1 step on L<br>2 step on R<br>3 step on L softly   |                                  |
| 5,6,7,8     | Repeat meas 1 2 3 4  | Four times in all.               |
| 9,10,11,12  | Repeat meas 1 2 3 4  | Travel fwd during the above then |
| 13,14,15,16 | Repeat meas 1 2 3 4  | partners face each other.        |

B-B II. DIAGONAL STEP

Jota Tipica (continued)  
page two

Measures

B-B II DIAGONAL STEP

- 1 count 1 step on L  
2 hop on L  
3 place R heel fwd
- 2 count 1 step on L  
2 hop on L  
3 place R toe back
- 3 count 1 step on L  
2 hop on L  
3 place R heel fwd
- 4 count 1 place L heel fwd  
2 step back on R toe  
3 step back on L toe

Note: Travel far to the left on this step(partners separate)

5,6,7,8 Repeat above reversing footwork and traveling to own R to original position opposite partner.

9-16 Repeat 1-8 (traveling again L and then R).

C-C III CIRCLE - clockwise - PAS DE BAS AND HEEL CLICKS

- 1 count 1-2-3 Pas de bas to R
- 2 1-2-3 Pas de bas to L
- 3 1 cross R over L  
2 hold  
3 click R heel to L heel
- 4 count 1 cross L over R  
2 hold  
3 click L heel to R heel

5,6,7,8 Repeat meas 1 2 3 4

9,10,11,12 Repeat meas 1 2 3 4

13,14,15,16 Repeat meas 1 2 3 4

During the above partners circle around still facing each other and return to original place.

D IV JOTA STEP (interrupted by singing Copla)

- 1 count 1 hop on left as: touch R toe to arch of L ft (body faces slightly to R)

Jota Tipica (continued)  
page three

Measures IV JOTA STEP

- 1 count 2 hold  
3 hop on L as: kick R to side
- 2 count 1 hop on L as: touch R toe to arch of L ft.  
2 hold  
3 hop on L as: turn body to L and kick R ft behind with  
knee bent under.
- 3 Count 1 hop on L as: touch R toe to arch of L (face to R)  
2 hold  
3 hop on L as: kick R to side
- 4 count 1 step L behind R  
2 step L to side  
3 cross R over L (during meas 4 travel to L)
- 5,6,7,8 Repeat 1 2 3 4 reversing and traveling to R  
COPLA (or verse) Singing begins (with stamping steps run to R)
- 1 count 1 R  
2 L  
3 R  
2 4 L - hold 2-3
- 3 count 1-2 place toe on floor (heel up and knee turned inward)  
3 place heel on floor (toe up and knee turned outward)
- 4 4-5 place toe on floor (knee turned inward)  
6 place heel on floor (knee turned outward)
- 5 1 step R behind L (travel to L)  
2 step L to side
- 6 3 cross R over L  
4 stamp L
- Hold for counts 5-6
- 7,8,9,10 Repeat meas 3-4-5-6 Reversing footwork travel to R  
Repeat meas 3-4-5-6  
Repeat meas 3-4-5-6 reversing  
Repeat meas 3-4-5-6  
Repeat meas 3-4-5-6 reversing - six times in all but on last  
repeat eliminate the ct 4-5-6  
(stamp and hold) start immediately  
the repeat of:

C-C Repeat  
step III

V CIRCLE with Pas de Bas and heel clicks (4 times in all)



Jota Tipica (continued)  
page four

Measures

D-D VI JOTA (This time no COPLA)

1-2-3-4  
5-6-7-8  
9-10-11-12 Repeat 1-2-3-4  
13-14-15-16 5-6-7-8 (four times in all)

E-E VII SIDE STEP WITH ZAPATEADOS  
Partners turn  $\frac{1}{4}$  turn to L (R shldrs adjacent)

- 1 count 1 stamp L  
2 touch R toe to floor at R side  
3 step on R
  - 2 count 1 stamp L  
2 touch R to floor at R side  
3 step on R
  - 3 count 1 step L  
2 hop L  
3 step on R heel
  - 4 count 1 step back on L ball of ft  
2 touch R ball of foot to floor  
3 touch R heel to floor
  - 5 count 1 stamp R  
2 hop R  
3 place R heel fwd
  - 6 count 1 stamp R  
2 touch L toe to floor  
3 touch L heel to floor
  - 7 count 1 stamp on L, kick R to side and diag to R  
2  
3 cross R over L and pivot
  - 8 1-2-3 Turn to left on both toes
- 9-16 Reverse above 1-8 facing to R (L shldr adjacent to ptrnr)  
End facing partner.

C VIII PAS DE BAS Heel Clicks (interrupted by singing Copla)

- 1 count 1-2-3 Pas de bas to R
- 2 1-2-3 Pas de bas to L

Jota Tipica (continued)  
page five

Measures

C VIII PAS DE BAS (cont)

- 3 count 1 cross R over L  
2 hold  
3 click R heel to L heel
- 4 count 1 cross L over R  
2 hold  
3 click L heel to R heel
- 5 1-2-3 Pas de bas to R
- 6 1-2-3 Pas de bas to L

COPLA

Stamping run diag fwd to R, etc. - Repeat as above

- C C IX Repeat Step V (CIRCLE WITH PAS DE BAS AND HEEL CLICKS)(4 times in all)
- D D X Repeat JOTA STEP (IV ) (4 times in all)

COPLA and FINALE

- 1 count 1-2-3 R,L,R
- 2 1-2-3 L stamp
- 3 1-2-3 R toe R heel
- 4 1-2-3 R toe R heel
- 5 1 back on R behind L  
2 step to L on L  
3 cross R in front
- 6 count 1 stamp L hold  
2  
3
- 7 count 1 L toe  
2  
3 L heel
- 8 count 1 L toe  
2 L heel  
3

Jota Tipica (continued)  
page six

measures COPLA AND FINALE (cont)

- 9 count 1 back on L behind R  
2 step to R on R  
3 cross L over R
- 10 count 1-2-3 stamp R  
11-18 hopping on L repeat step in meas 7  
8 times in all revolving in place to own rt.

JOTA DEEP KNEE BENDS

- 19 1-2-3 Face to R bend both knees (L knee almost touches floor)
- 20 1-2-3 Face to L bend both knees (R knee almost touches floor)
- 21 1-2-3 Spin on R toe to R (in place ) L toe behind calf of R leg
- 22 Repeat 19, 20 and 21

POSE: Woman steps quickly on R foot then places her L foot quickly on partners R knee as he kneels on his left knee. His arms are flung out widely toward her. She places her hands on her hips, looking down at him.

LA CACHUCHA  
(Early California-Spanish)

**BACKGROUND AND STYLE:** The dance derives from an old formal dance of Spain's Andalusian section, the Sarabanda. It has many variants, but always the dignified grace of line, the statuesque, but supple carriage of the body, and the controlled arm movements are part of its inherent character.

"Cachucha" is the name of a flat cap, similar to the military overseas caps worn by the American Army. "Cachucha" has been in Northern Spain for many generations, and was nationally revived during the Spanish Civil War in the late 1930's.

This form of the California-Spanish Cachucha is based upon original research made by Lucile K. Czarnowsky, and noted in her book, "Dances of Early California Days" (Pacific Books). Additional research in the record of various historical societies, and personal interviews with several old-time families of Spanish ancestry have brought about the version presented here.

**RECORDS:** "Spanish Circle Waltz" Folkraft #F-1047. (4 bar introduction)  
"La Cachucha" Bowman records #1119. (no introduction. Only 3 patterns on repeat).

**FORMATION:** Dancers standing side by side, lady on right side of man. In a crowded area, dancers stand in lines down the length of hall. Where more room is available, dancers form independent sets.

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PATTERN

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PART I

Pattern moves diagonally forward, to M's L and W's R and returns to original home spot beside ptrn.

Measures

1-4 Three Spanish Draw Steps and one Pas de Bourree Change  
Spanish Draw moves in line of directional of diagonal, M moving to L, W to R. When moving to L, step to L on L ft (ct 1); draw R ft to L (ct 2); transfer wt to R ft (ct 3). Steps should be long and sustained. Avoid swinging or twisting the hips. Repeat Spanish Draw for 3 measures.

Pas de Bourree Change is determined by direction of movement; if moving to L, for example, step to L with L ft (ct 1); cross R ft over (either in front or in back of standing ft) to L direction (ct 2); cross L ft over to R direction (ct 3). This step is used to change directions. Do NOT stamp on Pas de Bourree Change. This step is performed on 4th meas.

La Cachucha (continued)  
page two

Measures

- 5-8 Repeat Three Spanish Draws and one Pas de Bourree Change moving back to ptrnr, beginning with inside ft.
- 9-16 Repeat act. meas 1-8. again moving away, and back to ptrnr.

PART II

Pattern moves straight fwd. ptrnrs side by side, and back to "home" spot.

- 1-2 Three Steps and Pointing: Directions for M, W use opposite footwork. Step fwd in LOD with L (ct1); step fwd R (ct 2); step fwd on L, at same time turning twd ptrnr to face RLOD and point free ft (R) fwd (ct 3).
- 3 Step and turn on R ft twd ptrnr (cts 1,2); point L fwd (ct 3).
- 4 Step and turn on L twd ptrnr (cts 1,2); point R fwd (ct 3).
- 5-8 Repeat all from meas 1, Part II, in opposite direction, beg with R ft.
- 9-16 Repeat act meas 1-8, Fig II. (Each turn is  $\frac{1}{2}$  turn, always made twd ptrnr, The free ft points in LOD or RLOD. Make turn with wt on one foot only. The three forward steps always begin on the outside ft).

PART III

Pattern moves diagonally forward, as in Part I.

- 1-2 Two Step-Swing steps, and two Spanish Draw steps: Step fwd, facing twd diagonal, on outside ft (ct 1); swing other ft fwd (ct 2); lift the body slightly as ft swing fwd (ct 3). Repeat, beginning with inside ft.
- 3-4 Execute two Spanish Draw Steps, turning to face ptrnr (as in Part I), continuing to move twd point of diagonal.
- 5-8 Reverse step, beg on inside ft to move back to "home" spot.
- 9-16 Repeat act meas 1-8, Fig III, moving away, and then back to ptrnr.

PART IV

Pattern moves in circle.

- 1-8 Waltz: Each dance, both M and W, turns to own R, beg with R ft, with waltz-like steps for 8 meas. The line of progress is a small circle CCW, taking the full 8 meas to make one complete circle. (Dancers do not cross as in a do-si-do, but maintain the same distance from one another as they revolve about the circle).

La Cachucha (continued)  
page three

Measures

9-16 Repeat, but dancers turn to their L, and line of progress in circle is CW.

REPEAT ENTIRE DANCE FROM PART I

ARM POSITIONS

- Part I: The arm twd the line of movement is held above the head. The other arm is held about chest level, but away from the chest. Arms change position on Pas de Bourree.
- Part II: Arms are held down in front with elbows slightly curved out.
- Part III: While facing point of diagonal, both arms are raised above crown of head, elbows slightly curved. On Spanish Draw, arms change as in same step, Part I.
- Part IV: Both arms held above head for entire 16 meas. Wrists and elbows are curved but not held rigid.

CASTANET RHYTHMS FOR LA CACHUCHA

Introduction: No castanets.

Part I: Both (ct 1); Left (ct 2); Roll (ct 3). Play for 15 meas. On 16th meas, play Both (ct 1); hold (cts 2,3).

Part II: Meas 1: Both (ct 1); Left (ct 2); Roll (ct 3).  
Meas 2: Both (ct 1); Hold (cts 2,3).  
Meas 3: Both (ct 1); Hold (cts 2,3).  
Meas 4: Both (ct 1); Hold (cts 2,3).

Repeat all four meas three times more.

Part III: Both, Left, Roll, Repeated for 16 meas.

Part IV: Same as Part III.

NOTE: This dance description is from the book "Dance Treasure" soon to be published. Virgil Morton, the author, must be given credit for the original research and notations each time the dance is copied.

- by Virgil Morton

LEVANTE TANC  
(Leh vahm teh Tahnts)  
Dance from Levant

HUNGARY

Learned from Elizabeth C. Rearick, authority of Hungarian Dances. To be presented by Madelynne Green.

MUSIC: Record: Alliance AR 103 Levante Tanc

FORMATION: Cpls facing LOD, W to R of M. Inside hands joined and hold about shldr height. M L hand on hip. W R hand holds skirt out to side. Arm pos throughout are natural and should not be forced into set patterns.

STEPS AND STYLING: Tetovazo (tete o vahzo) Step diag fwd R on R (ct 1). Close L to R, slightly bending L knee (ct 2). Step diag fwd R on R (ct 3). Swing L leg diag fwd, keeping knee straight with ft not more than 3-4 inches off floor. At same time, slightly bend R knee (ct 4). On following meas step starts diag L with L.

Bokazo (bo kah zo) There are many forms of the Bokazo and any may be used. The following is the style most characteristic to the region of the origin of the dance. The Bokazo is used for emphasis and also to make anticipated changes of direction. During the Bokazo the hands may be on the hips, unless otherwise noted.

M: Rise on balls of ft (ct 1). Click heels together 2 times (cts 2,3). Bring heels down with wt equally placed on both ft. (ct 4).

W: With wt on ball of L ft, pivot slightly to R and at same time raise R heel and turn it inward over L toe. R knee is turned strongly outward (ct 1). Shift wt to R, pivot slightly to L and bring L heel over R toe, L knee strongly turned out (ct 2). Bring heels together and down to floor with wt equally placed on both ft ct 3. Hold (ct 4). This step may be started with either heel turned in over opp toe, depending upon placement of wt from previous step. The choice is up to the dancer. W hips should be relaxed while doing the Bokazo to allow a free movement of skirts from side to side.

Couple Turn: Ptnrs in shldr-waist pos with R hips adjacent. Take 1 meas to make 1 full turn CW. Step fwd R and bend knee slightly (ct 1). Bring L to R heel, taking wt on ball of L ft (ct 2). Repeat action of cts 1,2 (cts 3,4).

Lejto: (lay ter) Hop on R on upbeat (anticipated). Step fwd L (ct 1). Step fwd R (ct 2). Starting with hop on R, repeat exactly for cts 3-4. Step always starts with same ft when repeated. Two Lejto steps to a meas.

Andalgo (an adahl go) Commonly known as the Czardas step. Step to R side with R (ct 1). Close L to R with slight bend of knees (ct 2). Step to R with R (ct 3). Close L to R, clicking heels together, wt still on R (ct 4). On following meas step starts to L with L.

Ingo (in go) Often called the Half-Czardas step. Step to L with L (ct 1). Close R to L, with slight bend of knees, wt still on L (ct 2). Repeat action of cts 1,2 but moving to R with R (cts 3,4). Two Ingo steps to a meas.

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MUSIC 4/4

PATTERN

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Measures

2     INTRODUCTION

I. FORWARD AND STAR

1-3     Three Tetovazo steps fwd in LOD M and W both begin R. Bokazo  
4     turning to face ptrnr.

5-7     Both beginning R, dance 3 Tetovazo steps with L hands joined,  
elbows bent. Circle once around CCW. W still holds skirt. M  
has free hand on hip.

8     Bokazo - turning to face LOD.

II. FORWARD AND BALANCE TO SIDE

1-4     Repeat action of Fig 1, meas 1-4.

5     Balance step to side. Balance step: facing ptrnr (M back to  
ctr), step to own R with R (ct 1). Close L to R (ct 2). Rise on  
balls of both ft (ct 3). Lower heels to floor, wt on both ft.  
(ct 4). Hands on hips or W may hold skirts with both hands.

6     Repeat balance step starting to L with L.

7     Couple Turn - once around.

8     Bokazo - turning to face LOD. Assume open dance pos. Outside  
hands on hips.

III. LEJTO FORWARD AND BOW

1     Two Lejto steps fwd, beginning with hop and inside ft.

2     Bokazo - turning to face partner.



Measures

III. LEJTO FORWARD AND BOW

3 Couple Turn - once around.

4 Bokazo - facing ptrn.

5 Starting M L, W R, take 2 slow walking steps (2 cts each), turning away from ptrn in a small circle ending to face ptrn. M turn L, W R. Hands on hips or W may hold skirts with both hands.

6 Bokazo - facing ptrn.

7 Bow to ptrn. Hands on hips or W may hold skirts.

M: Step bwd (either ft) (cts 1,2). Bring free ft back to other ft and bow from waist to ptrn. (cts 3,4).

W: Step bwd R (cts 1,2). With small steps bwd to ptrn, wt on L (cts 3,4).

8 Bokazo - facing ptrn.

IV. CZARDAS ALONE AND HALF CZARDAS WITH PARTNER

1-2 Still facing ptrn (M back to ctr), but dancing alone, do 1 Czardas step. Both step to R side with R. Repeat (Czardas step beg L. Hands on hips or W may hold skirts with both hands.

3 Walk R cts 1,2, L (cts 3,4) twd ptrn.

4 Bokazo - facing ptrn.

5 In shldr-waist pos, dance 1 Ingo (Half Czardas) step to M L (LOD). Repeat to M R (LOD).

6 Bokazo - facing ptrn still in shldr-waist pos.

7 Couple Turn - once around.

8 Bokazo - facing ptrn, still in shldr-waist pos.

Entire dance is done three times on record.

ENDING: On first 2 chords, step back from ptrn with 2 steps. On last chord, bow to ptrn. With R arm, M makes large sweeping gesture. If he is wearing hat, he removes it as he makes this gesture.

SCHOOL CZARDAS  
Hungarian

This dance was originally presented to California Folk Dancers in an institute given at the University of California, Berkeley, by Elizabeth Rearick and is published in her book, "Dances of the Hungarians". This year, the dance will be presented by Madelynne Greene.

RECORD: Alliance AR-103 "School Czardas".

FORMATION: Stand in lines of cpls, facing ptrnr (M faces head of hall, W rear of Hall) W places LH on M's R shldr, RH holds skirt. M's RH on W's L hip and his LH on own L hip.

STEPS AND STYLING:

ANDALGO: (an adahl go) - commonly known as the Czardas step.  
Step to R side with R (ct 1) Close L to R with slight bend of knees (ct 2) Step to R with R (ct 3) Close L to R, clicking heels together wt still on R (ct 4). On following meas, step starts to L with L.

COUPLE TURN:Ptrnr in shldr-waist position R hips adjacent. Take 1 meas to make 1 full turn CW. Step fwd R and bend knee slightly (ct 1) Bring L to R heel, taking wt on ball of LF (ct 2) Repeat for required number of meas CCW turn is made with L hips adjacent, and with left knee bending on accented ct (ct 1), etc.

BOKAZO: (Bo kah zo) - M rise on ball of ft (ct 1) Click heels together 2 times (cts 2,3) Bring heels down with wt equally placed on both ft (ct 4). W with wt on ball of LF pivot slightly to R and at same time raise R heel and turn it inwd over L toe. R knee is turned strongly outwd (ct 1) Shift wt to R, pivot slightly to L, bring L heel over R toe, L knee strongly turned out (ct 2) Bring heels together and down to floor with wt equally placed on both ft (ct 3) hold (ct 4). This step may be started with either ft depending upon placement of wt from previous step. Hips should be relaxed to allow free movement of skirt from side to side.

KIS HARANG: (Bell step) (Keesh horahng) - Raise R leg to R side in prep (ct &) Close R to L with cut-step (ct 1) Step L in place (ct &) Step R in place and at same time swing L leg sideways to L (ct 2).  
Repeat beginning opposite.

INGO: (Ingo) - Commonly known as Half-Czardas. Step to L with L (ct 1) Close R to L, with slight bend on knees, wt still on L (ct 2).  
Repeat action in opposite direction.

STAR STEP: Hop on L, point R toe swd with heel up (ct 1).  
Hop on L, place R heel swd with toe up (ct 2).  
Hop on L, point R toe in front of LF (ct 3).  
Hop on L, swing R leg diag fwd (ct 4).  
Repeat Star Step beginning R.

TOE HEEL: Make a little leap in place onto R, pt L toe behind R heel (ct 1)  
Leap onto L in place, pt R toe in front of L (ct 2).

STEPS AND STYLING (continued)

CIFRA: (See frah) - Leap fwd on R (ct 1) Step L to R (ct 2) Step R in place (ct 3) Hold (ct 4). Step alternates to L, etc.

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PATTERN

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Slow Czardas Tempo  $4/8$

No Introduction.

Measures: I. CZARDAS IN PLACE

- A 1-4 4 Czardas (Andalgo) steps, M starts L, W R.  
5-8 Continue czardas steps, repeat meas 1-4, but reverse pos of hands. M places RH on W's R hip etc.  
9-10 Both face fwd (Face head of Hall), continue 2 czardas steps. Both begin L. Hands in pos of meas 1-4.  
11-12 M marks time in place. W takes 8 small walking steps, crossing in front of M to finish facing fwd by M's L side. M places his L arm around waist; W places RH on M's L shldr.  
13-14 2 Czardas steps, both begin R.  
15-16 W returns to original place with 8 small walking steps. M marks time in place.

II. COUPLE TURN: BOKAZO; SOLO

- A 1-3 Shldr-waist pos, R hips adjacent. Both accent down, bending R knee, on RF. Step on L with straight knees. Make (W turn, doing step 6 times in all) 3 complete turns.  
4 Bokazo, facing ptrn (hands remain in shldr-waist pos).  
5-7 Cpl turn to L (as in meas 1-3, but with L hips adjacent & accent on Lf. Turn is CCW).  
8 Bokazo facing ptrn (End with M's L side twd head of hall; W's R side).  
9-15 M: 7 Star steps in place, facing ptrn, beg wt on LF, hands on hips.  
W: 14 toe-heel steps in small CW circle. Hold skirt with both hands.  
16 Bokazo facing ptrn.

School Czardas (continued)  
page three

Measures

QUICK CZARDAS - TEMPO 2/4

III. BELL STEP; CIFRA: COUPLE TURN

- B 1-4        4 Bell steps (Kis Harang) moving bwd away from ptrn, (both beg closing R to L etc. M's hands on hips, W's hands holding skirt).
- 5-8         4 Bell steps moving fwd twd ptrn.
- 9-12        4 Cifra steps, M starting L, W R.
- 13-16       Couple turn to R.
- 17-20       4 Cifra steps, M starting R, W L
- 21-24       Cpl turn to L.

IV. HALF-CZARDAS; PAST PARTNER: COUPLE TURNS

- B 1-8        8 Half-Czardas (Ingo) steps M starting L, W R.
- 9-10        4 light running steps fwd, passing L shldr.
- 11-12       4 light running steps bwd passing R shldr.
- 13-16       4 Half-Czardas steps, beg M's L, W R.
- 17-20       Couple turn to R.
- 21-24       Couple turn to L.

Finish with 2 steps back from ptrn on last 2 heavy chords of music, and shout "EL JEN" (pronounced: Ale-ven).

ZOMERVREUDG (SUMMER JOY)

Dutch Dance

We owe this happy little dance to Jo van Zwol, who was a dance director in the Netherlands for a long while before coming to America. To be presented by Madelynnne Greene.

RECORD: THE PANPIPER PD -5701

FORMATION: Circle of couples, all joining hands and facing center.

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PATTERN

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A. All take 8 sliding steps (gallop) to L and 8 to the R. All move twds center starting L with 2 schottisch steps (LRL hop, RLR hop) and out again with 4 step-hops.

CHORUS: Face partner and join R hands. Step L, swing R across in front with a nice lift on the L ft. Repeat with R ft swinging the L ft. Run past your ptr, pass R shldr with 4 steps (L R L R). Face next person, join R hands and repeat the pattern. This pattern of step-swing, step-swing, run 4 is danced 4 times during the chorus.

B. W join hands and gallop L & R as in pattern A. M stand & clap hands. W stay in center leaving only a little room between each W, while M come fwd with 2 schottisch steps and fill the empty spaces so that for a moment the circle is very close. All move bkws with 4 step-hops.

CHORUS: Repeat as above.

C. M lock wrists; each M takes wrist of M to his L and take 4 step-hops in a mill. Reverse direction and wrist hold and take 4 step-hops while W stand in place and clap hands. M form close circle leaving only small spaces between each. W move fwd with 2 schottisch steps and take the spaces left for them. All join hands and move bkws with 4 step-hops.

CHORUS: Same as before, except when you have passed the 4th person you bow to the next one as a finale.

ZOMERVREUDG is most effective when danced with not more than 6 couples.

GALLEGADAS

Spanish

This harvest dance from Galicia in northwestern Spain was taught to Eligio Herrera by Carmen Gil, a member of Coros y Danzas de Espana, during the group's 1953 tour of the United States.

FORMATION: Group of cpls, preferably 4; men and women or all women in 2 lines, ptnrs facing each other, hands on hips with fingers forward.

M M  
W W -- Audience  
M M  
W W

During the first two meas of music, ptnrs raise arms shldr high, slightly forward, ready to snap fingers in time with music and turn so that R shoulders are adjacent.

NOTE: Some figures start on the pick-up music rather than exactly on the measure.

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PATTERN

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Measures

Figure I

- 1 Each cple works as an individual unit. Moving in CW direction, M and W start with R heel fwd, wt on R heel, step back on L ft, step fwd on R ft, accenting step, bring L ft back and up knee high.
- 2 Put L heel fwd, wt on L heel, step back on R ft, step fwd on L ft, accenting step, bring R ft back and up, knee high.
- 3-8 Repeat action of meas 1-2, three times (4 times in all)
- 9-16 Moving in CCW direction, repeat meas 1-8.

Figure II

- 1-2 M and W hop on L ft while swinging R ft in front of L ft, ankle high; hop on L ft while swinging R ft behind L ft; hop on L ft while swinging R ft in front of L, followed by 3 very light and quick taps R, L, R.
- 3-4 Reverse action of meas 1-2, hopping on R ft and swing L ft.
- 5-8 Repeat meas 1-4, substituting for 3 last taps, a half circle jump, turning toward each other to face in opposite direction.
- 9-16 Repeat meas 1-8, substituting for half circle jump, 2 taps L, R while making a quarter turn to end with ptnrs facing each other.

Measures

Figure III Circle formation of 4 couples.

- 1-6 All start on L ft with 6 high, leaping pas de basque, form a large circle, W behind M. Swing outstretched arms, about shldr high, from side to side, to L on L pas de basque, to R on R pas de basque.
- 7-8 Make a complete pivot to the L, followed by quick step on R ft.
- 9-16 Starting on L ft, repeat 6 high leaping pas de basque and L pivot, forming semi-circle, facing audience.
- 4 chords for rest and perfecting of semi-circle. Place hands on hips, fingers fwd, in preparation for next step.

