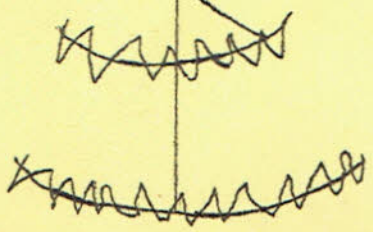


3RD ANNUAL  
 FOLK DANCE CONFERENCE  
 SANTA BARBARA

1958

1958



8/24-30

1958 SANTA BARBARA

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ERRATA

Folk Dance Conference -- 1958

Please make the following corrections in your syllabus.

Pg. 18 GASIOR. Fig II, Meas 5-6, 3rd line. Delete the words "turning CW."

Pg. 18b KRAKOWIAK - FORMATION: Dance arranged for 4 enls in sets.

Fig. I. GALOP, meas 1-16. Change to read: "Proceed enl after enl in a CCW moving circle, and then form lines with the first enl of each set facing audience. On, etc."

Fig. IV. Kolysany (pronounced Ko<sup>1</sup>-wv-sa<sup>1</sup>-ny)

Fig. VIII. MIJANY, meas 73-80, line 2. Beginning with "With back twd ptr, etc", delete all of the dance description through meas 79-80, and substitute the following instruction: "Facing ptr, extend L hand twd next person in line while moving fwd with one two-step. Do not take ptrs hand. M will move CCW; W, CW (meas 73); extend R hand twd next person, again moving fwd with 1 two-step (meas 74); hook R elbow with this person and turn once CW with 2 two-steps (meas 75-76); M continuing to proceed CCW and W, CW, take L hand of approaching person and progress fwd with 1 two-step (meas 77); extend R hand twd approaching ptr, while progressing fwd with 1 two-step (meas 78); hook R elbow with own ptr and turn CW with 2 two-steps, ending in a double circle of ptrs, M facing out (meas 79-80)."

Pg. 19 IRISH REEL. Fig I, meas 1-6, line 4. Change to read: "step on ft. (ct 8) to reverse (7s to R) and repeat above step (7s to L)."

Pg. 20. Fig II, meas 21-22. Change to read: "Extend L heel fwd (ct 1 & 2); leap onto L in place while extending R heel fwd with high knee (ct 3-4); step on R (ct 5); step fwd on L (ct 6); hop on L while brushing R heel fwd to hit heel of L ft (ct &); step on R (cts 7-8)."

Pg. 21 Fig. V, meas 67-78. Change to read: "Jump onto both feet with R across in front of L (cts 1-2); jump onto both feet with L across in front of R (cts 3-4); etc."

Pg. 220 NURS MUEHLRAD. Fig VI, meas 9-16. Delete all instruction for these measures. This was written for a longer version of the dance.

REVISED SYLLABUS

Please make the following corrections in your syllabus.

- Pg. 24 METELIKUM - additional record: NOPO X-47 308, Matelikus."
- Pg. 26 ZAHRAJCS MI. Correct title is ZAHRAITE MI.
- Pg. 27 "Zahraite MI" Fig III, meas 4-6. Insert "W" before "does, etc."
- Pg. 28 "Zahraite MI" Fig VI (Vocal) meas 6, 3rd line. Change to read  
"W turn  $1\frac{1}{2}$  times 1 (CCW) etc."
- Pg. 29 "Zahraite MI" Fig VI (Vocal) meas 10-11. Add "but starting with"
- Pg. 41 NEAPOLITAN TARANTELLA. Correct title to NEAPOLITAN TARANTELLA.
- Pg. 93 MI GALLO COPETON Fig V Meas 9-17  
Add: "End with light stamps - R, L, on meas. 17"

Spanish words sung during the chorus:

Qui ri qui qui  
Qui ri qui qui  
Asi lo canta el gallito

- Pg. 106 LAS VIRGINIAS Figure IV Meas 3  
Change to read: "Opis now move back to original places passing  $\frac{1}{2}$   
shoulders."
- Pg. 107 Figure V Meas 5-8  
Change to read: "On final two etc of meas 8 both M and W make  $\frac{1}{4}$   
turn to R when crossing over....."
- Pg. 107 Figure VI Meas 3-8  
Add: "On final turn of meas 8, W turn  $1\frac{1}{4}$  times to cm R."
- Pg. 126 POLKA SKATUR, meas 17-32, 2nd line. Change "8 two-steps" to read  
"16 two-steps."

Corrections

Revised 10/10/50

Please make the following corrections in your syllabus.

- Pg. 25 MATELIKUM - additional record: XOPC X-EP J08, Matelikum.
- Pg. 26 ZAHRAJOS MI. Correct title is ZAHRAITE MI.
- Pg. 27 "Zahraite MI" Fig III, meas 4-6. Insert "W" before "does, etc."
- Pg. 28 "Zahraite MI" Fig VI (Vocal) meas 6, 3rd line. Change to read "W turn  $1\frac{1}{2}$  times 1 (CCW) etc."
- Pg. 29 "Zahraite MI" Fig VI (Vocal) meas 10-11. Add "but starting with 1"
- Pg. 43 NEAPOLITAN TARANTELLA. Correct title is NEAPOLITAN TARANTELLA.
- Pg. 93 EL GALLO COPETON Fig V Meas 9-17

Add: "End with light stamps - R. L. on meas. 17"

Spanish words sung during the chorus:

Qui ri qui qui  
Qui ri qui qui  
Asi lo canta el gallito

- Pg. 106 LAS VIRGINIAS Figure IV Meas 3  
Change to read: "Cpls now move back to original places passing by shoulders."
- Pg. 107 Figure V Meas 5-8  
Change to read: "On final two ets of meas 8 both M and W make  $\frac{1}{4}$  turn to R when crossing over....."
- Pg. 107 Figure VI Meas 3-8  
Add: "On final turn of meas 8, W turn  $1\frac{3}{4}$  times to own R."
- Pg. 128 POLKA SEXTUR, meas 17-32, 2nd line. Change "8 two-steps" to read "16 two-steps."

INSTRUCTION SHEET

SUNDAY, AUGUST 24, 1958

WELCOME TO THE THIRD ANNUAL SANTA BARBARA FOLK DANCE CONFERENCE. IT IS OUR SINCERE WISH YOU HAVE A PLEASANT DANCE VACATION. IF YOU HAVE ANY PROBLEMS, QUESTIONS OR COMMENTS, CONTACT ONE OF THE MEMBERS OF THE COMMITTEE IMMEDIATELY.

HAPPY DANCING!

- |     |  | <u>RESPONSIBILITY</u>         |
|-----|--|-------------------------------|
| 1.  | 1:00 pm - <u>REGISTRATION</u><br>Instruction Sheet 8/24/58<br>Syllabus & Class Schedule<br>Map of Campus<br>List of Records & Order Blank                              | Phil Chamberlin               |
| 2.  | 1-5:30 pm <u>TRANSPORTATION</u> (Bus, Train, Airport)  | Ed Feldman                    |
| 3.  | 1-5:30 pm <u>ESCORT TO ROOMS</u><br><br>(After you are settled in your room, return to Santa Rosa Hall desk for:)  | Sue Marcus & Bob Stevenson    |
| 4.  | 1-7:30 pm <u>COUNSELING, INFORMATION, ETC.</u><br>TEACHERS<br>FOLK DANCERS   | Bill Pillich<br>Audrey Marcus |
| 5.  | 1-3:30 pm <u>TOUR OF CAMPUS</u> (upon request)   | Al Pill                       |
| 6.  | 3-5:30 pm <u>FOLK DANCING</u> - Santa Rosa Hall  | Frank Cole                    |
| 7.  | 3-5:30 pm <u>COSTUME &amp; DOLL DISPLAY</u> - Santa Rosa lounge  | Minne Anstine                 |
| 8.  | 3:30-4:30 pm <u>ORIENTATION LECTURE</u> (for those new to the Conference, or those desiring help with program)   | Isabell Persh/Bill Pillich    |
| 9.  | 5:30 <u>DINNER</u> - Cafeteria   |                               |
| 10. | 7:30 <u>EVENING PARTY &amp; INTRODUCTION OF TEACHERS</u><br>(Demonstration of teachers' dance programs for coming week. Followed by general folk dancing for everyone) | Bob Moriarty                  |

COMMITTEE:

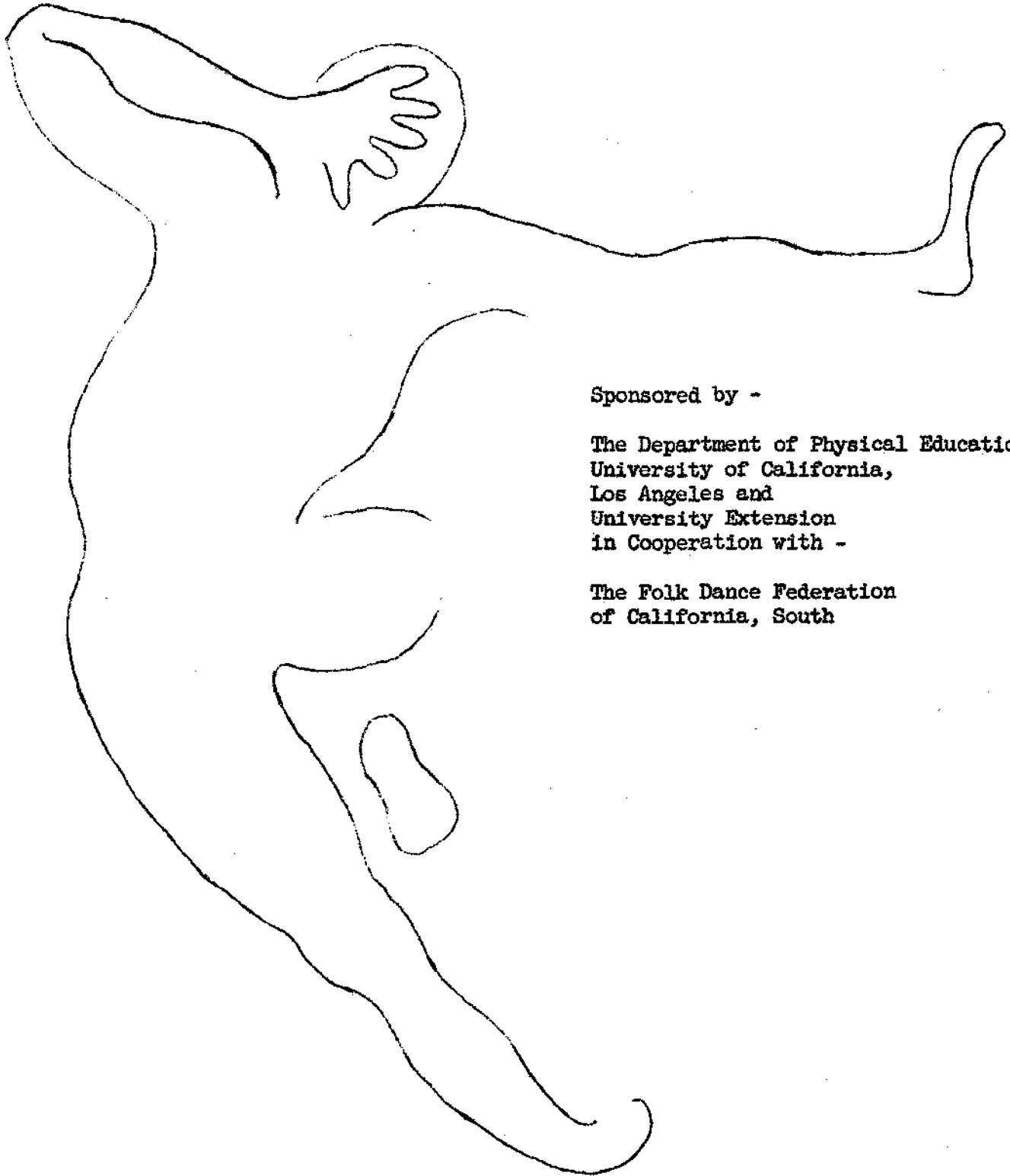
Minnie Anstine  
Phil Chamberlin  
Frank Cole  
Audrey Marcus  
Bob Moriarty  
Isabelle Persh  
Albert Pill  
Bill Pillich  
Elizabeth Sanders  
Edith Stevenson  
Joan Sebring  
Maude Sykes  
Avis Tarvin  
Marion Wilson

STAFF:

Paul & Helen Erfer  
Madelynne Greene  
Henry Jankowski  
Anatole Joukowski  
Miriam & Chuck Lidster  
Ed Kremers  
Emma Lou O'Brien  
Albert Pill  
Bill Pillich  
Edith Stevenson  
Millie & Vern von Kinsky  
Dale & Ruth Garrett



3rd Annual Santa Barbara Folk Dance Conference



Sponsored by -

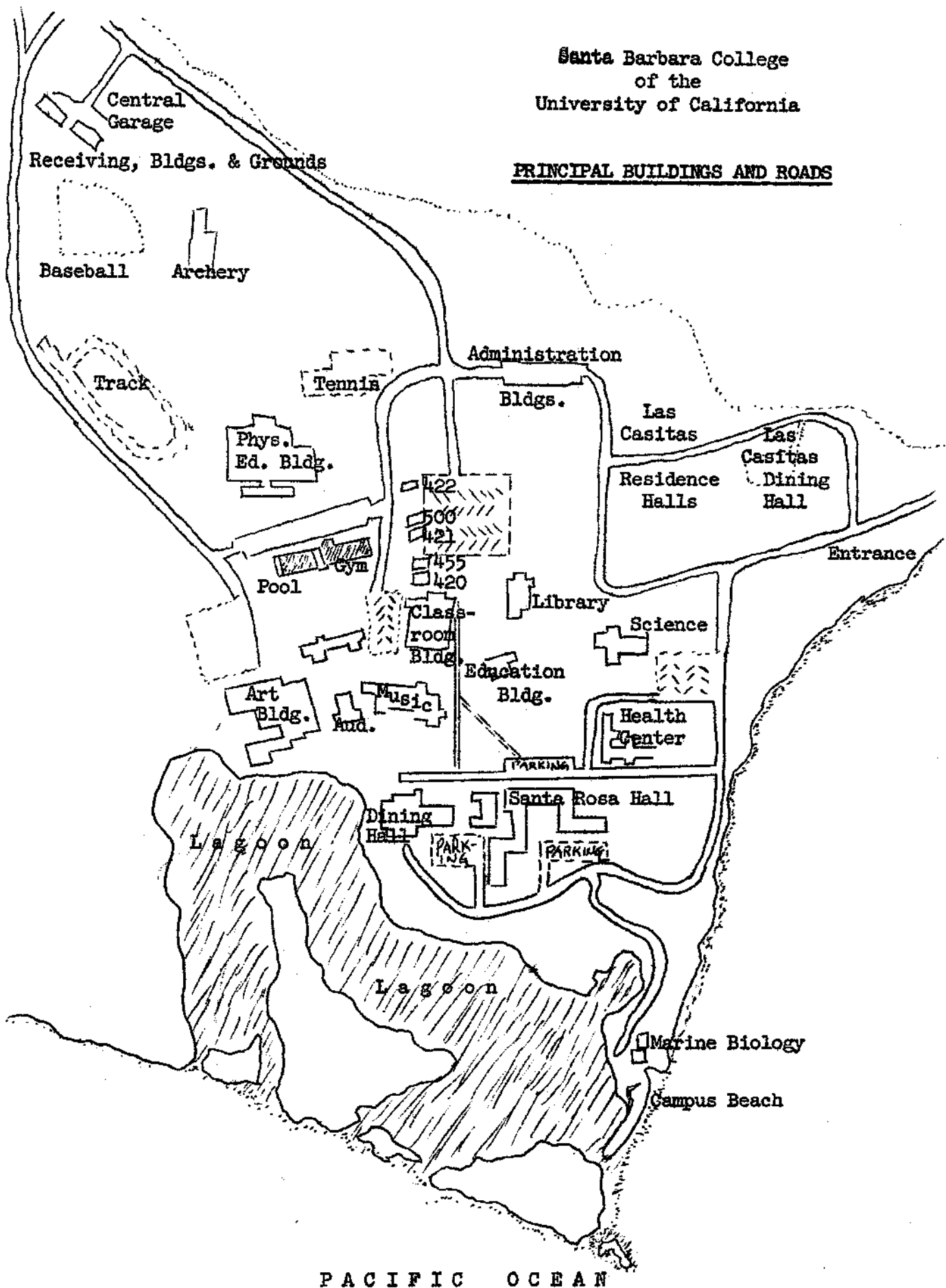
The Department of Physical Education  
University of California,  
Los Angeles and  
University Extension  
in Cooperation with -

The Folk Dance Federation  
of California, South

Santa Barbara Campus, Goleta, California. August 24-30, 1958

Santa Barbara College  
of the  
University of California

PRINCIPAL BUILDINGS AND ROADS



PACIFIC OCEAN

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1958 SANTA BARBARA FOLK DANCE CONFERENCE  
Presented by Paul Erfer

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.

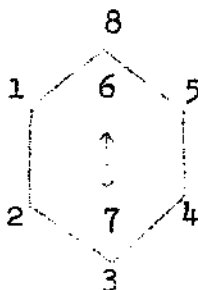
STEPS: BASIC STEP - See description in El Triunfo.

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 ptrnr turning CW with 2 basic steps. Face ptrnr 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 ptrnr.
- 25-32 III. W kneels turning her face away from ptrnr 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 Otaño and Cecilia Dascañio, dance teachers from Buenos Aires, Argentina.

EL TRIUNFO

(Argentine)

**SOURCE:** One of the "happy" Argentine dances. Learned from Edith Otaño, 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 cple 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.

MUSIC 3/4 syncopated

PATTERN

Measures

6      INTRODUCTION:      Stand and clap rhyimically 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.

7-10      II      ZAPATEO (M) AND ZARUNDEO (W)

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 ptrnr throughout.

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:  
3 times,  
with variations.

Repeat action of Figs I and II three more times, progressing CCW to next corner of square on each repetition.

AURA (closing figure)

13-16

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

17-18

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

Repeat entire dance, including introduction, beginning from ptrnr's original position.

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

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.

---

PATTERN

---

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

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

BAILE DA CAMACHA

(Bil da Camasha)

Portuguese

This dance is from an area in Madeira, Portugal. Mary Valine saw it while visiting in Madeira and discussed it with Carlos M. Santos, who describes it in his book TROVAS E BAILAIOS DA ILHA. She taught it to the Castanets, who first presented it at the Camillia Festival in Sacramento in 1956.

The dance has many figures which are called by a leader. Mary Valine chose one for this version that would be appropriate to a large group and would fit this ten-inch recording.

MUSIC: Record; Columbia MR 129 "Baile de Camacha"; National 4003-A

FORMATION: 4 to 6 cpls in a set as for a contra dance. Line of M facing a line of W. Ptrs facing, M L shoulder twd music of head of line.

STEPS AND STYLING Step-hop\* and point. Step-hop is flat; on the hop bent knee and ft are lifted under the body. The sole of the ft is always twd the floor.

Step-hop for both M and W starts on R ft and is used throughout all figures except 2 meas of the Chorus.

The dance is very relaxed. The shoulders are rather slouched and the arms swing with the movement of the body with snapping of the fingers to accent the beat of the music. Elbows are bent and hands about shoulder height.

MUSIC 2/4

PATTERN

Measures NO INTRODUCTION

I. FOUR HAND STAR

A 1-8 Starting at the head of the set 2 cpls form a R hand star. Dancers turn in R hand star with 16 step-hops. Free hand is at shoulder height snapping fingers. M M

W W

B 9-16 Reverse action of meas 1-8 in L hand star. If there is an odd cpl at the ft of the set, they form a 2 hand star and follow all directions as for a 4 hand star.

CHORUS

C 17 Both M and W move bwd away from ptr with 2 step-hops.

18 Both move fwd twd ptr with 2 step-hops.

Shoulder follows stepping ft.

19-20 With wt on L, point R toe and tap it 4 times (ct 1, 2; 1, 2). During these taps R toe of M and W are almost side by side. R shoulder twd ptr. R arm is low; L arm is high.

21-24 Repeat action of Chorus meas 17-20.

## II. WOMAN TURNS AND CROSS HAND TURN

A 1-3 Ptrs join R hands and W turn once CW under joined hands with 6 step-hops, back of L on hip, while M does 6 step-hops in place. Flirt with ptr.

4 With both hands on hips W turn CW in place with 2 step-hops, while M does 2 step-hops in place.

5-8 With both arms at shoulder height ptrs circle each other CW with 8 step-hops. (With 4 step-hops ptrs have changed places, continually facing each other. With 4 more they return to place.) Step pattern is similar to grapevine - back, side, front, side.

Ptrs join both hands crossed, R with R over L with L.

B 9-12 Keep elbows sharply bent and level with wrists as cpl turns CW once in place with 8 step-hops. Both sway slightly twd own stepping ft.

13-15 Repeat action of Fig II, meas 5-7, except that ptrs circle once CW with 6 step-hops (3 to change places and 3 to return to place).

16 Both M and W individually turn CW in place with 2 step-hops.

C 17-24 Repeat action of Chorus, meas 17-24.

## III. SMALL CIRCLES

A B 1-2 Form 2 circles in the following manner. M make 1 circle, W make a separate circle. To form the circles first and last dancer move twd each other; ctr dancers move bwd away from the line. (Dancers may make individual CW turn while moving.)

3-12 Place hands on neighbor's shoulders and facing ctr, circle turns CW 3 or 4 times. (Grapevine pattern.) Head and ft cpls finish with back twd own ptr.

13-16 Break circle and turning CW, return to original place. 32 step-hops for the entire figure.

## CHORUS WITH CROSS OVER

C 17-18 Ptrs half circle each other CW (change places) with 3 step-hops, and approach each other with 1 step-hop. (Cue: step, turn, back, fwd.)

19-20 Repeat action of original Chorus meas 19-20.

21-24 Repeat action of Chorus with Cross Over meas 17-20, returning to place. Ptrs face each other continuously.

IV. WOMAN TURNS AND CROSS HAND TURN

A B 1-16 Repeat action of Fig II, meas 1-16.

C 17-24 Repeat original Chorus, meas 17-24.

V. LARGE CIRCLE

A 1-8 Dancers in the set form a single circle as follows:  
Cpl 1 pass L shoulders to exchange places, W passing behind her ptr while he makes 1/2 turn CW to finish with his ptr on his R. M 2 and M 3 cross to ptr's L, make 1/2 turn CW to finish in single line, each with own ptr on his R.

M 4 already has ptr on his R. (Each M now has own ptr on his R.) All join hands as M 4 and W 1 close in to make a single circle. Circle L (CW) for a total of 16 step-hops from beginning of Fig.

B 9-16 Release hands and assume original finger snapping pos with arms. Individual dancers reverse direction and move CCW, M pursuing W who turns at will either CW or CCW flirtatiously with 16 step-hops.

C 17-24 Repeat action of original Chorus except that all dancers move bwd away from ctr of circle, and fwd twd ctr of circle. Ptrs are not facing. Dance ends with all R toes pointed twd ctr of large circle.

(Dancers may turn individually as circle is formed. Grapevine pattern may be used in meas 1-8 (Fig V), circling CW.)



FANDANGO MAGDALENA (Espana)

Source: Arranged by Madelynne Greene from authentic dances learned in Spain.

Music: Record: Espana Vol. II London LP--Spanish Dance No. 1 Moskowski.  
Patterns: A A B A C C A 3/8 time.

Formation: Partners face each other about three feet apart, M back to center.

Meas.            Pattern

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.

Jota Step: With knees bent leap on to both ft (cts 1, 2); lift R as you hop on L (ct 3). Spin to R taking 3 steps in place, R L R (one revolution).

Castanets: both L roll, L roll both, etc.

3-4            Repeat above, reversing footwork.

5-12           Repeat action Fig. I, meas 1-4, twice more.

13-15          Buzz Turn: Take 3 buzz steps turning R and finish with a step on R ft. Make one turn. R ft leads, R arm curved in back. Head turned R shoulder.

Castanets: ct 1--L R; ct 2--L. Repeat 2 times and do a L Roll on Step R of meas 15.

16            Stamp L, R, hold, pose with R arm curved in front of body, L arm over head.

Castanets: Crash, both, hold.

A 1-16          Repeat action of Fig. I, meas 1-16.  
Repeated

II. Balance Fwd and Bwd and cross over changing places.

B 17-18        L hand high, R hand curved about chest high, waltz step fwd on R ft. L stays behind R, cts 1 2 3. Reverse, stepping bwd in waltz on L ft, cts 1 2 3. R ft remains in front of L on waltzes.

19-20        During this action, bring R hand up high and lower L hand, curved, chest high.

Passing R shoulders take ptrs place in the following steps:  
Step R (ct 1); brush L fwd (ct 2); hop on R (ct 3) turning R to face ptr. Step L, R, hold.

Fandango Magdalena (continued)

Page two

Castanets: (meas 17-20): Both, L roll three times; L, R, hold.

21-22 Repeat action Fig. II, meas 17-18, but beginning L ft and reversing arm positions.

23-24 Step L (ct 1); brush R fwd (ct 2), hop on L (ct 3) turning L to face ptr. Step L (ct 1); hold (cts 2, 3).

Castanets (meas 21-24): Both L roll three times; both hold, hold.

25-32 Repeat action Fig. II, meas 17-24.

A 1-16 Jota Turning R and L Repeat action Fig. I, meas 1-16.

III. Step-Draw, Turn, & Knee Bends.

Raise arms slowly to pose on Retard in music.

C 33 Description for M, W on opp. ft. Moving in LOD, Facing ptr, move side-ward, looking over trailing shoulder. Leading arm curved high over head, other arm curved in front. Step on L to L side (ct 1), draw R across supporting L ft (ct 2), step on R (ct 3). Travel on these steps.

34 Repeat action of meas 33.

35-36 Pivot L on L ft (cts 1, 2), step R (ct 3). Step L (no weight), (ct 1), hold (cts 2, 3).

Castanets (meas 33-36): both L roll, both L roll, both hold crash, both hold hold.

37-40 Repeat action of Fig. III, meas 33-36, but put wt on step L of meas 40.

41-44 Moving RLOD, reverse action of meas 33-36.

45 Deep knee bend to M L, W R.

46 Deep knee bend to M R, W L.

47 Pivot to L on L (ct 1, 2). Step R (ct 3). (W to R on R).

48 Step L next to R (ct 1). Hold (cts 2, 3).

Castanets (meas 45-48): Same as for meas 33-36.

C 33-48 Repeated Repeat action of meas 33-48 (Fig. III), but on last meas (48) pivot L again (as in meas 47).

A 1-16 Repeat action of Fig. I, meas 1-16.  
Pose at end--On last meas move twd ptr to end back to back, R shoulder adjacent.

Presented by Madelynne Greene

JOTA TIPICA  
(Aragon, Spain)  
A couple dance

The steps in the dance were learned by Madelynnne 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.  
Current record #SDO 108, Spanish Victor Collector's Series.

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.

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3/4 Rhythm

PATTERN

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Measures

A-A I. PAS DE BAS with heel

1 count 1 leap on R ft (diagonally fwd to R side)  
2 place L heel in front of R  
3 step on R foot in place

2 count 1 leap onto L ft (diagonally fwd to L side)  
2 place R heel in front of L  
3 step on L ft in place

3 count 1 step on R ft  
2 spin on R toe to R  
3 hold

4 count 1 step on L  
2 step on R  
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.

Jota Tipica (continued)  
page two

Measures

B-B II. DIAGONAL STEP

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

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

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

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

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 R behind L  
2 step L to side  
3 cross R over L (during meas 4 travel to L)

6,7,8,9 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)  
4-5 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. JOPA (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  $1/4$  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 L 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 stamp on L, kick R to side and diag to R  
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

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) (4times 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
- 9 count 1 back on L behind R  
2 step to R on R  
3 cross L over R

measures COPLA AND FINALE (cont)

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.



OSMA RANO

Polish (Kaszuby)

MUSIC: Record: Folkraft 1008 - (substitute Record)

FORMATION: Cpls, W to R of M, Facing LOD; inside hand joined with ptr, outside hand free.

STEPS: Polka; step-swing.

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MUSIC 2/4

PATTERN

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- 1 Move fwd in LOD with one polka step, beginning on M's L, W's R.
- 2 Hop on outside ft (M's L, W's R) and swing free ft fwd (ct 1); again hop on outside ft, but this time quickly turn twd ptr to face RLOD and swing free ft in RLOD while exchanging hand hold.
- 3-4 M's L hand holding W's R hand, repeat action meas 1-2, moving in RLOD and reversing footwork.
- 5-8 In social dance position, progress in LOD with 4 polka steps, cpl turning CW.

Repeat dance from beginning.

GASIOR (Gonshyor)

Polish (Silesia)

MUSIC: Record: Folkraft 1008 - "Gasior"

FORMATION: Cpls. W to R of M, facing LOD, inside hand joined with ptr, outside hand free.

STEPS: Slow walk; step-hop.

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MUSIC 2/4

PATTERN

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A I. WALK

1-4 Beginning on outside ft, slowly walk fwd seven steps in LOD; holding wt on outside ft (M's L; W's R) acknowledge ptr.

1-4 rpt Repeat action Fig. I, meas 1-4 walking bwd in RLOD and with reverse ftwork.

B II. STEP-HOP and LIFT

5-6 M's R arm around W's waist, M's L fist on his L hip; W's L hand on M's R shoulder, her R fist on her R hip; beginning on outside ft, progress in LOD with 4 step-hops, turning CW.

7 With both fists on own hips, turn once away from ptr with 2 step-hops (M turn L; W turn R).

8 M's hands on W's waist, her hands on M's shoulders, M lift W while turning once completely around CCW in place.

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

MAZUR STEPS (music 3/4)  
Polish

1. BIEGANY

From standing position, begin with wt on R ft, L ft beside R.

1st meas: Lift R heel (softly; toes remain on floor) while placing L toes on  
ct & (or floor (preparing to step).  
upbeat) Lower L heel to take wt on L ft. R toes remain touching floor close  
ct 1 to instep of L ft.

ct 2 Make a long step fwd on R (about 2 ft fwd of L).  
ct 3 Step fwd again, on L (about 2 ft fwd of R).  
This completes one meas.



2nd meas: Action is same as during 1st meas, except during the "& 1" ct.  
ct & Step the R toes about 1/2 ft in front of and close to L ft.  
ct 1 Drop wt onto R heel while raising L heel. This change is done very  
smoothly without taking toes of either ft from floor.  
ct 2 Make a long step fwd on L.  
ct 3 Step fwd again on R.  
This completes the second meas.

Action of second meas is now repeated as often as required, alternating footwork.

2. CHOLUBIEC

Begin with both feet together and hands down.

1st meas: Raise both arms sidwards a little below shoulder height; meanwhile,  
ct & with wt on L, move R ft (toes touching floor) sidward to the R.  
ct 1 Smoothly jump both feet together, wt on both ft and knees slightly  
bent; at the same time, bring arms down in front.  
ct 2 Slide R ft sidward to the R, taking wt on it. During this action,  
raise arms slowly in front of body to waist level and then out to  
side in a graceful circular motion.  
ct 3 Continue raising arms sidward till they are just below shoulder  
level; step L ft next to R ft.

2nd meas: Repeat footwork of 1st meas exactly; arms are already up on ct &, are  
brought down on ct 1 as above. (Movement is to R)

3rd meas: Repeat action of 2nd meas. (Continue movement to R)

4th meas: In place:  
ct 1 Stamp on R. }  
ct 2 Stamp on L. } hands on hips  
ct 3 Stamp on R. }

Action of next 4 meas is to the L, opposite footwork.

KRAKOWIAK

Polish

The dance comes from the region of Krakow, Poland.

MUSIC: Record: ABC-Paramount 127, Band #1.

FORMATION: Cpls in open-ballroom position, outside arms lifted high.

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MUSIC 2/4

Dance pattern and Step description

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2 meas

Intro.

- I. GALOP: (Step described for M; W use opposite ftwk) Step L fwd in LOD (ct 1); draw R to L with heels lifted, then drop down onto heels (ct &); repeat all (ct 2 &).

1-16

Proceed cpl after cpl in a CCW moving circle, and then make a line with the first cpl facing audience. On the 1st ct in meas 16, jump onto both feet and hold.

- II. OBROTY (O-bro'-ty): (Step described for M; W use opposite ftwk) Hop on R (ct 1); step on L (ct &); step on R (ct 2).

17-24

Cpl turn CCW in place, M dancing bwd, W dancing fwd.

- III. KOLECZKOWA (Ku-etch'-kova): Ptrs facing, both hands joined.

25-28

Make 1 1/2 turns CW in 3 meas, using step described in "Obroty." but both M and W begin with hop on outside ft. On meas 28, stamp R, L, R.

29-32

Reversing footwork of meas 25-28, cpl turn CCW, end with stamp L, R, L.

- IV. KOLYSANY (Ko'-wy'sa'-ny): (Step described for M; W use opposite ftwk. M dance vigorously, W with more feminine grace) Ptrs both face audience, handhold released: step vigorously out to side on L, swing both arms out to L side (ct 1); step on R next to L, lifting heels (ct &); lower heels (ct 2). Repeat in opposite direction during 2nd meas.

33-40

Facing audience, dance the Kolysany step moving slightly apart, then twd ptr four times in all.

- V. CHOLUBIEC (Chowu'-biets): (Step described for M; W use opposite ftwk.) Moving to L, hop on R, clicking heels (ct 1); repeat (ct 2); in place, stamp L, R, L, (2nd meas). Moving to R, repeat action with opposite footwork.

Krakowiak (continued)

page two

- 41-48 Ptrs move away and twd each other four times with Cholubiec step. Arch arm up in direction of movement while heel-clicking; both hands on hips during stamps.
- 49-64 VI. GALOP: Open ballroom position, outside hand held high, repeat action Fig I, meas 1-16, but finish in a circle.
- 65-72 VII. CHOLUBIEC IN CIRCLE: All join hands facing ctr. All dance Cholubiec and stamps, first to R, then to L, then to R and L again (4 times in all).
- 73-80 VIII. MLJANY (MI-ya'-ny) & CHACZYKI (Cha'-chy-ky) (Chain & Elbow hook) A smooth two-step is used during this figure. With back twd ptr, extend L hand twd next person in line while moving fwd with 1 two-step (meas 73); extend R hand twd next person, again progressing fwd with 1 two-step (meas 74); hook R elbow with this person and turn CW to face home position with 2 two-steps (meas 75-76); take L hand of approaching person and progress with 1 two-step (meas 77); extend R hand twd approaching ptr while progressing fwd with 1 two-step (meas 78); hook R elbow with own ptr and turn CW with two-steps, ending in a double circle (meas 79-80). M are now on inside facing out, W on outside facing in.
- IX. CHOLUBIEC in CPL SQUARE: Moving to own R, dance one Cholubiec step (two-heel-clicks) and three stamps (meas 81-88); make a 90° turn CW and dance one Cholubiec and 3 stamps to own L -- ptrs now have backs twd each other (meas 83-84); make 90° turn CW and dance one Cholubiec and 3 stamps to own R -- ptrs facing (meas 85-86); make a 90° turn CW and dance one Cholubiec and 3 stamps to own L -- ptrs backs twd each other (meas 87-88).
- 89-96 Repeat action meas 81-88. End in double circle, ptrs facing as at beginning of figure.
- 97-112 X. W CIRCLING: W use smooth two-step throughout this figure. On first beat of meas 97, M kneel on R knee facing ptr. and takes her L hand in his R. Immediately begin to lead her into the ctr of the circle while turning CCW on his knee to face ctr. As soon as W reach inside of circle, W drop handhold with ptr and join hands with other W to circle CCW (meas 97-100). W drop hand-hold with other W, give L hand to ptrs R and circle ptr CCW (meas 101-104). Repeat action meas 97-104.
- 113-176 XI. Repeat action Figures I through VI, meas 1-64, except that during the last 8 meas (169-176) form a group facing the audience.
- 177-192 XII. Repeat action Fig II - OBROTY - meas 17-24 twice. On meas 192, the last meas, jump onto both feet (ct 1); lift outside foot in front, knee bent (ct & 2). Hold pose.

finis

IRISH REEL (STEP DANCE)

In traditional Irish step dancing all steps are done on the ball of the feet in a relaxed easy style, hands and arms hung loosely from the shoulders close to the body. In the reel you travel quite a bit and feet positions are very important. These steps have been taught to me by Eithno Lally and Edward Masterson, both born in Ireland and Margie Bartashell, who lost the Irish championship by 1/4 of a point.

- FEET POSITIONS: First Heels together and toes slightly apart.
- Second Feet about 12" apart, toes slightly turned out.
- Third Heel of working foot in center of stationary foot.
- Fourth Working foot about 8" to 10" in front of stationary foot, both toes slightly turned out.
- Fifth Heel of working foot touching toe of stationary foot, both toes slightly turned out (away).

MUSIC Record: ASP #201A or any good Irish Reel.

FORMATION Sole or group facing audience either in a straight line or:



STEPS Beginning in fifth position take one SIDESTEP - st R in bk of L (ct.1); st L on L (ct. 2); st R in bk of L (ct.3); to L on L (ct. 4); st R in bk of L (ct. 5); st L on L (ct. 6); st R in bk of L (ct. 7); count 8 swing L in bk of R to reverse step or:

THREES: St L in bk of R (ct. 1); st R in pl (ct. 2); st L in pl (ct. 3); swing R in bk of L (ct. 4) to reverse step.

SCRAPE HOP DOWN: Brush L toe fwd (ct. 1); hop R (ct. 2); st L in bk of R (ct. 3). Step can be reversed. Hold (ct. 4).

FOURS: St R in bk of L (ct. 1); st L to L (ct. 2); st R in bk of L (ct. 3); st L to L (ct. 4).

MUSIC 2/4

PATTERN

(ct each measure: 1-2-3-4)

I. SEVENS & THREES

Meas. 1-6 Moving to L take one SIDESTEP: St R in bk of L (ct. 1); st L on L (ct. 2); st R in bk of L (ct. 3); st L on L (ct. 4); st R in bk of L (ct. 5); st L on L (ct. 6); st R in bk of L (ct. 7); swing L in bk of R (do not step on ft.) (ct. 8) to reverse (7s to L), and repeat above step (7s to R).

Irish Reel (continued)

page two

Meas.

- 7-8 THREES: St L in bk of R (ct. 1); st R in place (ct. 2); st L in place (ct. 3); swing R in bk of L (ct. 4) (do not step on ft.). Repeat
- 9-16 threes. Reverse from meas. 1 thru 8.
- 17-18 II. FOURS, SCRAPE HOP, THREES, HEELS (HIGH KNEES)  
Beginning R do one FOUR: st R in bk of L, st L to L, st R in bk of L, st L to L; one SCRAPE HOP DOWN, brush R toe fwd (ct. 1); hop L (ct. 2); st R in bk (ct. 3); hold ct. 4.
- 19-20 Beginning L do two THREES: St L in bk of R, st R in place, st L in place, swing R bk of L, st on R, st L in pl., st R in pl., hold.
- 21-22 Extend L heel fwd (ct. 1 & 2); leap onto L in place (ct. 3 & 4) at same time extend R heel fwd (with high knees); leap onto R in place (ct. 5 & 6); with high knees and at same time extend L heel fwd, st at L (ct. 7); hop L (ct. 8); St R (ct. 8).
- 23-24 Do two THREES beginning L (repeat meas. 19-20).
- 25-32 Repeat action of meas. 17 thru 24 on opposite foot.
- 33-34 III. BRUSH OUT, BRUSH BACK, SKIP FWD, SKIP BACK  
Beginning R repeat action of meas 1 & 2. (one SEVEN.)
- 35 Beginning L repeat action of meas 7, one THREE.
- 36-38 Brush R toe fwd (ct. 1); hop L (ct. 2); brush R toe bk (ct. 3); hop L (ct. 4); skip from L to R traveling fwd on the skips (cts, 5 & 6); skip from R to L (cts. 7 & 8); skip from L to R bkwd cts (9 7 10); skip bkwd from R to L (cts. 11 & 12); Beginning R do one FOUR; st R in bk of L, st L to L, st R in bk of L, st L to L.
- 39
- 40 Repeat action of meas. 18 in Step II with R ft.
- 41-48 Reverse action of meas. 33 thru 40.
- 49-50 IV. CUTTING STEP, & HEEL GRIND  
Brush ball of R ft fwd (ct 1); hop L (ct. 2); Brush ball of R ft bk (ct. 3); st R ft (ct. 4) at same time cutting L ft bk; brush L ball of ft fwd (ct. 5); hop R (ct. 6); Brush L ft bk (ct 7); st L (ct. 8) cutting R ft bk.
- 51-52 Br. R fwd (ct. 1); hop L (ct. 2); br R bk (ct. 3); hop L (ct. 4); hit R toe to inside L heel (ct. 5); hop L (ct. 6); hit R toe to inside L heel (ct. 7); hop L ct. 8.
- 53-54 Leap to R on R (ct. 1); st L heel fwd in fourth position (ct. 2); st R in place (ct. 3); hold (ct. 4); leap to R on L in front (ct. 5); st R heel in fourth position (ct. 6); st L (ct. 7); hold (ct. 8).
- 55-56 Repeat action of meas. 17-18 in step II (one FOUR and one SCRAPE HOP DOWN) beginning R.