Figure IV

- 1-2 Hop on L ft while swinging R ft in front of L ft, ankle high, hop on L ft while swinging R ft behind L ft, stamp R ft twice beside L ft, elevating L ft slightly with each stamp.
- 3-4 Reverse action of meas 1-2.
- 5-16 Repeat action of meas 1-4, three times. Transfer wt to L ft on last L stamp. In each stamp, shout Jay! Jay! (nearest English pronunciation is Hi! Hi!).

Figure V Re-formation of circle

Two center dancers separate, followed by other 3, to make circles. When L hand leader meets R hand leader at center, he or she continues as if making a figure 8 while R hand leader continues straight ahead. This will re-form the circle.

Path of L side of semi-circle:

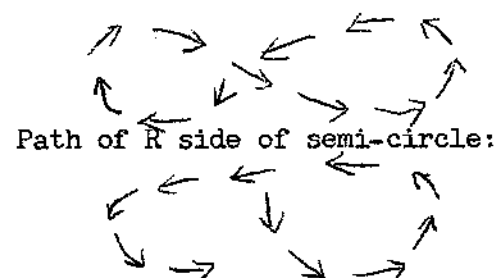


Figure V -- Steps

- 1-10 Swinging both arms to the R, not lower than hip level, M and W take small leap forward on R ft while tapping L toe behind. Hop slightly on R ft while tapping L toe behind. Reverse, swinging arms to L and leaping ahead on L ft and tapping R toe. In last tap, make sharp R half-turn to face CW.

Gallegadas (continued)  
page three

Measures

Figure V continued

- 11-18 Continue traveling CW in circle. Swinging arms from side to side and beginning with R ft, dance 8 pas de basque.
- 19-22 Using step of Fig I, each dancer makes small circle, turning to his R, so that he ends facing CCW. 4th meas is incomplete in order to end on R ft.

Figure VI

- 1 M and W step forward on L heel, facing out of circle, step back on R ft, step forward on L ft.
- 2 Step fwd on R heel, facing into circle, step back on L ft, step fwd on R ft.
- 3 Using action of meas 1, make complete individual R circle.
- 4 Repeat action of meas 2.
- 5-16 Repeat action of meas 1-4, three times.

Figure VII Ending

Everyone in circle, regardless of position, faces audience and places hands on hips, fingers forward.

- 1-4 M and W make five step turns to R (4 half-turns and step) and 5 step turns L back to place.
- 5-6 M and W make 3 step turns to R (2 half-turns and step) and 3 step turns L back to place.
- chord Nod the head slightly. Bring arms up in circle from hips, ending with clenched fists on waist, fingers down.



OLE ANDALUZ

Spain

This dance from southern Spain was taught to Eligio Herrera by Carmen Gil, a member of Coros y Danzas de Espana, during the group's 1953 tour of the United States.

A couple dance for girls or women. Two or three cpls make a good number. Fans are held in the R hand at all times. L hands, when not needed in the arm movements, hold the full skirt. This dance has a classical Spanish quality and is danced with dignity and grace. The dance is described for one couple.

MUSIC: Traditional Ole Andaluz

FORMATION: Two girls facing about four feet apart. Arms are in third position, L high, wt is on L ft, R pointing sideward, knee out, body leaning R.

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PATTERN

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A melody An entrance figure may be added.

Measures Figure I

1-4 Both point R toe close to L (sliding it in) (ct 1). Point R to side (cts 2,3). Repeat the same (1,2,3). Repeat point R toe close to L (ct 1) and pas de bourree R, that is, step sideward R, step L across in back step swd R. Point L swd change arms to reverse position on the pas de bourree.

1-4 Repeat all to L, starting with L ft. On last step of pas de bourree, bring arms to 5th position and feet together.

B melody Figure II

1-4 Take a long step swdw R with R ft, slightly flexed knees. Swing L leg and L arm diagonally R. Step L in place and touch R toe across in front, L arm is high, R low, twist in body to R. Step R in place, cross L ft in close, (L arm is brought all the way down) and pivot turn R. Arms finish in 5th position, R foot in 3rd.

B melody Figure III

1-4 Balance L (L shldr twd ptr). Step L, R in back, L in place. Arms in 3rd position. Repeat balance R. Step L, turning L. Cross R ft over L, R arm follows down on turn. Bring arm up to 5th position at the conclusion of turn.

A melody Figure IV

variation

1-4 Turn slightly L so kick is free, L arm high, toe in 3rd position. With R foot kick up (accent ct 1) diagonally forward, down (ct 2, 3). Repeat kicks, lift R leg, knee well turned out and circle it

Measures

Figure IV (continued)

- 1-4 around in back for 2 pas de bourree (step R,L,R). Hold (cts 1-2-3).
- 1-4 Repeat Fig IV, starting L ft.

B melody  
variation Figure V

- 1-4 Balance R(R L R) sound with heels. Balance L, turn R.
- 1-4 Step R (ct 1) kick (cts 2,3) with L. Step L, kick R, bring R ft across L and turn L, hold.

B variation Figure VI

- 1-8 Step R, kick L ft. Turning L, step L (accent ct 1) Touch R ft in 4th (ct 2). Step R close to L (ct 3), continue turn with three more of these step combinations. Step, point R 5th position, pivot turn R crossing L over R. Arms are in 4th position, L high for this figure.
- 1-8 Repeat fig VI turning R, that is: step L, kick R, step R, touch L 4th position, touch L close to supporting ft and continue as above. Finish, pivot to L.

Beginning  
of music Figure VII

- 1-4 Facing ptrn reverence movemt. R arm high holding fan, L holding skirt almost shldr high, step L, draw R ft in back of L bending knees, R almost touching floor. R CCW or circling R. Ft fwd in a point 3rd position.
- 1-4 Second reverence is less deep. Step sdwd R, L ft in back, R arm low, L arm in back. Bend fwd from waist, not very low.
- 1-4 Repeat deep reverence. Starting to R, take a long accented step with R, cross L in back and take a deep bow, L ft circles fwd into a point in.....
- 1-4 On the .....turn L with fan high. In each reverence, fans are brought overhead and with a turn of the wrist with palm toward the body, bring fan down in front. Take a wide sweep of R arm with fan on 2nd reverence.

A melody  
variation Figure VIII

- 1-8 Both circle CW changing places...pose step, starting L, take 3 steps L, R, L (crossing to opp place). Turn R and pose, pointing R ft twd ptrn (2 meas); cross R over L and take 3 steps R,L,R, and one half-turn L and pose, pointing L ft cross L over R & take 3 steps L, R, L.

B Figure VIII continued

1-8 Turn R and point R, cross R over L and pivot L. Same movement is taken, reversing direction and starting L foot. On last repetition of the movement, substitute a turn to the R for the final point. Skirt is held out on the crossing steps and thrown across on the pose.

A melody  
variation Figure IX

Cross R foot over L bringing L up in back with brush and accent. The knee on lifted leg is sharply bent.

1-4 Step L with a small ronde de jambe R in front. Reverse the step, starting with the L ft crossing R.

1-4 Repeat movement of Fig. IX and finish with turn L.

First Coda Figure X

Standing on L ft. bring R ft up in back of L ankle, then quickly change to front position of L ankle (little sharp, flutter movements). Extend R ft. swd and pas de bourree to the side (R,L,R). Repeat same action, starting with L ft. Repeat to R and again to L. On the last repetition omit the pas de bourree. Step L and turn L, pose, R arm high with fan.

"BOLEN LEZI MLAD STOJANE"  
(Chamceto)  
MACEDONIAN

- SOURCE: Learned in Macedonia by Anatol Joukowsky. Described in "Folk Dances - Vol I" by L. and D. Yankovich, Belgrade, 1934.
- RECORD: Jugoton C 6550 No introduction.
- FORMATION: Open kolo (broken circle). Dancers face ctr and join hands with L arm extended diag L (shoulder height). R arm, elbow bent, is about shldr height; R forearm (horizontal to floor) is beneath and supporting L arm of next dancer.
- STEPS: All steps are done with plie' or bend of knees. M takes larger steps than W. Dance is in 7/8 meter which consists of 2/8, 2/8, 3/8.

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PATTERN

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Measures

- 1 Step R in front of L, lift R heel.
- 2 Step back on L, lift R high in front.
- 3 Lift L heel.
- 4 Step R to R, cross L behind R.
- 5 Step R to R.
- 6 Step L behind R.
- 7 Lift R ft behind L knee.
- 8 Step R behind l, close L to R. Repeat above pattern to end of music.

Presented by Anatol Joukowsky  
Notes by Ruth Ruling.

CARDAS Z KOSICKYCH HAMROV  
(Czardas from Ko zick ki Ham rehv)  
SLOVAKIAN

SOURCE: The Slovaks have borrowed the Hungarian Czardas and given it flavor of their own. This particular Czardas has been danced by the Slovak State Company. It is described in their publication "Sluk" which was published in Paris.

RECORD: Volkstanz V-7801A No introduction

FORMATION: Double circle, M on inside, facing LOD (CCW). M R arm around W, holding W R hand at her waist. M L hand on hip. W L on M R shldr.

STEPS: Czardas: Step to R with R (ct 1). Close L to R, bending knees (ct 2). Step to R with R (ct 3). Close L to R, wt still on R (ct 4). Next step would start to L with L.

Close ft together: This usually results in a heel click if the shoes and the mood of the dancer permit it. The men particularly like to click their heels. Description is same for M and W unless otherwise noted.

Music is in  $4/4$  time. No introduction.

Measures FIGURE I

- 1 Step diag fwd R with R (ct 1). Close L to R, bending knees (ct 2). Repeat for cts 3-4.
- 2 Walk in LOD  $4$  steps starting R.
- 3-4 Repeat action of meas 1-2.
- 5-6 Czardas step to R and L.
- 7 Step to R with R (ct 1). Close L to R, bending knees (no wt) (ct 2). Step to L with L (ct 3). Close R to L, bending knees (no wt) (ct 4).
- 8 M: Step to R with R (ct 1). Close L to R (ct 2). Step R in place (ct 3). Hold ct 4.
- W: With 3 steps (R L R) turn out to R, go behind M and end on L side of him. Close L to R (no wt) (ct 4). M puts L arm around W, holding WL hand at her waist. M R hand on hip. W R on M L shoulder.
- 9-11 Beginning L instead of R, repeat action of meas 5-7.
- 12 M: With 2 steps (L R) make  $\frac{1}{2}$  turn R to face RLOD. Close ft together (ct 3). Hold ct 4. Release W hands.

W: With 3 steps (L R L) turn out to L and end facing M. Close R to L (no wt) (ct 4). Cpls are in single circle, M facing RLOD, W LOD. Hands on hips.

Measures FIGURE II (Vocal)

- 1 Czardas to R.
- 2 Bokazo: With little hop on R, cross L in front of R (ct 1). Touch L out to L side (ct 2). Close ft together (ct 3). Hold ct 4.
- 3-4 Repeat action of meas 1-2 to L. Bokazo done with hop on L and crossing R.
- 5 Join R hands, shoulder level (elbow also shldr level). L still on hips. Step R, taking a  $\frac{1}{4}$  turn to L so M R side is to RLOD and W R side is to LOD (ct 1). Close L to R (ct 2). Step to R with R (ct 3). Touch L behind R, bending knees (ct 4). After  $\frac{1}{4}$  turn on ct 1, M has back to ctr of circle, W faces ctr. Ptnrs are facing.
- 6 Release R hands. Make  $\frac{1}{2}$  turn R on 2 steps thusly: Step bwd on L twd original pos (ct 1). Step R, completing  $\frac{1}{2}$  turn R (ct 2). Close ft together and place L hand on ptnr L forearm, R hand on hip (ct 3). Hold ct 4.  
  
Note: Original pos refers to place where dancer stood at end of meas 4.
- 7 Change places on meas 7-8. Moving fwd to ptnrs place, step L (ct 1). Close R to L, bending knees (ct 2). Step fwd L (ct 3). Close R to L, bending knees (ct 4).
- 8 Walk L R (cts 1-2) into ptnrs place. Close ft together (ct 3). Hold ct 4. End single circle, W facing ctr, M back to ctr. R hands on hips. L on ptnrs L forearm.
- 9 Step to L on L (ct 1). Close R to L (ct 2). Step to L on L (ct 3). Touch R behind L, with bend of knees (ct 4). Elbows bend to enable ptnrs to face each other after ct 1. This pattern is similar to meas 5.
- 10 Release L hands. Make  $\frac{1}{2}$  turn L on steps thusly: Step bwd on R twd original pos (ct 1). Step L, completing  $\frac{1}{2}$  turn L (ct 2). Close ft together and place R hand on ptnrs R forearm, L hand on hip (ct 3). Hold ct 4. Cpls now in single circle, M facing ctr, W with back to ctr.  
  
Note: Original pos refers to place where dancer stood at end of meas 8.
- 11-12 Changing places, repeat action of meas 7-8 but starting with R. End single circle, ptnrs facing, M looking RLOD. Hands on hips.

Measures

- 13-24 Repeat action of meas 1-12. On meas 24, W makes  $\frac{1}{2}$  turn R to face RLOD. Cpls in single circle facing RLOD, M behind W. W hands on hips, M hands on W shoulders.

FIGURE III

- 1 Step fwd R (ct 1). Hop R (ct 2). L ft is crossed behind R about mid-calf on hop. Step fwd L (ct 3). Hop L (ct 4). R foot crosses behind L leg.
- 2 4 light runs in RLOD (R L R L).
- 3-4 Repeat action of meas 1-2.
- 5 Step to R side with R (ct 1). Close L to R, bending knees (ct 2). Step to R with R (ct 3). Touch L behind R, bending knees (ct 4).
- 6 M: Step L R (cts 1-2). Close ft together (ct 3). Hold ct 4. M starts W into her turn and then removes hands from her shldr. W: Make 1 turn R in front of M. Step L R (cts 1-2). Close ft together (ct 3). Hold ct 4. M puts hands back on W shldr. at end of turn.
- 7-8 Repeat action of meas 5-6 but moving to L with L. W turns L.
- 9-10 Repeat action of meas 5-6 exactly except that W makes only  $\frac{1}{2}$  turn and ends facing ptrn. Both place hands on ptrns shldr.
- 11 Step to M L with L (W R) (ct 1). M close R to L (no wt), bending knees (ct 2). W close L to R. Repeat to M R (W L) (cts 3-4).
- 12 M shifts hands to W waist. Prepare to lift W (ct 1). Lift W (ct 2). Put W down (cts 3-4). End hands on hips, single circle, ptrns facing (M facing RLOD).

FIGURE IV (Vocal)

- 1-5 Repeat action of Fig II meas 1-5.
- 6 M turns W to L  $1\frac{1}{2}$  times under joined R hands. Both step L R L (cts 1-2-3). Hold ct 4. M dances in place. W ends at M R side. M holds W R hand at her waist with his R hand. L hands on hips. Cpls facing RLOD.
- 7 Czardas step to L.
- 8 Click heels 3 times. Hold ct 4.

Measures

- 9 Step to L with L (ct 1). Close R to L, bending knees (ct 2).  
Step L with L (ct 3). Touch R behind L, bending knees (ct 4).
- 10 With joined R hands M turns W to R. W make 1 turn. Both step  
R L (cts 1-2). Close ft together (ct 3). Hold ct 4. W stops  
at M R but a little behind M. Hold joined R hands at shldr  
height with M R arm outstretched in front of W. W R arm bent,  
elbow shldr height. W L on M R shldr. M L on hip.
- 11 Moving RLOD, step R (ct 1). Close L to R, bending knees (ct 2).  
Repeat (cts 3-4).
- 12 M makes  $\frac{1}{2}$  turn R to face W. W dances in place. Both step R L  
(cts 1-2). Close ft together (ct 3). Hold ct 4. End single  
circle, M facing LOD. W facing M. Hands on hips.
- 13-23 Repeat action of meas 1-11 exactly. After meas 17 ptrs will  
be facing LOD. In meas 22 movement is LOD.
- 24 Repeat meas 12 exactly but W also make  $\frac{1}{2}$  turn R to end with  
back to M. Cpls in single circle facing RLOD. M hands on W  
shldr, W hands on hips.

FIGURES III (repeated)

- 1-12 Repeat action of Fig III. Dance ends with M lifting W.

Presented by Anatol Joukowsky  
Notes by Ruth Ruling



KARANFILE

(Kar ahn fee leh)

SERBIAN

- SOURCE: Karanfile is a dance from Kosmet, a region of southern Serbia. Presented by Anatol Joukowski. Notes by Ruth Ruling. Described in "Serbian Folk Melodies (Southern Serbia)" by V. Gorgevich, Skopje, 1928.
- RECORD: Jugoton C 6447 12 meas introduction.
- FORMATION: Open kolo (broken circle). Hands joined and held down. Face in LOD (CCW).
- STEPS: Every step is done with a plie' or bend of knee. Wt is on balls of ft with heels close to ground.
- Karanfile is in  $\frac{1}{8}$  meter. Sometimes  $\frac{1}{8}$  and  $\frac{1}{8}$  are combined to give a longer ct to the step.
- INTRODUCTION: 12 meas. Stand in place.

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PATTERN

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- Count      MEASURE I
- 2/8 (S)      Step L in LOD (cts 1,2).
- 2/8 (S)      Step R in LOD (cts 3,4).
- MEASURE II
- 1/8 (Q)      Step L in LOD (ct 1).
- 1/8 (Q)      Step R in LOD (ct 2).
- 2/8 (S)      Step L in LOD (cts 3,4)
- MEASURE III
- 2/8 (S)      Step R twd ctr (face ctr) (cts 1,2).
- 2/8 (S)      Lift R heel and raise L leg with knee slightly bent (cts 3,4).  
              Joined hands should naturally rise on this motion.
- MEASURE IV
- 1/8 (Q)      Step bwd on L (out of circle) and lift R knee, turning it to  
              L (ct 1).
- 1/8 (Q)      Turn R knee to R (ct 2). Movement of knee should turn body.  
              Leg does not move just from hip joint.

Karanfile (continued)  
page two

Count            MEASURE IV

1/8 (Q)          Turn R knee to L (ct 3). Body turns with knee.

1/8 (Q)          Step R in LOD (ct 4). Joined hands have returned to beginning  
pos. Repeat these four meas until end of music.

SELJANCICA

(Sell yahn chee tsa)  
SERBIAN

- SOURCE: Learned in Serbia by Anatol Joukowsky. This is one of the most popular of the kolos. Also called "Students Kolo".
- RECORD: Jugoton C6259 Recommended because tempo increases during dance. 2/4 meter
- FORMATION: Open kolo (broken circle). Hands are joined and held down. Leader at R and person at other end of line place free hand in a fist behind back. All face ctr.
- STEPS: All steps are done with plie' or bend of knee. The tempo of this kolo increases as dance progresses. The steps do not change basically but there is an adjustment necessary to enable the dancer to keep up with the music. There should be a gradual change from the steps danced to the slower music to the steps used with the faster music.

SLOW TEMPO

PATTERN

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Measures Fig I Side Step

- A 1 Step R to R (ct 1). Close L to R (ct 2).  
2 Step R to R (ct 1). Close L to R (no wt) ct 2.  
3-4 Repeat action of meas 1-2 starting L to L  
5-8 Repeat action of meas 1-4.

Fig II Step. Close

- B 9 Step R to R (ct 1). Close L to R (no Wt) (ct 2).  
10 Step L to L (ct 1). Close R to L (no wt) (ct 2).  
11-12 Repeat action of meas 9-10.

Fig III Walking

- C 13-15 Turning to face LOD (CCW), walk 6 steps starting R (1 to a ct).  
16 Step R in LOD but turn to face ctr (ct 1). Close L to R (no wt) (ct 2). On closing step turn to face RLOD (CW).  
17-19 In RLOD walk 6 steps starting L.  
20 Step L in RLOD but turn to face ctr (ct 1). Close L to R (no wt) (ct 2). End facing ctr.

Fig III

Continue the above pattern until the tempo calls for the gradual change to following pattern.

MEDIUM TEMPO

Fig I Side Step

- A 1 Step R to R (ct 1). Step L behind R (ct 2).  
2 Step R to R (ct 1). Touch L in front of R (ct 2).  
3-4 Repeat action of meas 1-2 starting to L with L  
5-8 Repeat action of meas 1-4.

Fig II Step, Touch

- B 9 Step R (ct 1). Touch L in front of R (ct 2).  
10 Step L (ct 1). Touch R in front of L (ct 2).  
11-12 Repeat action of meas 9-10.

Figure III Walking

- C  
13-20 Use same walking pattern as in Fig III (Slow Tempo). Steps may be shorter because of increasing tempo.

Continue the above pattern until the tempo calls for the gradual change to the following pattern.

FAST TEMPO

Fig I Side Step

- A 1 Step R to R (ct 1). Step L behind R (ct 2).  
2 Step R to R (ct 1). Lift L leg (knee bent) in front of R (ct 2). R heel lifts as L leg crosses in front of R.  
3-4 Repeat action of meas 1-2 starting to L.  
5-8 Repeat action of meas 1-4.

Fig II Step, Swing

- B 9 Step R (ct 1). Lift L leg (knee bent) in front of R (ct 2). R heel lifts as L leg crosses.

Seljancica (continued)  
page three

measures

Fig II (cont)

- 10 Repeat action of meas 9 starting to L.  
11-12 Repeat action of meas 9-10.

Fig III Running

- C  
13-20 Use same pattern as Fig III (Slow Tempo) but running steps are  
used instead of walking steps.

Continue above pattern until end of music.

Presented by Anatol Joukowsky  
Notes by Ruth Ruling.

TEACHING PROGRESSIONS:

NAME OF DANCE	NATIONALITY	SOURCE	RECORD
Shilbolet Bassadeh	Israel	M. Lidster, '56 & '57 SB Syllabus	Folkraft 1109B
Hineh Ma Tov	Israel	M. Lidster, '56 & '57 Syll	Folk Dancer MH 1091
Seljancica	Yugoslav	Let's Dance, Vol B	Sonart 2021 or Standard F 12002
Mayim	Israel	Let's Dance, Jan '52, '56 & '57 Syll	Folkraft 1108 A
Harmonica	Israel	M. Lidster, '56 & '57 SB Syllabus	Folkraft 1109 A
Lech Lamidbar	Israel	Dances From Near & Far Volume VIII	Israel 118 B
Basic Schottische		M. Lidster	Any good record
Danish Schottische	Danish	M. Lidster, '56 & '57 Syll	RCA Victor 260017B
Pljeskavac Kolo	Yugoslav	Igra Kolo-Filcich, '57 SB Syll	Folk Dancer MH 1009A
Ersko Kolo	Serbia	Dances From Near & Far Vol VIII	Folk Dancer MH 3020A
Korobushka	Ukrainian	Let's Dance, Vol A	Victor 26-5017 Kismet A-106
Road To the Isles	Scottish	Let's Dance, Vol A	Imperial 1005 A
Rumunjsko Kolo	Yugoslav	Let's Dance Vol C	Balkan 525 F
Rheinlander Zu Dreien	German	Let's Dance, July '53 Syll	Folk Dancer MH 1050
Ken Yovdu	Israel	M. Lidster, '56 & '57 Syll	Israel 118 A
Siamsa Beirte	Irish	Dances From Near and Far, Vol VIII	Parlophone MIP 306
La Joaquinita	Mexico	Let's Dance, Vol C	Imperial 1084
Milanova Kolo	Yugoslav	Let's Dance, Vol C	Stanchel 1011 B
Macedonka	Macedonia	Let's Dance, Vol C	Balkan 547
Laces and Graces	American	Let's Dance, Vol A	Imperial 1006B

Teaching Progressions (continued)  
page two

NAME OF DANCE	NATIONALITY	SOURCE	RECORD
Sonderburg Double Quadrille	Danish	Let's Dance, Aug '53 '57 SB Syllabus	World of Fun ML15
La Faira Da Strada	Swiss	Let's Dance, Jun '56 '57 SB Syllabus	Folk Dancer MH 1112A
To Tur	Danish	Let's Dance, Vol A	Folk Dancer MH 1021B
Senftenberger	German	Let's Dance, Vol B	Imperial 1101A
Dodi Li	Israel	Let's Dance, Vol C	Arzi 307-2
Iti M'Ivanon	Israel	Let's Dance, Vol C	Arzi R-307-1
Ranchera	Argentine	Let's Dance, Vol A	Imperial 1085
Zillertaler Landler	Austrian	Let's Dance, Vol B	Vic 25-4147A
Dreisteyrer	Austrian	Let's Dance, Vol C	London P-18071
Black Forest Mazurka	German	M. Lidster, '56 & '57 SB Syllabus	Folk Dancer MH 1048
Waltz Mazurka	German	Dances From Near & Far, Vol VIII	Rondo RFD 11
At the Inn	German	German Folk Dances, Dunsing, & '57 SB Syllabus	World of Fun M 115
Square Tango	English	Let's Dance, Vol A	Columbia Eng. DX 1322, Col C71-3
Cuckoo Waltz	American	M. Lidster, '56 & '57 SB Syllabus	Standard T 2030A
Brandiswalzer	Swiss	Dances From Near & Far Vol VIII	Folk Dancer MH 1113

## TEACHING PROGRESSIONS:

The following is a progression developed around the simple basic fundamental locomotor steps and combinations of these steps. It has been developed from a simple walking step into a step-bend, grapevine, rocking step, and then into the traditional schottische, two-step, polka, change-step and waltz.

In the progression each dance adds a new step or pattern to the material previously learned, and each dance in turn builds toward a rather extensive repertoire of steps, patterns and dances. In each instance, the listing of dances under the main heading is not in any way conclusive, and in several instances more than one dance has been given as an example. Note also that the following represents only ONE type of progression approach or teaching method for elementary folk dance.

### I STEP-BEND, STEP-HOP

#### SHIBOLET BASSADEH "Hora for the Omer Ceremony" (Israel)

Simple single circle dance without partners.

Contains a step-bend pattern and a step-hop pattern.

#### HINEH MA TOV (Israel)

Simple single circle dance without partners .

Contains a step-bend, running step, a twinkle, and a Yemenite three-step.

### II GRAPEVINE

#### SELJANCICA (Yugoslav)

Single circle dance without partners. This kolo may be very elementary or advanced depending on the pattern taught.

The elementary pattern contains a step-step-step lift (or close) and a running pattern; the advanced kolo contains a basic kolo step and a heel-ball of the foot pattern.

#### MAYIM (Israel)

Single circle, no partners.

Contains a form of grapevine called "tcherkessia" running steps, and a hop-touch pattern.