Irish Reel (continued)  
page three

Meas.  
57-64

Repeat action of meas. 49-56 in IV step or figure.

V. TRAVELING

65-66

Whip R across in frt of L (ct. 1) and at same time raise L in bk; traveling to L st L (ct. 2); st R in bk of L (ct. 3); st L to L (ct. 4); and one SCRAPE HOP DOWN: beginning R br. fwd; hop L, st R in bk, hold ct. 4.

67-68

Leap onto L across in frt of R (ct. 1 & 2); Leap onto R across in frt of L (ct. 3 & 4); skip from L to R traveling bkwd (cts 5-6); skip from R to L bkwd (cts. 7-8).

69-70

Hop L and raise R to fourth position off floor (ct.1); st R (ct. 2); st L (ct. 3); hold ct. 4 (traveling to R); repeat hops and traveling.

71-72

Repeat action of Figure V meas. 65-66.

73-80

Reverse action of Figure V meas. 65-72.



KOMITSKO ORO  
(Ko mēf skō Oro)  
(Macedonia)

- SOURCE: Learned in Huma, Macedonia by Anatol Joukowsky. Komitsko Oro imitates in its movements the activities of the Komita who were people that resisted domination by Turks. Since the area in which this dance was done was near the borders of Macedonia, Greece and Bulgaria the steps have the styling of these three countries.
- RECORD: Newton M-7 Aide Pushka Pukna. 2/4 time. 10 meas introduction. Dance begins with first vocal.
- FORMATION: Open kolo (broken circle). Hands on neighbor's shoulders with R arm in front of neighbor's L arm. Face a little L of Line of Direction (LOD).

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PATTERN

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Measures

10 meas INTRODUCTION

FIG I

10 meas Each step is done on one beat of music but because of the pattern it is much easier to disregard the meas and consider just 20 cts which is broken into groups of 7, 7, and 6.

Step R in LOD (ct 1). Step L in LOD (ct 2). Facing ctr, step R to R side (ct 3). Lift bent L leg, knee turned out, in front of R (ct 4). Step L to L side (ct 5). Lift bent R leg, knee turned out, in front of L (ct 6). Step R beside L and prepare to repeat whole pattern moving to L with L (ct 7). On cts 1-3 slowly raise R hand to just above the eyes as if shielding them from the sun. Look to R and keep hand in pos for cts 4-6. Return to place on ct 7.

Repeat action of cts 1-7 but moving to L with L and raising L hand (cts 8-14). Repeat action of cts 1-7, moving to R with R but omit last step on R (cts 15-20). This leaves R leg lifted in front of L.

FIG II

- 1 Hands are brought down and joined with neighbor. Hop on L, with R knee lifted high (ct 1). Step R (ct &). Hop on R, with L knee lifted high (ct 2). Step L (ct &). While doing above pattern travel in LOD.
- 2 Run R, L, R, L in LOD.
- 3-8 Repeat action of meas 1-2 three more times (4 in all). On meas 8 run only R (ct 1), L (ct &). Step R next to L (ct 2). Hold (ct &). End facing ctr.

FIG III

- 1 Clasp hands behind back at waist level. Assume slight crouch. Moving into ctr, step R in front of and a little to L of L ft (ct 1). Bend R (ct &). Step L in front of and a little to R of R ft (ct 2). Bend L (ct &).
- 2 Straightening body, step R and at same time extend L ft fwd and low (ct 1). Bend L leg so L ft is to R of R knee (ct &). Return L to ct 1 pos (ct 2). Bend L leg so L ft is to L side of R knee (ct &). All movements in meas 2 have a staccato quality.
- 3 Moving out of circle, step back on L (ct 1). Bend L (ct &). Step back on R (ct 2). Bend R (ct &).
- 4 Step back on L (ct 1). Step back on R (ct &). Step L next to R (ct 2). Hold (ct &).

588 Repeat action of meas 1-4.

Dance is repeated from beginning 4 more times.

Presented by Anatol Joukowsky  
Notes by Ruth Ruling.

MEPELIKUM  
(Meh tay lee koom)  
Albania

SOURCE: Metelikum is an Albanian girl's dance. Described in "Turkish Dances" by Danco Nikolof, published in Bulgaria, 1956. Dance no. 4.

RECORD: Jugoton C6448 Metelikum. 9/8 time. No introduction.

FORMATION: Open kolo (broken circle). Each holds handkerchief in R hand, other end held by neighbor. Hands held up, elbows bent, with handkerchiefs at about eye level. There is enough tension so handkerchiefs do not sag. Leader's handkerchief hangs from R hand. Face a little L of Line of Direction (LOD).

STEPS: Dance is in 9/8 rhythm which may be counted 1 2, 1 2, 1 2, 1 2 3 (2/8, 2/8, 2/8, 3/8). Dance uses 3 basic steps.

Step I: Face a little L of LOD and progress in LOD, Step R in LOD (2/8). Step L in LOD (2/8). Step R in LOD (2/8). Step diagonally back on L and touch R ankle to L ankle (3/8). On last step on L, direction is to Reverse LOD (RLOD) and a little out of ctr. Face to ctr. Knees are bent and R ft just clears floor. Step I repeats exactly.

Step II: Step R to R side (2/8). Cross L in front of R (2/8). Step back R in place (2/8). Step L next to R (1/2). Step R in place (2/8). Next step starts with L to L side.

Step III: Step R to R side (2/8). Close L to R (2/8). Step R to R side (2/8). Step L next to R and touch R ankle to L ankle, knees bent (3/8). Step repeats exactly.

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PATTERN

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Measures FIG I

1-14 Moving in LOD, dance Step I fourteen times. Always start R. Takes 1 instrumental and 1 vocal sequence.

Interlude Easily recognized. Vocalist breaks from usual melody. Step to R with R. Cross L over to R side of R and make 1/2 turn R (CW). Raise arms on turn and then lower them. During next 3 fig L arm is crossed over R. Handkerchiefs still held.

Note: This type of turn occurs 3 times during dance. There is no exact timing. Turn is unhurried and should take most of the interlude music.

FIG II

1-8 Dance Step II eight times, alternately R and L (4 to each side). Done to vocal.

FIG III

1-9 Moving to R, dance Step III nine times. Always start R. No vocal.

FIG IV

1-5 Dance Step II five times, alternately R and L. Done to vocal.

Interlude Step to L with L. Cross R over to L side of L and make 1/2 turn L (CCW). Arms are raised for turn and then lowered into beginning pos.

FIG V

1-3 Dance Step I three times. Always start R.

4 Turn R (CW) once thusly: Step R (2/8). Step L (2/8). Step R (2/8). Step L and bring R to L, ankles touching (3/8). Actual turn should take only the first 3 steps. Drop handkerchief held in L hand during turn and take again at end of turn.

5-20 Repeat action of meas 1-4 four more times.

21-22 Dance Step I two times.

Interlude Use same turn as in first interlude.

FIG VI

1-7 Dance Step II seven times, alternately R and L. Done to vocal.

Presented by Anatol Joukowsky  
Notes by Ruth Ruling.

ZAHRAJCE MI  
(Zah rhí' tay Me)  
Slovakia

- SOURCE: Zahrajce Mi takes its name from the song title meaning "Play For Me." Since Slovakia is near the Hungarian border the steps and music show a Hungarian influence. Zahrajce Mi has been danced by the Slovak State Company.
- RECORD: Volkstans. V-7801. Zahrajce Mi. 2/4 time. No introduction.
- FORMATION: This is best danced by groups of 4 to 8 cpls. At start of dance ptrs are facing with M back to music. Cpls are in no specific formation but it should be remembered that in Fig III cpls will form a single circle. It might be well to first join hands in a circle and then assume beginning pos. M hands are at back, waist level, palms out. W hands are on hips, fingers fwd. Whenever one or both hands are free, these pos are used.

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PATTERN

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- | Measures | <u>FIG I</u>   |
|----------|--|
| 1        | Moving to own R, step R (ct 1). Close L to R (ct 2).   |
| 2        | Repeat action of meas 1.   |
| 3        | Click heels twice (cts 1-2).   |
| 4-6      | Repeat action of meas 1-3 but move L with L.   |
| 7        | Step on R twd ptr (ct 1). Close L to R (ct 2).   |
| 8        | Joining R hands, repeat action of meas 7.  |
| 9        | M turns W to her L (CCW) under joined R hands 1 1/2 times. W ends at M R side, R hands joined and held at W R hip. W L hand on hip. M L hand just behind waist. M back to music still. W step R, L, R (cts 1 & 2) on turn, M clicks twice while W turns (cts 1 & 2). |
| 10       | Moving to L, step L (ct 1). Close R to L (ct 2).   |
| 11       | Repeat action of meas 10.  |
| 12       | Click heels twice (cts 1, 2).  |
| 13-16    | Starting with R, walk 8 steps to make 1 CW circle.   |
| 17       | M turn W to R (CW) 1 1/2 turns to end ptrs facing in original pos, M back to music. W steps R, L, R, L.  |
| 18       | Click heels twice (cts 1, 2).  |

FIG II (Vocal)

- 1       Joining R hands, step diag R on R twd ptr (ct 1). Close L to R (no wt) (ct 2).
- 2       Step back to place on L (ct 1). Close R to L (no wt) (ct 2).
- 3       Ptrs change places under joined hands. Take large step R (ct 1). Step L (ct 2). Close R beside L (no wt) (ct &). Each make 1/2 turn R (CW) and in doing so pass back to back with ptr. End facing ptr with hands still joined.
- 4-6     Repeat action of meas 1-3 exactly to return to place.
- 7-9     Move R hands up to hold ptr just above R elbow. R hips adjacent. Moving fwd (CW) promenade 6 steps starting on R. On steps 1-5 M L hand is held high out to side. On step 6 M brings it down to take R hand of W. W L on hip.
- 10      Cpls turn in modified shoulder-waist pos, R hips adjacent. M place W R hand on his L shoulder and hold it there. M R on W waist. W L just above M R elbow. Step on R with bend of knee (ct 1). Step on ball of L ft with straight knee (ct &). Repeat for cts 2, &.
- 11-12   Repeat action of meas 10 twice. Turn has 6 cts in all. On last ct & of meas 12 swing L over R while making 1/2 turn R to assume promenade pos of meas 7-9 but with L hands holding above ptrs L elbow. Do not step on L until ct 1 of meas 13.
- 13-15   Repeat promenade of meas 7-9 in CCW direction starting with L, L hips adjacent. M R hand is high until step 6 when M takes L hand of W.
- 16-18   Repeat action of meas 10-12 but with L hips adj. M place W L hand on his R shoulder and hold it there. M L on W waist. W R just above M L elbow. Start turn by stepping on L, bending knee.
- 19-36   Repeat action of meas 1-18. Cut last 2 cts of last turn and form circle. Cpls face ctr, W to R of M. M R on W R hip. W L on M R shoulder. Free hands on hips as described.

FIG III

- 1       Moving to R, step R (ct 1). Close L to R (ct 2).
- 2       Repeat action of meas 1.
- 3       M click heels twice (cts 1, 2). W turn R once and resume pos. Step R, L, R (cts 1, 2).
- 4-6     Repeat action of meas 1-3 but moving to L with L. does not turn but clicks same as M.
- 7-12    Repeat action of meas 1-6.

- 13-17 Repeat action of meas 1-5.
- 18 Moving out to enlargen circle, step L, R, L (cts 1 & 2). At same time turn to face ptr. End in single circle, ptrs facing, M facing LOD (CCW).

FIG IV (Vocal)

- 1-18 Repeat action of Fig II, meas 1-18. Only difference is that M faces LOD instead of having back to music. Omit last 2 steps on last turn and reform circle. W to R of M. Hands on upper arms of neighbors.

FIG V

- 1 Moving to L, step L (ct 1). Close R to L (ct 2).
- 2-3 Repeat action of meas 1 twice.
- 4-6 Still moving L (CW) walk 6 steps. Since cpls are still facing ctr, cross R in front of L.
- 7 Step to L on ball of L ft, knee straight (ct 1). Step on R in front of L, bending knee (ct &). Repeat for cts 2, &.
- 8-12 Repeat action of meas 7 five more times (12 cts in all). Circle moves rapidly to L.
- 13-18 Using same ft pattern as in meas 7-12, turn with ptr, R hips adj. Arm pos same as in Fig II, meas 10. Finish facing in LOD, double circle, W to R of M. W L on M R shoulder. M holds W R hand at her waist. Free hands on hips as described.

FIG VI (Vocal)

- 1 Progressing in LOD (CCW) step R (ct 1). Close L to R (ct 2).
- 2 Repeat action of meas 1.
- 3 With joined R hands, M turn W to R (CW). W step R (ct 1), L (ct &). Step R next to L (no wt) (ct 2). W make 1 turn, ending at R of M but a little behind him. M steps R, L, R (no wt) (cts 1, 2). Hold joined R hands at shoulder height with M R arm outstretched in front of W. W L on M R shoulder. M L on hip.
- 4 Continuing in LOD step R (ct 1). Close L to R (ct 2).
- 5 Step R in LOD (ct 1). Close L to R (ct 2). W puts no wt on step L.
- 6 M starts W into L (CCW) turn by a lead from joined R hands. Dropping joined R hands, M turn 1/2 R to face RLOD, stepping R, L, R (cts 1 & 2). W turn 1 1/2 times L (CW) to end facing RLOD at L side of M. W step L (ct 1), R (ct &), L (ct 2), close R to L (ct &). M L hand holds W L at waist. W R on M L shoulder. M R on hip as described. (Hand holds same as meas 1 but reversed).

- 7-9 Moving in RLOD repeat action of meas 1-3 but start with L. In meas 9 M will turn W to L.
- 10-11 Moving in RLOD repeat action of meas 4-5.
- 12 M make 1/4 turn L to end back to ctr. Step L (ct 1), R (ct &), hold (2). W make 1 1/4 turns R to end facing M. W step R (ct 1), L (ct &), R (ct 2). Hands on hips.
- 13 Step starts on ct & of meas 12. Bending R knee, raise L leg out to side (ct &). Close L to R straightening R knee (ct 1). Bending L knee, raise R leg out to side (ct &). Close R to L, straightening L knee (ct 2). Bending R knee, raise L leg out to side (ct &).
- 14 Close L to R, straightening R knee (ct 1). Bending L knee, raise R leg out to side (ct &). Close R to L, straightening L knee (ct 2). Hold (ct &).
- 15 Click heels twice (cts 1, 2).
- 16-17 Repeat action of meas 13-14
- 18 Both step L, R L (cts 1 & 2). M make 1/4 turn L to face LOD. W make 1/4 turn R to face LOD. Assume hand pos of meas 1 (Fig VI).
- 19-35 Repeat action of meas 1-17 (Fig VI).
- 36 W click heels twice (cts 1, 2). M click heels (ct 1). Raise L lower leg (knee bent) and slap boot with L hand (ct &). On rebound of slap, hand stays up. M click heels (ct 2). Hold (ct &).

Presented by Anatol Joukowsky  
Notes by Ruth Ruling.



ZA POJAS  
(Zah Poy as)  
Bulgaria

- SOURCE:** Za Pojas (on the belt) comes from the region of Nova Zagora, Bulgaria. Dance is described in "Dances from Bulgaria," Vol. III, (Dance no. 10) by B. Tsonev published in Sophia, 1955.
- RECORD:** XOPO 308A Novo Zagorsko Horo. 2/4 time. No introduction.
- FORMATION:** Open kolo (broken circle). Dancers hold neighbors by belts, L arm over R. End dancers hold handkerchief in free hand.
- STEPS:** Though wt is on balls of ft, heels are close to ground. On leaps the emphasis is more on height than on distance.

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PATTERN

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Measures

- 1 Moving in LOD, leap onto R (ct 1). Step L in front R (ct 2).
- 2-3 Repeat action of meas 1 twice (3 in all).
- 4 Step R to R side (ct 1). Hop on R, swinging L across in front of R (ct 2).
- 5 Step L to L side (ct 1). Hop on L, swinging R across in front of L (ct 2).
- 6 Repeat action of meas 4 (Step-hop on R).
- 7-9 Repeat action of meas 1-3 but move to RLOD. Leap onto L and cross R behind.
- 10 Step-hop on L, swinging R.
- 11 Step-hop on R, swinging L.
- 12 Moving into ctr, step L (ct 1), R (ct &), L (ct 2). Hold (ct &).
- 13 Still moving into ctr, step-hop on R. On hop bend L knee and raise it high.

14-16 Move out of ctr on 3 step-hops (L, R, L). On each hop the knee of the free leg is bent and raised high.

Repeat above pattern to end of music.

STARO RATARSKO  
(Stah rō Rah Tār skō)  
Serbia

SOURCE: Learned in Belgrade by Anatol Joukowsky. Like Zabarka, Moravac and Senjacko, Staro Ratarsko belongs to the family of kolos known as "U Sest Koraka."

RECORD: Jugoton C-6211 Ratarsko Kolo 2/4 time. No introduction.

FORMATION: Open kolo (broken circle). Hands joined and held down. Face a little L of Line of Direction (CCW).

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PATTERN

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Measures FIG I (Promenade)

- 1 Step R in LOD (ct. 1). Step L in LOD (ct. 2).
- 2 Facing ctr, step R to R side (ct. 1). Close L to R (no wt.) (ct. 2).
- 3 Step L to L (ct. 1). Close R to L (no wt.) (ct. 2).
- 4 Step R to R (ct. 1). Close L to R (no wt.) (ct. 2).
- 5-8 Repeat action of meas. 1-4, but start with L to L (RLOD).
- 9-16 Repeat action of meas. 1-8.

FIG II

- 1 Facing ctr, move diagonally fwd and to the R. Step R, bending knee (cts 1, &). Hop R (ct 2). Step L in front of R (ct &). Hop is usually modified into just a heel lift.
- 2 Hold (ct 1). Step R to R (ct &). Step L in front of R (cts 2, &),. Movement is still diagonally fwd and to the R.
- 3 Moving back out of circle, step back on R (cts 1, &). Step back on L (ct 2). Step back on R (ct &).
- 4 Still moving out of circle, step L (cts 1, &). Step R (ct &).
- 5-8 Repeat action of meas. 1-4, but start L, daigonally fwd and to L.
- 9-16 Repeat action of meas. 1-8.

FIG III

- 1 Step R to R (cts 1, &). Hop on R (ct 2). Step L behind R (ct &).
  - 2 Hold (ct 1). Step R to R (ct &). Step L behind R (cts 2, &).
  - 3 Step R and extend L fwd and low (cts 1, &). Step L and extend R (ct 2). Step R and extend L (ct &). Meas. 3 is danced in place.
  - 4 Moving to L, step L (cts 1, &). Step R behind L (ct 2). Step L to L, bending knee (ct &).
- 5-16 Repeat action of meas 1-4 three times (4 in all). On repeat of pattern, first step on R (ct 1 &) is behind L.
- Repeat dance from beginning three times.

Presented by Anatol Joukowsky  
Notes by Ruth Ruling

"LOVE ME (A LITTLE BIT)"  
Round dance Two-step  
by Sam and Betty Evans of Pottstown, Pennsylvania

RECORD: Mercury 71072, "LOVE ME A LITTLE BIT," Eddy Howard.  
POSITION: Semi-closed, facing LOD (Line of Direction).  
FOOTWORK: Opposite throughout, M (Man) starting on L (Left); directions for M.

Measures Introduction - Wait 3 notes.

- 1-2 TWO-STEP BALANCE FORWARD; TWO-STEP BALANCE BACK; TWIRL; 2, 3, TOUCH  
Starting on L, do one two-step forward in LOD, do one two-step backward in Reverse LOD (RLOD) to end facing partner; in LOD M step to side on L step behind L on R, step to side on L (a grapevine), touch R to L (Woman does a three-step R face twirl R, L, R, touch L to R) to assume reverse semi-closed position, facing RLOD.
- 3-4 TWO-STEP BAL FWD; TWO-STEP BAL BACK; REVERSE TWIRL; 2, 3, TOUCH  
Starting on R, do one two-step forward in RLOD do one two-step backward in LOD to end facing partner; in RLOD step to side on R, step behind R on L, step to side on R, touch L to R (W does three-step L face twirl L, R, L, touch R to L) to assume semi-closed position facing LOD.

The Dance Pattern

- 1-2 TWO-STEP FORWARD; TWO-STEP FORWARD; STEP; BRUSH; STEP, BRUSH/FACE  
Do two two-steps fwd in LOD; step fwd on L, brush R fwd, step fwd on R, brush L fwd to end facing partner.
- 3-4 SIDE; BEHIND; SIDE; TOUCH; REVERSE/TWIRL, 2, 3, TOUCH  
In LOD step to side on L, step behind L on R, step to side on L, touch R to L; in RLOD, step to side on R, step behind R on L, step to side on R touch L to R (W does three-step L face twirl in RLOD, L, R, L, touch R to L) and assume semi-closed position.
- 5-8 REPEAT MEASURES 1-4 AND ASSUME OPEN POSITION; FACING LOD (M's R, W's L hands joined).
- 9-10 TWO-STEP BALANCE AWAY; TWO-STEP BAL TOGETHER; TWO-STEP BAL AWAY, CROSS OVER, 2.  
Moving toward COH (Center of Hall), two-step away from partner, two-step toward partner; two-step away from partner, trade places with a R-face roll in two steps R L (W rolls L face in front of M, L R ) and assume L open position. (During the two-step balances, the joined inside hands (M's R, W's L) swing fwd, back, fwd; on the cross over, W pivots L face across in front of M).

Love Me a Little (continued)  
page two

Measures

- 11-12 TWO-STEP BAL AWAY, TWO-STEP BAL TOGETHER; TWO-STEP BAL AWAY, CROSS BACK; 2.  
Repeat Measures 9-10, using opposite footwork, and assume facing position M's back to COH, both hands joined.
- 13-14 TWO-STEP LEFT, TWO-STEP RIGHT; ROLL, 2, 3, TOUCH  
In LOD do one two-step to side, in RLOD do one two-step to side; turning L face and progressing in LOD, do a three-step roll, L, R, L, touch R to L to end in facing position with M's back to COH.
- 15-16 TWO-STEP RIGHT, TWO-STEP LEFT; ROLL, 2, 3, TOUCH  
Repeat measures 13-14, using opposite footwork and moving in RLOD; end in semi-closed position ready to begin dance again.

DO ENTIRE DANCE THREE TIMES; THEN DO ENDING:

- 1-2 TWO-STEP FWD; TWO-STEP FWD; TWIRL 2, 3, 4  
In semi-closed position, do two two-steps fwd in LOD; walk fwd L, R, L, R (W does one R-face twirl under leading hands, M's L, W's R, in four steps R, L, R, L) and assume semi-closed position.
- 3-4 Repeat Measures 1-2, of Ending.
- 5-6 Repeat Measures 1-2, but ending with bow to partner, on final count.

"YOU CAN'T GET LOVIN'"  
(A Round Dance two-step, by Bill and  
Alice Johnson of Chicago)

RECORD: Dot #15619 "You Can't Get Lovin'"

POSITION: Closed, Man facing wall.

FOOTWORK: Opposite.

Measures Introduction: Wait 4 measures.

- 1-2      SIDE, BEHIND, SIDE, BEHIND; PIVOT, -, STEP, -;  
In closed position, M facing wall, M steps L to side in Line of  
Direction (LOD), Right behind Left, L to side, R behind L; both make  
a 3/4 Left-face pivot in 2 steps, M stepping L first with a small  
step changing sides with Woman and taking a longer step bkwd down  
LOD on second step. End M facing Reverse LOD (RLOD) in Banjo posi-  
tion. (Woman takes longer first step on R down LOD changing sides with  
M and a smaller step L to finish her pivot.)
- 3-4      TWO-STEP; TWO-STEP;  
Retaining banjo position, 2 two-steps down LOD (M backing up and lead-  
ing back L on first two-step.)
- 5-6      BANJO AROUND, -, 2, -; TWIRL, -, 2, -;  
Retaining banjo position, as a couple, walk around in 2 steps (M steps  
fwd L on first step, W steps fwd R on first step), end with M's back  
to Center of Hall; W twirls R face under M's L hand with two steps as  
M walks beside), end in closed position.
- 7-8      TWO-STEP; TWO-STEP;  
Two R-face turning two-steps, end in semi-closed position facing LOD.
- 9-10     WALK, -, WALK, -; CUT, STEP; STEP FORWARD, -;  
In semi-closed position walk fwd in LOD 2 steps (M steps L, R); cut  
L in front of R, rock back on R, step fwd L.
- 11-12    REPEAT Measures 9-10, starting M's R, W's L.
- 13-14    ROLL, -, 2, -; SIDE, CLOSE, STEP, -;  
M turning L-face, W R-face and progressing in LOD, roll with two steps  
(M's L, R), end facing partner, both hands joined, with M's back to  
Center of Hall; 1 two-step to M's L in LOD.
- 15-16    REPEAT Measures 13-14 using opposite footwork and progressing down  
RLOD. (End in closed position, M facing wall.)
- DANCE IS REPEATED FOUR TIMES.
- TAG:     Repeat Measure 1, then balance L, -, balance R, -; W turn R-face  
under M's L hand with 2 steps; change hands with partner (M's R,  
W's L); Honor partner.

BEAUTIFUL OHIO WALTZ  
(American)

This dance was composed by Henry "Buzz" Glass

- MUSIC: Record: "Beautiful Ohio," Columbia 35617.  
"Beautiful Ohio," Mary Earl, Shapiro and Bernstein Pub.
- FORMATION: Couples in closed position (ballroom), M back to center.
- STEPS: Walk, Step Close, Hesitation Step, Waltz, Open Waltz.

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MUSIC 3/4

PATTERN

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Measures

- Intro. Partners sway fwd. and back in place during introduction.
- I. Walk, W Turns and Step Close
- 1-2 In closed position, walk fwd. counterclockwise 3 steps (M-L, R, L and W-R L, R.) On last step (M-L and W-R) pivot inwardly to face clockwise.
- Retaining closed position, repeat 3 walking steps clockwise (M-R, L, R and W-L, R, L). On last step (M-R and W-L) pivot inwardly to face each other. End with M's weight on R, L toe pointed sideward, W's weight on L, R toe pointed sideward.
- 3 W makes a three step turn R (clockwise) under joined forward hands (M-L and W-R). M takes 1 step close to L.
- 4 M takes 1 step close to R, W takes 1 step close to L.
- 5-8 Repeat action of Fig. I, measures 1-4.
- II. Hesitation and Box Waltz
- 1-4 In closed position, M's back to center, dancers execute 2 hesitation waltz patterns turning L counterclockwise, making one-half turn in all.
- Hesitation Waltz Pattern:  
M steps fwd. on L taking weight (ct. 1), swings R ft. fwd. past L pointing toe down (ct. 2), hold (ct. 3). Step back on R (ct. 1), making 1/4 turn L, step L beside R (ct. 2), step R in place (ct. 3).  
W same on opposite ft.
- Repeat Hesitation Waltz Pattern (meas. 3-4) completing another quarter turn to L. Finish with M facing center.
- 5-8 Beginning with M stepping fwd. L and W bwd. R, take 4 box waltz steps in place making a 3/4 turn to L to end with M facing counterclockwise in line of direction.
- III. Side Car Waltz, Break Step and Walk Around
- In closed position, couples move fwd. diagonally counterclockwise (M fwd. and W bwd.) as follows:

Beautiful Ohio Waltz (continued)

page two

- 1 With L hips adjacent, M steps fwd. on L (ct. 1), steps fwd. on R (ct. 2), close L to R (ct. 3).  
W steps bwd. on R (ct. 1), steps bwd, on L (ct. 2), closes R to L (ct. 3).  
Note: On ct. 3, partners pivot so that R hips are adjacent.
- 2 Repeat action of measure 1 with R hips adjacent, beginning M R and W L, and pivoting on ct. 3 so that L hips are adjacent.
- Both take a break step as follows:
- 3 M steps fwd. L (ct. 1), steps in place R (ct. 2), steps back on L (ct. 3 very slightly in back of R ft.  
Note: On ct. 3 as M takes weight on L he allows displaced R ft. to point forward.  
W steps bwd. on R (ct. 1), steps L beside R (ct. 2), taking weight on L, steps fwd. on R (ct. 3).  
Note: On ct. 1 L hips are almost adjacent, on ct. 2 partners face and on ct. 3 R hips are adjacent.
- 4 M and W move fwd. around each other (clockwise) completing one turn with 3 steps (R hips adjacent) M-R, L, R and W-L, R, L.
- 5-8 Repeat action of Fig. III, measures 1-4.
- 1-2 IV. Open Waltz and Walk Around  
Facing counterclockwise and with inside hands joined, M-L hand over hip pocket, W holding skirt with R, take one waltz step moving fwd., slightly back to back, and take another waltz step moving fwd. face to face. M starts on L ft. and W on R. On second waltz step M starts R and W L.  
Note: On these two waltz steps dancers move away and toward each other in a diamond-like pattern, allowing joined hands to swing fwd. and then back.
- 3-4 Assume closed position, R hips adjacent. M and W walk around each other with 6 small steps, completing only one turn. M walks L, R, L, R, L, R and W walks R, L, R, L, R, L.
- 5-8 Repeat action of Fig. IV, measures 1-4.
- Repeat dance three times in all.
- Note: On final step the action is as follows: Repeat walk, W turns, and step close once through as in meas. 1-4, Fig. I. Again repeat walk step and W turns. Following three-step turn W curtsies by stepping back on L ft. and bending L knee. M while turning W step closes R to L, changes and takes W's R hand in his R, steps back on L to end in bow.



BLUE PACIFIC WALTZ  
(American)

This dance was composed by Henry "Buzz" Glass.

MUSIC: Windsor 7609-A

FORMATION: Couples, partners almost facing, in open position, joined inside hands extended backward. M's L hand over hip pocket, W holding skirt with free R hand. Line of direction is CCW.

STEPS: Waltz, Balance, Step-swing, Waltz, Twinkle Step.

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MUSIC 3/4

PATTERN

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Measures

Intro. Introduction, Balance Forward and Back

- 4 Meas. Swinging joined inside hands forward, step forward on outside foot, M L and W R (ct. 1), place R beside L retaining weight on L (ct. 2), hold with weight on L (ct. 3). W same on opposite ft.

Swinging joined inside hands backward, step back on R taking weight (ct. 1), place L beside R retaining weight on R (ct. 2), hold with weight on R (ct. 3). Meas. 1-2. W same on opposite ft.

Repeat the action of meas. 1-2 with balance forward and back.

- I. (a) Step-Swing and Change Places
- 1 Almost facing forward side by side, take a step-swing on the outside foot. M steps on L and swings R across L (cts. 1, 2, 3). W steps on R and swings L across R (cts. 1, 2, 3). Joined extended arms swing forward following body sway on step-swings.
- 2 Giving the W a lead by sweeping joined hands backward, dancers release hands to change places with the following action: M makes one continuous R turn by moving sideward R in back of W, making a half turn R on R foot (ct. 1) and completing turn stepping on L (cts. 2, 3).  
W at the same time makes one continuous L turn by moving in front of the M to change places with a half turn on the L foot (ct. 1), completes turn stepping on R (cts. 2, 3).
- 3-4 In opposite places rejoin inside hands and repeat the action of meas. 1-2. W step L and swing R, and M step R and swing L. Repeat crossing as described above, the M making one turn L starting on L, and the W making one turn R starting on R.
- (b) Step Swing and Waltz
- 5 With partners directly facing, swing joined inside hands forward, M's R and W's L, at the same time taking a step-swing.

Blue Pacific Waltz (continued)

page two

M steps L and swings R across L.  
W steps R and swings L across R (cts. 1, 2, 3).

6 Change hands, joining M's L and W's R, and take a step-swing slightly facing in a CW direction.  
M steps R and swings L across R.  
W steps L and swings R across L (cts. 1, 2, 3).

7-8 Assuming closed dance position, dancers take a R turning waltz, making one turn in 2 waltz patterns. M waltzes L, R, L and R, L, R.  
W waltzes R, L, R and L, R, L (cts. 1-6).

9-16 Repeat action of meas. 1-8, Step I. (a) and (b).

II. (a) Hesitation, Twinkle Step

Dancers take semi-closed dance position and face forward in line of direction.

1 Step forward on outside foot, M L and W R, swing inside foot, M R and W L, extending forward with toe pointing downward (cts. 1, 2, 3).

Continue with a twinkle waltz pattern as follows:

2 Step forward on the raised inside foot, M R and W L (ct. 1). Step forward M L beside R and W forward R beside L (ct. 2), turning to face partner. Step in place M on R and W on L (ct. 3), at the same time turning to face CW.

3 Repeat twinkle step moving CW as follows:  
M steps forward with L and W R (ct. 1), M steps forward R beside L and W L beside R (ct. 2), M steps L beside R and W R beside L with dancers ending facing CCW (ct. 3).

4 In semi-closed position M steps forward with R (ct. 1), closes L to R (ct. 2) (weight on R) and hold (ct. 3). W steps forward on L (ct. 1), closes R to L, weight remaining on L (ct. 2) and holds (ct. 3).

5-12 Repeat the above action of meas. 1-4 3 times in all.

(b) Walk Around

13-16 M: Step forward on L swinging extended R forward (cts. 1, 2, 3). Placing R in front of L (hook step) (ct. 1), the M turns L taking the weight on the R (cts. 2, 3). At the end of the hook step the M's feet are parallel. M facing LOD.

W: Step forward on R, swinging extended L forward (cts. 1, 2, 3). As the M does the hook step he leads the W in front of him CCW the W taking 1 waltz pattern L, R, L (cts. 1, 2, 3). W ends facing partner, W's back to LOD.

Complete figure with two L turning waltz patterns, making almost one turn. M waltzes L, R, L and R, L, R and W waltzes R, L, R and L, R, L. (cts. 1-6.)

At the end of the waltz, M again has back almost to the center, W almost facing center, ready to repeat dance.

Repeat the dance 4 times.

Blue Pacific Waltz (continued)  
page three

Ending

1-2

M steps sideward L facing partner (cts. 1, 2, 3), closes R to L at the same time bowing (cts. 1, 2, 3).

W steps sideward R (cts. 1, 2, 3) facing partner, places L in back of R and does a curtsy (cts. 1, 2, 3). W's R and M's L hands joined.

NEAPOLITAN TARANTELLA

This dance was arranged from authentic Italian steps by Madelynn Greene. Pattern was authenticated by creator October, 1947.

- MUSIC: Record: Columbia 14316F Oliver 201 B  
Piano: Burchenal, E.; Folk Dances and Singing Games
- FORMATION: Couples in a double circle facing in open position. M's outside hand on hip, W carries tambourine in R hand throughout the dance.
- STEPS: Step-swing, run, walk, two-step, buzz-turn, step-hop, three-step-turn.

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MUSIC

PATTERN

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Measure

- A 1-4 I. Step-Swing and Run  
In open position partners take two step-swings fwd. (M--L, R and W--R, L). Continuing in the line of direction, dancers bend slightly fwd. from the waist and take four running steps fwd. in the line of direction. Tambourine action: From erect position on the step-swings with tambourine held high, W brings R arm bkwd-fwd. in circular motion. The arm is high on the step-swings and sweeps fwd. on the running steps. M keeps L hand on hip.
- 5-8 Continue the above action of step-swings and run three more times.  
1-8 Repeat
- B 1-8 II. Separate and Step-Swing  
Partners separate, W crossing in front of M to move toward inside of circle taking three rapid walking steps L, R, L and clapping tambourine away from partner on last beat of measure. (On clap, weight is on L ft., R toe remains on floor pointed toward partner as W looks over R shoulder at M). M crosses in back of W simultaneously, moving away from the center with three rapid walking steps R, L, R and clapping hands away from partner in reverse position from W. Repeat the three rapid walking steps back to place and clap, W starting on R ft. (R, L, R) and M starting on L ft. (L, R, L). Facing partner, dancers execute four step-swings in place, M step-swings R, L, R, L and W step-swings L, R, L, R. W shakes tambourine continuously above her head and M snaps fingers above his head.
- 1-8 Repeat action of meas. 1-8.  
Repeat
- C 1-8 III. Circle Partner and Buzz Step Turn Alone  
With back of R shoulders adjacent, R arms curved across chest at shoulder height and L arms curved overhead, dancers circle each other

Neopolitan Tarantella (continued)

page two

once with six two-steps starting on R ft. followed by two two-steps to place to end facing each other.

9-12 With R arm held above head partners turn to R with buzz steps for 8 cts.

1-8 Repeat action of meas. 1-8 in reverse direction: partners circling  
Repeat with L shoulders adjacent, both starting on L ft.

9-12 Repeat buzz step turn alone to L with L arm held high.  
Repeat

IV. Clapping and Circling

D 1-8 Facing partner move toward each other with three walking steps (W starting R and M starting L). W strikes tambourine and M claps hands overhead on 4th ct. Still facing, partners separate with three walking steps (W starting L and M starting R) back to place clapping hands and striking tambourine behind own back. With four two-steps M turns to his L while watching W who circles him counterclockwise with four two-steps (starting on R ft.). Both M and W hold L hand curved across chest with R hand to side, W holding tambourine.

1-8 Repeat action of meas. 1-8.  
Repeat

V. Step-Swing and Turning on Step-Hops

A 1-4 With partners facing, dancers take four step-swings in place (M--L, R, L, R and W--R, L, R, L) the M clapping hands 8 times above head while the W strikes tambourine eight times.

5-8 In shoulder-waist position (but with W's R hand held high), dancers move fwd. with four step-hops progressing counterclockwise while turning clockwise (2 step-hops to one complete turn).

1-8 Repeat action of meas. 1-8.  
Repeat

VI. Lasso Step

B 1-8 Facing fwd. with inside hands joined the M leads the W around him in a counterclockwise direction with four two-steps while the M two-steps in place. Both start with outside ft. With inside hands still joined, partners take one two-step away and one two-step toward each other. Move fwd. turning away from partner with a three-step turn and a close. Clap on first step of turn.

1-8 Repeat action of meas. 1-8.  
Repeat

VII. Running Two-Step and Separate

C 1-8 In open position facing fwd. in line of direction, partners starting with outside ft. take eight running two-steps (leap-run-run) fwd. swaying out and in. W's R arm is high and M's L hand on hip.

Neopolitan Tarantella (continued)

page three

9-12 Separating from each other dancers take four two-steps each describing a small circle (M--L and W--R) to meet in open position again. W watches M over her R shoulder, R arm is curved fwd. L arm out to side. M watches W over his L shoulder, L arm curved in front of chest; R arm out to side.

1-12 Repeat action of meas. 1-12, end facing partner.

Repeat

VIII. Step-Swing and Cross

D 1-4 Partners facing, with hands high, tambourine shaking overhead, take two step-swings (M--L, R and W--R, L) followed by a three-step turn and close moving fwd. in line of direction. Arms drop on turn, finish clapping hands and tambourine on the close (4th step).

5-8 Changing places with partner, M and W pass L shoulders with two two-steps, L arm curved fwd. across chest, R arm trailing. M starts L and W R. In opposite places W turns to R with four steps, M to L with four steps.