#### HARMONICA (Israel)

Single circle, no partners.

Contains a form of grapevine called "tcherkessia", a "harmonica" step, a sway step and a running step.



II GRAPEVINE (cont)

LECH LAMIDBAR (Israel)

An advanced single circle dance, no partners. Contains a modified grapevine, a step-swing, a sway, and a step-bend pattern.

III ROCK, SCHOTTISCHE

BASIC SCHOTTISCHE with variations

Notes: Use any good schottische record.  
A teaching development of the schottische, running and traditional, including a turn, a rock, and a Rheinlander variation.

DANISH SCHOTTISCHE (Denmark)

A development of the schottische, fun variations in pattern form.

PLJESKAVAC KOLO (Yugoslav)

Single circle kolo, often known as "clap" kolo.  
Contains a step-bend pattern and a kolo "three".

ERSKO KOLO (Serbia)

Single circle, no partners.  
Contains a variation on a grapevine, and a schottische pattern.

KOROBUSHKA (Ukranian)

Couple dance, double circle, progressive.  
Contains a schottische, a three-step turn, balance and cross-over.

ROAD TO ISLES (Scottish)

Couple dance.  
Contains a modified grapevine and a schottische pattern.

RUMUNJSKO KOLO (Roumanian)

Single circle, no partners.  
Contains a rocking step, a step-hop, and a schottische.

RHEINLANDER ZU DREIEN (German)

A dance for three.  
Contains a schottische and step-hop pattern.

KEN YOVDU (Israel)

Single circle, no partners.  
Contains a step-close pattern and a schottische.

SIASMA BEIRTE (Irish)

Couple dance.  
Contains a schottische pattern, a schottische turning, and a rocking step.

III ROCK, SCHOTTISCHE (cont)

LA JOAQUINITA (Mexico)

Couple dance.

Contains a schottische pattern, a step-close and a step-hop sequence.

IV STEP - CLOSE, TWO-STEP, POLKA

MILANOVA KOLO (Yugoslavia)

Single circle, no partners.

Contains a step-close sequence, step-hop and schottische pattern.

MACEDONKA (Macedonia)

Single circle, no partners

Contains a modified grapevine with a step-close feeling (long, short, short pattern).

LACES AND GRACES (American)

Couple dance.

Contains a walking step with a pivot turn, a step-swing and two-step. Excellent for practice of two-step in a forward direction and turning.

SONDERBURG DOUBLE QUADRILLE (Danish)

A longways dance for eight couples.

Contains a promenade walk, circles, grand R and L, and a two-step turn.

LA FAIRA DA STRADA (Swiss)

Couple Dance.

Contains a two-step, a pivot, and a step-close, pivot-step.

TO TUR (Danish)

Couples, double circle, progressive.

SENFTLENERGER (German)

Couple dance.

Contains a walking sequence combined with a two-step, a modified mazurka, and a polka.

DODI LI (Israel)

Couple dance.

Contains a Yemenite three-step, a variation of the two-step, a grapevine, and a cherkessia.

ITI MILVANON (Israel)

Couple Dance.

Contains a Yemenite three-step, a variation of the two-step, a variation of the schottische, running, and a three-step turn.

V THREE-BEAT RUNNING STEP (triplet), BOX STEP, MAZURKA, WALTZ

RANCHERA (Argentine)

Couple dance, double circle.  
Contains a three-beat running step.

ZILBERTALER LANDLER (Austrian)

Couple dance.  
Contains a three-beat running step and interesting arm patterns.

DREISTEYERER (Austrian)

A dance for three.  
Contains a three-beat running step and interesting formations for three people.

BLACK FOREST MAZURKA (German)

Couple dance.  
Contains a three-beat running step, modified mazurka, a three-step turn, and a six beat turn.

WALTZ MAZURKA (German)

Record: Rondo RFD 11.  
Couple dance.  
Contains a three-beat running step, mazurka, six beat running turn, and a two-step turn to 3/4 meter.

SQUARE TANGO (English)

Couple dance.  
Contains a box step, a step-draw, a slow tango walk, a scissor step.

CUCKOO WALTZ (American)

Couple dance.  
Contains a three-beat running step, a three step turn, and a turning waltz.

BRANDISWALZER (Swiss)

Couple dance.  
Contains a three-beat running step, a three-beat turn, step-swing, step-hop, and waltz turn.

AT THE INN (German) --To follow Waltz Mazurka

Couple dance.  
Contains a three-beat running step, a step-swing-hop, and a nice clapping pattern.

TEACHING PROGRESSIONS, Additions to pages one to four  
page five

II - GRAPEVINE

(Following Seljancica)

SARAJEVKA KOLO (Yugoslav)

Source: Kolo Book, John Filcich

Record: Folk Dancer, MH 1002

Single circle or line dance, without partners.

Contains a slow walking step, semi-grapevine step, step-close, step-hop, kolo "threes," and schottische.

(Following Lech Lamidbar)

MECHOL OVAYDA (Israel)

Source: Let's Dance, April, 1952

Record: Folkraft 1110 A

Single circle dance, without partners.

Contains a swaying step with a knee-bend, semi-grapevine, a "jump-land" step with variations.

KOL DODI (Israel)

Source: Notes

Record: Folkraft 111 A

Circle or line dance, without partners.

Contains a step-bend, jump with tap, step-hop, debka, leap and clicking step.

IV - STEP-CLOSE, TWO-STEP, POLKA

(Following Macedonka)

ALABAMA JUBILEE (American round dance)

Source: Notes

Record: Crystal, 108 "Calico Polka"

Couple dance.

Contains a two-step, semi-grapevine step, two-step turn with partner, and pivot.

## FUNDAMENTALS OF MOVEMENT

Fundamentals of movement implies the simplest, easiest, most conservative and effective way of moving -- conservative in so far as the least amount of energy and motion is used to move effectively and correctly.

Everyone does not move in exactly the same manner, neither does everyone have the same amount of force or energy with which to move. Each human being is built differently -- bone structure, muscle tension. It is this difference in size, structure and weight that causes each person to move in his or her own way.

There are some basic, fundamental ways of moving and around these basic movements and combination of movements a person can learn to move well or in what would be called a "well coordinated" manner.

In working with movement we will use such terms as locomotor movement and non-locomotor or axial movement. Locomotor movements are walking, running, leaping, skipping, sliding, galloping, hopping, jumping and many combinations of these movements. Hopping and jumping may often be used in such a way as it would be considered a non-locomotor movement. We usually speak of such movements as bending and stretching, turning and twisting, rising and falling, swinging and swaying, and shaking and beating as non-locomotor movements. However, again, one may add a step or series of steps to turning, for example, and with this combination develop a locomotor activity. All terminology and definition is relative and determined by use.

All movement takes place in SPACE, and has the elements of TIME and FORCE. Each factor should be considered in executing a dance. Folk dances, particularly, are too often done with the same amount of force, the same size of steps no matter their place or relation in the dance, and with no dynamic heightening of the dance through the use of level or direction. Many dancers and many teachers are unaware of the elements of time and how they may enhance a dance pattern. In working with movement we should be aware of the following:

### SPACE

1. Level (the plane upon which movement takes place)
2. Direction (where is the movement going, what is the focus or gaze)

### FORCE

1. Dynamics
2. Accent

### TIME

1. Duration (the length of the movement)
2. Tempo (rate of speed)
3. Metrics
  - a. Time -  $2/4$ ,  $3/4$ ,  $6/8$ ,  $5/4$ ,  $7/8$ , or meter signature
  - b. Phrase (number of measures)  
Period - cadence

Dance is a growth process and presupposes a knowledge of more than just the fundamental ways of moving, locomotor and non-locomotor patterns, and traditional step patterns such as the two-step, schottische, polka, waltz and mazurka. With the many years of dance development has come the awareness in dancers of such terms as "mechanical, sustained, percussive, suspended or vibratory movement," and an understanding of not only natural movement but also of distorted movement.

Dancers are becoming more and more aware of their music, of its structure and themes. In folk dance we are listening to ever strange and disturbing rhythms. Some of these rhythms can be easily understood if applied to very simple rhythmic structure. For instance in the Roumanian dance, Alunelul, the music and step pattern follows a very interesting unfolding type of music and step pattern follows a very interesting unfolding type of rhythm, which is often called "cumulative or accumulative rhythm," and can best be explained through a counting or measure picture;

#### CUMULATIVE RHYTHM

1. Simplest form -- 1, 12, 123, 1234, 12345 . . .
2. As in Alunelul -- 1234567, 1234567, 1234567, 1234567,  
1234, 1234, 1234, 1234  
12, 12, 123(4), 12, 12, 123(4)

In such dances as Vranjanka where the dance pattern and the music pattern do not coincide you have one type of "counterpoint." The dance pattern rhythm is superimposed upon the music pattern and, as in Vranjanka, you have an interesting rhythmic structure that goes far back into primitive rhythms and can also be found in those countries where drums are a vital part of music. When this type of rhythm is planned we call it a "resultant rhythm" and it can easily be understood and developed through measures and accent:

#### RESULTANT RHYTHM

- |                                       |   |
|---------------------------------------|---|
| 3 beat -- 1 2 3 1 2 3 1 2 3 1 2 3     | (1) is accented   |
| 4 beat -- 1 2 3 4 1 2 3 4 1 2 3 4     | (1) is accented   |
| 12 beat -- 1 2 3 4 5 6 7 8 9 10 11 12 | Combined accents are the result of the accents of a 3 and a 4 beat measure. |

The accents being placed on the first beat of each measure develops a resultant rhythm of primary accents when the "three" is played, clapped, or drummed against the "four." It is interesting, pleasing, and fun to add this knowledge to your listening ability when you become aware of music that is other than a straight 2/4, 3/4 or 4/4. A "resultant rhythm" may be developed with many other combinations, such as 2/4 and 5/4; 5/4 and 7/4; 2/4 and 7/4, etc. It is also interesting and fun to play one "resultant rhythm" against another. The "resultant" of a 2 and 5 against a 2 and 7 is a delightful, hypnotic, primitive rhythm. An understanding of these basic rhythms will help in the understanding and "listening" ability of many of our Slavic, Turkish, Indian, and primitive rhythms.

Fundamentals of Movement (Continued)  
page three

There are many other interesting rhythm patterns to be found in folk music. We only need to be aware of them in order to enhance our enjoyment of music and dance.

## FUNDAMENTALS OF RHYTHM

A few book suggestions for background material on rhythm, movement techniques and music:

1. AAHPER, National Section on Dance, MATERIALS FOR TEACHING DANCE. Vol. 1. Modern dance and Children's dance.
2. Andres, Gladys, CREATIVE RHYTHMIC MOVEMENT FOR CHILDREN. New York: Prentice-Hall, Inc., 1954. Delightful photographs and short, simple music selections.
3. Lockhart, Aileene, MODERN DANCE, BUILDING AND TEACHING LESSONS. Dubuque, Iowa: Wm. C. Brown Co., 1951. Rhythm, terminology, movement techniques.
4. Murray, Ruth Lovell, DANCE IN ELEMENTARY EDUCATION. New York: Harper and Bros., 1953. One of the most complete studies in this field.
5. Radir, Ruth, MODERN DANCE FOR THE YOUTH OF AMERICA. New York: A. S. Barnes and Co., 1944. A text for high school and college teachers.
6. Schon, Elizabeth L. and O'Brien, Emma Lou, RHYTHMS IN ELEMENTARY EDUCATION. New York: A. S. Barnes and Co., 1951.
7. Shurr, Gertrude and Yocom, Rachael Dunaven, MODERN DANCE TECHNIQUES AND TEACHING. New York: A. S. Barnes and Co., 1949. Excellent photography. Analysis of movement techniques.
8. Thompson, Betty Lynd, FUNDAMENTALS OF RHYTHM AND DANCE. New York: A. S. Barnes and Co., 1933.
9. Waterman, Elizabeth, THE RHYTHM BOOK, A MANUAL FOR TEACHERS OF CHILDREN. New York: A. S. Barnes and Co., 1936. Excellent analysis of movement and rhythmic patterns.



ALABAMA JUBILEE  
(American)

MUSIC: Record: Crystal, 108 "Calico Polka".

FORMATION: Couples, around the room.

STEPS: Two-step\*, modified grapevine, pivot.

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MUSIC: 2/4

PATTERN

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Measures Introduction: 4 measures.

- 1-2 I. Couple formation, inside hands joined. Beginning with the outside ft, move fwd with 2 two-steps, CCW around the room.
- 3-4 Face partner and join both hands, step to side with outside ft, step behind, and step-close-step to the side.
- 5-8 Repeat action of Fig I, meas 1-4 in opposite direction, CW.
- 1-6 II. Take partner in ballroom position and dance 6 two-steps, moving CCW and turning CW.
- 7-8 Pivot in place, 4 steps, (Man L,R,L,R).

AT THE INN  
(German)

RECORD: "AT THE INN", Folk Dance Mh 1022, Kismet K-135

MUSIC: 3/4 (accented German Waltz)

FORMATION: Couples in double circle, men with backs to center of circle, women facing.

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PATTERN

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Measures

- 1-4 A. Clap own hands, touch partner's right hand and shove up, touch partner's left hand and shove up, touch both hands and shove up (in flowing movement).
- 5-8 Man offers hands (palm up) to woman and partners take 4 waltz steps to circle once around to position.
- 1-8 Repeat all above action.
- 1-4 B. Join right hands, both facing CCW. Man dances 4 waltz steps straight ahead, while woman to his R and slightly ahead, holds apron or skirt with L hand, and makes two turns with 4 waltz steps. Move fwd in this pattern.
- 5-8 Joining both hands, take 4 waltz steps, turning CW and advancing CCW.
- 1-8 Repeat all above action.
- 1-4 C. Inside hands joined, facing CCW. Pursuit waltz steps. Starting on outside foot, swing joined inside hands fwd. (back to back) and take one waltz step. Swing joined hands fwd (face to face) and take one waltz step. Drop hands and take 2 waltz steps, turning away from each other (M left, W right), still moving fwd.
- 5-16 Repeat 3 more times. Be sure to move fwd.

BLACK FOREST MAZURKA  
(German)

An interesting dance in 3/4 meter. The dance was first taught to me by Frank Kaultman at a College of the Pacific Folk Dance Camp.

RECORD: Folk Dancer MH 1048

FORMATION: Couples around the room, inside hands joined at shldr height.

STEPS: Three-beat running step, three-step turn, mazurka, six-beat running turn.

---

MUSIC 3/4

PATTERN

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Measures

- 1-2 I Beginning with outside ft move fwd in line of direction with two three-beat running steps. Hands move slightly fwd and bkwd.
- 3 Drop ptrns inside hand and turn outward and away from ptrn with a three-step turn.
- 4 Clap own hands (1 2 3), and either continue to move fwd or step in place ( 1 2 3 ).
- II Take partner in open "schottische position: M's R arm around W's waist; W's L arm on M's inside shldr.
- 5-6 Do 2 mazurka steps.
- 7-8 Keeping "schottische" position, turn CCW in place with 6 small running steps. M acts as a pivot.

Repeat dance as many times as desirable.

CUCKOO WALTZ

(American)

A fun waltz dance.

RECORD: Standard T 2030 A

FORMATION: Couples around the room, inside hands joined at shldr height.

STEPS: Three-beat running step, three-step turn, waltz turn.

---

MUSIC 3/4

PATTERN

---

Measures Introduction: 2 measures

- 1-2 I Beginning with outside ft move fwd in line of direction with 2 three-beat running steps; hands move slightly fwd and bkwd.
- 3 Drop ptrs inside hand and turn outward and away from ptr with a three-step turn. Continue to progress in line of direction and beside ptr.
- 4 Walk fwd in line of direction and beside ptr with 3 walking steps. This step should finish with the wt on the inside ft so that the outside ft is free for the next step.
- 5-8 II Take ptr in ballroom position and waltz turning CW and progressing around the room CCW 4 waltz steps. After the waltz turn has been perfected the M may turn the W under his L arm on the end of the fourth waltz. The W turns outward to her R.

Repeat the dance as many times as desirable.

DANISH SCHOTTISCHE

A simple dance based on a schottische. The source of this dance is unknown to me, but I learned it in Palo Alto and have been dancing it in the following form since 1942.

RECORD: RCA Victor 26-0017 B

FORMATION: Couples around the room; hands joined in "skaters" position.

STEPS: Schottische, step-hop.

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MUSIC 4/4

PATTERN

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- Measures I Introduction: none (wait for 4 or 8 measures and then begin the dance).
- 1 Beginning with L ft move on a diagonal to the L with one schottische step.
- 2 Beginning with L ft move on a diagonal to the R with one schottische step.
- 3-4 Move directly forward with 4 step-hops.
- 1-4 rpt Repeat Fig I, meas 1-4.
- II Face ptrn with L hands joined.
- 5 Beginning with L ft move directly to L with one schottische step.
- 6 Beginning with R ft move directly to R with one schottische step changing hands to a R hand joined.
- 7-8 Hook L elbows and turn ptrn CW with 4 step-hops.
- 5-8 rpt Repeat Fig II, meas 5-8
- III Face ptrn; fists on hips.
- 9 Beginning with L ft move directly to L with one schottische step.
- 10 Beginning with R ft move to the R and pass behind ptrn.
- 11-12 Turning to L or CCW return to original place with 4 step-hops. Pass face-to-face with ptrn and make two complete turns to return to place.
- 9-12 rpt Repeat Fig III, meas 9-12.

DARGASON OR SEDANY  
(English Country Dance)

MUSIC: Record: HMV 10458  
Piano: Country Dance Tunes, Set IV, Cecil J. Sharp.  
H. W. Gray Co., New York; Novello & Co., Ltd. London.

FORMATION: Four couples in a single line standing thus:  
Top M 4 3 2 1 - 1 2 3 4 W Bottom. Couples face in twd each other.

STEPS: Running step, skipping.

- BASIC MOVEMENTS:
- a) Siding. Starting RF, move in a small semicircle to R twd partner's place with 3 running steps, closing with wt on both feet on last ct. Return moving bwd along same semicircle starting with RF with 3 running steps and close. Partners face each other constantly thruout this figure.
  - b) Set and Turn Single. Spring to R onto RF, change wt momentarily to LF and step in place R (ct 1 & 2). Repeat to L side. Then make a R face turn with 4 running steps once around.
  - c) Arming. Hook R elbows and turn CW with 6 light running steps; separate with 2 more steps, then link L elbows and turn CCW with 6 running steps, and fall back to place on last 2 steps.
  - d) Straight Hey. Give RH to one facing you, pass each other by, give LH to next dancer, pass by, R to next, etc. This is the same as a Grand R & L in American Square dancing.

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MUSIC 6/8

PATTERN

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INTRODUCTION

Measures I. Side, Set, Turn Single

A1 1-4 First M and first W side.

5-6 First M and first W set.

7-8 First M and first W pass L shoulders, turn a single.

A2 1-8 First M and second W side, set, turn single as in Fig. I A1;  
simultaneously second M and first W side, set, turn single.

Repeat Repeat action of Fig. I A1 as many times as necessary in order to  
A1 1-8 have the first M and first W reach the bottom and the top of the  
and line respectively. When the first M and first W reach the end of  
A2 1-8 the line, all dancers make a half turn, M CW and W CCW to face in  
reverse direction. This finishes the first half of Fig. 1. In  
the second half of Fig. 1 the same movements are repeated in re-  
verse order, the M moving and facing up, the W down. At the end of  
the first change, which is danced by the same pairs as the last  
change of the first half, the last M and the last W,

DARGASON OR SEDANY (continued)

MUSIC 6/8

PATTERN

Measures

having reached their original places, remain there. Each person in turn upon reaching his original place becomes inactive. The final repetition is danced by the first couple only.

II. Arming, Set, Turn Single

A1 1-8  
and  
A2 1-8  
repeated

Same as in the first part, except that the dancers, instead of siding, arm with R elbow in the first half of this Fig., and with the L elbow in the second half of this Fig. The set, passing L shoulders, and turn single occurs after each arming, progressing up and down the line as in Fig. I.

III. Straight Hey

1-8  
and  
repeated

First and third M, second and fourth W face down the set. The others face up. All dance the straight hey as described above, giving RH and LH alternately. A skipping step is used throughout. All dance one complete circuit moving completely down the line, up the line and back to original places. When each dancer reaches the top or bottom of the line, he makes a rather wide loop as he reverses direction and then gives the same hand twice. At close, when all have reached their original places in the line, all join hands in a line abreast and honor as music retards. Line faces so that W are on M's R in the line (or wherever the spectators are situated).

NOTE: In all English country dancing, the weight is carried well forward on the balls of the feet. The running steps, which never become a shuffle or a walk, are kept very light and lilted. Arms remain loosely at the sides throughout except when executing the hey. After the siding and arming movements, the original line must be kept straight and neat, the inactive couples waiting in place until it is their turn to dance the required figures. The skipping steps during the hey should be quick covering considerable ground, all couples being active.

HARMONICA  
(Israel)

This circle dance was presented by Dvora Lapson at the 1951 College of Pacific Folk Dance Camp. The dance was choreographed by Rivka Sturma for the youth of Israel.

RECORD: Folkraft 1109-A

FORMATION: All hands joined and down in a circle formation.

STEPS: Step-hops, Circassia:

Circassia Step: Beginning with the L ft, step L ft across in front of L, accenting step (ct 1); step directly to the R on R (ct 2); step to the R with the L ft crossing L ft behind R (ct 3); leap to the R onto the R ft (ct 4). On the leap and in preparation for the repeat of the circassia step, the L ft swings across in front of the R in a small arc, but the wt remains on R ft.

---

MUSIC 4/4

PATTERN

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- Measures Introduction: 1 measure
- A 1-2 I Moving in a CCW circle and beginning with the L ft do 1 circassia step followed by a step-hop L, and a step-hop R.
- 3-8 Repeat the action of Part I, meas 1-2, three times.
- Note: Cover as much space as possible on the step-hop pattern.
- B 1 II Facing the center of the circle and remaining in place step diagonally across in front of R ft with L, hips slightly fwd. (ct 1). R ft steps in place (ct 2). Then place L ft beside R (ct 3), and hop (ct 4).
- 2 Repeat action of Part II, meas 1. Begin with R ft diagonally across L.
- 3 Repeat action of Part II, meas 1.
- 4 Face CW and move CW in circle with 2 step-hops (R,L). Cover space on the step-hop pattern.
- 5-8 Repeat the above action, Part II, meas 1-4, but begin action with R ft crossing diagonally over L, and finishing pattern moving in a CCW circle with 2 step-hops (L,R).
- C 1 III Circle formation with hands on adjacent shldr. Moving CW, step L, step R (the feeling of a balance step without bringing the feet together as in a close step).



Harmonica (continued)

page two

Measures

C 2 III 4 running steps to the L, (L,R,L,R).

3-8 Repeat action of Part III, meas 1-2 three times.

Note: The entire group should have the feeling of moving together on this pattern and should lean slightly to L and R when moving.

HINEH MA TOV  
(Israel)

A popular line dance of Israel. The steps and the music have been influenced by the Yemenites.

SOURCE: Dvora Lapson, New York City, and Beth Fawkes, Chicago.

MUSIC: Folk Dancer, MH 1091, 4/4 time.

STEPS: Step-bend, running, Yemenite three-step.

Introduction: 2 measures

FORMATION: Single line or circle formation with hands joined and down.

---

PATTERN

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Measures

1-2 I Beginning with R ft move to the R (CCW) with 4 step-bend steps: step (1), bend both knees slightly (2).

3-4 Continue in CCW direction with 8 running steps.

1-4 Repeat Fig I, meas 1-4.

rpt

II

5-6 Stamp R, taking wt (1), hold (2), step bkwd on L (3), step R beside L (4). Step fwd L (1), hold (2), tap R ft beside L (3), hold (4).

7 Do 1 Yemenite three-step: Step to R with R (1), step on L (2), step R across L (3), hold (4). The feet do not close on this step.

8 Repeat Yemenite three-step, beg on L. Do not turn on Yemenite three-step. Keep facing into the center of the circle.

5-8 Repeat Fig II, meas 5-8.

rpt

The dance is repeat five times, and finishes with a simple bow.

HORA FOR THE OMER CEREMONY - "Shibolet Bassadeh"  
( Israel )

This Hora was presented by Dvora Lapson at the 1951 C O P folk dance camp. The dance was created by Lea Bergstein and is performed during the Omer Ceremony, a revival of an ancient festival on Passover, when the first sheaves of barley were cut in the fields and presented to the Holy Temple.

RECORD: Folkraft 1109-B

FORMATION: All hands joined in circle formation; arms down and relaxed.

STEPS: Sliding, skipping, half-turn.

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MUSIC: 4/4 (A), 2/4 (B)                      PATTERN

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Measures            Introduction: 1 measure

- A    1    I    Beginning on the R, move CCW with 4 smooth step-close steps. Bend both knees slightly at the same time as the feet come together on the close: step (ct 1); bend (ct &). On the last (&) beat of the meas drop hands and make a half turn R to face outward. Rejoin hands.
- 2            Beginning on the L, continue to move CCW with 4 step-close steps. On the last (&) beat of the meas drop hands and make a half turn L to face inward. Rejoin hands.
- 3-4            Repeat action of Part I, meas 1-2.
- B    1    II    Move fwd CCW with 2 skipping steps (R,L).
- 2            Keep hands joined, face CW and take 2 skipping steps bwd, continuing to move CCW.
- 3            Keep hands joined and turn in a CCW direction and continue fwd with 2 skipping steps.
- 4            Turn to face CW direction and skip bwd 2 steps.
- 5            Move directly to center with 2 skipping steps.
- 6            Continue to face center and skip bwd to place with 4 skipping steps.

Note on music: The entire dance can be danced as though both the A and B sections of the music were written in 2/4 meter. If so, each meas listed for A should be doubled, so that there would be 8 measures in A and 6 measures in B.

KEN YOVDU  
(Thus Will They Perish)  
(Israel)

Thus will they perish  
The enemies of Israel  
Thus will they perish  
But her loyal sons will rise up  
With the brilliance of the sun.

Ken Yovdu is a line dance which has been influenced by debka steo of the Arabs. In its lyrics and melody is reflected the militant determination to defend the nation against invaders. The music was written by Uri Ben Yakov and the choreography is by Gert Kaufman. The folk dance pattern as notated by Dvora Lapson has been included in the second series of Israeli Folk Dances.

RECORD: Israel 118-A

FORMATION: Single line formation with leader at the right end of the line.