1-4 With partners facing, M on the outside of circle, repeat the step-swing twice and three-step turn and close, moving clockwise.

Repeat

5-8 Partners move toward each other with two two-steps and turn away from each other with a three-step turn and close moving in a clockwise direction to end side by side with W on inside of circle.

Repeat

IX. Repetition of Step-Swing and Run (See Step I)

A 1-8 Step I is repeated three times in all. On the 4th pattern after the 1-8 step-swings partners separate W turning R away from partner with four 1-8 walking steps and M standing in place. W finish on inside of circle with her back to the center.

Repeat

X. Bump Step

B 1-8 Both starting on the R ft. walk fwd. toward partner R, L, R turn slightly L, bump R hips. (Strike tambourine and clap on bump). Turning your back to partner walk back to place L, R, L and pivot R on L ft. to face partner. Facing partner execute four step-swings in place all starting on the R ft.

1-8 Repeat action of meas. 1-8.

Repeat

XI. Betting

C 1-8 Turning slightly away from partner W turns to R with L hip toward partner, M turns to L with R hip toward partner. W places L hand on R hip and matches fingers toward partner. M places R hand on L hip and matches fingers toward partner. This is repeated twice in all (preparation and matching fingers).

9-12 Dancers change places passing L shoulders. W pantomimes joy of winning bet while M pantomimes losing bet. To complete pantomime, W buzz-step-turns to R joyfully, R hand high while M dejectedly swings arms walking into W's place.

1-12 Repeat action of meas. 1-12, but on the repeat M wins and the W loses.  
Repeat W stands dejectedly in place, while M puts his arm around her shoulders and consoles her.

XII. Step-Hops With Partner

- D 1-8 Assuming shoulder-waist position partners (W--R arm high) execute  
1-8 twelve step-hops starting with M's L ft. and W's R, turning clockwise  
Repeat while progressing counterclockwise in circle. W turns away from M on three-step turn moving directly away from center of circle striking tambourine on 4th ct. M kneels on L knee facing fwd. in line of direction, as W turns away. M's R hand reaches out after her. W returns to her partner, starting on L ft. taking three-step turn to L and on ct. 4 sits on partner's R knee, holding tambourine high.

Note: W's weight is on her own bent L knee and her R ft. points out (knee straight). M's R arm around W's waist, L arm high, W's arm around M's neck, her R arm high.

## 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. However, in folk dance there are certain patterns of movement peculiar to each country, certain ways of moving that make a dance Serbian, Mexican, English, Hungarian. "Fundamentals of Movement" therefore not only is the basic way of moving, combinations of movement, the analysis and simple approach to folk patterns but also the quality, force and time element of a movement or folk pattern.

Movement is primarily known as locomotor, that which carries one in space and includes combinations of walking, hopping, jumping, leaping, and running, and non-locomotor or axial movement that uses patterns of turning and twisting, bending and stretching, swinging and swaying, rising and falling or shaking and beating.

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 are too often done with the same amount of force for each step pattern, the same size of steps no matter what their place or relation in the dance, and with no dynamic heightening of the dance through the use of level or direction. SPACE involves 1) the Level or the plane upon which the movement takes place, 2) the Direction, or where the movement is going, and 3) the Dimension or size of the movement. FORCE is 1) the Dynamics or energy behind a movement, and 2) the Accent or placement of stress in music or movement. TIME is concerned with 1) the Duration or the length of a movement pattern, 2) Tempo or the rate of speed, and 3) Metrics or measure of a movement: the meter signature, the measure, the phrase and the cadence. All of the above factors are fundamentals of movement and a quick recognition of each and a well coordinated body makes for "fun" in dancing.

### A - MOVEMENT DEFINED

#### I - LOCOMOTOR MOVEMENT

When a person moves through space.

##### 1. Walking

The continuous process of falling forward and catching one's self. One foot is always partially on the ground. The weight is normally transferred from the heel to the ball of the foot.

##### 2. Running

A more energized form of walking; both feet actually leave the ground at the same time. If the body is carried erectly over the moving base, the pace will be easy. The further forward the body leans the faster the pace will be.



3. Jumping  
Is the means by which the body is propelled into the air against the pull of gravity. In executing a jump a person may take-off on one or both feet, but technically a jump implies the landing on both feet at the same time. When jumping one should land easily on the toes and then into the full foot as the knees bend to absorb the shock of landing.
4. Hopping  
Hopping implies a take-off and landing on the same foot.
5. Leaping  
A leap might be called a high run. It is a transfer of weight from one foot to the other with a feeling of suspension and exhilaration.
6. Tip-Toeing  
Is walking on high-toe. It achieves a sense of balance over a small base, and is accomplished by rising on the toes with the legs together so that one leg reinforces the other.
7. Galloping  
The simplest of the uneven rhythmic movements as the feet are in the same relationship throughout the movement of the gallop. In a gallop the forward foot takes all of the long values, and the back foot all of the short values. Alternate the "lead" foot often to avoid muscle cramp or strain.
8. Sliding  
The smoothest of the uneven rhythmic movements is sliding. Sliding is usually done sideward, and the feet have the same rhythmic relationship as in the gallop.
9. Skipping  
The most difficult of the uneven rhythmic activities is skipping. Each foot alternates in taking a long and short value--a step-hop.

## II - AXIAL or "nonlocomotor movement"

1. Bending and Stretching\*  
It is very difficult to move without some form of the bending and stretching type of movement. In our world most of the "work movements" are done in the form of lifting, pushing, pulling, stooping, climbing. We are constantly moving our bodies from a compact or compressed position to one that is simple and straight.
2. Swinging and Swaying\*  
One of the easiest and most generally recognized of the rhythmic experiences is swinging. The pendular swing can probably be executed with the least amount of nervous energy. Almost any part of the body can swing freely suspended. "Swaying is a pendular movement inverted, with the support below the moving member."

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\*Terms - Rhythm Book, Elizabeth Waterman.

3. Turning and Twisting\*

Turning and twisting is constantly being used in dance. Turning is most commonly used as it is a movement that turns primarily on one plane and around a given axis. Twisting is more complicated as it moves through several planes and may move outward away from the axis or inward toward the axis.

4. Rising and Falling\*

The most common rhythmic experiences in nature are the wave movements, normal breathing, the heart beat, walking, the movement of grass as it is blown in the wind.

5. Shaking and Beating\*

The most primitive movements are those of shaking and beating. They are found in the rituals of all tribal people. Shaking movements can be varied and with different force emphasis. They can be wide and jerky or so small, smooth and fast that they resemble vibrations. In order for shaking movements to change their character to beating movements they must be applied against resistance--a drum, a floor, a person.

B - PATTERNS OF MOVEMENT

Many patterns of movement can be developed from the simple forms of locomotor and axial movement. This is the way dances have been developed throughout the ages. The following are very simple patterns that can be further developed and used.

I - LOCOMOTOR

From a basic "walk" many patterns with a run, skip, leap kolo "three," two-step, polka, grapevine step and turn develop.

1. Easy normal walk . . . . . Emphasis on heel-toe walk
2. Walk with a spring . . . . . Lift off floor in a SKIP
3. Extended walk with a reach . . . . . Emphasis on toe-heel walk
4. Increase tempo to RUN . . . . . Lift off floor into a LEAP
5. Walk with change of direction . . . . . Change tempo
6. Walk on high toe . . . . . Walk with easy drop down to flat foot
7. Walk with accent on 1, accent on 3 . . . . . Increase tempo to "threes"
8. Walk with half turn (3 counts) . . . . . Run with half turn
9. Walk with full turn (6 counts) . . . . . Run with full turn
10. Step, step (pivot) . . . . . Full turn with easy leap
11. Side walk with reach . . . . . Increase tempo; reach becomes a LEAP
12. Walk with knee lift; alternate feet . . . . . Increase tempo; change accent to either schottische, two-step, polka
13. Walk with reach, (step, step, reach) . . . . . Increase tempo to RUN with reach, (run, run, LEAP)
14. Grapevine pattern . . . . . Change accent, change tempo

\*Terms - Rhythm Book, Elizabeth Waterman

II - AXIAL

A few simple basic patterns of movement are given here. These are primarily for the development of coordination and relaxation.

A. Swinging

1. Pendular swing, . . . . Easy arms swing; easy leg swing; alternate fwd and back arms and legs. Combine and add hop. Change on 4, 2.
2. Pendular swing, . . . . Easy arm swing (arms swing together); easy sideward leg swing (in opposition with arm). Combine and add hop. Change with a circle on ct. 4.
3. Pendular swing, . . . . With over-arm stretch. With an easy drop sideward and swing to floor.
4. Pendular swing, . . . . From open position, with arms crossing. sideward With side stretch over-head.

B. Turning

1. Sway and turn . . . . Develop into three-step turn
2. Swing and turn, use of arms . . . . . Three-step turn
3. Turn and Twist
4. Turn and LIFT off floor
5. Turn with partners . . Balance: elbow turn; waist turn; two-hand turn.
6. Turn with partners . . Two-step, polka, waltz.

C - PATTERNS OF RHYTHM

Many rhythmic patterns appear in folk dances. Some are very simple and easily recognized; others are more complex and are also interesting movement patterns. The following is a very brief notation of some of these patterns.

1. Straight rhythmic patterns

Develop simple walking, running patterns using the accent in 2/4, 3/4, 4/4, 6/8 meter. The accent on ct. 1 is the most commonly used.

2. Syncopation

Patterns may be developed placing emphasis on any beat other than the first or normal beat of a measure.

3. Cumulative rhythm

A time sequence in which the phrase increases in length in some kind of mathematical order: 1, 1-2, 1-2-3, 1-2-3-4, 1-2-3-4-5, etc. is the simplest. Other patterns may include an interlude: 1, 1-2, 1-2-3, 1, 1, 1, 1-2-3-4, 1-2-3-4-5, 1, 1, 1, etc.

Examples of locomotor movement in cumulative:

- a) Walk forward 1 This is the simplest of the cumulative  
 Walk backward 12 rhythms and may be developed into a run;  
 Walk forward 123 then divide group into A and B; have A  
 Walk backward 1234 begin forward and B begin backward; then  
 Walk forward 12345 they may face each other, etc.  
 Walk backward 1234  
 Walk forward 123  
 Walk backward 12  
 Walk forward 1
- b) Step side R 1 This adds a turn, and may be developed  
 Step L-R turn 12 into a light run. Be sure and take weight  
 Step L-R-L 123 off the foot last stepped upon in doing  
 Step R-L-R-L turn 1234 the turn.  
 Step R-L-R-IR 12345  
 Work same way down scale
- c) Step side R-L-R 123 Develop into a slight run. Change level  
 Step L-R turn 12 of clap. Use a sharp movement in place  
 Step R 1 of a clap.  
 Repeat to R
- d) Rock forward and backward 1 & 2 & 3 & 4 &  
 Change lead foot on (&  
 and repeat 1 & 2 & 3 & 4 &  
 Rock again 1 & 2 &  
 Change and repeat 1 & 2 &  
 Rock again 1 &  
 Change and repeat 1 &  
 Walk forward 3 steps 1 2 3  
 Repeat entire sequence on other foot

4. Resultant Rhythm

A result of the accent of two or more rhythms; the resultant is the least common multiple; quarter equals quarter. All resultant rhythms build from the back to the middle and from the front to the middle the same way. Any rhythm over a 4 against a 5, etc. develops a high tension and extremely long phrase. Use the primary accent in working with resultant rhythm.

Examples: 3-4    3 . . 1 2 3    1 2 3    1 2 3    1 2 3  
                   4 . . 1 2 3    4 1 2    3 4 1    2 3 4  
                   Res . 1 2 3    4 5 6    7 8 9    10 11 12

2-5            2 . . 1 2 1 2 1 2 1 2 1 2  
                   5 . . 1 2 3 4 5 1 2 3 4 5  
                   Res . 1 2 3 4 5 6 7 8 9 10

5. Mixed Rhythm

Using of more than one time signature in a rhythm;

Example:  $\frac{3}{4}$  1 2 3, 1 2 3, 1 2 3, 1 2 3;  $\frac{4}{4}$  1 2 3 4, 1 2 3 4, 1 2 3 4;  $\frac{3}{4}$  1 2 3, 1 2 3, 1 2 3, etc.

Many Slavic folk songs and folk dances as well as Russian and Spanish folk songs use a mixed rhythm or mixed meter.

The above material is given simply as a guide and is not in any way conclusive.

## TEACHING PROGRESSIONS:

NAME OF DANCE	NATIONALITY	SOURCE	RECORD
El Harahat	Israel	M. Lidster, '58 S.B. Syllabus	Tivka AMA T 24
Pljeskavac Kolo	Yugoslav	Igra Kolo-Filcich, '57-'58 SB Syllabus	Balkan 518
Zajecarka	Yugoslav	M. Lidster, '58 SB Syllabus	Folk Dancer MH 1013
Serbianka	Yugoslav	M. Lidster, '58 SB Syllabus	Kolo Festival 802A
Shibolet Bassadeh	Israel	M. Lidster, '56 '57, '58 SB Syllabus	Folkraft 1109B
Three Meet	English	M. Lidster, '58 SB Syllabus	Folkraft 1262
Alunelul	Rumania	Dances From Near and Far, Vol VIII	Folk Dancer MH-1120
Hineh Ma Tov	Israel	M. Lidster, '58 SB Syllabus	Folk Dancer MH 1091
Kol Dodi	Israel	M. Lidster, '58 SB Syllabus	Folkraft 111A
Seljancica	Yugoslav	'57 SB Syllabus	Jugoton 06259
Zaplet	Yugoslav	'58 SB Syllabus	Jugoton 06259
Mayim	Israel	Let's Dance, Jan. '52	Folkraft 1108A
Harmonica	Israel	M. Lidster, '56, '57, '58 SB Syllabus	Folkraft 1109A
Lech Lamidbar	Israel	Dances from Near and Far, Vol VIII	Israel 118 B
Basic Schottische		M. Lidster	Any good Sch.
Danish Schottische	Denmark	M. Lidster, '56, '57, '58 SB Syllabus	RCA Victor 260017B
Ersko Kolo	Serbia	Dances From Near and Far, Vol VIII	Folk Dancer MH 3020 A
Korobushka	Ukranian	Let's Dance, Vol. A	Victor 26-5017 Kismet A-106

## Teaching Progressions - 2

NAME OF DANCE	NATIONALITY	SOURCE	RECORD
Road to the Isles	Scottish	Let's Dance, Vol. A	Imperial 1005 A
Rumunjsko Kolo	Rumanian	Let's Dance, Vol C	Balkan 525 B
Sarajevka Kolo	Yugoslav	Igra Kolo-Filcich	Folk Dancer MH 1002
Rheinlander Zu Dreien	German	Let's Dance, July '53	Folk Dancer MH 1050
Ken Yovdu	Israel	M. Lidster, '56 '57, '58 Syllabus	Israel 118 A
Siasma Beirte	Irish	Dances From Near and Far, Vol VIII	Parlophone MIP 306
Staicin Eorn	Irish	Dances From Near and Far, Vol VII	Imperial 1039A Celtic CI-1002
La Joaquinita	Mexico	Let's Dance Vol C	Imperial 1084
Milanova Kolo	Yugoslavia	Let's Dance Vol C	Stanchel 1011 B
Macedonka	Macedonia	Let's Dance Vol C	Balkan 547
Le'or Chi Yu Chech	Israel	M. Lidster, '58 SB Syllabus	Israel, LP 7
To Tur	Danish	Let's Dance, Vol A	Folk Dancer MH 1021B
Laces and Graces	American	Let's Dance, Vol A	Imperial 1006B
Dr Gsatslig	Swiss	Dances From Near and Far, Vol VIII	Folk Dancer MH 1114-B
La Faira Da Strada	Swiss	Let's Dance, Jun '56, '57 SB Syllabus	Folk Dancer MH 1112A
DODI LI	Israel	Let's Dance, Vol C	Arzi 307-2
Iti M'Ivanon	Israel	Let's Dance, Vol C	Arzi R-307-1
Senftenberger	German	Let's Dance, Vol B	Imperial 1101A
Tsiganochka	Russia	Dances From Near and Far, Vol I	Kis A101
Tuljak	Estonian	Dances From Near and Far, Vol VII	Imperial 1207
Sonderburg Double Quadrille	Danish	Let's Dance, Aug '53	World of Fun M 115

## Teaching Progressions - 3

NAME OF DANCE	NATIONALITY	SOURCE	RECORD
Doudlebska Polka	Czechoslovakian	Dances From Near and Far, Vol VIII	Folk Dancer MH-3016-8
Alabama Jubilee	American	'57 SB Syllabus	Crystal 108
Ranchera	Argentine	Let's Dance, Vol A	Imperial 1085
Spinradel	German	Let's Dance, June '57	Zither Melodies AH 1897-B (Sub.)
Zillertaler Laendler	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 Syllabus	Folk Dancer MH 1048
Waltz Mazurka	German	Dances From Near and Far, Vol VIII	Rondo RFD 11
At the Inn	German	German Folk Dances, Dunsing, '57 SB Syllabus	World of Fun M 115
Black Earth Circle	German		Folk Dancer MH 1127
Cuckoo Waltz	American	M. Lidster, '56, '57, '58 SB Syllabus	Standard T 2030A
Slovenian Waltz	Slovenian	Dances From Near and Far, Vol VIII	Continental 420 B
Brandiswalzer	Swiss	Dances From Near and Far, Vol VIII	Folk Dancer MH 1113
Dargason	English	M. Lidster, '58 SB Syllabus	HMV B10458 Folkraft
Rufty Tufty	English	M. Lidster, '58 SB Syllabus	HMV B9480
Picking Up Sticks	English	M. Lidster, '58 SB Syllabus	HMV B9881 Folkraft 1410
Shir Todah	Israel	M. Lidster, '58 SB Syllabus	Tivka AMA LP T 24
Sauerlaender Quadrille	German		Folk Dancer MH 1129

Teaching Progressions - 4

NAME OF DANCE	NATIONALITY	SOURCE	RECORD
Der Wolgaster	German	Dances From Near and Far, Vol V & Let's Dance, Vol C	Imperial 1102
Italian Quadrille	Italy-American	Dances From Near and Far, Vol V, & Let's Dance Vol B	Columbia 10071 Olive 202



## 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 dance containing a simple walking step to dances that in progression gradually add steps containing a step-bend, grapevine and modifications of grapevine steps, rocking steps, 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 of one progression as the use of many simple dances gives variety in the teaching of elementary folk dance. Note also that the following represents only ONE type of progression approach or teaching method for folk dance.

### I - WALKING; STEP-BEND; STEP-HOP

#### EL HARAHAT (Israel)

Simple single circle partner dance.

Contains a light, quick walking step in an interesting pattern.

#### PLJESKAVAC KOLO (Yugoslav)

Single Circle kolo, often known as "clap" kolo.

Contains a walking step-bend pattern and a kolo "three."

#### ZAJEČARKA (Yugoslav)

Single circle kolo.

Contains walking, step-point (hajde), and kolo "threes."

#### SERBIANKA (Yugoslav)

Single circle kolo.

Contains walking, step-point (hajde), and kolo "threes."

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

Simple single circle dance without partners.

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

#### THREE MEET (English)

Single dance for three.

Contains walking and buzz turn.

#### ALUNEELUL (Rumania)

Single circle without partners.

Contains a walking step-behind pattern with change of direction.

#### HINEH MA TOV (Israel)

Simple single circle dance without partners.

Contains a step-bend pattern, running step, and Yemenite step.

#### KOL DODI (Israel)

Circle or line dance without partners.

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

Teaching Progressions - 2

II - GRAPEVINE and variations

SELJANCICA (Yugoslav)

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

Contains a step-close, walking, variation on a grapevine.

ZAPLET (Yugoslav)

Single line dance without partners.

Contains step-hop, variations on grapevine.

MAYIM (Israel)

Single circle, no partners.

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

HARMONICA (Israel)

Single circle, no partners.

Contains a form of grapevine, a step-hop pattern, a sway step and running.

LECH LAMIDBAR (Israel)

A single circle dance, no partners.

Contains modified grapevine, a step-swing, a sway, and a step-bend pattern.

III - SCHOTTISCHE; ROCKING STEP

BASIC SCHOTTISCHE with variations

A teaching development of the schottische, running and traditional, including a turn, a rock, and a Rheinlander variation.