STEPS: Step-close, debka, running\*

---

MUSIC 4/4

PATTERN

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Measures Introduction: 8 measures (4 with drum, 4 with instrumental accompaniment).

- A I Standing shoulder to shoulder, hands joined and down, in a single line formation, facing center of room.
- 1 Beginning with R ft step directly to R side (1), close L ft to R and bend knees slightly (2), step again to R with R ft (3), hold (4).
- 2 Tap L ft across in front of R, turning body slightly to R, (1), hop on R ft (2), step with L ft close to R (3), hold (4).
- 3 Repeat action of Fig I, meas 1.
- 4 Do one debka jump to the L (jumping on both feet and turning body slightly to L (1), hop on R ft and turn to face fwd direction (2), bring L ft to R (3), hold (4).
- 5-8 Repeat action of Fig I, meas 1-4.
- 9 II Beginning with R ft move fwd twd ctr of room with 3 running steps (RLR), (1,2,3), then hop on R ft (4) lifting joined hands high and finishing facing CCW so dancers are one behind the other.

Ken Yovdu (continued)  
page two

Measures

- 10 Beginning with L ft move fwd in a CCW direction with 3 running steps (LRL), and hop on L ft turning  $\frac{1}{4}$  turn to L so line is facing fwd twd center of room.
- 11 Bringing joined hands down to sides, begin with R ft and move bwd with 3 running steps (RLR) and hop on R.
- 12-14 Repeat action of Fig II, meas 9-11.
- 9-14 rpt Repeat action of Fig II, meas 9-14.

KOL DODI  
(Israel)

MUSIC: Record: Folkraft 1111 A

FORMATION: Single circle or line without partners.

STEPS: Walking\*, jump with tap, step-hop\*, debka, leap\*, heel-click.

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MUSIC: 4/4

PATTERN

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Measures Introduction: 1 measure

A Figure I: Hands joined in a single line and facing to the R.

1 Beginning on the L, move to the R with 2 walking steps (bend knees on the upbeat or ct &). Tap fwd with L, turning body slightly to R, and look over L shldr, then tap L back, swinging body to L, and looking over R shldr.

2-4 Repeat action of Figure I, meas 1 three more times.

5 Two step-hops (L,R), then jump in place twice on R and at the same time, tap L beside R twice. Note: The second jump should be slightly higher than the first.

6-8 Repeat action of Figure I, meas 5 three times.

B Figure II

1 Beginning on L, take 2 steps fwd (R,L), bending knees on upbeat. Then quickly leap on L (ct 3), close R to L (ct &); jump on both feet, turning toes to L (ct 4), then jump turning toes to R (ct &). This jump is called a debka.

2-4 Repeat action of Part II, meas 1 three times.

5 Two step-hops (L,R), then step on L and click R heel against the R ankle twice. Step onto R.

6-8 Repeat action of Part II, meas 5 three times.

LA FAIRA DA STRADA (Romansche)  
(La Fire-ah dah Strada)  
(Swiss)

This dance, from the Engadine, was taught by Louise Huggler at the 1953 Work Week of the Vereinigung fur Tracht und Heimat and presented to California dancers by Jane Farwell at the 1954 College of the Pacific Folk Dance Camp.

MUSIC: Record: Folk Dancer II12A

FORMATION: Circle of cpls facing CCW, in open pos, inside hands joined at about shldr height, free hand on hip (wrist almost straight).

STEP: The same step (with slight variations) is used throughout dance.

- BASIC STEP: fwd: Directions for M; W dances counterpart.  
Step fwd L (ct 1), close R to L (ct &), step fwd L (ct 2), step fwd R with a slight knee bend (ct 3). (moving RLOD, step starts R).
- " turning: Both start L. Step sdwd L (ct 1), close R to L (ct &), step sdwd L (ct 2), step R behind L, with slight dip (ct 3). Start R for CCW wheel.
- " with pivot: Step sdwd R (ct 1), close L (ct &), step adwd R (ct 2), pivot R (making one complete turn CW) and close L to R (ct 3). When step starts to L, pivot is to L (CCW).

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MUSIC 3/4

PATTERN

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Measures

4 meas Introduction.

I GOING TO THE FAIR

1-4 Starting M L, W R, move fwd (CCW) with 4 basic steps. On 4th step, W turn CW under their joined (MR-WL) hands; M end 4 step with light stamp, bringing ft together. Both face RLOD (CW) without changing hands.

1-4 Starting M R, W L, repeat action of meas 1-4 moving CW (RLOD). On rpt 4th step W turn CCW under their joined hands and end with wt on R.

II WHEEL

Ptnrs facing, M back to ctr, join both hands straight across. Lean bwd away from pthr on this step.

5-8 With 4 complete basic steps turning, both move to own L (CW). On 4th step (ct 3) bring ft together with light stamp.

La Faira da Strada (continued)  
page two

Measures

5-8 Moving to own R (CCW), repeat action of meas 5-8. End with wt on L.

III LOOKING OVER THE DANCE

Ptnrs facing, M back to ctr, hands on hips.

1 Both starting R, move to own R with 1 basic step with pivot.

2 Both continue to R with one basic step, closing with stamp on ct 3.

3-4 Both beginning L and moving to own L, repeat action of Fig III, meas 1-2.

1-4 Repeat action of Fig III, meas 1-4; moving first to own L and then to R. (W end with wt on L).

IV AT THE DANCE

5-8 Assume ballroom pos (arms well extended) and starting ML, WR dance 4 basic steps with pivot turning CW and progressing CCW. On 4th step close with stamp (ct 3). End with wt on ML, WR.

5-8 rpt Starting Mr, WL, repeat action of Fig IV, meas 5-8, turning CCW and moving RLOD (CW).

Reprinted from "Lets Dance", June, '56.



MAYIM (Water)  
(Israel)

Mayim, a dance of Israel, was presented at the 1951 Folk Dance Camp at College of the Pacific by Dvora Lapson. Mayim is translated as "water" and conveys in design and form the movement of water, of waves, the feeling of going toward the well, and the unbounded joy of discovering water in an arid country.

RECORD: "Mayim", Folkraft 1108-A.

FORMATION: A closed circle dance for any number of people. Stand facing into the center of the circle, hands joined and down at the sides.

NOTE: This dance may be done in a double circle with both circles facing into the center, or it may be done with the outside circle facing in and the inside circle facing outward.

STEPS: Run\*, Tap and clap, Circassia.

Circassia step: Beginning with the R ft, step R ft across in front of L, accenting step (ct 1); step directly to the L on L (ct 2); step to the L with the R ft, crossing R ft behind L (ct 3); leap to the L onto the L ft (ct 4). On the leap and in preparation for the repeat of the circassia step, the R ft swings in front of the L in a small arc, but the wt remains on L ft.

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MUSIC 4/4

PATTERN

---

Measures

I. Circassia to L, to center and out.

- 1-4 a. Moving in a CW circle and beginning with the R ft do 4 circassia steps.
- 5 b. Beginning on the R ft move toward the center of the circle with 4 light running steps. Accent the first step with a deep knee bend and very small leap. Lift the hands gradually toward the center of the circle and to an extended-above-the head position on the 4 runs.
- 6 Beginning on the R ft move directly out of the circle with 4 steps, lowering the hands to a down-to-the-side position, and accentuating the first step by a deep knee bend and a small leap.

Note: The leap on (ct 1) is optional.

- 7-8 Beginning with the R ft, repeat I, measures 5 and 6.

II. Run, Tap and Clap.

- 1 a. Beginning with the R ft, all face L and move CW with 4 running steps, keeping joined hands extended down.
- 2-3 b. Keeping hands joined, shift wt quickly to R ft and hop on R and tap L ft across in front of R ft (ct 1); hop again on R ft and

Mayim (continued)

page two

Measures

2-3 continued. tap L ft directly to the L (ct 2).  
Repeat tap step 3 times.

4-5 Hop on the L ft and tap R ft across in front of L ft (ct 1);  
hop again on L ft and tap R ft directly to the R (ct 2). Clap  
hands directly in front (ct 1); open arms to side (ct 2). Keep  
elbows straight on clap and side movement. The tap and clap  
step are done simultaneously.

Repeat tap step 3 times.

Repeat entire dance from the beginning.

NOTE: Part or all of the following words may be sung with the  
dance. The words which are underlined are more commonly sung.

- I. 1-4 U-Shav-tem Mayim Bi-Sa-Son, Mi-ma-Yi-Wey Ha-Y' Shu-ah  
3-4 U-Shav-tem Mayim Bi-Sa-Son, Mi-ma-Yi-Wey Ha-Y' Shu-ah  
5-6 Ma-Yim Ma-Yim Ma-Yim, Ma-Yim, U-Ma-Yim Bi-Sa-Son  
7-8 Ma-Yim Ma-Yim Ma-Yim, Ma-Yim, U-Ma-Yim Bi-Sa-Son

- II. 1 Hey! Hey! Hey! Hey!  
2 Mayim Mayim Mayim Mayim  
3 Mayim Mayim Bi-sa-son  
4 Mayim Mayim Mayim Mayim  
5 Mayim Mayim Bi-sa-son

Note: To be presented by Miriam Lidster.

PLESKAVAK KOLO  
(Flehs'-kah-vahtz)

Yugoslav

MUSIC: Record: Balkan 518-B (Clap Kolo)

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PATTERN

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Measures

PART I

1-8 Four "basic kolo steps" (R,L,R,L). (Originally this was done with 4 walking steps to the right and 4 walking steps to the left; may be learned thus.)

PART II

9-12 Step R ft, close L ft; step L ft; close R ft. Repeat.

PART III

13-14 Stamp R, L, R, pause. (originally 3 stamps with R ft).

15-16 Clap hands 3 times; pause.

Reprinted from IGRA KOLO by John Filcich

RHEINLANDER ZU DREIEN  
(Rheinlaender for Three)  
(German)

This dance grew out of the youthful enthusiasm and creativeness of an East Prussian Youth Group in the 1920's. Permission to print this dance has been graciously given by Gretel and Paul Dunsing, who presented it at Folk Dance Camp in Stockton in 1952. It is published in Dance Lightly, By Gretel and Paul Dunsing.

MUSIC: Record: Folk Dancer MH-1050

FORMATION: Sets of 3, 1 M between 2 W, all facing CCW. Inside hands are joined, outside hands on hips. Throughout the dance, hands are on hips if not joined.

STEPS: Schottisch\*, Step-hop\*, Running step\*. (The \* indicates that these steps are described in Folk Dances From Near and Far).

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MUSIC 4/4

PATTERN

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Measures

- 1-4 Introduction. Dancers stand in formation.
- A I ARCHES
- 1-2 Beginning L, all dance 1 schottisch step diagonally fwd L; then beginning R, dance 1 schottisch step diagonally fwd R, progressing CCW.
- 3-4 Beginning L, with 2 schottisch steps, the W exchange places. W on R crosses in front of M, passing under raised arms of M and W on L. The W on L is at the same time crossing to opposite side. M turns L under own L arm: do not release hands during turn. All finish facing CW.
- 5-8 Repeat action of meas 1-4, progressing CW, but this time the W on L passes under raised arms of M and W on R. The W on R is at the same time crossing to opposite side. M turns R under own R arm, and all finish facing CCW.
- 1-8 rpt Repeat action of meas 1-8.
- B II RUN WITH W TURNING
- 9 Beginning L, all take 4 small running steps fwd, progressing CCW.
- 10 With 4 running steps, both W turn once around (inward toward M) under their own raised inside arms, while M takes 4 steps in place.

Rheinlander Zu Dreien (continued)  
page two

Measures

- B 11 Beginning L, all take 4 small running steps bwd (against LOD).  
12 With 4 running steps, both W turn once around (outward away from M) under their own raised inside arms, while M takes 4 steps in place.  
13-16 Repeat action of Fig II, meas 9-12.

III MILL

- 9-10 Beginning L, M and L W dance 2 schottisch steps (around in mill) with R hands joined at shldr height. Simultaneously R W dances 2 schottisch steps in place.  
11-12 M and L W repeat action of Fig III, meas 9-10, with L hands joined at shldr height. At the same time R W dances 2 schottisch steps in place.  
13-16 M repeats action of Fig III, meas 9-12 with R W while L W dances 4 schottisch steps in place. All finish facing CCW in line of 3.

A IV ARCHES

- 1-8 Repeat all of Fig I, (meas 1-8 with repetition).  
With Rep.

C V W EXCHANGE PLACES

- 9 Beginning L, M dances 1 schottisch step to his L in front of L W. At the same time and beginning R, both W dance 1 schottisch step to their R.  
10 Beginning R, M dances 1 schottisch step to his R, to return to his former position. Simultaneously and beginning L, L W dances 1 schottisch step to her L twd M, and R W dances 1 schottisch step to her L to return to her former position. R W expects to dance the next steps with M, so she extends her arms to him.  
11-12 M turns to his R, and in closed dance position, dances 4 step-hops, turning CW, with L W. R W dances 4 step-hops alone, turning CW as she crosses in front of the M and L W, and finishes in the position formerly occupied by L W. She now becomes the L W, and L W becomes the R W. At the end of the step-hops the W have exchanged places, and all face CCW.  
13-16 Repeat action of Fig V, meas 9-12. At the end of the step-hops, both W have returned to their original pos in set of 3, facing CCW.  
Repetition Repeat action of Fig V, meas 9-16.  
9-16 Repeat dance from beginning.  
Description from "Let's Dance", July, 1953.

SONDERBURGER DOPPEL QUADRILLE  
 (Sonderburg Double Quadrille)  
 (Danish)

This dance is of Danish origin, Sonderburg being a little town on the island of Alsen. It has been presented in California with some variations by Frank Smith of Berea College, Kentucky, in 1956, and by the Danish Students on tour in 1950. Gretel and Paul Dunsing from Chicago introduced this version of the dance at Stockton Camp in 1952.

VERSION I

MUSIC: Record: World of Fun M 115  
 Piano: See Dance Lightly by Gretel and Paul Dunsing.

FORMATION: Four cpls facing four cpls arranged in sets in a column down the middle of the room or in a large circle, if space permits. Inside hands are joined slightly below shldr height, outside hands on hips, fingers fwd.

STEPS:	Walk*	Polka*		OX	OX	OX	OX
				<u>XO</u>	<u>XO</u>	<u>XO</u>	<u>XO</u>
				Foot		Head	

MUSIC 2/4

PATTERN

Measures	Introduction
1-4	Two cpls in each line join hands with the two cpls in the opp line to form two circles of eight dancers each.
	I <u>TWO CIRCLES</u>
1-8	Circle CW with 16 walking steps.
9-16	Circle CCW returning to original positions.
	II <u>PROMENADE THROUGH AISLE</u>
17-24	Head four cpls join inside hands with opp dancer and walk down through the aisle formed by the other four cpls, free hand on hip, fingers fwd. Turn individually (meas 20) and walk back to place.
25-32	Foot four cpls join inside hands with opp dancer and walk up through the aisle formed by the head cpls. Turn (meas 28) and walk back to place.
	III <u>FOUR CIRCLES</u>
17-24	Opp cpls join hands in a circle of four dancers (four circles to each set) and walk CW 16 steps.
25-32	Circle CCW to original positions.

Sonderburger Doppel Quadrille (continued)  
page two

Measures

IV CHAIN

33-40 With 16 walking steps, beginning L, opp cpls dance together doing a two cpl grand right and left, thus:  
Give R hand to opp dancer, pass, make a quarter turn to face ptrnr. Give L hand to ptrnr, pass, and face opp. Repeat giving R to opp and L to ptrnr. Returning to original positions.  
Bow to ptrnr.

41-48 Repeat action of Fig IV meas 33-40.

V POLKA

33-48 Partners take shoulder-waist position and polka CCW, turn CW, around the large oval (the set formed by all eight cpls) and finish in original positions.

From: "Let's Dance", August, 1953

AL TIRUNI  
( Israel )

- SOURCE: Learned by Albert S. Pill from Sarka Levy, Israeli exchange student, and director of the Israeli Student Dance Group of Los Angeles.
- MUSIC: Record: ASP 4
- FORMATION: Double circle of cpls. Ptnrs facing with M's back to ctr. M's R and W's L hands joined palm to palm, M's hand on top, M's thumb under, W thumb over; joined hands held easily out to M's R side and up about shoulder high; free hands hang loosely at sides.
- STEP: AL TIRUNI STEP-PATTERN (2 meas to complete): Directions for M; W does reverse.
- Measure 1. Ptnrs facing, step L swd to L (ct 1); slightly flex L knee (ct 2); away to R taking wt on R (ct 3); away to L taking wt on L (ct 4).
- Measure 2. Step R across in front of L flexing R knee slightly while swinging joined hands downward in LOD and up to original pos (ct 1); step L swd to L (ct 2); step R next to L (ct 3); flex R knee (ct 4).

Dance is described for M throughout. W always uses opposite footwork.

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MUSIC 4/4

PATTERN

---

Measures

Intro 2 meas.

- A            CHORUS FIGURE  
1-3        Dance 4 complete Al Tiruni step-patterns, slightly progressing CCW in LOD.
- B        I. IN AND OUT    Both hands joined
- 9            Dance action of meas 1 of Al Tiruni step-pattern.
- 10          M take a long step fwd R (W step bkwd L, pulling M away from ctr of circle). As long step is made sweep joined hands out and in to make a large "wave". (ct 1); step L beside R (ct 2); step R beside L (ct 3); flex R knee (ct 4).
- 11          Repeat action Fig I, meas 9.
- 12          M take a long step bwd on R (W step fwd on L as M pulls W twd ctr of circle, repeating hand motion described in meas 10, (ct 1); step L beside R (ct 2); step R beside L (ct 3); flex R knee (ct 4).



Al Tiruni (continued)

page two

Measures

13-16 Repeat action Fig I, meas 9-12. Then drop M's L and W's R handhold.

A

1-8 REPEAT CHORUS FIGURE

II. AWAY AND TOGETHER

B 9 Ptnrs face LOD, M's R and W's L shoulders adjacent and touching. Dance action of meas 1 of Al Tiruni Step Pattern while facing LOD.

10 Ptnrs pull away from each other, M stepping back on R and W on L, both making a slight bow (ct 1); step fwd on L to again face LOD (ct 2); step R ft next to L (ct 3); flex R knee (ct 4).

11-16 Repeat action Fig II, meas 9-10, three more times. At end of figure, again take pos for Chorus Figure.

A 1-8 REPEAT CHORUS FIGURE

B III. CHANGING PLACES

9 Dance action of meas 1 of Al Tiruni Step Pattern.

10 Ptnrs exchange places, M taking a long step R twd W position, W turn CCW under joined hands with a long step on L (ct 1); completing the exchange, step fwd on L (ct 2); step R next to L (ct 3); flex R knee (ct 4).

11-16 Repeat action Fig III, meas 9-10 three more times, ending M's back to center of circle ready to start dance over again with Chorus Figure.

NOTE: On this record, the 16 meas of chorus and verse are repeated seven times; so the dance may be danced twice through, with the chorus and Fig I repeated once again.

BAT YIFTACH  
(Baht Yeef-tach)  
(Daughter of Jephtha)  
(Israel)

SOURCE: Learned by Albert S. Pill while dancing with the Israeli Student Dance Group of Los Angeles, under direction of Sarka Levy.

RECORD: IMF, LP 7, SIDE II, BAND III.

FORMATION: Cpls in a circle in varsouvienne pos; M on inside, all cpls facing LOD.

Footwork is same for M and W unless otherwise noted.

STEPS: STEP BEND: Step fwd R ft (ct 1); bend R knee (ct 2); Repeat the next step-bend beg L ft. (2 step bends per meas).  
PIVOT STEP: Turning to R, step R (ctl), step L toe to rear of R ft (ct 2); Repeat beg R Ft. (2 pivot steps per meas).

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$4/4$  TIME

PATTERN

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Intro 4 meas.

Measures

FIGURE I

- A 1 Cpls do 2 step-bends beg R ft and moving in LOD. Tap R toe at  
2 side of L ft (ct 1), hop on L ft while lifting R leg (ct 2);  
step R ft in place next to L ft without taking wt (ct 3); hold  
(ct 4).
- 3 Repeat action meas 1, Fig. I.
- 4 Brush R ft diag to L and across L ft (ct 1); rise on L toe and  
lower L heel (ct 2); step R ft in place next to L ft (ct 3);  
hold (ct 4).
- 5-8 Repeat action meas 1-4, Fig. I, cpls continuing to move in LOD.
- 9 Beg R ft, cpls run fwd in LOD with 2 running steps (R,L,  
(cts 1-2); jump onto both feet (ct 3); hop onto L ft while  
raising R leg (ct 4).
- 10 Repeat action meas 9, Fig. I.
- 11-12 Cpls release R hands and make 1 turn in place CCW with 6 run-  
ning steps beg R ft (cts 1-6); again facing LOD jump onto both  
feet (ct 7); hop on L ft (ct 8).
- 13-16 Repeat action of meas 9-12, Fig I. End in a double circle all  
cpls facing center, M on inside.

FIGURE II

- B 1-2 M move in twd center of circle with 4 step bends beg R ft, clapping with each step made (cts 1-8). W turn once to own R (CW) with 4 pivot steps beg R ft (cts 1-8). At beg of turn, W brings R hand from in front of body out to R side in a slow movement, and places both hands behind back with open palms facing out. W end facing center of circle.
- 3-4 M move bwd from center of circle with 4 step bends beg R ft and continuing the clapping. (cts 1-8). W make  $\frac{1}{4}$  turn to R and do 2 running steps in LOD beg R ft (R,L,) (cts 1-2); jump onto both feet (ct 3); hop onto L ft making  $\frac{1}{2}$  turn to L to face RLOD (ct 4); W do 2 running steps moving RLOD beg R ft (R,L,) (cts 5-6); jump onto both feet (ct 7); hop onto L ft making  $\frac{1}{4}$  turn R and end facing center of circle on R of ptrnr (ct 8).
- 5-6 M continues moving bwd away from center of circle with 2 step bends beg R ft (cts 1-4) and fwd twd center of circle with 2 step bends beg R ft (cts 5-8). M continues clapping. W moves fwd to center of circle, passing R shoulder of ptrnr with 3 running steps -- R,L,R (cts 1-3); leap onto L ft, flipping R ft slightly up behind, and turning  $\frac{1}{2}$  turn to L to face ptrnr, R arm sweeping down twd floor and in twd center of circle during turn (ct 4); W move to face ptrnr with 4 running steps -- R,L,R,L (meas 6).
- 7-8 Ptrnr take Hungarian Turn pos and turn once CW with 4 pivot steps beg R ft. End with M again facing center of circle.
- 9-16 Repeat action of Fig II., meas 1-8.  
Ptrnr assume varsouvienne pos and start dance from beg.

CUADRILLA DE LAS SILLAS  
(Early California)

SOURCE: Learned by Albert S. Pill from Casilda Amador Thoreson, Claremont, California.

MUSIC: ASP 301 B

FORMATION: 4 spls in square formation

STEPS: Walking step, Polka

The polka step is done in a very relaxed manner without any hopping. Step fwd on L st (ct 1), step R st next to L (ct &), step L st in place (ct 2). Repeat starting with R ft.

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MUSIC 2/4

PATTERN

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Introduction: Chord

A FIGURE I

- 1-2 Head cpls in skating pos with hands well away from body, move fwd twd each other with 3 walking steps beg R st and point L toe in front of R st.
- 3-4 Head cpls back away from each other with 3 walking steps beg L st and point R toe in front of L ft.
- 5-8 Head cpls circle in own place CCW with 8 walking steps beg L ft and making only one turn ( M dancing bwd, W fwd).  
While head cpls are active, the side cpls clap own hands 2 claps per meas.
- 1-8 (rpt.) Side cpls repeat action of meas 1-8, Fig I, while head cpls clap their hands.

B FIGURE II

- 1-14 Cpls face LOD, (W take ptmrs arm with elbows linked. M's L hand behind back, W hold skirt with R hand. Cpls circle in ring CCW making one circle with 14 polka steps beg R ft. End in own place.
- 15-16 Join R hands. W make one turn CCW under joined R hands with 3 walking steps and curtsy on the fourth count.
- NOTE: On the polka step the W sways her skirt in toward body on ct 1 and away from body on ct 2 of each step.

A (rpt.) FIGURE III

- 1-2 Hands down at sides. Head cpls beg R st. walk fwd with 3 walking steps moving slightly past each other, W #3 and M #3 passing on the outside. On the third step all pivot  $\frac{1}{2}$  turn to L and point L toe in front of R ft.

Cuadrilla de las Sillas (continued)

Page 2

Measures

A FIGURE III

3-4	W	M	W	M
	3	1	1	3

Head cpls walk straight bwd with 3 walking steps beg L ft and point R toe in front of L ft. End in opposite cpls place.

5-8 Head cpls return to own places repeating action of meas 1-4 Fig III. Side cpls clap hands as in Fig I.

9-16 Side cpls now repeat action of meas 1-8, Fig III while head cpls clap hands. On the crossing over in meas 9-10, W #4 and M #4 pass on the outside.

W	M	W	M
4	2	2	4

C FIGURE IV

1-8 Cpls form a circle with joined hands outstretched. Circle CCW (R) with 8 polka steps beg R ft.

9-16 Circle CW (L) with 8 polka steps again beg R ft.

17 W turn under own R arm making  $\frac{1}{2}$  turn CCW (L) so as to have backs to center of circle (1 polka step).

18-23 Circle to M's R (W's L) (CCW) with 6 polka steps.

24 W turn  $\frac{1}{2}$  turn CW (R) to again face center of circle.

25 M turn under own R arm making  $\frac{1}{2}$  turn to L (CCW) so as to have back to center of circle (1 polka step).

26-31 Circle to M's L (W's R) CCW with 6 polka steps.

32 M turn  $\frac{1}{2}$  turn CW (R) to again face center of circle.

D FIGURE V

1 Each person turn under own R arm making  $\frac{1}{2}$  turn CCW (L), ending with backs to center of circle, R arm crossed in front of and close to body and L arm over R arm.

2-8 Formation move CW with 7 polka steps.

9-15 Formation move CCW with 7 polka steps.

16 Unwind with each person making  $\frac{1}{2}$  turn to R.

Cuadrilla de las Sillas (continued)  
page three

Measures

E 6/8 FIGURE VI

1-16 Cpls grand right and left around the square using polka steps. When ptr is reached the second time, join R hands and W turn CCW(L) under joined hands, moving with back in LOD (W turns with walking pivot steps).

F FIGURE VII

1-16 Cpls in social dance pos, polka around the set with 16 polka steps.