DANISH SCHOTTISCHE (Denmark)

Couple dance.

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

ERSKO KOLO (Serbia)

Single circle, no partners.

Contains a variation on a grapevine and a schottische pattern.

KOROBUSHKA (Ukrainian)

Couple dance, double circle, progressive.

Contains a schottische, a three-step turn, balance and cross-over.

ROAD TO THE ISLES (Scottish)

Couple dance.

Contains a modified grapevine and schottische pattern.

RUMUNJSKO KOLO (Roumanian)

Single circle, no partners.

Contains a rocking step, step-hop and schottische.

SARAJEVKA KOLO (Yugoslav)

Single circle, no partners.

Contains walking, step-hop, modification of a grapevine, kolo "threes," and a schottische pattern.

Teaching Progressions - 3

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 pattern very similar to a schottische, and a rocking step.

STACIN EORNAN (Stack of Barley) (Irish)

Couple dance.

Contains "sevens," "threes," and a "promenade"--patterns similar to a schottische.

LA JOAQUINITA (Mexico)

Couple dance.

Contains a schottische pattern, a step-close and 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).

LE'OR CHI YU CHECH

Couples in a circle.

Contains a Yemenite step, a balance, and two-step with lift.

TO TUR (Danish)

Couples, double circle, progressive.

Two-step pattern throughout.

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.

DR. GSATSLIG (Swiss)

Couple dance.

Contains a step-close, Swiss polka, step-hop pattern.

LA FAIRA DA STRADA (Swiss)

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

DODI LI (Israel)

Couple dance.

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

ITI M'LVANON (Israel)

Couple dance.

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

SENFTEMBERGER (German)

Couple dance.

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

TSIGANOCHKA (Russia)

Couple dance.

Contains a point-and walking step, a balance, three-step turn, a brush step and two-step turn.

TULJAK (Estonian)

Couple dance.

Contains a two-step, balance, walk and point, and polka.

SONDERBURG DOUBLE QUADRILLE (Danish)

A longways dance for eight couples.

Contains a promenade walk, circles, grand R and L, and turning polka.

DOUDLEESKA POLKA (Czechoslovakian)

Couple dance.

Contains walking and a turning polka.

ALABAMA JUBILEE or Calico Polka (American)

Couple dance.

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

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

RANCHERA (Argentine)

Couple dance, double circle.

Contains a three-beat running step.

SPINNRADEL (German)

Couple dance, progressive.

Contains a three-beat running step.

ZILLERTALER LAENDLER (Austrian)

Couple dance.

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

DREISTEYRER (Austrian)

A dance for three.

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

Teaching Progressions - 5

BLACK FOREST MAZURKA

Couple dance.

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

WALTZ MAZURKA (German)

Couple dance.

Contains a three-beat running step, mazurka, six beat running turn, and a two-step turn to 3/4 meter.

AT THE INN (German)

Couple dance.

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

BLACK EARTH CIRCLE (German)

Couple dance, progressive (circle)

Contains a three-beat running step (long, short, short).

CUCKOO WALTZ (American)

Couple dance.

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

SLOVENIAN WALTZ

Couple dances.

Contains waltz and waltz balance.

BRANKISWALZER (Swiss)

Couple dance.

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

VI - PATTERNS

Many folk dances are important and interesting not because of the complicated foot patterns, but because of the floor design. The following are examples of interesting floor patterns with very simple foot work.

DARGASON (English)

Men and Women in one single straight line.

Contains "siding," "set," "turn single" all done with a light running step.

RUFTY TUFTY (English)

Two couples facing.

Contains a "double," "set," "turn single" all done with a light running step.

PICKING UP STICKS (English)

Couples in two lines.

Contains "a double," "siding," "arming," "hey." A very interesting, lively pattern done with a light running step.

SHIR TODAH (Israel)

Couples in double circle formation. Can be varied with many single circles.

Contains running, walking, Yemenite step.

SAUERLAENDER QUADRILLE (German)

Four couples in a square.

Contains a "toe-in, toe-out, heel-toe touch pattern," running and a very interesting floor pattern.

DER WOLGASTER (German)

Four couples in a square.

Contains an interesting pattern of turns, arches and crossover pattern with light walking, running and leaping steps.

ITALIAN QUADRILLE (Italy)

Four couples in a square.

Contains a variety of interesting patterns in square, star, longways, and circle formations.

EL HARAHAT (To the Well)  
(Israel)

A simple vivacious, fun dance of Israel, which tells of the procuring of water from the well for the sheep. El Harahat was presented in 1957 by Rivkah Sturman at the tenth annual Folk Dance Camp, College of the Pacific, and again at a Workshop of Israeli Dances, Stanford University.

MUSIC: Record: Tivka, AMA LP T 24  
The Pan Piper (D Zahavi) PD 5703 B

Piano:

FORMATION: Single circle of couples. W stands to M's R.  
All hands joined and down.

STEPS: Running

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MUSIC 4/4

PATTERN

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Measures INTRODUCTION: 1) Tivka, AMA LP T 24 4 meas. 4/4  
2) The Pan Piper, PD 5703 P 1 meas. 4/4 (voice)

I. - CLAP AND RUN

- A 1 All turn L, and in a slightly crouched position, knees bent, slap hands twice at knee height. At the same time do 2 light steps in place R, L (ct 1-2). Join hands and beginning with R ft move CCW with 6 light running steps (ct 3-4, 1-2-3-4).  
2  
3-4 Repeat action of meas 1-2, Fig. I.

II - RUN TO CENTER

- B 1 Beginning on R move twd ctr of circle with 4 light running steps gradually raising joined hands to shoulder height. With 4 light running steps move bwd from ctr, slowly lowering joined hands.  
2  
3-4 Repeat action of meas 1-2, Fig. II.

III - CLAP AND MOVE AROUND PARTNER

- A 1 Remaining in a single circle couples turn to face. In a slightly crouched position, knees bent, clap hands twice, stepping lightly in place, R, L (ct 1-2).  
2 With 6 light running steps move to ptr position. Pass L shoulder and make a slight outward circle CCW turning inward twd L shoulder to face ptr (ct 3-4, 1-2-3-4).  
3-4 Repeat action of meas 1-2, Fig. III.

Note: This Figure should be danced with a playful, light, whimsical and fun type of movement.

IV - LINK ELBOWS AND TURN

- B Couples remain facing and joining R elbows, L arm held outward and curved slightly upward with palm up.
- 1-2 Turn CW in place with 8 light running steps. Clap and turn on eighth running step (ct 1-2-2-4, 1-2-2 (4)).
- 3-4 Link L elbows with ptr and repeat running action pattern of meas 1-2, Fig. IV. No clap at the end. M must finish turn in original position in order to begin dance with Fig. I.

Dance notation:

Miriam Lidster  
Stanford University



ZAJECARKA

A single line Yugoslavian kolo

MUSIC: Record: Folk Dancer ME 1013

FORMATION: Single line of dancers. Hands joined.

STEPS: Hajde: Step R, taking weight completely on R, and point L slightly fwd and twd R. Keep ball of L ft. in contact with the floor.

Three's: Step quickly on ball of R, L (ct 1, 2), then on full ft. R (ct 3). Weight is taken down on the flat of the ft. and R knee bends. Hold (ct 4).

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MUSIC

PATTERN

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Measure

I - HAJDE (slow step)

1-2 Two walking steps R, L, hajde R, hajde L, hajde R.

3-4 Two walking steps L, R, hajde L, hajde R, hajde L.

II - THREE'S (fast step)

5-6 2 light running steps R, L, "three's" R, L, R.

7-8 2 light running steps L, R, "three's" L, R, L.

Repeat above sequence alternating between the slow and the fast step.

## SERBIANKA

A single line Yugoslavian kolo known to be the national dance of Serbia. Usually begins all functions in a village and is led by a person of importance.

MUSIC: Record: Kolo Festival 802 "Srbijanka"

FORMATION: Single line of dancers. Hands joined shoulder height.

STEPS: Hajde: Step R, taking weight completely on R, and point L slightly fwd and twd R. Keep ball of L ft. in contact with the floor.

Threes: Step quickly on ball of R, L (ct 1, 2), then on full ft. R (ct 3). Weight is taken down on the flat of the ft. and the R knee bends. Hold (ct 4).

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### MUSIC

### PATTERN

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#### Measure

#### I - WALKING AND HAJDE

Two walking steps R, L, hajde R, hajde L.

Repeat above pattern six times.

Change step: 3 hajde steps R, L, R.

Two walking steps L, R, hajde L, hajde R.

Repeat pattern six times to L.

Change step: 3 hajde steps L, R, L.

#### II - RUNNING AND THREE'S

Two light running steps R, L "three's" R, L.

Continue above pattern until end of record.

Note: On Fig. I the hands are held at shoulder height. On Fig. II they are joined and down.

### THREE MEET

A progressive English dance for three.

MUSIC: Record: Folkraft F 1262

FORMATION: Trios formed by M and two W facing in a circle.

STEPS: Walking, buzz step.

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### PATTERN

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Measure Introduction

#### I - FORWARD AND BACK, CHANGE

- 1-4 M standing between W. W link arms through M's arms. All walk fwd 4 steps twd opp. trio. Walk 4 steps bkwd to original place.
- 5-8 Moving to R in CCW direction, change places with opp. "three."  
Repeat action of Fig. I, meas. 1-8. Returning to original position.

#### II - ELBOW TURN and BASKET

- 1-4 M hook R elbow with R-hand W and turn completely around.
- 5-8 M hook L elbow with L-hand W and turn completely around.  
M in original position with arms linked.
- 9-16 Trios join hands behind back to form a basket of "threes." All place R ft. into ctr. do a buzz turn CW progressing fwd, passing opp. "three" on the R to meet new trio. Finish facing a new group of three and in a line formation with arms linked.

## HINEH MA TOV

A popular line dance of Israel. The music is by M. Jacobson and the choreography for the dance was done by Rivkah Sturman. The steps have been influenced by the Yemenite dances.

**MUSIC:** Record: Folk Dancer, MH 1091.

**FORMATION:** Single line of dancers in either a circle or line formation. Hands joined and down.

**STEPS:** Running, step-bend.

Yemenite step: Step sdwd R bending knees (ct 1). Step L ft slightly behind R (ct &). Step R across in front of L, bending knees, (ct 2). Hold (&). Note: The Yemenite step is done with a feeling of "down-up-down," and may be danced beginning either R or L.

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MUSIC 2/4

PATTERN

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Measure

2 INTRODUCTION

I - RUNNING, STEP-BEND

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

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

5-8 Repeat the action of Fig. I, meas. 1-4.

II - YEMENITE STEP

1-2 Step R to R side (ct 1), bend R knee (ct &), step bwd on L (ct 2), close R to L (ct &). Step fwd on L (ct 1), bend L knee (ct &), step R beside L (ct 2), hold (ct &), straightening knees.

3 Yemenite step R (ct 1 & 2 &).

4 Yemenite step L (ct 1 & 2 &).

5-8 Repeat action of Fig. II, meas. 1-4.

III - RUNNING, STEP-BEND

Repeat action of Fig. I, meas. 1-8.

IV - CIRCLE AND YEMENITE STEP

1-2 From a line formation of about 8 people close both ends of the line to form a circle with 8 small running steps. The middle person in the line dances almost in place. Begin with R. Hands join in circle formation.

Hineh Ma Tov (continued)

page two

- 3 In closed circle formation dance 1 Yemenite step R.
- 4 1 Yemenite step L.
- 5-6 Move bwds with 8 small running steps opening the circle to the original line formation.
- 7-8 Dance in place a Yemenite step R, a Yemenite step L.
- Repeat dance beginning with Fig. I.

LE'OR CHI YU CHECH  
Brilliance of Your Smile  
(Israeli)

A popular line dance of Israel introduced by Rivkah Sturman, Folk Dance Camp, College of the Pacific, 1957. This is a dance of two people in love--soft and gentle.

MUSIC: Israel, LP 7

FORMATION: Single circle of cpls. Hands joined and down. W stands to R of M. All face ctr.

STEPS: Yemenite step L: Step sdwd L bending knees (ct 1). Step R ft slightly crossing in back of L (ct &) Step L across in front of R, bending knees, (ct 2). Hold (&). Note: The Yemenite step is done with a feeling of "down-up-down." This step may also be danced beginning R.

Two-step; Brush; Walking step.

STYLING: Body is held erect throughout. The hand touch is soft and light.

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MUSIC 4/4

PATTERN

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Measures

4 meas INTRODUCTION

I - YEMENITE STEP, FORWARD AND BACK

A 1 a) Yemenite step L (ct 1 & 2 &).  
Yemenite step R (ct 3 & 4 &).

2 b) Step fwd on L, bending both knees and leaving R toe on floor (ct 1). Hands raise fwd shoulder height. Step R in place (ct &). Close L ft to R, straightening knees, lowering hands (ct 2). Hold (ct &). Step fwd on R, raising hands and bending both knees (ct 3). Step L in place (ct &). Close R ft to L, lowering hands and straightening knees (ct 4). Hold (ct &).

3-4 Repeat action of Fig. I, meas 1-2.

II - STEP-CLOSE-STEP-BRUSH

Circle facing and moving CCW. Hands joined and down.

B 5 a) Step fwd on L (ct 1); close R to L, taking wt on R (ct &).  
Step fwd on L (ct 2); lightly brush ball of R ft fwd (ct &).  
Step fwd on R (ct 3); step L to R (ct &); step fwd on R (ct 4);  
lightly brush ball of L ft fwd (ct &).

Note: On the brush of the ft there is a soft upward lift coming from the ball of the ft upward to the shoulders.

- 6 b) Step fwd on L (ct 1), turning body twd L shoulder (ct &).  
Step bwd on R, continuing in a CCW direction (ct 2).  
Step bwd on L (ct 3), turning body twd R (ct &). Step fwd on R (ct 4).

- 7-8 Repeat action of Fig. II, meas 5-6. On meas 6 (ct 3 "&") W does not turn. W closes R ft to L (ct 4). Finish in a single circle with cpls facing, M facing CCW, W CW.

III - COUPLES YEMENITE STEP, FORWARD AND BACK

- A 1-2 Couple formation. Repeat action of Fig. I, meas 1-2.

- (repeated) a) Yemenite step L with R hands upright, palms touching.  
Yemenite step R with L hands touching. Hand touch is soft and light.  
b) Step fwd on L, R hands touch. Step fwd on R, R hands remain touching.

- 3-4 Repeat action of Fig. III, meas 1-2.  
(repeated)

IV - COUPLES STEP-CLOSE-STEP BRUSH

Moving in a small CCW circle.

- 5-6 Repeat action of Fig. II, meas 5-6.

- (repeated) a) Beginning with L ft, step-close-step-brush R, L hands touching.  
Beginning with R ft, step-close-step-brush L, L hands remain touching.  
b) As you step bkwd, moving CCW, R hands touch (ct 2).

- 7-8 Repeat action of Fig. IV, meas 5-6. L hands touch to begin step. At  
(repeated) the end of the step M must finish in original pos., W on M R, and in single circle.

DARGASON or SEDANY  
(English Country Dance)

MUSIC: Record: H.M.V. B10458

Piano: Country Dance Tunes, Set IV, Cecil J. Sharp.

~~THE~~H. W. Gray Co., New York; Novello & Co., Ltd., London\*

FORMATION: A single line for as many as wish to dance.

Top M (5) (4) (3) (2) (1) [1] [2] [3] [4] [5] W Bottom

STEPS: Running step, skipping.

FIGURES: Siding, Set, Turn Single, Arming, Straight-hey.

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MUSIC 6/8

PATTERN

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Intro:

I. SIDE; SET; TURN SINGLE

A<sub>1</sub> 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.

A<sub>2</sub> 1-8 First M and second W side, set, turn single, as in Fig. I, A<sub>1</sub>;  
simultaneously second M and first W side, set, turn single.

A<sub>1</sub> 1-8 Repeat action of Fig. I, A<sub>1</sub>, as many times as necessary in order to  
A<sub>2</sub> 1-8 have the first W and the first M reach the bottom and the top of the  
repeated line respectively. When the first M and first W reach the end of 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. I.

In the second half of Fig. I the same movements are repeated, but in reverse 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 last W, having reached their original places, remain there. Each person in turn upon reaching their original place becomes inactive. The final repetition will be danced by the first couple only.

---

\*Musical notation for "Black Nag" too.



II. ARMING, SET, TURN SINGLE

- A<sub>1</sub> 1-4 First M and First W arm R  
5-6 First M and First W set.  
7-8 First M and First W, pass L shoulders, turn a single.
- A<sub>2</sub> 1-8 First M and Second W arm R, set, turn a single; simultaneously Second M and First W arm R, set, turn single.
- A<sub>1</sub> 1-8 Repeat action of Fig. II, A<sub>1</sub>, meas 1-8, as many times as necessary and to complete the first half of the Fig.
- A<sub>2</sub> 1-8 Arm L, throughout the second half of the figure in order to return repeated to original positions.

III. STRAIGHT HEY

- A<sub>1</sub> 1-8 First, third, fifth, etc. M, and second, fourth, sixth, etc. W  
A<sub>2</sub> 1-8 face down the set; the rest face up. Dance a complete straight repeated hey by joining R hands with the person directly in front of you, pass by and join L with the next (a grand R and L). Do not dance too close and keep hand well away from body. Use a skipping step throughout. At the top and bottom of the set outward and around to meet next person and continue hey to original positions.



Note: If an uneven number of M and W are participating--4 M and 5 W--the number 1 M and number 1 W face for the hey.

--Mirian Lidster

RUFY TUFY

(Traditional English Country)

MUSIC: Record: B9480  
FORMATION: Set of two couples, facing.  
STEPS: Running, set  
FIGURES: A Double, Set and Turn Single, Siding, Arming

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PATTERN

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Measure Introduction: Acknowledge ptr; face opp couple.

I. Fwd a Double, Set, Turn Single, Lead Out

A 1-4 Both couples move fwd a double, and fall back a double to original place.  
1-8 Repeat action of Fig. I, meas 1-4.  
B 1-4 Face ptr., set and turn single.  
1-8 Repeat set and turn single, Fig. I, B, meas. 1-4.  
C 1-2 Couples face outward (back to other couple, join L H with ptr, and lead ptr. away a double.  
3-4 Both couples turn inward twd ptr., join RH and return to original places with a double step.  
5-6 All turn a single.  
7-8 All face outward (back to ptr), and M leads opp. W out a double, R H joined.  
9-10 Both couples turn inward, joining L H, and lead contra W back to place.  
11-12 All turn a single.

II. Siding and Leading

A 1-4 Ptrs side with each other.  
5-8 Repeat action of Fig. II, meas. 1-4.  
B 1-8 Repeat action of Fig. I, B, meas. 1-8.  
C 1-12 Repeat action of Fig. I, C, meas. 1-12.

Rufty Tufty (continued)  
page two

III. Arming and Leading

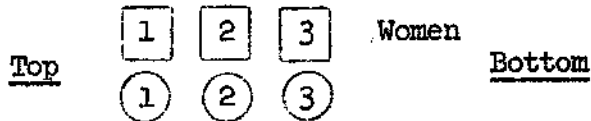
- A 1-4 Ptrs arm with the R  
5-8 Ptrs arm with the L
- B 1-8 Repeat action of Fig. I, B, meas. 1-8.
- C 1-12 Repeat action of Fig. I, C, meas. 1-12.

PICKING UP STICKS  
(English Country Dance)

MUSIC: Record: H.M.V. B 9881

Piano: Country Dance Tunes, Set VII, Cecil J. Sharp,  
The H. W. Gray Co., New York; Novello & Co., Ltd., London

FORMATION: Longways for three couples.



STEPS: Running step, sliding, skipping.

FIGURES: A double, Arming, Siding, Sheepskin's hey.

MUSIC 6/8

PATTERN

Intro.