G 6/8 FIGURE VIII

1 Rejoin hands in circle. Run into center of circle with 3 stamping steps (M - L,R,L, and W - R,L,R).

2-4 Back out of center of circle with 3 polka steps.

5-8 Repeat action meas 1-4, Fig VIII.

9-12 Repeat action meas 1-4, Fig VIII with W moving to center and out and M dancing in place.

13-16 Repeat action meas 1-4, Fig VIII with M moving to center and out and W dancing in place.

E (rpt)  
6/8 FIGURE IX

1-16 Repeat action meas 1-16, Fig VI. At end of music W curtsies.

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 301A

FORMATION: Cpls in a circle facing LOD. Inside hands joined shldr 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  
to side and raised at the end. Character of the dance is  
stately and elegant throughout. Footwork is same for M and  
W unless otherwise specified.

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MUSIC 3/4

PATTERN

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Measures

Intro. 2 meas

A

FIGURE I

- 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 (cts 2,3).
- 5-6 Repeat action meas 1-2, Fig I, beg 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 second turn, W should be at M L side.  
Assume varsouvienne pos.

A

FIGURE II

- 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  $\frac{1}{4}$  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.
- 4 Point L toe to L (ct 1); point L toe close to R instep (cts 2,3).

Early California Mazurka (continued)

page two

Measures

- 5-6 Reverse footwork and action of meas 1-2, Fig II.
- 7-8 Drop joined L hands. Beginning L, W make  $1\frac{1}{4}$  turns CCW with 5 walking steps. End ptrns facing, M's back to ctr and R hands joined.

A FIGURE III

- 1 Holding joined R hands at eye level, elbows bent, step twd ptrn on R (ct 1); point L toe at rear of R (cts 2,3).
- 2 Step bwd on L (ct 1); point R toe in front of L instep, joined hands outstretched (cts 2,3).
- 3-4 Beginning R, ptrns 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, ptrns 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.

A FIGURE IV

Note: Footwork is described for M. W does same action on opposite foot.

- 1 Step on L to 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, beg 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 footwork and action meas 1-2, Fig IV.
- 7-8 Drop hands. W, beginning L, walk diag bwd 5 steps (so as to widen circle) while M, beginning R, walk diag fwd 5 steps following ptrn. Assume social dance pos.

B FIGURE V

Note: M and W use opposite footwork throughout

- 1-7 Beginning M L, Cpls dance seven waltz steps in LOD, turning CW. End M facing LOD.
- 8 Drop hands. M dance 1 waltz step in place while W make  $\frac{1}{4}$  turn CW with 1 waltz step, ending with W L shldr twd M, L hands



Early California Mazurka (continued)

page three

Measures

- 8 joined, M facing LOD.
- 9-10 M dance 2 waltz steps in place; W circle ptrnr once CCW with 2 waltz steps. As W circles M place joined L hands behind M's neck, M's L elbow bent (do not raise L hands over M's head), R hands joined with M's R arm outstretched in front of W; W to R of M, both facing LOD.
- 11-12 Cpl  $\frac{1}{2}$  turn CCW with 2 waltz steps. On final 2 cts of meas 12, drop L hands and back away from each other. End R hands joined, M on outside facing RLOD, W on inside facing LOD.
- 13-14 M half circle W CW with 2 waltz steps, W dancing waltz steps in place. Assume varsouvienne pos, facing LOD.
- 15-16 With 2 waltz steps cpl make 1 CW turn (W dancing bwd). On the last two cts of meas 16, W turn extra  $\frac{1}{2}$  turn CW under joined hands. End ptrnrs facing, M facing LOD and W RLOD, joined L hands crossed over joined R hands.
- 17-18 Ptrnrs move twd each other with one waltz step, and away from each other with one waltz step.
- 19-20 Ptrnrs exchange places CW, 2 waltz steps, W making  $\frac{1}{2}$  turn CCW under joined hands.
- 21-22 Repeat action meas 17-18, Fig V.
- 23-24 Ptrnrs return CCW to original places with 2 waltz steps, W making  $\frac{1}{2}$  turn CW under joined hands.
- 25-34 In varsouvienne pos with 2 waltz steps, turn  $\frac{3}{4}$  CW. End facing ctr, W on M's L.
- A
- FIGURE VI
- 1-6 Repeat action meas 1-6, Fig II.
- 7-8 Drop joined L hands. With 4 walking steps, move twd ctr of circle, W making  $1\frac{1}{2}$  turns CCW under joined R hands, M following without turning. W make deep curtsy with head bowed (cts 5,6). Hold pose with W in bow and M standing in front of her with R hands joined (2 meas).

Researched by: Marion Wilson, chairman  
Paul Pritchard, Al Pill, Valerie Staigh  
Bob Moriarty, Edith Stevenson, Helen Yost

EL BARRETERO

(Schottis from Mexican State of Zacatecas)

This type of dance dates back to the period 1876-1910 in Mexico when the country was under the rule of Don Porfirio Diaz. During this era, the rulers of Mexico emphasized foreign values and culture rather than the native Mexican culture, and European influences pre-dominated in all areas of government.

In various figures of this dance, it actually burlesques the style of dance brought into Mexico during the period of the French occupation 1862-1867.

The entire dance should be danced in a very loose, relaxed, manner.

**SOURCE:** Learned by Albert S. Pill from Casilda Amador Throeson, leading dancer, and Secretary of the Padua Hills Theatre, Claremont, California.

**RECORD:** A S P 102

**FORMATION:** Cpls in a circle, hands joined and outstretched with palms together. M's back to center of circle. Footwork is described for M; W does same with opp ft unless otherwise specified.

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PATTERN

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Measures

4/4 NO INTRODUCTION

A FIGURE I  
CT 4 Lift L leg.

- 1 Moving to M's L, step L to L side (ct 1); step R ft across in front of L (ct 2); step L to L side (ct 3); chug bwd on L ft as R ft is lifted (ct 4). Note: on the chug, turn to face RLOD; raise M's L and W's R arms at the same time lowering other joined hands.
- 2 Moving to M's R, step R to R side (ct 1); step L ft across in front of R (ct 2); step R to R side (ct 3); chug bwd on R ft as L ft is lifted (ct 4). Note: On the chug, turn to face LOD; raise M's R and W's L arms at the same time lowering other joined hands .
- 3 Rpt action meas 1, Fig I.
- 4 Lightly stamp R,L,R (cts 1,2,3); lift R (ct 4) in place.

El Barretero (continued)

page two

Measures FIGURE I

- 5-7 Rpt action meas 1-3, Fig I, reversing ftwk and direction (start R).
- 8 Lightly stamp L,R,L (cts 1,2,3); lift L (ct 4) in place.
- 1-4 (rpt) Rpt action meas 1-4, Fig I, turning CW in place  $\frac{1}{2}$  turn, so that W ends with back twd center of circle.
- 5-8 (rpt) Rpt action meas 5-8, Fig I, turning CCW in place  $\frac{1}{2}$  turn, so that M ends with back twd center of circle. Hold on ct 4 of meas 8.

B FIGURE II (M's hands hang loose at sides. W holds skirt outstretched straight at sides. W's arms are completely straight and body erect. Both M and W begin R ft.

- 1-2 Turn R once around with 4 step-hops, stepping on cts 1 & 3, hopping on cts 2 & 4. When step-hopping on R, tilt body to R without bending at waist; when step-hopping on L, tilt body to L.
- 3 Moving to R, step R,L,R, (cts 1,2,3); hop R while tilting to R (ct 4).
- 4 Moving to L, lightly stamp L,R,L, hold.
- 5-6 Starting L ft, turn L once around with four step-hops, again tilting body in direction of step-hop.
- 7 Moving to L, step L,R,L, hop L while tilting to L
- 8 Moving to R, lightly stamp R,L,R, hold, (do not take wt on R on ct 4).
- 1-8 (rpt) Rpt action meas 1-8, Fig II.  
NOTE: During the step-hop-turns, keep legs well apart.

A FIGURE III

- 1-8 Rpt action meas 1-8, Fig I.

C FIGURE IV (Ptrns in skating pos facing LOD. W to R of M; R hands joined, L hands joined under R hands. W does opp footwk).

- 1 With light stamps, move fwd L,R,L (cts 1,2,3); hop L (ct 4).
- 2 Rpt action meas 1, Fig IV, starting M's R.
- 3 Drop handhold, and with 2 step-hops, turn once around away from each other (M turns L; W, R), tilting body on step-hops.

Measures

C FIGURE IV

- 4 Rejoin hands, stamp L,R,L, hold, in place.
- 5-6 Rpt action meas 1-2, Fig IV, beg M's R ft.
- 7 Drop handhold, and with 2 step-hops turn once around twd each other (M turns R; W, L), tilting body on step-hops. Stamp
- 8 R,L,R, hold.
- 1-8 Rpt action meas 1-8, Fig VI
- (rpt)

D FIGURE V (Skating pos, facing LOD, both beg L ft.

NOTE: The pattern of ftwk in this fig, as is typical in many Mexican dances, follows the beat of, but not the meas of music.

- 1 Stamp L (ct 1); hop L, lifting R leg to rear and bending body slightly fwd (ct 2); bring R ft fwd and take wt on R heel (ct 3); stamp L (ct 4).
- 2 Hop L (ct 1); step R toe to rear (ct 2); stamp L (ct 3); hop L, lifting R leg in back at same time accentuating bend of body fwd (ct 4).
- 3 Moving fwd in LOD, stamp R (ct 1); stamp L (ct 2); stamp R (ct 3); hop R, lifting L leg to rear and bending body slightly fwd (ct 4).
- 4 Bring L ft fwd and take wt on L heel (ct 1); stamp R (ct 2); hop R (ct 3); step L toe to rear (ct 4).
- 5 Stamp R (ct 1); hop R, lifting L leg bwd to rear at same time accentuating bend of body fwd (ct 2); moving fwd in LOD, stamp L (ct 3); Stamp R (ct 4).
- 6 Repeat action meas 1, Fig V.
- 7 Rpt action meas 2, Fig V.
- 8 Moving fwd in LOD, stamp R (ct 1); stamp L (ct 2); stamp R (ct 3); hold ct 4.
- 1-8 Rpt Action meas 1-8, Fig V.
- (rpt) NOTE: Below is a diagram of the steps for Fig V (8 meas).

ft:	L	L	R	L	L	R	L	L	R	L	R	R
action:	stamp	hop	heel	stamp	hop	toe	stamp	hop	stamp	stamp	stamp	hop
ct:	1	2	3	4	1	2	3	4	1	2	3	4
ft:	R	R	L	R	R	L	R	L	L	R	L	L
action:	stamp	hop	toe	stamp	hop	stamp	stamp	stamp	hop	heel	stamp	hop
ct:	2	3	4	1	2	3	4	1	2	3	4	1

El Barretero (continued)

page four

ft:	L	L	R	L	R	R
action:	stamp	hop	stamp	stamp	stamp	hold
ct:	3	4	1	2	3	4

Measures

E FIGURE VI (Pos as in Fig I, starting M's L, W's R)

- 1-2 Rpt action meas 1-2, Fig I.
- 3 With 2 step-hops, make 1 dishrag turn under joined hands, M turns L and W turns R.
- 4 Stamp L,R,L, hold.
- 5-6 Rpt action meas 2, then of meas 1 of Fig I.
- 7 With 2 step-hops, make 1 dishrag turn under joined hands, M turns R and W, L.
- 8 Stamp R,L,R, hold.
- 1-8 (rpt) Rpt action meas 1-8, Fig VI.

C FIGURE VII

- 1-8 Rpt. action meas 1-8, Fig IV.

A

- 1-8 FIGURE VIII  
Rpt action meas 1-8, Fig I.

B

- 1-8 FIGURE IX  
Rpt action meas 1-8, Fig II.

A

FIGURE X

- 1-4 Rpt action meas 1-4, Fig I, moving in a large circle, turning CW while traveling CCW around room.
- 5-6 Rpt action meas 1-2 as above, continuing to turn, and end with W's back to center of circle.
- 7-8 W turns once around R under M's arm with three step-hops (2 step-hops per meas) while M dances 3 step-hops in place. Finish meas 8 with pose: W drops down with one knee touching floor, L hand holding skirt; M's L and W's R hands joined, M's R hand behind his back. All W's backs are twd center of circle and M face ptrn.

KI TIN' AM

(It's pleasant to dance together a dance of love.)  
(Israel)

SOURCE: Learned by Albert S. Pill while dancing with the Israeli Student Dance Group of Los Angeles, under direction of Sarka Levey.

MUSIC: ASP 5

FORMATION: Cpls standing side by side facing LOD; W to R of M; inside shoulders nearly touching; inside arms extended fwd, W's palm on top of M's palm; free hands hang loosely at sides.

BASIC STEPS: (Body is very flexible in all steps).

DEEP BENDING STEP A: Step fwd on R ft with a bwd bend of body (ct 1), step back on L ft straightening body (ct 2), close R ft to L ft (ct 3), hold (ct 4). This step may also begin by stepping fwd on L ft.

DEEP BENDING STEP B: Step back on R ft with bwd bend of body (ct 1), step fwd L ft straightening body (ct 2), close R ft to L ft (ct 3), Hold (ct 4). This step may also begin by stepping back on L ft.

RACING STEP: Step fwd R ft flexing R knee (ct 1), step L toe next to R ft knees straight (ct 2), Repeat above (cts 3-4).

JUMPING STEP: Brush R ft close to floor, circling fwd and out to R side (ct &), Low leap to R on R ft (ct 1), step L ft next to R ft (ct 2), step R ft in place (ct 3), hold (ct 4).

GRAPEVINE STEP: Brush L ft, circling close to floor, fwd and out to L side (ct &), step L ft to L side with downward bend of body (ct 1), step R ft behind L ft (ct 2), repeat action of cts 1-2 (cts 3-4). Grapevine step may also begin with R ft.

PIVOT STEP: Step R ft across L ft (ct 1), step L toe at rear of R ft (ct 2), repeat (cts 3-4). (This step is done similar as in a csardas turn.)

---

4/4

PATTERN

---

Introduction - 4 measures

A PART I

- 1 Cpls move fwd in LOD with one Racing Step.
- 2 Cpls execute one Deep Banding Step A, in place, beg R ft.
- 3 Cpls move fwd LOD with one Racing Step.
- 4 Cpls execute one Deep Bending Step B, in place, beg R ft.
- 5 Cpls move to L twd center of circle with one Grapevine Step beg L ft.
- 6 Cpls execute one Deep Bending Step A, in place, beg L ft.
- 7 Cpls move to R away from center of circle with one Grapevine Step beg R ft.
- 8 Cpls execute one Deep Bending Step B, in place, beg R ft.

B PART II

- 1 M does one Deep Bending Step A, in place, beg R ft; while W does one Jumping Step to her R moving away from M but keeping inside hands joined.

## B PART II (Continued)

- 2 M does one Jumping Step to his R to again move close to W, while W does one Deep Bending Step B, in place, beg R ft.
- 3 M takes L hand of W in his L hand as W makes one turn CCW in front of M by stepping L ft (ct 1), leaping onto R ft (ct 2), stepping L ft (ct 3), stepping R ft next to L ft (ct 4). M helps W by giving her a slight pull with L hand. End W at M's L side, L hands still joined.
- 4 Cpls execute one Deep Bending Step B, in place, beg L ft.
- 5 Cpls join R hands under joined L hands. M makes  $\frac{1}{4}$  turn to L to face ctr of circle by stepping R ft to R side (cts 1-2), while W makes  $\frac{1}{4}$  turn to R to put her back twd center of circle by stepping R ft across and in front of L (cts 1-2); Bring L ft twd R and bend to a squatting pos side by side with backs straight (cts 3-4).
- 6 Cpls rise to standing pos again facing ptrns (cts 1-2), step and rock back on R ft bending body bwd (ct 3), step L ft in place in front of R (ct 4).
- 7-8 Cpls make window by raising joined L hands high and lowering joined R hands, R shoulders touching, cpls circle once CW with 2 complete Pivot Steps. End W's back to ctr of circle.
- 5-8 Both step R ft to R side and repeat action meas 5-8,  
(rptd) PART II  
At end of meas 8, cpls return to beg pos as in FORMATION and repeat dance from beg.

KUMU ECHA (Arise Brothers)  
(Israeli)

SOURCE: Learned by Albert S. Pill from Sarka Levey, student of Israeli dance from Israel, and director of the Israeli Student Dance Group of Los Angeles.

RECORD: ASP 2

FORMATION: Circle, no partners, hands joined and held down.  
Ftwrk same for M and W throughout dance.

---

4/4 2 meas intro

PATTERN

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Meas

A

FIG. I IN AND OUT

- 1 Run into center of circle with 3 running steps R,L,R, and hop on R ft (cts 1-4). Raise eyes and head and hands in the center.
- 2 Back away from center of circle with 3 running steps L,R,L, and hop on L ft (cts 1-4). Hands are lowered.
- 3 Circle moves to the L. Step R ft across in front of L(ct 1), step L ft to L side (ct 2) Step R ft in back of L(ct 3) Step L ft across R ft (ct 4).
- 4 Repeat action meas 3, FIG. I. ft (ct 4).
- 5-8 Repeat action meas 1-4, FIG. I.

B

FIG. II. CROSS STEPS

- 1 Circle moves to R. Step R ft to R side (ct 1), step L ft behind R (ct 2), leap onto R ft (ct 3), step L ft across R ft (ct 4).

- B FIG. II CROSS STEPS (cont.)  
 2-4 Repeat action meas 1, FIG. II, three more times.
- B (rpt) FIG. III THE STAMPS  
 1 Run into center of circle with 3 running steps, R,L,R (cts 1-3)  
 leap onto L ft (ct 4).  
 2 Moving bwd away from center of circle, step fwd on R ft with  
 emphasis, bending body fwd and thrusting arms downward twd  
 center (ct 1), step back on L ft (ct 2), close R ft to L ft  
 (ct 3), leap in place onto L ft (ct 4).  
 3-4 Repeat action of meas 2, FIG III, moving bwds away from center  
 of circle.

Repeat dance from beginning.

BAT HARIM (The Daughter of the Hills)  
 (Israel)

SOURCE: Learned by Albert S. Pill from Sarka Levey, Israeli dance student  
 and director of the Israeli Student Dance Group of Los Angeles.

MUSIC: IMF, LP 7, Side 2 Band 3

FORMATION: From 4-8 people in a line, facing LOD, hands joined and held  
 down.

STEPS: Step hop, Crossing Step, Riding Step

CROSSING STEP: Cross L ft over R (ct 1), step R ft to side (ct 2)  
 step L ft behind R (ct 3), step R ft to side  
 (ct 4).

RIDING STEP: Step and rock fwd on L ft bending body slightly  
 bwd (ct 1), step back on R ft (ct 2), step and  
 rock bwd onto L ft bending body slightly fwd  
 (ct 3), step in place on R ft (ct 4).

4/4

PATTERN

Intro 4 meas

- A Meas PART I  
 1 2 step hops in LOD beg L ft  
 2 1 crossing step still moving LOD  
 3 2 step hops in LOD beg L ft  
 4 1 Riding Step in Place.  
 5-8 Repeat action meas 1-4, Part I, lines moving LOD around the room.
- B PART II.  
 1 Bend body low from waist. Wt on R ft, momentarily touch whole  
 of L ft flat on floor (ct 1), raise L ft to rear (ct 2), brush  
 L ft fwd (ct 2), hit L heel in place next to R ft and straighten  
 body (ct 3), hop on R ft (ct 4).  
 2 2 walking steps moving BWD (RLOD)-L,R(cts 1-2); 2 walking steps  
 fwd in LOD-L,R(cts 3-4).  
 3 2 step hops in LOD beg L ft.



BAT HARIM (Cont.)  
Page 4.  
PART II. (Cont.)  
B 4 I Riding Step in place.  
5-8 Repeat action meas 1-4, PART II.

HORA  
(Israel)

SOURCE: Learned by Albert S. Pill while dancing with the Israeli Student Dance Group of Los Angeles, under direction of Sarka Levey.

MUSIC: Hora Nachal, ASP 5; or any Israeli Hora tune.

FORMATION: Circle. All dancers place hands on shoulder of person nearest them. Face ctr throughout dance.

It is customary to sway for a few measures (beg with sway to L) before actually beginning the hora steps; the hora then begins L. If there are a large number of people dancing, an inner circle may be formed. The inner circle then begins to sway to R, and the Hora begins R ft.

---

2/4

PATTERN

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Intro. 4 meas.

Measures

- 1 Low leap to L on L ft (ct 1), low leap across L ft with R ft (ct 2).
  - 2 Jump lightly onto both feet (ct 1), hop on L ft raising Rt ft (ct 2).
  - 3 Step on ball of R ft (ct 1), step on ball of L ft (ct &), Step on ball of R ft (ct 2).
- Repeat at will.

MESARAI YISRAEL

(From All The World, God Will Collect Us)

SOURCE: Learned by Albert S. Pill while dancing with the Israeli Student Dance Group of Los Angeles, under direction of Sarka Levey.

MUSIC: IMF, LP7, Side 2, Band 1

FORMATION: From 4-8 people in a line standing close together, hands joined and held down. NOTE: This is a typical Israeli line dance in Debka style and formation. DO NOT FORM A LARGE CIRCLE OR LINES OF MORE THAN 8 PEOPLE.

---

PATTERN

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Measures

- 3/4 A
- 1 FIGURE I  
All facing center, step L ft over R with emphasis (ct 1), step back on R ft (ct 2), leap onto L ft to L side kicking raised R ft fwd (ct 3).

MEZARAI YISRAEL (Cont.)

Page 5.

FIGURE I (Cont.)

3/4 2 Step R ft over L with emphasis (ct 1), step back on L ft (ct 2), leap onto R ft to R side kicking raised L foot fwd (ct 3), (Reverse of meas 1).

4/4 3 NOTE: M dances ftwrk of meas 1-2 more vigorously than W. Turn body slightly to R( $\frac{1}{4}$  turn), hands still joined and held down. Step fwd on L ft flexing knee but keeping back straight (ct 1), cut step fwd on R ft (ct 2), take 2 running steps fwd LOD-L, R (cts 3-4). Meas 3 is done moving LOD.

4-12 Repeat action meas 1-3, three more times.

B FIGURE II

4/4 1 Still face LOD in lines. Weight on R ft, place L ft slightly fwd on floor (ct 1), lift L ft slightly and bend knees (ct 2), place L ft slightly bwd (ct 3), lift L ft slightly and bend knees (ct 4).

4/4 2 Repeat action meas 1, FIG. II.

4/4 3 Take large step bwd on L ft bending body from waist (ct 1), close R ft to L ft and straighten body (ct 2), step fwd L ft (ct 3), run fwd on R ft (ct 4).

4/4 4 Continue running fwd LOD with 4 running steps-L,R,L,R (cts 1-4).

4/4 5-6 Repeat action meas 1-2, FIG. II.

4/4 7 Take large step bwd on L ft bending body from waist (ct 1), close R ft to L ft and straighten body (ct 2), step fwd on L ft (cts 3-4).

2/4 8 Step R ft next to L ft (cts 1-2).

Repeat dance from beginning.

MEXICAN MIXER SCHOTTIS  
(Texas and N. Mexico)

SOURCE: Introduced by David Young of Ojai, Calif., who learned it from native sources.

MUSIC: ASP 107

FORMATION: Double circle of ptrns, men with backs to center, upper arm hold.

STEP: Schottische step, M and W on opposite ft, is used throughout the dance.

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4/4 No Intro. PATTERN

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Meas

1 One schottische step to M's L starting with a lunge on first step.

MEXICAN MIXER SCHOTTIS (Cont.)

Page 6.

- 2 Repeat action of meas 1, moving to M's R.
- 3-4 Cpls turn once in place CW with 4 step hops, hands remaining joined as at beg of dance.
- 5-8 Repeat action of meas 1-4.
- 9-12 M stands with L shoulder to center of circle, clapping hands and stamping with R ft on cts 1 and 3 of each meas. W repeats action of meas 1-4, dancing the steps as a solo, and with a great deal of flourish.; the step hops for the W are done turning R (CW) in place and making 2 complete turns with much frisking of skirts.
- 13-16 W claps hands on cts 1 and 3 of each meas, while M repeats action of meas 1-4, dancing the steps as a solo. M has hands clasped behind back. On the 4 step hops, the M progresses one place to his L while he is turning once CCW, and is ready to repeat the dance with W on his L.

Presented by Albert S. Pill

LA SINFOROSA

Mexican Dance from State of Durango

Learned by Albert S. Pill from Jacinto Angel Guzman, teacher of regional dances in Durango. This dance should be danced with a great deal of spirit and fire and with much stamping during the zapateados.

MUSIC: Record: Musart 1107 2/4 time.

FORMATION: Cpls facing each other; M in one line, W in other, about 6 feet apart. W hold skirts, M's hands clasped behind back. Directions written for M; W use opp footwork unless otherwise specified.

STEPS: Zapateado 1: (2 zapateados per meas)

Hit L heel fwd on floor (ct &); step fwd L (ct 1); hit R heel fwd on floor (ct &); step fwd R (ct 2).

Zapateado 2: (5 meas to complete two Zapateado 2's.)

Stamp L (ct 1); stamp L (ct 2); step L (ct 1); hit R heel fwd on floor (ct &); step R fwd (ct 2); brush L heel fwd on floor (ct &); step L (ct 1); Repeat with opp ftwk, moving in opposite direction.

Diagram:

	meas 1	/	meas 2	/	meas 3	/
	stamp L	stamp L.	step L	hit R heel	step R.	hit L heel
ct.	1 /	2 /	1 / & /	2 /	& /	1 / 2 /

	meas 4	/	measure 5	/
	stamp R	step R.	hit L heel	hit R heel
	1 /	2 /	& /	1 / & / 2 /

Zapateado 3: (3 meas to complete one Zapateado 3). Tap L toe to L side with heel out (ct 1); tap L heel to L side with L toe pointing up and to L (ct 2); tap L toe as in ct 1 (ctl); step L to L (ct 2); hit R heel (ct &); step R (ct 1); hit L heel (ct &) step L (ct 2). Repeat with opposite ftwk, moving in opposite direction.

Diagram:

	meas 1	/	measure 2	/	meas 3	/
	L toe	L heel.	L toe	step L	hit R heel.	step R
ct.	1	2 /	1	2	& /	1
						hit L heel
						&
						step L.
						2 /

---

PATTERN

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Measures Fig I

- 1-12 Ptnrs move twd each other with Zapateado 1, ending about one foot apart, ending last step with a stamp.
- 13-16 R hands joined with ptrn, W turn once CW under joined hands with 4 step-hops while M dances 4 step-hops in place without turning.
- 17 Sway in place, M to L, then R; W to R then L.