I. FWD. A DOUBLE and CHANGE PLACES

- |                |     |   |
|----------------|-----|---|
| A <sub>1</sub> | 1-4 | Pts. face twd. the top of the set, join R hands and all move fwd a double; fall bwd a double to place.                  |
|                | 5-8 | Repeat action of Fig. I, A <sub>1</sub> , meas. 1-4.  |
| A <sub>2</sub> | 1-4 | Passing R shoulders, first M change places with Second W; turn inward and change with third M. Use running step.        |
|                | 5-8 | All join R hands with opp and move fwd a double, and fall bwd a double to place.  |
| A <sub>3</sub> | 1-4 | Passing R shoulders, first W change places with second M; turn inward and change places with third W. Use running step. |
|                | 5-8 | Repeat action of Fig. I, A <sub>2</sub> , meas. 5-8.  |
| A <sub>4</sub> | 1-4 | Passing R shoulders, second W change places with third M; turn inward and change with first M.                          |
|                | 5-8 | Repeat action of Fig. I, A <sub>2</sub> , meas. 5-8.  |
| A <sub>5</sub> | 1-4 | Passing R shoulders, second M change places with third W; turn inward and change with first W. Use running step.        |
|                | 5-8 | Repeat action of Fig. I, A <sub>2</sub> meas. 5-8.  |

Picking Up Sticks (continued)  
page two

- A<sub>6</sub> 1-4 Passing R shoulders, third M change places with first M; turn inward and change with second W. Use running steps.  
5-8 Repeat action of Fig. I, A<sub>2</sub>, meas. 5-8.
- A<sub>7</sub> 1-4 Third W changes places with first W, turn inward and change with second M. All dancers should now be in their original places.  
5-8 Repeat action of Fig. I, A<sub>2</sub>, meas. 5-8.

II. SIDING and CHANGE PLACES

- A<sub>1</sub> 1-4 Sides all with partner.  
5-8 Repeat action of Fig. II, A<sub>1</sub>, meas. 1-4.
- A<sub>2</sub> 1-2 First couple join both hands and with 4 sliding steps move down between second M and second W; while second M and second W with 4 sliding steps move outside of first couple and into top position.  
3-4 Second couple now joins both hands and with 4 sliding steps moves down to original places as first couple with 4 sliding steps moves outside of second couple and back to their original top place.  
5-8 First and second couples repeat the action of Fig. II, A<sub>2</sub>, meas. 1-4.  
Simultaneously, third M and third W cross over, passing R shoulders, and with skipping steps move to the top of the set where they cross over again and move back to their original places.
- A<sub>3</sub> 1-8 Third and second couples repeat the action of first and second couples, Fig. II, A<sub>2</sub>, meas. 1-8, with the third couple first sliding up between second M and second W; while first M and first W cross over, cast down to the bottom of the set, cross over and return to original positions.

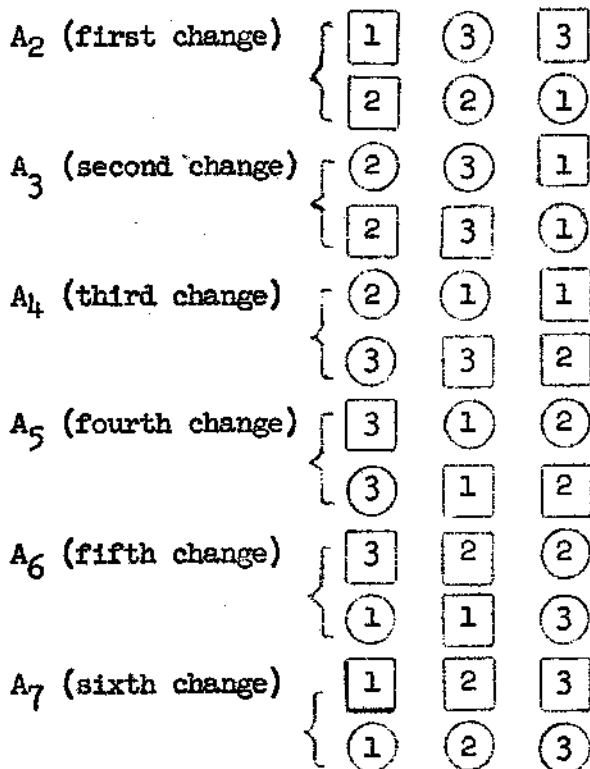
III. ARMING and SHEEPSKIN'S HEY

- A<sub>1</sub> 1-4 Arm R with partner.  
5-8 Arm L with partner.
- A<sub>2</sub> 1-4 W remain in places as first M, followed by second and third M cross over and dance a sheepskin's hey: passing outside first W; inside second W, and outside third W, the first and 2nd M on reaching the third W pass, CW, completely around her and face up, while the third M, instead of following second M passes CCW completely around second W and faces up; thus becoming the leader.  
5-8 Third M, followed by first and second M, does a hey to the top, and second M, who is last in line, instead of following first M around first W, passes CCW around second W, and faces down the set.

Picking Up Sticks (continued)  
page three

- A<sub>3</sub> 1-4 Second M now leads the line to the bottom of the set, and first M, who is last in line, passes CCW completely around second W and faces twd top of the set.
- 5-8 Led by first M, and in their original order, now dance a hey to the top of the W's line, turn to their R and,
- A<sub>4</sub> 1-8 Cast outside and to the bottom of the W's line, across and up to their original places.
- A<sub>5</sub>, A<sub>6</sub> W repeat action of Fig. III, A<sub>2</sub>, A<sub>3</sub>, A<sub>4</sub>, meas. 1-8 repeated.
- A<sub>7</sub> All acknowledge partner at the end of the dance.

CHANGE PATTERN; Fig. I: following is pattern at end of change--



--Miriam Lidster

SHIR TODAH  
(Song of Thanksgiving)

A popular line dance of Israel. Presented at the Tenth Annual Folk Dance Camp, College of the Pacific, by Rivkah Sturman.

MUSIC: AMA Music Corp. Tivka Records AMA LP-T-24.

FORMATION: Single circle of dancers; hands joined and down. In Fig. III use couple formation. W standing to R of M.

STEPS: Yemenite step, running, walking.

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MUSIC 4/4

PATTERN

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Measure

I - YEMENITE STEP

- A 1 Yemenite R: Step to R with R (ct 1), step with L ft, slightly crossing in bk of R (ct 2), cross R ft in front of L (ct 3), hold (ct 4).
- 2 Step bk on L (body leans a little fwd) (ct 1). Step to R side with R ft (ct 2). Cross L ft in front of R (ct 3). Hold (ct 4).
- A rptd. Repeat action of Fig. I, meas. 1-2.

II - RUN AND CLAP

- B 1 Run R, L, R, L (ct. 1, 2, 3, 4), moving CCW.
- 2 Run R, L (ct. 1, 2) and release hands. With a small leap turn to face ctr of circle, clap (ct 3), clap (ct 4), clap (ct 4). Join hands.
- 3 Step on R ft (twd ctr of circle) (ct 1), step fwd on L (ct 2). Step fwd on R (ct 3). Moving away from ctr of circle, step bkwd on L (ct 2). Step bkwd on R ft (ct 3). Step bkwd on L (ct 4).
- 4 Step bkwd on R (ct 1), step bkwd on L (ct 2), step bkwd on R (ct 3), step bkwd on L (ct 4).

Note: On measure 3 and 4, Fig. II, arms are gradually raised and lowered.

III - YEMENITE STEP

Single circle of couples. M facing CCW, W facing CW. Both Hands joined, couple face to face. In this formation, dance steps of Fig. I.

Shir Todah (continued)  
page two

- A 1 Yemenite R basic.  
2 Couple dance; move the steps CCW. (Couples have exchanged places.)

A rpted.

- 1 Yemenite R basic.  
2 Couples move back to original positions.

Note: A 1-2 Arms begin out and gradually move in and up in front of face (ct 3), hold (ct 4) of meas. 1, 2.

A 1, 2 Arms move down and out wide (retracing arc) (ct 1-3), hold wide on (ct 4).

IV - RUN AND CLAP

Single circle formation

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



Research Committee: Vera Jones, Wilma Andersen

SAUERLAENDER QUADRILLE NO. 5

(German)

This quadrille is a very old traditional dance from Neheim-Hüsten, Westphalia. It was learned in Germany by Gretel and Paul Dunsing who presented it at Stockton Folk Dance Camp, 1957.

MUSIC: Record: Folk Dancer MH 1129

Piano: Westfaelische Heimattaenze, Otto Ilmbrecht, Hanseatische Verlagsanstalt, Hamburg.

FORMATION: Four couples in square formation, first cpl facing music, second cpl opp them, third cpl to R of first cpl, and fourth cpl to L of first cpl.

STEPS: Neheimer Schritt (Neheimer Step, meaning step from Neheim village) is used throughout the dance. Each Neheimer Step (abbreviated N.S.) takes 2 meas or 8 cts.

STYLING: Bodies are carried tall and straight. Hands are down at sides. Face center of set at all times except when actually dancing. On first hop (ct 1), and not before, take position necessary to carry out step. As each dancer completes his portion of a dance figure, the last movement of closing feet together (ct 7) is done facing center. Action of this dance is very subtle; don't wave feet about, and don't give away who is going to be next to dance.

NEHEIMER

STEP: (Described for L ft.)

meas 1  
(done in place) Hop lightly on R ft, at same time touch L toe to floor beside R ft with heel turned out to side, knee turned in (ct 1). Hop lightly on R ft, at same time touch L toe to floor beside R ft with heel turned in towards R, knee turned out (ct &). Hop lightly on R ft, at same time touch L heel to floor beside R instep with feet parallel (ct 2). Hop lightly on R ft, at same time touch L toe to floor beside R toe with feet parallel (ct &). Also to be done on R ft, by hopping on L ft, touching R toe, etc.

meas 2  
(moving) a) Moving sideways (to L). Step to L on L ft (ct 1), step R behind L (ct &), close L to R with weight evenly divided on both feet (ct 2), rest (ct &). (Reverse ft and direction when moving to the R.)

b) Moving fwd. Step fwd on L ft (ct 1). Step fwd on R ft (ct and), close L to R with weight evenly divided on both feet (ct 2), rest (ct &). (Also to be done starting fwd on R.)

Note: The second half of N. S. is danced in same style as first--"the bounce"-- as in the hop, is always present. Moreover, the "rest" is a rest only when a step ends. If the movement is not finished, or if it leads immediately into the next, "the rest" becomes a preparatory "bounce" for the next step.

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MUSIC 2/4

PATTERN

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Measures

1-4 INTRODUCTION

Honor your own (meas 3). Honor your corner (meas 4).

I. PEEK-A-BOO

a 1-4 First M and second W dance 1 N.S. swd, M to L, W to R, playing a sort of "peek-a-boo" around fourth cpl, and back to their places with 1 N.S. swd, M to R, W to L.

5-8 Second M and first W repeat action of meas 1-4, peeking around the third cpl.

A 1-4 Third M and fourth W repeat action of meas 1-4, peeking around the first cpl.  
(repeated)

5-8 Fourth M and third W repeat action of meas 1-4, peeking around the second cpl.  
(repeated)

II. COUPLES TO RIGHT, AND BACK

B 1-2 M and W of first cpl face each other and do 1 N.S. to R and

3-4 1 N.S. to L, ending in original position facing ctr.

5-8 Second cpl do N.S. to R and L as in Fig II, meas 1-4.

B 1-4 Third cpl do N.S. to R and L as in Fig II, meas 1-4.  
(repeated)

5-8 Fourth cpl do N.S. to R and L as in Fig II, meas 1-4.  
(repeated)

III. COUPLES CROSSOVER

A 1-2 Cpls 1 and 2 dance twd each other with 1 N.S. starting R ft. (Cpls are momentarily in line of four in ctr of set, M on outside, W with L shoulders adjacent).

3-4 With 1 N.S. starting L ft cpls 1 and 2 continue fwd to opp place, turning in twd ptr on last movement (ct 7) to face ctr again.

5-8 Cpls 3 and 4 repeat action of Fig III, meas 1-4.

A 1-8 Repeat action of Fig III, meas 1-8, with cpls ending in original places. (W on outside, M with L shoulders adjacent.)  
(repeated)

IV. HANDTOUR RIGHT

- B 1-2 M and W of first cpl face, join RH and do 1 N.S. starting L into ptr  
3-4 place and continuing CW back to original place with 1 N.S. starting R.  
5-8 Second cpl repeats action of Fig IV, meas 1-4.
- B 1-4 Third cpl repeats action of Fig IV, meas 1-4.  
(repeated)  
5-8 Fourth cpl repeats action of Fig IV, meas 1-4.  
(repeated)

V. GRAND SLAM (All four cpls working)

- A 1-4 a) First and second cpls crossover as described in Fig III, meas 1-4,  
while cpls 3 and 4 dance swd to corners and back as described in  
Fig I, meas 1-4.  
5-8 Repeat action of Fig V, meas 1-4, with cpls 3 and 4 crossing over  
as cpls 1 and 2 dance to corners and back.
- A 1-8 Repeat action of Fig V, meas 1-8 with all cpls returning to  
(repeated) original places on the crossover.
- B 1-4 b) All four cpls repeat action of Fig II, meas 1-4 (to R and back).  
5-8 All four cpls repeat action of Fig IV, meas 1-4 (Handtour R).  
1-8 All four cpls repeat action of Fig V-b, meas 1-8 (to R and back  
(repeated) and Handtour R).

BLACK EARTH CIRCLE  
(Schwarzerdner Gemeinschaftstanz)

MUSIC: Folk dancer MH 1127

FORMATION: An even no. of cpls in a circle facing ctr, all hands joined with arms extended.

STEPS: Three-steps (3 walking steps per meas with slight accent on 1st step).

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PATTERN

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Meas.

- A 1-7 Beginning on L, circle CW.  
8 Change direction by stepping in place.  
1-7 rpt Circle CCW.  
8 Keep inside hand joined with ptr and turn to face next cpl. (Alternate cpls face CW; remainder face CCW).
- B 1 Cpls facing CW form arch by raising joined hands, walk fwd CW; cpls facing CCW walk fwd CCW under arch at same time.  
2 Drop handhold; turn half around twd ptr and join other hands.  
3-4 Return to place, the new CW facing cpl forming arch and CCW facing cpl going under.  
5 Repeat action meas B-1.  
6 Without turning, walk fwd to meet new cpl.  
7-8 Circle four half CW.
- B 1-8 rpt Repeat action meas B-1-8 with the original CW facing cpls facing CCW and the original CCW facing cpls facing CW, so that at the end of this figure, all cpls are back in original place.
- C 1-2 M leads W from his R hand to his L hand. At the end of Meas C-1, ptrs are momentarily opposite each other with both hands joined, arms extended, weight balanced bwd. M dance slightly bwd during meas C-1, slightly fwd during meas C-2. W half-turn L fwd during meas C-1, complete the turn during meas C-2, ending on ptrs L. All begin this fig on L ft. W has now shifted one pos CW in circle.  
3-8 Repeat action meas C-1-2 three times more.
- C 1-8 rpt Repeat action meas C-1-8. (Altogether there are 8 shifts.)

Black Earth Circle (continued)

page two

Ending:

- A 1-8 Repeat action of first figure, meas A 1-8. (Move CW)
- A 1-6 rpt Repeat action of first figure, meas A-1-6 rpt. (Move CCW)
- 7 Beginning on L, three-step fwd twd ctr.
- 8 Still moving twd ctr, step fwd on R (ct 1); close L to R (ct 2); hold (ct 3).

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 Sturman 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.

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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).

2 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.

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

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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 (R, L, R), (1, 2, 3), then hop on R ft (4) lifting joined hands high and finishing facing CCW so dancers are one behind the other.
- 10 Beginning with L ft move fwd in a CCW direction with 3 running steps (L, R, L), and hop on L ft turning 1/4 turn to L so line is facing fwd twd center of room.

Ken Yovdu (continued)  
page two

Measures

- 11 Bringing joined hands down to sides, begin with R ft and move bwd with 3 running steps (R, L, R) and hop on R.
- 12-14 Repeat action of Fig II, meas 9-11.
- 9-14 Repeat action of Fig II, meas 9-14.  
(repeated)



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.

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MUSIC 3/4

PATTERN

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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.

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 1112 A

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 sdwd 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

---

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 rpt Starting M R, W L, repeat action of meas 1-4 moving CW (RLOD). On  
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 ptnr 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 "Let's Dance," June, '56.

EL GALLO COPETON  
(Early California)

This is a group dance of Early California days. The figures are traditional and a spirit of gaiety and song is part of the dance. It was learned by Albert S. Pill from Casilda Amador of Claremont, California.

RECORD: ASP 302-B, Band 1, El Gallo Copeton.

FORMATION: Groups of 4 couples in a circle, hands joined and outstretched shoulder high. One of the couples is designated as the leading couple.

Ftwrk is same for M and W throughout the dance.

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MUSIC 3/4

PATTERN

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4 meas Introduction

A FIGURE I

1-8 Circle moves CCW with 8 waltz steps all beg R ft.

9-16 Circle moves CW with 8 waltz steps beg R ft.

17 Light stamp R in place (ct 1), light stamp L in place taking wt (ct 2), hold (ct 3).

18-19 Cpls move twd center of circle with 2 waltz steps beg R ft, raising joined hands.

20 Cpls back away from ctr of circle with 1 waltz step beg R ft, lowering hands to shoulder height.

21 Light stamp L in place (ct 1), light stamp R in place without taking wt (ct 2), hold (ct 3); on the stamps ptrns assume skating pos, W to R of ptrn, all cpls facing center of circle.

B FIGURE II

1 Cpls take 1 waltz balance step twd ctr of circle beg R ft.

2 Cpls take 1 waltz balance step away from ctr of circle beg L ft.

3-4 Without dropping hands, beg R ft, W moves to M's L side with 2 waltz steps while M dances 2 waltz steps in place.

5-6 Repeat action meas 1-2, FIGURE II.

7-8 Without dropping hands, beg R ft, W returns to M's R side with 2 waltz steps while M again dances 2 waltz steps in place.

9-16 Repeat action meas 1-8, FIGURE II.

C FIGURE III

Cpls rejoin hands in circle as at beg of dance.

- 1-2 Circle moves CCW with 2 waltz steps beg R ft.
- 3-4 W makes one turn to her R (CW) with 2 waltz steps beg R ft, under joined hands which are joined with ptr. (Drop hands of corner person during the turns). M dances 2 waltz steps in place.
- 5-6 Circle moves CW with 2 waltz steps beg R ft.
- 7-8 Repeat action meas 3-4, FIGURE III with W turning L (CCW) under hands joined with ptr.
- 9-16 Repeat action meas 1-8, FIGURE III, with M doing the turning.

NOTE: On the turns in FIGURE III, always keep eye contact with ptr; always drop hands of corner person while doing the turning.

B FIGURE IV

Cpls with R hands joined at shoulder level, elbows bent. M's L hand behind back with open palm, W holds outstretched skirt with L hand. M faces LOD while W has back to LOD.

- 1 Waltz balance twd ptr beg R ft.
- 2 Waltz balance away from ptr beg L ft.
- 3-4 Beg R ft, ptrs exchange places with 2 waltz steps, W turning CCW under joined R hands.
- 5-8 Repeat action meas 1-4, FIGURE IV, returning to original place.
- 9-16 Repeat action meas 1-8, FIGURE IV.

A FIGURE V

Cpls rejoin hands in a circle.

- 1-8 With waltz steps, lead couple moves fwd and through the arch formed by the couple directly opposite them, pulling all of the couples through the arch. Keep all hands joined. End with all cpls hands joined in circle facing out, with backs to ctr of circle and waltz to the R for the remaining measures of music.
- 9-17 Lead couple turn to face each other without dropping hands, and moving fwd, again go through the same arch as before, pulling the other couples through. End all couples facing ctr of circle and waltz to L for remaining measures of music. *End with light stamps - R L on meas. 17*

El Gallo Copeton (continued)  
page three

18-20 Repeat action meas 18-20, FIGURE I.

21 W makes 1 turn to R (CW) under joined M's R and W's L hands with 2 walking steps (R, L). Bow and curtsy on ct 3.

EL GALLO COPETON

Tengo que casar mi polla,  
Con un gallo copeton,  
Para que salgan los pollos  
Con chaqueta y pantalon.

Qui qui ri qui ri qui qui ee  
Canta el gallito  
Por eso lo quiero tanto  
Por borrachito y tan bonito;  
Y anda anda andale,  
Abajo de los arboles.