Fig II

- 1-28 Ptnrs moving in front of each other, facing each other, dance 11 Zapateado 2, finishing the last step with a stamp.
- 29-32 With 4 step-hops, turn in place individually  $3/4$  turn; M, CW; W, CCW, ending in semi-varsouvienne position. (cpls are now directly behind one another) NOTE: Semi-varsouvienne position: W to R of M, L hands joined and extended across M's chest, R hands at W's R hip.
- 33 Hold position, both M and W place wt on R.

Fig III

- 1-12 Both beginning L, dance 5 Zapateado 2 's, W moving in front of M alternately to L and R, hand position changing to accomodate. Finish last step with a stamp.
- 13-17 With L hands joined high, W turn  $1\ 3/4$  CW with 5 step-hops while M dances 5 step-hops in place, both beginning R. End facing ptrn, both hands joined.

Fig IV

- 1-28 Ptnrs circle once CW with 9 complete Zapateado 3; finish last step with a stamp.
- 29-32 With M's L and W's R hand joined, W turn  $1\ 1/2$  CW with 4 step-hops as M dances 4 step-hops in place. At end of this fig, cpls are in a line, one behind another, W on M's R, M's hands clasped behind his back, W's hands hold skirts.

Fig V

- 1-28 Beg M R and W L, dance 11 Zapateado 2's, alternating direction, W dancing in front of M throughout; finish last step with a stamp.

La Sinforosa (continued)

page three

measures

Fig V (continued)

29-33 Individually turn once; M, CCW; W, CW with 6 step-hops.

Fig VI

1-28 Join both hands with prnr. Dancing 9 Zapateado 3's, M and W on opposite ft, ptrns gradually turn once CW, ending final step with a stamp. While moving to M's L, M's L and W's R hands (joined) should be lowered; other joined hands raised, arms straight. When moving to M's R, M's R and W's L hands should be lowered, other joined hands raised.

29-32 With 4 step-hops, W turn 2 complete turns under joined M's L and W's R hands.

33 Hands still joined as in meas 29-32, ptrns bow to each other.

NOTE: Although these dance notes specify CW or CCW, individual turns and W's turns under M's arm may be done either CW or CCW, according to will of dancer.

LA SURIANA  
(Mexican)

This dance comes from the Isthmus of Tehuantepec in Southern Mexico. It was learned by Albert S. Pill from Casilda Amador Thoreson of Claremont, California.

MUSIC: ASP 103

FORMATION: Circle of cpls, M back to ctr and W facing ctr, ptrns, facing about four feet apart. Throughout the dance, M hands hang loosely at side. Hold bodies erect without twisting shldrs.

STEPS: Walking step\*, Step-heel-swing step, Zapateado, Suriana Waltz.

Step-heel-swing step: Moving fwd, step obliquely to L on L (ct 1); brush R heel fwd to swing R across L, at the same time rising on L toe (ct 2); lower L heel with accent (ct 3). Repeat action obliquely R, beginning step R, etc.

Zapateado: Step fwd on R (ct 1); strike L heel next to R (ct 2); step to L on L (ct 3).

Suriana Waltz Step: (4 meas to complete) Meas 1: beg with wt on L, cut step onto R in place (ct &); low leap fwd on L with a slight dip of body (ct 1); step R beside L (ct 2); step L in place (ct 3). Meas 2: With opp footwork, repeat action meas 1, cts 1,2,3, omitting cut step on Ct &. Meas 3: Lift L slightly to rear (ct &); take a long step bwd on L toe (ct 1); step R beside L (ct 2); step L in place (ct 3). Meas 4: Lift R leg slightly to rear (ct &); take a long step bwd on R toe (ct 1); step L next to R ft (cts 2,3).

Footwork is same for M and W unless otherwise specified.

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MUSIC 3/4

PATTERN

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No introduction.

A

Fig I. PROMENADE

1-8

With 8 walking steps, 1 step per meas, beg L, ptrns exchange places passing R shldrs, and turn  $\frac{1}{2}$  R (CW) on steps 7 and 8 to face ptrn.

9-16

Repeat action Fig I, meas 1-8, returning to own place and ending facing ptrn.

STYLE NOTE: W wears a long full skirt. She holds skirt raised to L hip, L hand turned palm out and fingers pointing down. Out-stretched R hand holds R skirt near hem. R skirt is waved in twd

La Suriana (continued)

page two

Measures

STYLE NOTE cont.

body on first walking step and out away from body on second walking step and this waving motion is continued throughout the promenade.

B Fig II. STEP-HEEL-SWING

17-24 With 8 step-heel-swing steps, beg L, ptrns exchange places passing R shldr, turning  $\frac{1}{2}$  R (CW) during meas 23,24 to face ptr.

25-30 With 6 step-heel-swing steps, beg L, ptrns move twd each other, ending R shldr adjacent with M facing ctr of circle.

31-32 Stamp lightly in place 4 times, L,R,L,R, no wt on last stamp.

STYLE NOTE: As R ft swings across, L skirt is waved past R hip in a graceful continuous motion; as L ft swings across, R skirt is waved past L hip in the same manner.

B rptd Fig III. ZAPATEADO

17-30 With 14 Zapateado steps, R hips adjacent, make 1 CW turn, ending with M again facing ctr of circle.

31-32 Stamp lightly 4 times, R,L,R,L; W making  $\frac{1}{2}$  turn to R (CW) to end with M and W both facing ctr and W to R of M.

STYLE NOTE: W holds both ends of skirt on hips with palms out and fingers pointing down.

C Fig IV. SURIANA WALTZ

33-36 Dance one complete Suriana Waltz Step; during the last meas (36), turn  $\frac{1}{4}$  to R (CW) to face LOD.

37-40 Repeat action Fig IV, meas 33-36; on meas 40, turn  $\frac{1}{4}$  to R (CW) to face away from ctr.

41-44 Repeat action Fig IV, meas 33-36; on meas 44, turn to R (CW) to face RLOD.

45-47 Repeat action Fig IV, meas 33-35; on meas 47, turn to R (CW) to face ctr. (Note: the orchestra skips meas 48)

33-48 Repeat action Fig IV, meas 33-48, four complete Suriana Waltz Steps, again making  $\frac{1}{4}$  turn on each fourth meas. End with ptrns side by side, W on R, facing ctr, wt on R. (On the repeat, meas 48 is played, so turn is made on meas 48 instead of meas 47.)



Measures Fig IV cont.

STYLE NOTE: W skirt held outstretched to sides, with W's arms straight. M stands close to W and directly behind W's outstretched L skirt. M's R hand is at W's R hip to guide the W during the turns, and M's L hand is at side. Ptnrs stay close together and move as a unit.

A Fig V. PROMENADE

1-8 Beg L walk to original place (as in Formation) with 8 steps. W make  $\frac{1}{2}$  turn R (CW) on meas 1, and both make  $\frac{1}{2}$  turn R (CW) in own place on steps 7 and 8.

9-16 With 8 steps, walk twd ptnr to meet face to face about two feet apart. Do not take wt on last step.

B Fig VI. LEAP POINT AND CROSS OVER

17 Leap onto R, turning body slightly to R (ct 1); strike L toe on floor out to L (ct 2); hop on R, turning L leg out and pointing L toe to L while turning body slightly to L (ct 3).

18 Repeat action Fig V, meas 17, with reverse footwork. End facing partner.

19 With 1 waltz step, exchange places with ptnr, beg with a long light leap onto R. Pass R shldrs.

20 With 1 waltz step in place, beg L, turn  $\frac{1}{2}$  R (CW) to face ptnr.

21-28 Repeat action Fig VI, meas 17-20, twice more.

29-30 Repeat action Fig VI, meas 17-18.

31-32 Move twd ptnr with 4 steps, R,L,R,L, ending R shldrs adjacent, M facing center.

STYLE NOTE: On the leap to the R, the R skirt is waved to rear and L skirt in front. On leap to L, skirt action is reversed. During the cross over waltz, the skirt is held outstretched.

B Fig VII. ZAPATEADO

17-32 Repeat action Fig III, meas 17-32.

Fig VIII. SURIANA WALTZ

33-47 & 33-48 Repeat action Fig IV, meas 33-47 and 33-48 repeated. End with 2 stamps, R, L.

rpt

VEHAYA K'ETZ SHATUL  
(Veh-hah yah Keh-etz Shah-tool)  
(The nation of Israel shall be like a tree by the water)

Israeli Couple Dance Mixer

SOURCE: Learned by Albert S. Pill from Sarka Levy, student of Israeli dance from Israel, and leader of the Israeli Student Dance Group of Los Angeles.

RECORD: IMF, LP7, SIDE II, BAND II.

FORMATION: Double Circle, ptrns facing, M's back to center.  
Footwork is same for M and W throughout dance.

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2/4 Time Intro. 8 meas. PATTERN

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Measures

- A 1 R hands joined shoulder high with palms touching, free hands at sides. Making  $\frac{1}{4}$  turn to own L, run to L with 2 running steps R,L. (cts 1-2).
- 2 Jump onto both feet (ct 3); hop on L ft and turn to face slightly to own R while joining L hands with palms touching (ct 2)
- 3-4 Repeat action meas. 1-2, again beg R ft, but moving to own R. Join R hands on last ct.
- 5-8 Repeat action meas. 1-4. End facing ptrn.
- 9 Hold hands in front of face as if holding a small tree. Facing slightly to own L, step R ft across L, bending body bwd and turning palms in twd own face (ct 1); leap onto L ft while turning slightly to own R and turning palms outward (ct 2).
- 10 Step R ft to R side, bending body bwd and turning palms inward (ct 1); leap onto L ft turning slightly to L to face ptrn and turning palms outward (ct 2).
- 11-12 Turn to own L with 3 running steps (R,L,R) and clapping own hands on the first step; end facing ptrn and leap onto L ft.
- 9-12 (rptd) Repeat action of meas 9-12. On the running steps of meas. 11-12, the W progresses to the next M on her L (RLOD) while she is turning.
- Begin dance over with new ptrn.

DER STAMPFER

Danced in Vienna (Austria) in 1931 at a Youth Festival. Presented by Elizabeth Ullrich.

MUSIC: Record:

FORMATION: Cpls with inside hands joined, in a double circle facing LOD, W to R of M.

STEPS: Heel and Toe Schottisch (In America, we call this "heel-toe-polka". The term "Schottisch" is commonly used in Austria and Switzerland and was used there to describe this step long before the word polka was invented); Walking-steps; Stamping in Schottisch rhythm.

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PATTERN

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Measures

- 8 meas Introduction: Cpls walk leisurely in LOD, swinging arms fwd and bwd in a strolling manner.
- A I.
- 1-2 Heel and Toe Schottisch, M to L, W to R, away from each other, but also fwd in LOD. M arms crossed in front of chest; W hold skirt.
- 3-4 Heel and Toe Schottish, M to R, W to L twd ptr, continuing fwd in LOD.
- 5-6 Inside hands joined with ptr and swinging, walk 4 steps fwd in LOD.
- 7-8 As arms swing fwd, make  $\frac{1}{2}$  turn away from ptr to face RLOD, using 3 walking steps.
- 9-16 Moving in RLOD, repeat action meas 1-8, Fig I, ending with  $\frac{3}{4}$  turn away from ptr to form a double circle, M facing out, W facing in, and join R hands with ptr.
- 17 Move twd ctr with 2 step-hops, M bwd, W fwd.
- 18 Stamp 3 times; M, L R L: W, R L R.
- 19-20 Moving away from ctr, repeat step-hops and stamping, M beginning R, W beginning L.
- 21-24 R hands still joined, turn CW once around each other with 4 step-hops.
- 25-32 Repeat action meas 17-24, Fig I. On last meas, join hands in single circle, W to R of M.

Der Stampfer (continued)

page two

Measures

B II.

- 1-4 Circle CW with 8 step-hops.
- 5-8 Both hands joined with ptr, turn once around CW with 8 step-hops, again opening to form a single circle on last meas.
- 9 Turning away from ptr, stamp with outside ft (M L, W R), clapping own hands once at same time.
- 10 Turn twd ptr by stamping with inside ft, clapping own hands as above.
- 11-12 Clapping own hands once on first step, turn away from ptr one complete turn, M to L, W to R, with 4 walking steps.
- 13-16 Repeat action meas 1-12, Fig II.
- 17-32 Repeat all action Fig II.

C III.

- 1 All hands joined in a single circle, move CW with 4 walking steps, beginning L.
- 2 Turn once around individually CCW with 4 walking steps.
- 3-4 Repeat action meas 1-2, Fig III.
- 5-6 Bending slightly fwd from the waist, with 4 quick step-hops, move slightly twd ctr (meas 5); move bwd with 3 stamps, clapping hands on each stamp (meas 6).
- 7-8 R elbows linked with ptr, turn CW with 8 step-hops.
- 9-16 Repeat action meas 1-8, Fig III, except that during meas 15-16, hook L elbows and turn CCW.
- Repeat whole dance from beginning, including introduction.

MISSTRAPPELER (Mazurka)

Swiss

A dance from Emmental, Switzerland, to be presented by Elizabeth Ullrich.

MUSIC: Record:

FORMATION: A double circle of cpls facing LOD, W to R of M, hands on hips.

STEPS: Threestep: three light walking steps with slightly more accent on 1st ct. Trulle: means "turning". Usually 2 threesteps are used to make one complete turn.

---

Music 3/4

PATTERN

---

4 meas intro.

A I. AWAY AND TOGETHER AND TURN

- 1 Beginning M, L, W, R, dance one threestep, moving  $\frac{1}{4}$  turn away from each other (M to L, CCW; W to R, CW).
- 2 With  $\frac{1}{2}$  turn twd ptrnr (M to R, CW; W to L, CCW) dance one threestep twd ptrnr.
- 3-4 Join R hands; beginning M, L, W, R, dance two threesteps turning together CW.
- 5-6 Repeat action Fig I, meas 1-2.
- 7-8 Join L hands; beginning M, L, W, R, dance two threesteps turning together CCW.
- 9-16 Repeat action Fig I, meas 1-8; on last meas, take Varsouvienne position.

B II. FORWARD AND WOMAN TRULLE

- 1-2 Both beginning L, move fwd in LOD with two threesteps.
- 3-4 Releasing L handhold, M move fwd with two threesteps while W trulle (one turn) CW under joined R hands.
- 5-16 Repeat action Fig II, meas 1-4 three times more.

C III. SCHEERE

- Cpls in skaters position, both face LOD, hands joined in front of body, R in R and L in L.
- 1-4 Cpl turn in place, CCW, M dancing in place, beginning L ft; W dancing around M, beginning R ft, with four threesteps. On the last ct, make  $\frac{1}{2}$  turn twd each other without releasing handhold.

Mistrappeler (continued)  
page two

measures

5-8 Repeat action Fig III, meas 1-4, turning CW.

9-16 Repeat action Fig III, meas 1-8.

Repeat dance from beginning. At the end of Fig III, meas 16, M stretch L arm to ctr of circle to make a wheel, R hand holding W's L.

FINALE:

1-16 M move fwd in LOD sixteen threesteps, beginning L, W trulle CW under joined hands, making one complete turn with each two threesteps, beginning R.

## CHILBITANZ

Swiss

Chilbitanz was introduced by Millie von Kinsky at the 1954 festival at the International House, University of California, in Berkeley. The translation was done by Miss Hedy Vogt, a student from Zurich, Switzerland.

MUSIC: Record: Elite 1610 "Chilbitanz"

FORMATION: Four cpls in square formation, inside hands joined shldr ht, ML on hip, WR on skirt, lead couple facing ctr of room.

STEPS: Schottische: three steps (ct 1, 2, 3, ) and hop (ct 4).  
Step hop: A step hop is a step and hop on the same ft. Each action has the same duration.  
Run: in place, kicking heels high in back;  
Side step: step sdwd in direction indicated (1 close, 2 close).

POSITIONS: Open position:\* Partners are side by side, both facing in the same direction with W at R of man. M has right arm around W waist; W has L hand on M R shldr.; M L on hip, W R holds skirt.

Varsouvienne position\*: M holds WL in his L, and W R in his R. Partners face in same direction, W in front of M.

---

Music 4/4

PATTERN

---

Measure

A 8 meas. Introduction: On meas 8 all cpls face CCW in square formation.

B 9-10 I SQUARE PROMENADE. Beginning MR WL move fwd CCW in square with 2 schottische steps.

11-12 Continue fwd with 4 step-hops. (all cpls are now opp. original pos.)

13-16 Repeat action of meas. 9-12 to finish in original place in open position\*.

II STAR, STEP CLOSE AND ROCK.

1-2 a. M form L hand star. All cpls move CCW to next pos with two schottische steps.

3-4 Cpls retaining open pos\* turn CCW in place with 4 step hops.

5-8 Repeat action of Fig II, meas. 1-4. (All cpls are now opp original pos.)

Measures

- B 9-10 b. Assume shldrwaist pos (M L W R shldr nr ctr of square). Move away from ctr with 3 sidesteps, and stamp MR WL.
- 11-12 Turn once in place CW with 4 step-hops. As turn is made rock shldrs twd stepping ft (M L W R).
- 13-14 Beg M L W R, repeat action of Fig. IIb, Meas 9-10, moving sdwd twd ctr of square. M stamp L, W R.
- 15-16 Repeat Fig IIb, meas 11-12, end with W on inside to form R hand star.

A&B

- 1-16 repeated Repeat entire action of Fig II, meas 1-16 with W performing R hand star and moving CW to home pos. Finish meas 16 facing CCW in square.

III. GRAND CIRCLE PROMENADE, TURN AND CLAP

- A 1-4 a. All cpls in square follow lead cpl CCW into a grand circle (1 large circle) with 2 schottische stps and 4 step hops.
- 5-8 Continue with 2 schottische stps and 4 step hops LOD.
- B 9-12 b. M with hands on hips lean slightly fwd from waist to watch ptrn. Remain in place and clap on cts 1,3,5,7, etc. W hold skirts, turn CW 1 turn in place with 16 running stps\*. Lean slightly fwd to watch ptrn while turning. End facing LOD.
- 13-16 Repeat action of Fig IIb, meas 9-12, with M turning CW  $1\frac{1}{2}$  turns in place and W clapping. M end facing RLOD.

IV. SINGLE PROMENADE AND DISHRAG

- A 1-2 a. Both begin R. M on inside circle move RLOD with 2 schottische stps. W on outside circle move LOD with 2 schottische stps.
- 3-4 Both turn in place (CW) with 4 step hops, end facing ptrn.
- 5-6 Return to ptrn with 2 schottische stps.
- 7 With 2 step-hops face ptrn (M back to ctr). Assume shldrwaist pos.
- 8 Lift ptrn. (both bend knees ct 1 and 2; M lift W ct 3. EASE W to floor ct 4.)
- B 9-10 b. Join both hands (not crossed), beg. ML, WR ft turn twd LOD under raised joined hands (dishrag) with 4 step-hops.
- 11-12 Beg. M R, W L ft. repeat action of Fig IVb, meas 9-10, in reverse line of direction.



Measures

- 13-14 Repeat action of Fig. IVb, meas. 9-10
- 15-16 Release M R, W L hands. M dance in place as he turns W  $1\frac{1}{2}$  turns CW under raised joined hands (ML WR) with 3 step-hops. Both with 2 stps in place assume varsouvienne pos\*. Both now have back to ctr for next fig.

V SIDEWARD SCHOTTISCHE, WRAP AND POSE

- A 1 a. Without releasing hands, move scwd to ML, WR with 1 schottische step. (W crossing in front of M)
- 2 Move with MR WL with one schottische stp.
- 3-4 Repeat action of Fig. Va, Meas. 1-2.
- 5-6 b. Continuing varsouvienne pos.\*, M lead W CW around himself as 2 schottische stps are taken.
- 7-8 M turn W  $1\frac{1}{4}$  turn CW as both dance 4 step-hops. In this wrap-up and pose pos. joined L hands are raised high, joined R are lowered to W waist level. (W ends facing RJOD) Note: at end of wrap-up and pose partners may kiss.

VI TURNAWAY AND SIDE STEP

- B 9-10 With both hands on hips (R shldr twd ptrnr) turn  $1\frac{1}{2}$  to own R passing back to back, M moving away from ctr, W twd ctr, with 3 step-hops and hold. End to face, M CW, W CCW.
- 11-12 Beg R return to ptrnr with 3 side-steps and stamp R. (no weight)
- 13-16 Repeat action Fig. VI, meas. 9-12, M twd ctr, W away from ctr, 1 turn. End meas. 16 facing ptrnr (M back to ctr).

VII TURN AND CLAP, STEP-HOP

- A 1-8 Repeat action of Fig. IIIb, meas. 9-16. On last meas. assume shldr-waist pos.
- C 9-16 Turning CW and progressing CCW dance 15 step-hops and end with a bow.

Note: M may lift ptrnr, meas. 16.

CHILDREN'S WALTZ  
American

Presented by Millie von Kinsky of Oakland, California, for the elementary rhythms program.

MUSIC: Record: Ting A Ling - Rondo RDF-1-D; Mac Gregor 611

FORMATION: Cpls in circle facing center (girl on M R), hands joined shoulder high.

STEPS: Waltz: (3 steps to a meas.; down, up, up or flat, ball, ball.)  
Side close: (a step taken swd followed by a closing step made by the free foot to the supporting foot.)  
Waltz balance: (step R (ctl) close L to R while raising heels slightly off the floor (ct 2), lower heels (ct 3).

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MUSIC 3/4

PATTERN

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Measure

4 meas.

INTRODUCTION

I. CIRCLE, GIRL CROSSOVER

1-2

a. Children face ctr and form circle joining hands shoulder high (girl at ptr R side.) All dancers take 1 waltz\* to ctr beginning with R and back with the L.

3-4

Repeat Fig. Ia, meas. 1-2.

5-8

b. Boy releasing hand with ptr (boys R, girls L)waltz\* 4 in place.

Girl retaining hand hold with neighbor (girl R, boy L) crosses in front of neighbor to end at his R side, thus advancing to the side of the next boy in the circle.

9-16

Repeat Fig. I a, b, meas. 1-8. End in single circle facing new ptr (girl's R, boy's L side near ctr) for next fig.

II. SIDE CLOSE TO CTR, CPL TURN

17-20

a. New ptrs join both hands and move swd to ctr with two side-close steps.\* Repeat away from ctr (to wall) with 2 side-close steps.\*

21-24

b. With hands still joined shoulder high, new ptrs turn in place (CW) around each other, 4 waltz steps.\*

III. WALTZ BALANCE AND BOW

25-26

Face ctr and reform circle. All start with R, waltz balance\* to ctr and back.

CHILDREN'S WALTZ (continued)

Page 2

Measures

- 27-28 Repeat Fig. III, meas. 25-26
- 29 Turn to face ptr.
- 30-31 Cpls bow (boy, feet together, bow from waist; girl, holding skirt, curtsy.)
- 32 Reform circle to repeat the dance.
- Note: Dance is done three times in all to the Rondo record.
- 4 meas. End in bow.

II CODIGLIONE  
(Italian)

MUSIC: Record: Harmonia 2074A "Tarantella Barese."

FORMATION: Circle of couples in Varsouvienne Position,\*facing LOD.

STEPS: Walk\* (easy), Pas de basque\*.

Note: Dance to be presented by Millie VonKonsky

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MUSIC 6/8

PATTERN

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Measures

4 meas.

INTRODUCTION

I. VARSOUVIENNE PROMENADE AND CIRCLE

- 1-8 a. In Varsouvienne position couples walk fwd 16 steps LOD.
- 9-16 b. Join hands in circle and walk 16 steps to the R (CCW).
- 17-24 c. Reverse and walk 16 steps to the L (CW).

II. TWO CIRCLES

- 1-8 a. W form circle in the center and walk 16 steps to L (CW).  
M form circle on the outside and walk 16 steps to R (CCW).
- 9-16 b. Circles reverse direction. W walk to R (CCW) while M circle to L (CW).

III. BASKET

- 1-8 a. M raise joined hands over and in front of W to form a basket keeping ptr on own R, and all walk 16 steps to R.
- 9-16 b. W retain hand hold. M raise their joined hands over W heads, release hold and bring hands under W arms (re-joining hands) to again form a basket and all walk 16 steps to L (CW).  
This action is smooth and dancers are continuously in motion.

IV. VARSOUVIENNE PROMENADE PAS DE BASQUE AND DO-SI-DO

- 1-3 a. Assume Varsouvienne position and walk 6 steps fwd (LOD).
- 4 Release L hands and with 2 walking steps M turn W L under their joined R. End facing ptr. M back to center.
- 5-8 b. With both hands raised and held high over head, snapping fingers, ptrs dance 4 pas de basque steps starting R.
- 9-12 c. Lower hands to sides to a natural relaxed position as ptrs do-si-do:walk fwd 4 steps, pass ptr by R shoulder, then back to back and move 4 steps bwd passing L shlds.
- 13-16 Reverse do-si-do action of Fig. IV, meas 9-12, passing L shoulders first. Dancers now progress to new ptr by moving diagonally L on the 4 steps bwd, each taking new ptr to the L.

Repeat action of Fig. IV, meas 1-16 to end of music.

Note: If performed as double-quadrille, dancers may progress to original ptr and finish dance with Fig. I.

## COWBOY DANCE

American

Presented by Millie von Kinsky of Oakland, California, for the elementary rhythms program.

MUSIC: RECORD: Windsor 7639-B

FORMATION: Cpls in double circle facing LOD (girl at boy's R Side).  
Inside hands joined shoulder high, outside hand at waist.

STEPS: \*Walk: step alternately to beat of music.  
\*Brush: step fwd and touch opp ft to floor as it swings fwd  
\*Jump: spring from both feet and land on both feet simultaneously  
\*Side-close: a step taken swd followed by a closing step made by the free ft to the supporting ft

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MUSIC 4/4

PATTERN

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Measures

8 meas.

### INTRODUCTION

1-2

#### I. WALK, SIDE CLOSE, CLAP

a. Ptr start on outside ft (boys L, girl R) and walk\* fwd LOD 4 steps.

3-4

b. Ptrs move swd away from each other (boy L to ctr, girl R to wall) dancing 2 side-close\* steps, thus forming two circles approximately 4 feet apart; however, dancers are still facing LOD.

5-6

c. Ptrs walk forward LOD 4 steps in separate circles (boy inside girl outside), both hands at waist.

7-8

d. Turn to face ptr (boy 1/4 turn R, girl 1/4 turn L), and walk 4 steps to meet ptr, clapping own hands as each step is taken. As ptrs come together, join R hands sldr high for next fig.

9-10

#### II. R HAND AROUND WITH WALK BRUSH

a. With R hand joined (free hand at waist) and starting with boy's L, girls R, ptrs walk CW half-way around each other with 3 steps and a brush\*. Ptrs are now in opp places.

11-12

Repeat Fig IIa, meas 9-10 back to own place. (Boy is now facing LOD, girl is facing RLOD.

13

b. Ptrs jump\* making 1/2 turn to own R (boy is now facing RLOD, girl LOD); clap hands simultaneously with jump.

14

. Ptrs jump\* making 1/2 turn to own L (boy is now facing LOD, girl RLOD), clapping hands simultaneously w/jump.

15

Ptrs jump\*, making 1/4 turn to own R to face each other. (boy now has back to ctr, girl back to wall).

16

Clap own hands 3 times.

Repeat dance to end of record.

FRENCH REEL  
(Danish - Jutland)

This is a progressive longways dance for any number of cpls. When danced by an odd number of cpls, one cpl is idle at alternate ends of the set each round of the dance. Odd and even cpls form minor sets and dance the dance through once before new minor sets are formed.

MUSIC: Record: His Master's Voice B-2711  
Piano. Burchenal, Elizabeth; Folk Dances of Denmark

FORMATION: M & W form 2 lines facing each other. M are on the R as seen from the head of the line.

STEPS: Skipping\* (2 to a meas); Walking\* (2 to a meas); French Reel; Step & hop on L foot, circling the R leg (forward sideways backwards). Step on R ft immediately behind the L ft; hop on R ft, circling L leg (ct 1&2&). The step is done on the spot, the circling ft. taking the place of the hopping ft.

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MUSIC 2/4

PATTERN

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Measures I SHAKE HANDS

A 1-2 No 1 M turns to no. 2 M & shakes his R hand 4 times, while no. 1 W turns to no. 2 W and does the same.

3-4 Repeat action of meas 1-2, shaking L hands 4 times.

5-8 Repeat action of meas 1-4 with own ptrn.

II CLAP HANDS AND FRENCH REEL STEPS

B 9 Clap own hands (ct 1) clap ptrns R hand (ct 2).

10 Clap own hands (ct 1) clap ptrns L hand (ct 2).

11 Clap own hands (ct 1) clap both hands of ptrn (ct 2).

12 Clap own hands 3 times

13-16 With hands on hips dance 4 French Reel steps in place while while continuing to face ptrn. Start with L ft.

III CIRCLE L AND R

B 9-12 Join hands in a circle of 4 (1 odd & 1 even cple), start with Repeat appel (stamp) 1 on L ft & take 8 skipping steps clockwise.

13-16 Reverse direction starting with an appel, & take 8 skipping steps CCW. Drop back to place on last step.

IV HALF CHAIN

French Reel (continued)

page two

Measures IV HALF CHAIN

C 17-18 With an appel on first step take 4 walking steps, joining R hands with ptr, and passing R shoulders to change places.

19-20 4 walking steps, joining L hands with side ptr (odd & even M & odd & even W), passing L shoulders to change places.

21-22 4 walking steps, joining R hands with own ptr, passing R shoulders to change places. Cpls have now progressed.

23-24 4 small walking steps bkwd, moving away from ptr.

V ARCHES

D 17-20 The same odd and even cpls on the M's side form an arch by joining inside hands. W join inside hands keeping them low. With 8 walking steps fwd, (appel on first step), M and W exchange places, W passing under arch.

21-24 After releasing hands, facing about, and joining other hands with same person, repeat action of meas 17-20, with W forming arch, and M passing under arch as all dancers return to own side. Odd numbered couples now form new minor sets with even numbered couples directly below them and the dance continues to be repeated. Where there are an even number of couples in the long set, the top and bottom couples are idle during this round.

HOCHZEITS TANZ  
(Hock-tsites Tans)

Austrian

Hochzeits Tanz, a wedding garland dance. The following description is from dance notations by Millie von Kinsky and Alice Crank. It was arranged in this special sequence to fit the record listed below and should be considered exhibition material of intermediate level.

MUSIC: Folk Dancer M.H. 3017-A

FORMATION: Circle of cpls facing CCW, numbered alternately 1 and 2. Inside hands joined at shldr ht, outside hands (M L, W R) hold handle of arch.

STEPS: Landler waltz (a smooth walk in waltz time with slight accent on ct 1, 3 stps to measure) performed throughout dance unless otherwise stated. Glide-close: A gliding step followed by a closing step taken in a sdwd direction.

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Music 2-4 3-4

PATTERN

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Measures

2-4

1-8 Introduction: Both begin L ft, walk 36 CCW in circle (2 stps to meas.)

1-4 Face ptr and bow.

Note: Introductory music may be used for exhibition entrance.

A 3-4

I WALTZ PROMENADE, WRAP-UP

1-8 a. Both beg. R, dance 8 landler waltz stps fwd (CCW).

9-12 b. While M dances 4 landler stps in place, W dances 4 landler stps turning twd ptr (CCW) one complete turn, (wrap-up) lowering her joined (M R W L) hand to waist level as she turns.

13-16 Repeat Fig. I, Meas. 9-12b, as W dances 4 landler stps unwrapping to end in original pos.

17-24 Cpls repeat Fig. Ia, meas. 1-8.

25-28 While W dances 4 landler stps in place, M makes 1 complete turn CW twd ptr (wrap-up) lowering his joined hand (MR WL) to waist level as he turns.

29-32 Repeat Fig. I, meas. 25-28 as M dances 4 landler stps unwrapping to end in original pos.



Measures

II. GLIDE CLOSE, UNDER-OVER ARCHES

- B 1-2 a. Cpls facing CCW, inside hands joined, outside hands holding arch and moving away from ctr, dance 2 glide-close stps sdwd.
- 3-4 Repeat Fig. II, meas. 1-2, moving sdwd twd ctr.
- 5-8 Repeat Fig. II, meas. 1-4.
- 9 b. All no. 1 cpls drop joined hands (MR WL) as they turn in twd each other to face cpl 2.  
Note: Cpls are now in pos to dance under-over arch fig.
- 10-12 Cpl 1 dance 3 landler stps CW lowering arch as they exchange places with cpl 2. Cpl 2 dance 3 landler stps CCW, raising arch as they exchange places with cpl 1.
- 13-16 Repeat Fig. II, Meas. 9-12b, with cpl 2 going under arch as cpl 1 goes over, thus returning to original pos.
- 1-16 Repeat Fig. II, Meas. 1-16 a & b.

III. KNEEL

- A 1-14 M kneel on R knee, facing LOD, hold arch in L, R on hip. W dance 14 landler waltz stps CCW around M two times, holding arch in R, skirt with L.
- 15-16 Ptnrs stand in single circle, facing LOD (W in front of M). Ptnrs hold arch in both hands for next fig.

IV. GLIDE-CLOSE, SOLO TURN

- B 1-2 a. Ptnrs face LOD, move sdwd from ctr of circle, 2 glide-close steps.
- 3-4 Repeat Fig. IV, meas. 1-2a, moving sdwd twd ctr.
- 5-8 b. M release R, W L, and dance 4 landler waltz stps, each turning away from ptnr (M CCW, W CW) around handle of arch, back to place.
- 1-8 Repeat Fig. IV, meas. 1-8 a & b. End in original pos.

V. STAR, BIG WHEEL

Note: Stars should be formed according to number of arches used, (preferably 4 arches in each star) and spaced in circle on floor.

- A 1-8 Ptnrs in orig. pos. dance 8 landler waltz steps forming a R star with arches, (cpl 1 leading).

Measures

- 9-16 Repeat Fig. V, meas. 1-8 forming a L star with arches  
(M swing in and fwd.)
- 1-8 Cpl 1 lead dancers of each star (unwinding) twd ctr to  
end in straight lines, thus forming spokes of a wheel.
- 9-10 All cpls turn to face CCW, retaining spoke of wheel  
formation.
- 11-16 All cpls dance fwd turning wheel.

VI. CIRCLE

- B 1-2 All cpls turn to face ctr of wheel.
- 3-8 Cpl 1 in each line lead following cpls CCW to reform  
large circle.
- 9-14 Dancers continue CCW gradually enlarging size of circle.
- 15-16 Cpls take pos. required to repeat Fig. IV. (See Fig. III  
Meas. 15-16.)
- 17-24 Repeat Fig. IV, Meas. 1-8.
- 25-32 Repeat Fig. IV, Meas. 1-8.

VII. ARCH

- A 1-16 Cpl 1 turn to face cpl 2. Cpl 2 dance in place while  
cpl 1 move CW in circle under arches for the distance  
16 meas. will permit. (landler waltz).
- B 1-16 Repeat Fig. III, meas. 1-16.
- End with pose.

KIELDER SCHOTTISCHE (Northern England)

- MUSIC:** Record: "The Keel Row" Celtic 1006, or any similar tune.
- FORMATION:** Procession of lines of three--M and two partners. Men hold a handkerchief in each hand, with a partner holding the other end. Hold at about head height.
- STEPS:** Hop-step; run or walk step.

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PATTERN

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Measures

- A 1-2 Hop 4 times on L ft while doing "toe and across" twice with R ft.
- 3-4 Move fwd 3 steps.
- 5-8 Repeat above, hopping on R ft.
- B 1-6 Girls dance round the men (hop-step), R hand girl passing under in front and over behind. M also "steps," turning half L, and then half R to face front.
- 7-8 Four running steps fwd.

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THE RIFLEMAN

(as seen done at Stratford-upon-Avon, England)

- MUSIC:** Record: Folkraft 1148, "Davy, Davy, Nick-Nock"
- FORMATION:** Longways, with couples facing, ladies on partners' right. Any even number of couples, e.g. four couples in each line.
- STEPS:** Reel step (hop left, right, left, right, etc.) used throughout the dance.

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PATTERN

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Measures

- A1 1-4 All join hands in line and advance and retire (2 reel steps each direction).
- 5-8 Advance again; each man takes opposite partner to his place, leading her round counter-clockwise (4 reel steps).
- A2 1-8 Repeat to places.

The Rifleman (continued)  
page two

- B1 1-4 Ladies' Chain (variation). Ladies give right hands and cross to opposite man. He takes her by the left hand, gives her a half-turn to the right, under her left arm, and passes her behind him, catching her left hand in his right (4 real steps).
- B1 5-8 Ladies chain to places (as above).
- B2 1-8 Two top couples dance side by side down the middle to the bottom of the set. Partners revolve clockwise as they dance. Other dancers move up one place, clapping.

Repeat from beginning until all couples have danced down the middle.

THREE O'CLOCK WALTZ

By Kay and Forrest Richards, San Leandro, California

RECORD: "Three O'Clock in the Morning" - SLO 3100 A (play slightly under 78)

POSITION: Open, inside hands joined, facing LOD.

FOOTWORK: Opposite throughout. Directions are given for the M.

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PATTERN

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Measures

- 1-4 WALTZ AWAY, 2, CLOSE; TOGETHER, 2, CLOSE; BANJO AROUND, 2, 3; FACE, TOUCH; Starting M's L, progressing fwd in LOD, waltz slightly away from partner; Waltz in to face partner; assume butterfly pos. and with R hips adjacent, walk around partner  $\frac{1}{2}$  CW turn in 3 steps LRL (This puts M on outside of circle); partners facing, M's back to wall (W's back to COH), step R in place and touch L beside R and hold 1 ct.
- 5-8 BALANCE APART, TOUCH; SOLO TURN, 2, CLOSE: AROUND, 2, CLOSE: STEP, TOUCH,-; Partners facing M's back to wall, release M's R and W's L hands (keep others joined) and step slightly bwd on L, touch R to L and hold 1 ct; turning away (M to R,W to L) from each other, progressing in LOD, starting M's R, do 1 full solo waltz turn in 6 steps (2 meas); assume butterfly pos. and step R in place, touch L beside R, hold 1 ct.
- 9-12 WALTZ BAL L: WALTZ BAL R: CHANGE SIDES, 2, 3; STEP, TOUCH, -; M's back to wall, step L to side along RLOD, step R behind L, step L in place; Repeat waltz bal starting R along LOD: Change sides in 3 steps, W turning R and crossing under her R and M's L arms (partners are now facing, M's bk to COH); Reassume butterfly pos. and step R to side along RLOD, touch L beside R, hold 1 ct.
- 13-16 WALTZ BAL L: WALTZ BAL R; TWIRL, 2,3; FACE, TOUCH; Butterfly pos., M's bk to COH, repeat action of Meas 9-10; Then while M walks fwd 3 steps LRL in LOD, W makes a R-face twirl in 3 steps RLR under M's L and her R arm; Assume loose-closed pos, M's bk to COH, step R in place, touch L beside R, hold 1 ct.
- 17-20 (GRAPEVINE): SIDE, BEHIND, SIDE: CROSS, TOUCH, -; STEP, DRAW, -; STEP, TOUCH, -; Starting M's L, grapevine along LOD: step L to side, step R behind L, step L to side; cross R in front of L, touch L beside R and hold one ct.; step L to side along LOD, draw R beside L, and hold one ct.; step R to side, RLOD, touch L beside R, hold one ct.

- 21-24 (GRAPEVINE): SIDE, BEHIND, SIDE; CROSS, TOUCH, -; STEP, DRAW, -; STEP, TOUCH, -;

Three O'Clock Waltz (continued)

page two

- 21-24 Still progressing in LOD, repeat action of Meas 17-20, ending in semi-closed pos, facing LOD.
- 25-28 WALTZ FWD, 2, CLOSE; WALTZ FWD, 2, CLOSE; STEP, SWING, -; W/TURN, 2, 3;  
Starting M's L, do 2 fwd waltzes, semi-closed pos, in LOD; Then, step fwd L, swing R slightly fwd, and hold 1 ct; Then, while M steps slightly bwd RLR, W turns  $\frac{1}{2}$  L-face to face M as partners assume closed pos, M facing LOD.
- 29-32 BALANCE BWD; WALTZ (R); WALTZ; TWIRL;  
Starting M's L, balance bwd in RLOD; Starting M's R, do 2 meas of R-face turning waltzes; Then, as M walks fwd in LOD 3 steps RLR, W twirls R-face under M's L and her R arm LRL. End in open pos to repeat dance.

ENTIRE DANCE IS DONE THREE TIMES IN ALL

NOTE TO INSTRUCTORS: This dance emphasizes R-face turning waltz with R ft lead.

Second Annual

FOLK DANCE CONFERENCE

University of California  
Santa Barbara College

AUGUST 18 - 24, 1957

SYLLABUS SUPPLEMENT A

University Extension  
University of California

Folk Dance  
Federation, South

Departments of Physical Education  
University of California, Santa Barbara College

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ZABARKA  
(Zah' bar kah)  
(Serbian)

Source: Zabarka was learned in Jugoslavia by Anatol Joukowsky.  
Record: Jugoton C6210. No introduction.  
Formation: Open kolo (broken circle). Hs joined and dn. Face in LOD (CCW).  
Steps: Every step is done with a plie' or bend of knee. Wt is on balls of ft with heels close to floor.  
 Zabarka is in 4/4 meter. This orchestration is in modern Jugoslavian style as it uses four guitars instead of traditional instruments.

To be presented by Anatol Joukowsky.

PATTERN

<u>Meas.</u>	<u>Pattern</u>
	<u>Figure I</u>
1	Step R in LOD (cts 1-2). Step L in LOD(cts 3-4).
2	Repeat action of meas 1.
3	Step R in LOD ( cts. 1-2). Touch L in LOD, toe turned twd ctr of circle (cts 3-4).
4	Step bkwd L, diag R of RLOD (ct. 1). Step bkwd R, diag R of RLOD (ct.2). Step L next to R (ct.3). Hold (ct.4).
5-16	Repeat action of meas 1-4 three times (4 in all).
	<u>Figure II</u>
1	Face ctr, progress slightly to R. Step R (cts. 1-2). Hop R (ct.3) Step L in front of R (ct.4).
2	Step R (cts. 1-2). Hop R (ct.3). Step L in bk of R (ct.4).
3	Repeat action of meas 1.
4	Step R bending R knee (cts 1-2). Step L next to R (ct 3). Step R in place (ct.4).
5-8	Repeat action of meas 1-4, starting L and progressing slightly to L.
	<u>Figure III</u>
1	Facing ctr, small step R to R (ct 1). Bend R knee and bring L ft in front of R so L heel is over R instep (ct.2). Straightening R knee, lift R heel and bring L ft around behind R (ct 3). Step L behind R (ct 4). During step knees are close together and L ft is close to R leg.
2	Step to R with R (ct 1). Step L behind R (ct 2). Step R to R (ct. 3). Step L behind R (ct 4).
3-6	Repeat action of meas 1-2 twice.
7	Repeat action of meas 1.
8	Step R to R (ct 1). Step L behind R (ct 2). Step R to R (ct.3). Hold (ct 4).
9-16	Repeat action of meas 1-8, starting L and moving L.
	<u>Figure IV</u>
1-3	Repeat action of Fig. III meas 1, three times.

Zabarka (continued)

Figure IV (continued)

Meas:

- 4 Step R bending knee (cts. 1-2). Step L next to R (ct.3). Step R in place (ct.4)
- 5-8 Repeat action of meas 1-4, starting with L to L.
- 9-16 Repeat action of meas 1-8.
- Figure I. (Repeated)
- 1-8 Repeat action of Fig I meas 1-4 twice. Omit hold on ct 4 of meas 8.

Figure V

- 1 Facing ctr, reach to R side with R and step on it (ct 4 of meas before). Close L to R (ct 1). Reach to R with R (ct.2). Close L to R (ct.3). Reach to R with R (ct.4).
- 2 Close L to R (ct 1). In place, leap onto R (ct 2). Step L next to R (ct 2). Stamp R in place (no wt) (ct 3). Reach to R with R (ct 4).
- 3-16 Repeat action of meas 1-2 seven times (8 in all). On meas 16, hold ct 4. Repeat whole dance from beginning with one exception. After Fig IV is done, go directly into Fig. V. Omit the repeat of Fig I.

Note: In order to go from Fig IV to Fig B, an adjustment must be made. In fig IV meas 16: step L, bending knee (ct 1-2). Hold ct 3. Reach to R with R (start of Fig V) (ct 4).

WALTZ MAZURKA VIOLETTA  
(Polish-American)

This is a composition of traditional steps in slow and fast tempos arranged by Millie von Kinsky to fit the record listed below. The dance was presented by her at the 1957 folk dance conferences at Idyllwild Art and Music Foundation and the University of California at SantaBarbara.

MUSIC: Record: Columbia D.X. 1280 "Polka Mazurka (Violetta)"

FORMATION: Ptrs facing in double circle (M back to ctr of circle).

STEPS: Waltz\*

Mazurka\*: a gliding step swd (ct 1); close opp ft with a cut step (quick displacement of one ft by the other) (ct 2); hop on the closing ft while bending knee of opp ft (ct 3).

Heel-click step\*: step swd (ct 1); close opp ft (ct 2); hop on closing ft, clicking heels together while wt is off the floor (ct 3).

Waltz balance\*: the waltz balance may be done beginning either on R or L ft, moving fwd or bkwd, 3 steps to a meas, raising heels on cts 2 & 3.

POSITION: Closed position\*: (ballroom) ptrs face each other, M has R arm around W waist; W has L hand on M R shoulder. M holds W R hand in his L hand at about shoulder level, elbows bent.  
Varsouvienne position\*: ptrs face in same direction, W to R and slightly in front of M. M holds W L hand in his L hand at shoulder height, M R arm is extended across in back of W R shoulder and M holds W raised R hand in his R hand.

\*Described in Folk Dances from Near and Far, Vols. I to VIII.

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MUSIC 3/4

PATTERN

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Measure	<u>INTRODUCTION</u>
1-4	Stand in pos.
5-7	Ptrs bow, M hands at waist and feet together; W holding skirt, point R twd ptr.
8	Ptrs take closed* pos.
9	Ptrs waltz Balance* swd, M RLR, W LRL (cts 1-2-3).
10-11	M waltz in place (LRL-RLR) as he turns W two times (RLR-LRL) under joined raised hands (M L-W R) M free hand at waist, W hold skirt.
	<b>I. <u>WALTZ AND CIRCLE</u></b>
A 1-4	Cpls in closed pos move LOD turning CW with 4 waltz steps.
5-8	All cpls open into one circle to face ctr, join hands shoulder high and move LOD with 4 waltz steps.
9-12	M step in to form own inner circle. Still facing ctr join hands shoulder high and move RLOD with 4 waltz steps, W continue in outer circle and join hands shoulder high, moving LOD with 4 waltz steps.

Waltz Mazurka Violetta (continued)

Measure

- I. WALTZ AND CIRCLE (continued)
- 13-16 Reverse circles (M CCW, W CW) with 3 waltz steps. M turn R to face ptr and take closed pos with W on meas 16.
- 1-15 Repeat Fig. I, meas 1-15.
- (repeated)
- 16 M turn R to face ptr on meas 16 and join inside hands (M R-W L) outside hands on hips, for next fig.
- II. BACK TO BACK AND FACE TO FACE, DISHRAG, AND PIVOT
- B 1-2 a. M begin L-W R, waltz back to back and face to face (2 meas).
- 3 b. Ptrs join hands (not crossed) facing, and make one complete turn under M L-W R twd LOD (dishrag).
- c. M follow ptr LOD stepping RLR, as he turns W CW under his L arm. W dance 2 walking pivot turns stepping LRL.
- Note: Action of this fig is fast. For smoothness of performance arms describe a large circle on "b" (dishrag). As dishrag is completed, quickly release M R-W L for W fast pivot turn.
- 5-8 Repeat Fig II, meas 1-4 a-b-c-.
- 1-8 Repeat Fig II, meas 1-8. Ptrs take closed pos for next fig on
- (repeated)
- A 1-16 Repeat Fig. I, meas 1-16!
- 1-15 Repeat Fig. I, meas 1-15.
- (repeated)
- 16 Ptrs take varsouvienne pos\* facing wall (cpls back to ctr for next fig).
- III. MAZURKA, POINT, AND CROSS-OVER
- C 1-2 Ptrs in varsouvienne pos\* and beginning L dance two mazurka\* steps swd progressing LOD (both facing wall).
- 3 Ptrs retaining varsouvienne pos\* (M R-W L shoulder touching) walk 3 steps turning CW in place to face ctr. As turn is made cpls end in reverse pos and direction (M L-W R shoulder touching) both facing ctr.
- 4 Ptrs point R swd (ct 1), draw R to L toe (ct 2) touch R to L toe (ct 3).
- 5-6 Ptrs in varsouvienne pos\* beginning R dance 2 mazurka\* steps swd progressing LOD (both facing ctr).
- 7 Ptrs retaining varsouvienne pos\* (M L-W R shoulder touching) walk 3 steps turning CCW in place to face wall. As turn is made cpls end in original pos of Fig III.
- 8 Ptrs point L swd (ct 1) draw L to R toe (ct 2) touch L to R toe (ct 3).
- 9 M turn W CCW without releasing hands to face him under their joined raised hands with 1 waltz step.
- 10-12 Ptrs waltz balance\* away, together, away.
- 13-14 Ptrs release L and with R hand joined exchange places, with W making L turn under M R arm (box the gnat).
- 15-16 Ptrs join L hands, exchange places with W turning R under M L arm (box the flea).
- 1-16 Repeat Fig. III, meas 1-16.
- (repeated)
- B 1-8 Repeat Fig II, meas 1-8 and 1-8 repeated.

Waltz Mazurka Violetta (continued)

Page 3

Measures

1-8  
(repeated)

A 1-16 Repeat Fig I, meas 1-16.

B 1-8 Repeat Fig. II, meas 1-8 and 1-8 repeated.

1-8 Ptrs end facing LOD hands on hips for next fig.  
(repeated)

IV. CLICK AND TURN

D 1-2 Ptrs dance 2 click steps\* swd M L to ctr, W R to wall.

3-4 Continue away from ptr, making 2 complete turns (M L-W R) with 5 walking pivot steps and close on ct 3 meas 4.

5-6 Ptrs dance 2 click steps\* swd (M R- W L) twd each other.

7-8 Repeat action of Fig. IV meas 3-4 moving twd ptr making  $2\frac{1}{2}$  turns to end facing ptr.

Two chords Ptrs bow, M hands at waist and feet together; W holding skirt point R twd ptr.

PEERDESPRONG  
(Horse Jump)  
Dutch Dance

Source: This delightful dance with its touch of horsy whimsy came to us through Jo van Zwol, who taught folk dancing in the Netherlands for many years before he came to San Francisco to dance with us here in California.

Record: The Panpiper PD-5701 Side A

Formation: A set of four couples is formed, making a square, all facing center, W to R of M. Head couples are those facing the music and those with their backs to the music on opposite sides of the square. The other two couples are called side couples.

To be presented by Madelyrnie Green.

Pattern A

Head couples take ballroom pos, extended arms pointing to center. On ct 1 cpls leap slightly fwd and drwd on outside feet, letting inside feet fly up behind by bending the knee sharply. On cts 2, 3, and 1, 2, 3, of the next meas take 5 more steps twd ctr, gradually rising so that cpls meet in ctr with arms high in air. On next 2 meas return bkwd to place with 6 steps.

On ct. 1 same cpls repeat the drwd leap, then run 5 more steps across set, M passing bk to bk, to each other's places. On next 2 meas turn halfway CCW in place to face ctr, M moving bkwd.

Repeat entire pattern to bring head cpls home to original places.

Repeat all with side cpls.

Chorus

All face ptrs, shoulder-waist pos, lean away from each other. Step M's L, W's R, at same time kicking other ft up behind by bending knee sharply. Alternate R and L with this quick little kick, all the time cpls turning in place CW. There are 24 kick steps to complete the chorus. Usually cpls make 2 complete revolutions.

Pattern B

Head cpls, side by side, facing ctr, take RHs. Man stands still in place. M leads W fwd with his RH into the drwd leap, then releases her as she moves twd ctr and the opposite W who is dancing the same pattern. Both W hold R arms curved gracefully in front, H held just a little higher than the head. Meet opposite W at ctr, R shoulders adjacent, looking at each other, at end of the first 2 meas. Return bkwds to place, still keeping arm curved in front, smile at ptrr and leap drwd again twd ctr. Cross to opposite M with next 5 steps, passing L shoulders with opposite W. M raises his RH and takes W's raised RH. He then, in the next 2 meas turns her under his R arm to the place to his R in the simplest way. She follows her R arm around under his, passing him with her bk to him. She has only a little way to go so this movement should be slow with plenty of time for a nice smile for each other under the arched arms.

Repeat pattern to return head W to places.

Repeat all with the side W.

Peerdesprong (continued)

Pattern B (continued)

Those not actively dancing may stand still or move a bit in rhythm as they choose.

Chorus

Pattern C

Head couples turn to their RH neighbors and in the original ballroom pos take the dnwd leap and 5 steps twd each other, coming face to face with arms high and returning bkwd to place. Repeat the fwd movement, M releasing W to exchange them, W passing L shoulders to opposite M, M dancing in place. Cpls turn CW bk to place, M moving fwd.

Repeat the above 4 meas pattern to return W to original pturs.

Repeat the entire pattern with cpls on L of head cpls.

Chorus

Pattern D

Drop Hs, face directly twd ctr. All step R straight to side R (do not follow circular line) on ct. 1). Close L to R on ct. 2 and also clap. Hold still for ct.3. Step R straight to side R on ct. 1, close L on ct. 2 and also clap. Hold still for ct.3. Stand still for next 2 meas but clap on ct.2 of each. Repeat this step and clap pattern in reverse, using L ft to return to place. Take original ballroom pos. All 4 cpls move to ctr with dnwd leap and 5 steps, ending with all extended arms high in ctr. Come bkwd to place with 6 steps. Leap dnwd again and go to ctr with 3 steps after the leap step. Hold pose at ctr with Hs high and outside leg extended bkwd making a nice line with up-stretched arms. Return bkwd quickly to place when musicians resume the melody.

Chorus concludes the dance.

If it is done for exhibition this last chorus can be used to arrange cpls in semicircle facing audience for a bow.

AJDE JANO  
(Ai deh Yah no)  
(Serbian)

- Source: Ajde Jano is a dance from Kosmet, a region of southern Serbia. Described in "Serbian Folk Melodies (Southern Serbia)" by V. Gorgevich, Skopje, 1928.
- Record: Jugoton C6447. 4 meas. introduction.
- Formation: Open kolo (broken circle). Hs joined and held down. Face in LOD (CCW).
- Steps: Every step is done with a plie' or bend of knee. Wt is on balls of ft with heels close to ground.

To be presented by Anatol Joukowsky. Notations prepared with assistance of Ruth Ruling.

Ajde Jano is in 7/8 meter, consisting of 3/8, 2/8, 2/8 so that 3 beats are felt in each meas, the first being the longest. Sometimes the 2/8, 2/8, part of the meas is combined to give a step of 4/8 duration. Dance pattern takes 5 meas to complete but the melody is in an 8 or 12 meas phrase.

Ct. Pattern

Introduction: 4 meas. Stand in place.

Measure I

- 3/8 Step R in LOD  
4/8 Step L in LOD. Toe turned out a little to L.

Measure II

- 3/8 Step R in LOD.  
2/8 Step L in LOD.  
2/8 Step R in LOD.

Measure III

- 3/8 Step L twd ctr and face ctr.  
4/8 Lift L heel and raise R leg (knee bent) in front of L.

Measure IV

- 3/8 Step R in front of L.  
4/8 Touch L fwd, toe turned out to L. R knee bends.

Measure V

- 3/8 Step bkwd L (out of circle).  
2/8 Step bkwd R.  
2/8 Step L next to R.

Repeat meas 1-5 to end of music.

Note: When movement is in to ctr (meas 3,4) Hs are slowly raised (no higher than eye level). On meas 5, Hs are lowered to beginning pos.



CLAP AND TURN

(Slovenian "Pok-Sotis")

Though Slovenia is part of Yugoslavia, most of its culture and folk-lore are almost identical to that of Austria because it has an Alpine terrain and because it was a part of Austria until 1918. This dance was presented at the 1953 Folk Dance Camps in Stockton by John Filcich; at S.B., 1957, by Jean Ryder.

MUSIC: Record: Continental 420A, Clap and Turn

Piano: Slovenian Dance Album - W. Gaus; Chart Music Pub., Chicago, Ill.

FORMATION: Partners facing with hands relaxed at sides -- any place on the floor.

STEPS: Walk-\* Slovenian polka: step (ct 1), close (ct &), step with a slight dip (ct 2), hold (ct &).

Throughout the dance, M starts L, W R.

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Music 4/4, 2/4

PATTERN

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Measures No introduction

I. TURN AND CLAP

A 1 Individually turn away from ptr (M CCW, W CW) making one complete circle with 2 steps (cts 1 and 3). The ball of the free ft may brush the floor (cts 2 and 4).

2 Facing ptr with hands on hips, stamp three times; M LRL, W RLR (cts 1, 2, 3) hold (ct 4).

3 Clap own hands in back (ct 1) and clap own hands in front (ct 3). This clapping may be doubled and done twice as fast (cts 1, 2, 3, 4).

4 Clap both hands with ptr 3 times (cts 1, 2, 3) hold (ct 4).

5-8 Repeat action of meas 1-4.

2/4 II. POLKA

In closed pos.\*, dance 16 Slovenian polka steps turning CW and progressing CCW.

NOTE: The Continental record does not follow the customary A-B-A-B pattern but plays tricks on the dancers, and much of the fun comes from following the pattern as set by the record. Also, sometimes an extra measure is included at the end of the polka figure during which no action is taken.

YEMINA, YEMINA

To the Right, To the Left  
(Israeli)

Presented by Jean Ryder.

MUSIC: Asp 3

FORMATION: Couples facing CCW, arms crossed in back throughout the dance (M's LH holds W's LH behind M's back; W's holds M's behind W's back).

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PATTERN

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Measures PART I

- 1 Moving diag to the R and FWD, step R ft to R side, step L ft behind R, step R ft to R side, hop on R ft at same time lifting L leg with bent knee.
- 2 Moving diag to the L and fwd, step L ft to L side, step R ft behind L ft, step L ft to L side, hop on L ft at same time lifting R leg with bent knee.
- 3 Step hop on R ft, step hop on L ft, moving fwd in LOD and covering space.
- 4 Repeat above action of meas. 3, moving slightly bkws.
- 5-8 Repeat above action of meas. 1-4, Part I.

PART II

- 1-3 Moving fwd in LOD, couples take 6 step-hops beginning R ft. (Lift free ft with bent knee on each hop).
- 4 Stamp R, L, R, hold.
- 5-7 Repeat above action meas. 1-3, Part II, beginning L ft.
- 8 Stamp L, R, L, hold.

PART III

- 1-8 Repeat action meas. 1-8, part I.

PART IV

- 1-3 Couples turn once in place CW with 6 step-hops beginning R ft.
- 4 Stamp R, L, R, hold.

Yemina, Yemina (continued)

5-7 Couples turn once around in place CCW with 6 step hops beginning L ft.

8 Stamp L, R, L, hold

Repeat dance from beginning.

Song text:

Translation:

Yemina, Yemina  
Ssmola, Ssmola  
Lefanim achora,  
La, La, La, etc.

To your right, to your left  
Forward and backward,  
La, La, La, etc.

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SIMI YADECH

Put your hand in mine.

(Israeli)

MUSIC: Asp 2

(Presented by Vyts Beliajus, 1956)

FORMATION: Circle, no partners, hands joined and held down

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PATTERN

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Measure PART I

1 Cross R ft in front of L with emphasis, step L ft to L side, step R ft behind L, step L ft to L side

2-8 Repeat action Meas. 1, Part I, seven more times moving to the L.

PART II

1-3 Circle moving R with joined hands raised high; take 6 skipping steps beginning R ft.

4 Stamp R. L. R.

5-7 Repeat action meas. 1-3, Part II, beginning L ft.

8 Stamp L, R, L.

Repeat dance from beginning

Song text:

Translation:

Ssimi Yadech, Beyadi Put your right hand in mine  
Ani shelach, ve-at sheli. I am yours and you are mine  
Hoi, hoi, Galia  
Bat harim yefeifiah

SPINRADEL  
(Spinning Wheel)  
Southern Germany

This dance was presented at Folk Dance Camp, Stockton, 1956, by Lawton Harris, who learned it from Val Hermann. Presented at Santa Barbara by Jean Ryder.

MUSIC: Record: Zither Melodies AH 1897 B (substitute)

FORMATION: Circle of couples facing LOD. M slightly behind W (similar to Varsouvienne position but M is more in back of W). W hands are held palm up. M hands are placed on W hands. Both start L.

STEP: Walking Waltz -- Three walking steps to each measure.

Music 3/4	PATTERN
Measure	
1-4	INTRODUCTION
	<u>I. FORWARD WALTZ</u>
1-2	Both moving slightly fwd on 2 waltz steps W passes to L side of M. Partners look at each other.
3-4	W moves back to M r side as couple continues to move fwd with two waltz steps.
5-8	Using slightly longer steps, couple moves fwd 4 waltz steps.
	<u>II. WOMAN AROUND MAN</u>
9-11	Raising joined hands overhead, M dances in place as he leads W completely around himself CCW to outside of circle with 3 waltz steps. Flirt with partner.
12	W turns once in place CCW with one waltz step. M dances in place. Couple changes hand hold (not crossed).
	<u>III. WINDOWS</u>
13-14	M dances fwd 2 waltz steps as W turns CW under joined hands.
15-16	Repeat action of 13-14 but with M turning CCW. (Hands are held high and close together.)
17-20	Repeat action of Fig. III meas. 13-16.
	<u>IV. PROGRESSION WALTZ</u>
21-22	With hands still joined and held fwd at W shoulder height, dance fwd with two waltz steps.
23-24	Releasing hands, M continues fwd while W turns once CW to assume starting position with M behind her.

LA STORTA DA CRUSCH

(Swiss)

La Storta Da Crusch or Die Kehre von Crusch, The Turn of Crusch, means the big curve in the road at Crusch. This dance comes from the Italian part of Switzerland. Crusch is a little village in that section. Jane Farwell learned the dance in a Swiss camp and taught it to Walter Grothe, who introduced it at the 1956 College of the Pacific Folk Dance Camp at Stockton. Presented at Santa Barbara by Jean Ryder.

MUSIC: Record: Folk Dancer, MH 1115A La Storta da Crusch

FORMATION: Single circle of couples facing ctr with all hands joined at shoulder height, elbows kept slightly bent.

STEPS: Waltz\* Click step.

Click Step: (Directions for both M and W.) Step sdwd L (ct 1) close R to L (ct 2); with a small hop on R, click heels lightly (ct 3). Opp ftwk when facing out.

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Music 3/4

PATTERN

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Measures

1-4 Introduction

I. CIRCLE WALTZ

A 1-8 All starting L, circle CW with 8 running waltz steps with a slight accent (not stamp) on the first beat of each meas.

1-8 Repeat action of meas 1-8 in reverse direction (CCW).  
(repeated)

II. CLICK STEP, OR CIRCLE WITH CLICK STEP

B 9-11 All begin L. With circle moving CW, all do 3 click steps. Release  
12 M L, W R hands, retaining ptrs (MR - WL) and with 3 steps (LRL)  
M moving bwd, W fwd, making  $\frac{1}{2}$  turn CCW and again join hands in a  
single circle, all facing out.

13-15 All beginning R, and continuing to move CW, repeat action of Fig.  
II, meas 9-11.

16 Release MR-WL. Retaining hold with W on his L, with 3 steps (R, L,  
R) M leads W around to end facing ctr. Again join hands in single  
circle.

NOTE: Each time W progress on place.

9-16 Repeat action of Fig. II, meas 9-16.  
(repeated)

Repeat the dance from the beginning.

DOUDLEBSKA POLKA

Czechoslovakian

This polka mixer was learned in Czechoslovakia by Janet Novak and taught to Michael and Mary Ann Herman of New York, who introduced it in San Francisco in the spring of 1956. Walter Grothe presented it at the 1956 Stockton Camp. Presented at Santa Barbara, 1957, by Jean Ryder.

MUSIC: Record: Folk Dancer MH-3016-B "Doudlebska Polka"

FORMATION: Cpls in closed position any place on dance floor.

STEPS: Polka\*, Walk\*.

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Music 2/4

PATTERN

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Measures

4 Introduction.

I. POLKA

A 1-16 Take 16 polka steps turning CW and progressing any place on the floor.

II. WALK AND STAR

B 17-32 In open pos, W free hand on hip, walk CCW into one big circle. (When group is large, smaller circles of any number of cpls may be formed.) M form star with L arms outstretched, hands on L shoulder of M in front. All sing, "Tra-la-la, etc." throughout this figure.

III. M CLAP, W CIRCLE

C 33-48 M face ctr and clap hands throughout figure as follows: Clap own hands (ct 1), clap own hands (ct &), clap hands of M on both sides, shoulder high (ct 2).

W turn  $\frac{1}{2}$  CW and take 16 polka steps CW around M circle. (If there is more than one circle, W may cheat by changing freely from one M circle to another.)

At end of measure 48 M turn around and begin dance with new ptr.

NOTE: Extra W may join dance during Fig. III.  
Extra M may join dance during Fig. II, joining star without ptr.

ALUNELUL  
(Ah-loo-NEH-loo)

Alunelul means "Little Hazelnut." This dance was presented at the 1956 Folk Dance Camp, Stockton, by Dick Crum, who learned it from Larisa Lucaci at Folk Dance House, N. Y. Present at Santa Barbara, 1957, by Jean Ryder.

MUSIC: Record: Folk Dancer MH-1120

FORMATION: No ptr necessary; closed circle, all facing ctr; bodies held erect, arms straight out to sides, hands on nearest shoulders of adjacent dancers. Small circle of 8-10 persons are suggested. Dancers face ctr of circle during entire dance.

STEPS: Sideward run. Stamp\*

Music 2/4	PATTERN
Measure	
B 4	Introduction
	<u>I. FIVE STEPS AND STAMPS</u>
A 1	Move sdwd to R with 4 light running steps, beginning R and stepping L behind R: R (ct 1); L (ct &); R (ct 2); L (ct &).
2	Step R sdwd to R again (ct 1); lightly stamp L heel beside R, no wt (ct &); lightly stamp L heel beside R again, no wt (ct 2); hold (ct &).
3-4	Beginning L and moving sdwd to L, repeat action of meas 1-2.
1-4 (repeated)	Repeat action of Fig. I, meas 1-4.
	<u>II. THREE STEPS AND STAMP</u>
B 5	Step to R on R (ct 1); step L behind R (ct &): step R on R (ct 2); lightly stamp L heel beside R, no wt (ct &).
6	Beginning L and moving to L (CW) repeat action of Fig. II, meas 5.
7-8	Repeat action of Fig. II, meas 5-6.
	<u>III. ONE STEP AND STAMP</u>
5 (repeated)	Dance in place. Step R (ct 1); stamp L heel beside R, no wt (ct &); step L (ct 2); stamp R heel beside L, no wt (ct &)
6	Step R (ct 1); stamp L heel beside R, no wt (ct &); stamp L heel again, no wt (ct 2); hold (ct &).
7-8	Beginning L, repeat action of Fig. III, meas 5-6
	Repeat dance from beginning. It is done 5 times to record.

DRELFACHE KREUZPOLKA

From the Canton Bern, Switzerland

There are numerous "cross-polkas" in Germany, Austria and Switzerland with a great similarity of tune and figure. This one is done in three parts; therefore, the name "Three Things." We like this tune best. To be presented by Jean Ryder.

MUSIC: MH 1114

FORMATION: Couples facing center, holding inside hands - free hands on hips.

MUSIC: 2/4

PATTERN

- Measure I. Cross-polka to the center.
- 1-2 Starting on outside ft, step-together-step (1 meas), then swing inside ft fwd, touch inside heel (1 &) then toe (2 &). Loosen hands and make a half turn toward each other to face in opposite direction.
- 3-4 Repeat in opposite direction, away from circle.
- 5-8 Regular dance position, make 2 turns CW, moving CCW around circle using a step-together-step with a little hop coming before the first beat - this is called a "Schottische-hop" in Swiss Folk Dancing. The hop may be omitted, which makes it a plain Swiss Schottische step.
- 1-8 Repeat cross polka to center and turn as above.
- II. Oberlander Kreuzpolka
- Couples face fwd, inside hands joined, outside hands on hips.
- 17-18 Three walking steps fwd, starting outside ft - swing inside ft fwd, hopping on outside ft. Release hands and turn half around to face in opposite direction.
- 19-20 Repeat in opposite direction.
- 21-24 Repeat schottische-hop turn as described in Fig. I, in regular dance position.
- 25-32 Repeat all of Part II.
- 1-16 III. Repeat same Cross-polka toward center and away as in Fig. I.
- IV. Turning Kreuz-polka - couple facing each other, free hands on hips.
- 33 Starting with outside ft, take 2 pivot steps to make a complete turn, boy to his L, girl to R.
- 34 Boy steps L, girl R, and cross free toe in front of other ft.
- 35-36 Repeat in opposite direction.
- 36-40 Regular dance position with Swiss Schottische-hop as described above.
- 40-48 Repeat all of Fig. IV.
- 1-16 V. Cross-polka to center of circle again as in Fig. I.



Old Soft Shoe-2

- 41-44 Partners take four two-steps, turning clockwise two complete turns and progressing CCW around the room.
- 45-48 While gent takes eight walking steps forward in LOD, the lady does four right face twirls, using two steps to each complete turn, under her own and the gent's left arm. End with partners in original starting position, ready to start the dance again.

CASTINETTS -- FANDANGO MAGDALENA (España)

to be presented by Madelynne Greene

MUSIC 3/8: A A B A C A

CASTINET CODE: B- both; L- left; R- right; rrr- roll; crsh - crash.

PART I

Music A

Both L rrr / L rrr Both / Both L rrr / L rrr Both /  
Both L rrr / L rrr Both / Both L rrr / L rrr Both /  
Both L rrr / L rrr Both / Both L rrr / L rrr Both /  
L R L L R / L L R L / L rrr Crsh / Both /

Music A repeated -- repeat all action above.

PART II

Music B

Both L rrr / Both L rrr / Both L rrr / L R /  
Both L rrr / Both L rrr / Both L rrr / Both /  
Both L rrr / Both L rrr / Both L rrr / L R /  
Both L rrr / Both L rrr / Both L rrr / Both /

Music A repeated -- repeat action Part I-A.

PART III

Music C

Both L rrr / Both L rrr / Both Crsh / Both /  
Both L rrr / Both L rrr / Both Crsh / Both /  
Both L rrr / Both L rrr / Both Crsh / Both /  
Both / Both / Both Crsh / Both /

Music A repeated -- repeat action Part I-A.

FANDANGO MAGDALENA (España)

Source: Arranged by Madelynne Green. Presented at Santa Barbara Folk Dance Conference, 1957.

Music: Moskowski - Spanish Dance # 1  
Record -  
Patterns: 3/8 A A B A C C A

Formation:

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Music 3/8

PATTERN

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measure

2 meas. Introduction

I. JOTA. Turning R and L.

A 1-2 Turn R once in place with one Jota step; hands are held slightly fwd and out to the side, about head high.

chug  
B to R     hop on L / R     L     R

3-4 Turn L once in place with one Jota step.

chug  
B to L     hop on R / L     R     L

5-12 Repeat action Fig. I, meas 1-4 twice more.

13-16 Turn R once around, R ft. in front.

R   L   R / L   R   L / R     L / R  
\_\_\_\_\_ /

A repeated  
1-16 Repeat all action Fig. I, meas. 1-16

B II. BALANCE FWD and BWD and TURN.

17-18 L hand high, R hand curved about chest high, waltz balance fwd & bwd.

R   L   R / L   R   L



Fandango Magdalena--3

35-36       L         L         P   /   L                         /

37-40     Repeat action Fig. III, meas. 33-36, thus:

  L         drawing         R   /   L         drawing         R   /   L         pivot         R   /  
  step    
  R                        

41-42     Moving RLOD

  R         drawing         L   /   R         drawing         L   /

43-44       R         pivot         L   /   step                         /

45-48       Knee bend to R   /   knee bend to L   /   R                         /                  

© 33-36 repeated

Repeat action Fig. III, meas. 33-36

37-38 repeated     Pivot to R once     pivot to R again.

  R                    L   /   R                        

A 1-16     repeat action Fig. I, meas. 1-16

DER PFEIFER

Danced in Vienna, Austria, in 1931, by a group from Saxony, at a Youth Festival. Presented by Elizabeth Ullrich at Santa Barbara Conference, 1957.

Music: Record: Bowery 219-A. In 1931 the music was arranged especially for this dance. It is taken from "The Pfeifer Rheinlander" by Joseph Strauhs.

Formation: 4 cpls make a set. All facing CCW in a double circle, W to R of M. M's free hand on hip; W's free hand hold skirt. Inside hands joined with ptr.

Steps: Walk; run; schottische; step-hop.

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Music 2/4

PATTERN

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measure

4 meas.

Introduction

Walk fwd in LOD 4 steps, swinging joined hands bwd and fwd; then M turns W CW under joined hands. End facing ptr, M back twd ctr. Begin on outside ft.

I. CLAPS

- 1-2 Clap own knees, own hands, ptrs hands; then put hands on hips and look twq own R shoulder.  
3-4 Repeat action Fig. I, meas. 1-2, look to L.  
5-8 R elbow hook, hooked hands held high waving a handkerchief or hat, walk around with ptr CW 8 steps, finish facing ptr.  
1-8 rptd. Repeat action Fig. I, meas 1-8, finishing facing LOD, inside hands joined.

II. ARCHES

- 1-2 Cpl # 1 (in front) make arch. Cpl #2 run 8 small steps fwd thru arch.  
3 W make R turn in place. )  
4 M make L turn in place. ) inside hands still joined  
5-8 #2 cpl make arch; 1st cpl run thru, W turn; M turn. Finish in a circle of 2 cpls, hands joined. M #1 moves bwd on M's turn so circle is arranged M W M W.

III. CIRCLING

- 1-4 Beginning L ft, circle CCW with 2 schottische steps and 4 walks.  
5-6 Again beginning L, circle CW with 2 schottische steps.  
7-8 With 4 walking steps, form a double circle, all facing in twd ctr, W on inside, M's hands on W's shoulders, W's hands on hips.

IV. TEASING

- 1 Move to L with a step-close step, W looking at M over R shoulder, M looking into W's eyes.  
2 Move to R, repeating action meas 1-2, Fig. IV.  
3-4 With 4 step-hops in place dance "pendulum," beginning with hop on R.  
5-8 Repeat action Fig. V, meas 1-4.  
9-10 W step-close twice to L and twice to R, M handing on and doing same.

## Der Pfeifer-2

- 11-12 Both, beginning L run fwd twd ctr 4 steps, then W turn quickly  $\frac{1}{2}$  to L, trying to shake M off, but not succeeding; run out away from ctr 4 steps.
- 13-24 Facing out, repeat the step-close sequence, run out from ctr, turn and turn in twd ctr again, W joining hands in a circle at end of meas 24.
- 25-32 L on 16th ct. Beginning on R, circle CCW 12 running steps. Then M pull W straight out from Ctr (W drop hand hold reluctantly) with 4 more steps.

2 meas interlude. Face ptr, R hands joined, M facing LOD, W back to LOD.

### V.

- 1-4 Move in LOD with 4 schottische steps, W turning CW under joined hands during meas 3-4 with 4 step hops.
- 5-8 Repeat action Fig V, meas 1-4.
- 9-12 Moving diagonally fwd, separate from ptr with one schottische step; return to ptr with one schottische step; take shoulder-waist pos and turn CW once with 4 step-hops.
- 13-16 Repeat action Fig. V, meas 9-12.
- 17-18 Inside hands joined, both facing LOD, dance 1 step-close step to L and 1 step-close step to R.
- 19-20 Cpl turn CCW  $\frac{1}{2}$  way round, M dancing in place, W moving around, with 4 step-hops.
- 21-24 Repeat action Fig V, meas 17-29, ending with W on outside facing in, M inside facing out.

### FINALE

- 1-2 Move bwd away from each other with 4 running steps, clapping on each step. M begin L ft; W, R ft.
- 3-4 Run fwd twd ptr 4 steps, again clapping. Then join R hand with ptr.
- 5-8 Turn once around CW with ptr with 8 fast running steps.
- 9-16 Repeat actiong Finale, ending with W on outside, M on inside of circle. Bow to ptr, R hands joined.

## OLD SOFT SHOE

An original round dance by Jack Warner, Long Beach, California. To be presented by Jean Ryder.

MUSIC: "Old Soft Shoe," Windsor record No. 7610 (78 rpm)

FORMATION: Partners standing side-by-side, both facing LOD (counterclockwise), inside hands joined.

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### PATTERN

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#### Measure      INTRODUCTION (8 measures)

- 1-2      Starting on gent's left foot, two two-septs forward in LOD.  
3-4      Starting on gent's left foot, four walking steps foward in LOD.  
5-6      Starting on gent's left foot, one two-step forward in LOD: then swing inside foot (R) forward and step back quickly on same foot.  
7-8      Starting on gent's left foot, walk backward in RLOD four steps, L-R-L-R.

#### PART A (Measures 1-16)

- 1-4      Starting on gent's left foot, take four two-steps forward in LOD.  
5-8      Gent touches left toe to left side then steps in place on left foot. Gent again touches toe to left side, touches left toe across in front of right foot to right side, touches left toe to left side, touches left toe in front of right side.  
9-16     Repeat action of meas. 1-8, ending with partners facing each other and joining both hands.  
17-20    Gent steps to left side on left foot and swings right foot over across in front of left. Steps to right side and swings left foot over across in front of right. Releasing hands, gent starts a left face complete turn away from partner by stepping left, right, then left again as he faces partner and joins both hands swing right foot across in front of left foot.  
20-24    Repeat action of meas. 17-20 in reverse, gent starting on right foot and making a right face turn away from partner.  
25-28    In closed ballroom position starting on gent's left foot, partners do four two-steps, making two clockwise turns while progressing CCW around the room.  
29-30    Starting on gent's left foot, partners do four ballroom pivot steps, making one complete CW turn.  
30-32    While gent does four walking steps progressing slightly foward in LOD, the lady does two right face twirls under her own right and the gent's left arm, ending to take original starting position facing LOD, inside hands joined.

#### PART C (Measures 33-48)

- 33-34    Starting on gent's right foot, partners take two two-steps forward in LOD.  
35-36    With two more two-steps partners change sides and direction by gent raising right arm allowing lady to do a left face  $\frac{1}{2}$  turn. End with partners facing RLOD, lady on gent's right side.  
37-40    Repeat action of meas. 33-36 in reverse, ending in closed ballroom dance position, gent's back to center of room.