*Spanish words sung during the  
chorus*  
*Qui ri qui qui*  
*" " " "*  
*Aei lo canta el gallito*

MASCANDO CHIQUITE  
(New Mexico)

This is a regional dance from the state of New Mexico. The tune has been sung in New Mexico since the days of early Spanish settlement. The step used in the figures is similar to the step of the La Varsouvianna which was popular in the American Southwest in the 1800's. The dance was learned by Albert S. Pill from Casilda Amador of Claremont, California.

RECORD: ASP 302A

FORMATION: Cpls facing each other, with L shoulders twd each other. M faces diag RLOD and W faces diag LOD. M's back is to the center of circle. M's hand behind back. W holds skirt.

STEPS: Chiquite Step (similar to La Varsouvianna Step), Waltz step. Steps same for M and W throughout dance.

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3/4

PATTERN

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Intro. 4 meas.

A Meas. FIGURE I CHIQUITE STEP ON THE DIAGONAL

- Upbeat Rise slightly on L toe at same time lifting R leg with knee turned out and bent and toe pointed down (body bent slightly fwd) (ct 3).
- 1 Step fwd on R ft in place (ct 1), step back on L ft (ct 2), rise slightly on L toe at same time lifting R leg with knee turned out and bent and toe pointed down (body bent slightly fwd) (ct 3).
  - 2 Repeat action of meas 1, Figure I.
  - 3 Both M and W take 3 small walking steps to R beg R ft. On the third step M and W turn slightly to L so that R shoulders are twd each other, ptrns facing, M facing diag LOD, and W facing diag RLOD.
  - 4 Step flat on L ft pointing it twd ptr without taking wt (cts 1-2), rise slightly on R toe at same time lifting L leg with knee turned out and bent and toe pointed down (body bent slightly fwd) (ct 3).
  - 5 Step fwd on L ft in place (ct 1), step back on R ft (ct 2) rise slightly on R toe at same time lifting L leg with knee turned out and bent and toe pointed down (body bent slightly fwd) (ct 3).
  - 6 Repeat action of meas 5, FIGURE I.
  - 7 Both M and W take 3 small walking steps to L beg L ft. On the third walking step M and W turn slightly to R so that L shoulders are twd each other as in beg of dance (see FORMATION).
  - 8 Step flat on R ft., pointing it twd ptr without taking wt (cts 1-2), repeat upbeat (ct 3).

Mascando Chiquite (continued)  
page two

- 9-14 Repeat action meas 1-6, FIGURE I
- 15 Both M and W take 3 walking steps to L beg L ft. On third walking step M and W turn to face ptr, M's back to center.
- 16 Step flat on R ft, pointing it twd ptr, without taking wt (cts 1-3).

B CHORUS

- 1-4 Cpls move away from each other; both M and W make 2 turns to own R (CW) with 4 waltz steps beg R ft; M move twd center of circle and W move twd wall.
- 5-6 Ptrns facing, M and W move directly fwd twd each other with 2 waltz steps beg R ft.; end ptrns about 1 ft apart.
- 7-8 Both M and W make 1 turn to own R (CW) in place with 2 waltz steps beg R ft.
- 9-10 Ptrns join R hands, held high. Exchange places with 2 waltz steps beg R ft, W making 1/2 turn L under joined hands. End facing ptr in exchanged places.
- 11-12 Drop hands; M and W make 1 turn in place with 2 waltz steps beg R ft (M turns R and W turns L). Ptrns end in exchanged places, M facing center of circle.
- 13-16 Repeat action of meas 9-12 of CHORUS to return to original places, M's back to center of circle.

A FIGURE II CHIQUITE STEP WITH A CROSS OVER

Ptrns facing, M's back to center.

- Upbeat Repeat action of upbeat, FIGURE I.
- 1-2 Repeat action meas 1-2, FIGURE I.
- 3 With 3 walking steps beg R ft, ptrns exchange places passing R shoulders by making 1/2 turn to R (CW). End ptrns facing in exchanged positions.
- 4-6 Repeat action meas 4-6, FIGURE I.
- 7 With 3 walking steps beg L ft, ptrns return to original places passing L shoulders by making 1/2 turn to L (CCW). End ptrns facing, M's back to center.
- 8 Repeat action meas 8, FIGURE I.
- 9-15 Repeat action meas 1-7, FIGURE II.
- 16 Repeat action meas 16, FIGURE I.

B CHORUS

- 1-16 Repeat action of CHORUS as before. At end of chorus, ptrns take Varsouvianna pos. W to R of M.



A FIGURE III CHIQUITE STEP IN VARSOUVIANNA POSITION

Cpls in Varsouvianna pos, facing LOD, W to R of M.

- Upbeat Rise slightly on R toe at same time lifting L leg with knee bent and toe pointed down (body bent slightly fwd).
- 1-2 Repeat action of meas 5-6, FIGURE I.
- 3 With 3 walking steps beg L ft, W moves to M's L side while M dances in place. Hands remain joined.
- 4 Step flat on R ft., pointing it fwd in LOD without taking wt (cts 1-2); repeat upbeat of FIGURE I (ct 3).
- 5-6 Repeat action meas 1-2, FIGURE I.
- 7 With 3 walking steps beg R ft, W moves back to M's R side while M dances in place.
- 8 Step flat on L ft, pointing it fwd in LOD without taking wt (cts 1-2); rise slightly on R toe at same time lifting L leg with knee bent and toe pointed down (ct 3).
- 9-14 Repeat action meas 1-6, FIGURE III.
- 15 With 3 walking steps beg R ft, W makes 1/4 turn to her L under joined hands to end facing ptrn. M makes 1/4 turn to R and ends facing ptrn, back to center of circle.
- 16 Step flat on L ft in place, taking wt (cts 1-3).

B CHORUS

- 1-16 Repeat action of CHORUS as before. At end of CHORUS ptrns take pos to repeat dance from the beginning.

The dance now repeats over again: FIG I; CHORUS; FIG II; CHORUS; FIG III; CHORUS.

During meas 15-16 of the final CHORUS, cpls do not let go of joined R hands, but W continues to turn L as in meas 13-14, making 2 more complete turns and ending in a deep curtsy as the M bows (R hands still joined).

EL NIDO DE AMOR  
(Southwestern United States)

This dance is a typical schottische as danced by the Mexican people in states of the American Southwest and in parts of Northern Mexico.

The dance was learned by Albert S. Pill from Casilda Amador Thoreson of Claremont California.

RECORD: ASP 302B - El Nido De Amor, Band 2

FORMATION: Cpls in SD pos, M's back to center.

Directions are given for M. W does the same action on opposite ft unless otherwise specified.

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4/4 TIME

PATTERN

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Intro: 4 meas.

A FIGURE I

Raise L ft with knee bent and bend body from waist twd LOD. (ct &)

1 Take 1 schottische step sdwd in LOD beg L ft, chug in LOD on ct 4 lifting R ft and bend body from waist twd RLOD.

2 Take one schottische step sdwd in RLOD beg R ft, chug in RLOD on ct 4 and bend body from waist twd LOD.

3-4 Ptnrs directly facing in SD pos, make one CW turn with 4 step hops beg L ft.

5-8 Repeat action meas 1-4, FIG I.

9-16 Repeat action meas 1-8, FIG I. End in open pos facing LOD.

B FIGURE II

Cpls in open pos facing LOD, M's L hand behind back with open palm, W's R hand holds skirt outstretched.

1-4 Take 4 schottische steps beg L ft and moving fwd in LOD.

5-6 Drop hands. Ptnrs make 1 turn individually away from each other with 4 step hops beg L ft (M turns L and W turns R).

7-8 Ptnrs make 1 turn in twd each other with 4 step hops beg L ft (M turns R and W turns L).

9-16 Repeat action meas. 1-8, FIG II.

LA TIERRA DEL SERAPE

(Mexican)

This dance is an old form of a regional jarabe. The dancers usually sing the words of the central waltz melody to accompany the dance.

The dance was learned by Albert S. Pill from Casilda Amador Thoreson of Claremont, California.

RECORD: ASP 108

FORMATION: Cpls in a circle, ptrns facing about 1 ft. apart. M's back to center of circle. W holds skirt out to side; M has hands clasped behind back.

Footwork is the same for M and W throughout dance.

STEPS: 1. Jarabe Step (6/8 Time)

Step fwd onto R heel (ct 1), step on L toe in place (ct 2), step and close R toe to L ft. (ct 3), step fwd onto L heel (ct 4), step on R toe in place (ct 5), step and close L toe to R ft. (ct 6). Step may also begin by stepping fwd onto L heel.

NOTE: This step is done with very elastic knees. The movement of the leg is entirely from below the knee. There is no bouncing in the upper part of the body.

2. Double Zapateado (6/8 Time)

Stamp fwd on L ft. (ct 1), hit R heel fwd at side of L ft. (ct 2), step on R toe across L ft. and turn R ft. so that heel is pointing diag to L (ct 3), stamp L ft. in place (ct 4), hit R heel fwd in front of L ft. (ct 5), step R toe at side of L ft. (ct 6). This step may also begin by stamping fwd on R ft.

3. Single Zapateado (6/8 Time - 2 per measure)

Stamp R ft. in place (ct 1), hit L heel fwd at side of R ft. (ct 2), step L toe at side of R ft. (ct 3). Repeat above action (cts 4-6).

4. Alternating Double Zapateado (6/8 Time)

Stamp in place on R ft. (ct 1), hit L heel fwd at side of R ft. (ct 2), step on L toe across in front of R ft. turning L ft. so that L heel is pointing diag. to R (ct 3), step R ft. in place (ct 4), hit L heel fwd in front of R ft. (ct 5), brush lightly bwd with L ft. (ct 6). Repeat starting with stamp L.

5. Waltz Balance, Waltz Step

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PATTERN

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Measures      Intro: Chord

A 6/8      FIGURE I: JARABE

- 1-3      Ptnrs make 1/4 turn CW with 3 Jarabe Steps beg R ft. End with L shoulders adjacent.
- 4      Stamp R, L, R (cts 1-3), stamp L without taking wt (cts 4-6).
- 5-7      Ptnrs make 1/2 turn CCW with 3 Jarabe Steps beg. L ft. End R shoulders adjacent.
- 8      Stamp L, R, L (cts 1-3), stamp R without taking wt (cts 4-6).
- 9-16      Repeat action meas 1-8, FIG I, making 1/2 turn CW during meas. 1-3.

B 6/8      FIGURE II: CROSS OVER

- 1-5      Ptnrs turn to face each other and cross to opposite sides (M to wall and W to center) with 5 double Zapateado Steps beg. L ft (each step begins with L ft). Pass R shoulders.
- 6-7      Make 1/2 turn CW to face ptnr with 2 Double Zapateado Steps beg. L ft. for each step.
- 8      Stamp L, R, L (cts 1-3), stamp R without taking wt (cts 4-6).
- 9-13      Ptnrs return to original sides (M to center and W to wall) with 5 Double Zapateado Steps, each step beg with R ft. Again pass R shoulders.
- 14-15      Make 1/2 turn CW to face ptnr with 2 Double Zapateado Steps again beg R ft.
- 16      Stamp R, L, R (cts 1-3), stamp L without taking wt (cts 4-6). End ptnrs facing about 2 ft. apart, M's back to center of circle.

C      FIGURE III: WALTZ BALANCE AND ZAPATEADO IN PLACE

- 3/4      1 Waltz Balance to own L beg. L ft.
- 3/4      2 Waltz Balance twd ptnr beg. R ft. to end side by side, R shoulders adjacent.
- Slow 3/4 3      Back slightly away from ptnr with 3 stamps, L, R, L. Taking wt on last stamp.

La Tierra del Serape (continued)  
page three

- 6/8 4 Take one Alternating Double Zapateado to own R beg. R ft.  
3/4 5 Take 3 stamps in place L, R, L, taking wt on last stamp.  
6/8 6 Take one alternating Double Zapateado to own R beg. R ft.  
6/8 7 Take one Alternating Double Zapateado to own L beg. L ft.  
6/8 8 Take 1 CW turn to own R with 2 Single Zapateado Steps beg. R ft.  
6/8 9 Stamp R, L, R (cts 1-3), stamp L without taking wt (cts 4-6).  
10-18 Repeat action meas 1-9, FIG III.

D 3/4 FIGURE IV: WALTZ

- 1 Turn 1/4 to L and back away from ptrnr with 1 waltz balance step beg. L ft.  
2-3 Turn to own R and exchange places with ptrnr; keep to own R in passing back to back with 2 waltz steps beg. R ft, making a 1-1/4 turn and ending back to ptrnr in exchanged places.  
NOTE: The first step of each waltz in meas 1-3 is a long step.  
4 Turn CW 1/2 turn with 1 waltz step beg. R ft.  
5 Take 1 Waltz Balance Step fwd twd ptrnr beg. L ft, so that R shoulders are adjacent.  
6 Take 1 Waltz Balance Step away from ptrnr beg. R ft.  
7 Take 1 Waltz Balance Step in place to own L beg. L ft.  
8 Take 1 Waltz Balance step in place to own R beg. R ft.  
9-16 Repeat action meas 1-8, FIG IV; returning to original places.  
17-30 Repeat action of meas 1-14, FIG IV.  
31-32 In original places stamp L, R, L (cts 1-3), stamp R taking wt (cts 4-6).  
1-32 Repeat action meas 1-32, FIGURE IV.  
(repeated)

E 6/8

- 1 Ptrnr facing, do 1 Alternating Double Zapateado to own L beg. L ft.  
2 Do 1 Alternating Double Zapateado to own R beg. R ft.  
3 Make 1 CCW turn to own L with 2 Single Zapateado Steps beg. L ft.

La Tierra del Serape (continued)  
page four

- 4 Stamp L and hold (cts 1-6) taking wt.
- 5 Do 1 Alternating Double Zapateado Step to own R beg. R ft.
- 6 Do 1 Alternating Double Zapateado Step to own L beg. L ft.
- 7 Make 1 CW turn to own R with 2 Single Zapateado Steps beg. R ft.
- 8 Stamp R ft. and hold, taking wt (cts 1-6).

D (rptd)

- 1-14 Repeat action of meas 1-14, FIG IV.
- 15-16 In original pos. facing ptrr about 1 ft. apart, stamp L, R, L (cts 1-3)  
stamp R without taking wt (cts 4-6).

A FIGURE V: JARABE

- 1-16 Repeat action meas 1016, FIG I.

FINALE:

Make 2 or 3 turns to own L (CCW) in place with 7 pivot-walking steps beg. L ft. and holding on the 7th step. On last two chords stamp fwd twd ptrr with 2 stamps R, L and pose, Mhands clasped behind back and W holding skirt.

EN LA TIERRA DEL SERAPE

Linda

Linda tierra del sarape, del jarano y del rebozo;  
Donde crece el aguacate y el nopal mas espinoso;  
Y de todo lo mejor es mi China la Poblana,  
Mas fresca que la manana, cuando yo le di mi amor.

Los colores del Sarape, en la luz del sol se hicieron;  
Los galones del jarano, en la luna se platearon;  
Y de todo lo mejor es mi China la Poblana,  
Mas fresca que la manana, cuando yo le di mi amor.

LAS VIRGINIAS  
(Mexican)

This dance comes from the state of Durango. The music and dance is of Basque origin and was brought to Mexico by the many Basque people who settled in the state of Durango.

Although once widely danced in this region of Mexico, the dance is now almost extinct. Eligio Herrera, a native of Durango, and now director of the Padua Hills Theatre in Claremont, California, reconstructed the dance with the help of his sister and of friends in his rural home town of Durango.

Although the Basque influence is evident in the origin of the dance and in the music, the style of the dance has a definite Mexican character.

RECORD: ASP 109 A

FORMATION: Ptnrs facing in a double circle, M back to center. W holds skirt; M has hands clasped behind back.

Ftwrk is same for M and W throughout the dance.

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MUSIC 4/4

PATTERN

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Intro: Chord

Measures

A FIGURE I IN LINES

- 1 Lift R leg with knee straight (ct &), stamp on R ft moving to R (ct 1), step heavily on L ft crossed over R (ct 2), step heavily on R ft to R (ct 3), chug sideward to the R on R ft turning slightly in twd ptrnr at same time bending body from waist and raising L leg with knee bent (ct 4).
- 2 Turn once to own R with 4 walking steps (L, R, L, R).
- 3 Repeat action meas 1, FIGURE I; beg L ft.
- 4 Turn once to own L with 4 walking steps (R, L, R, L).
- 5-8 Repeat action meas 1-4, FIGURE I.

B FIGURE II THE SKIPS

- 1 Ptnrs approach each other with 2 skipping steps R, L (cts 1-2) and move bwd away from each other with 2 skipping steps R, L (cts 3-4).
- 2 Make one turn in place to own R with 2 skipping steps R, L (cts 1-2); stamp R, L, R in place (ct 3, ct &, ct 4).



- 3 Repeat action meas 1, FIGURE II, beg skips on L ft.
- 4 Make one turn in place to own L with 2 skipping steps L, R (cts 1-2); stamp L, R, L in place (ct 3, ct &, ct 4).
- 5-8 Repeat action meas 1-4, FIGURE II.

A FIGURE III CROSS OVER UNDER JOINED HANDS

- 1 Cpls join R hands and exchange places with ptrnr with 2 two-steps beg R ft, M makes 1/2 turn R and W 1/2 turn L under joined hands (end ptrns facing, hands still joined).
- 2 In exchanged places, drop hands, M continues turning R making one turn with 1 two step beg R ft and then stamps L, R, L in place facing ptrnr. W does same as M except that she continues turning to her L.
- 3-4 Repeat action meas 1-2, FIGURE III, returning to own places.
- 5-8 Repeat action meas 1-4, FIGURE III.

C FIGURE IV SOLO CROSS OVER

Cpls move fwd to exchange places passing R shoulders.

- 1 Stamp and cross L ft over R at same time lifting R ft to rear of body with R knee bent (ct 1), step back onto R ft in place (ct 2), step L ft fwd and to L side (ct 3), stamp and cross R ft over L at same time lifting L ft to rear of body with L knee bent (ct 4). (There is some fwd movement on the first meas).
- 2 Step back onto L ft in place (ct 1), take a big step fwd on R ft with leg straight to complete the exchange of places (ct 2), stamp and cross L ft over R at same time lifting R ft to rear of body with R knee bent (ct 3), step back onto R ft in place (ct 4).
- 3 Cpls now move back to original places passing R shoulders. Step and pivot on L ft making 1/2 turn to own L so as to face ptrnr in exchanged places (ct 1), stamp and cross R ft over L at same time lifting L ft to rear of body with L knee bent (ct 2), step back onto L ft in place (ct 3), take a big step fwd on R ft with leg straight to complete exchange of places (ct 4).
- 4 Repeat action of meas 1, cts 1 and 2, FIGURE IV, step and pivot on L ft making 1/2 turn to own L so as to again face ptrnr in original places (ct 3), stamp R ft taking wt (ct 4).
- 5-8 Repeat action meas 1-4, FIGURE IV.

A FIGURE V MAKING THE TOWER

Ptnrs join R hands shoulder high. M free hand behind back, W holds skirt.

- 1 Stamp fwd twd ptr on R ft (ct 1), step on L toe with accent behind R heel (ct 2), lift body while rising on R toe at same time raising joined R hands straight up over heads (ct 3), lower onto R heel at same time lower hands (ct 4).
  - 2 Step away from ptr on L ft (ct 1), step on R toe with accent in front of L ft (ct 2), hands still joined exchange places by moving to ptrs place with 2 walking steps R, L (M and W make 1/2 turn to own R when crossing over). (cts 3-4)
  - 3-4 Repeat action FIGURE V; meas 1-2 returning to original places.
  - 5-8 Repeat action FIGURE V; meas 1-4. On final two cts of meas 8 W make 3/4 turn to R and M make 1/4 turn to R when crossing over and take varsouvianna pos facing LOD with W on the L of M.
- C FIGURE VI TURNS IN VARSOUVIANNA POSITION
- 1 Lift R ft with knee bent at same time chugging lightly bwd on L ft (ct 1), W moves to M's R side by making one turn to own L under joined R hands using three walking steps R, L, R while M changes places with ptr by walking R, L, R. End in varsouvianna pos with W on R of M. (cts 2-4)
  - 2 Lift L ft with knee bent at same time chugging lightly bwd on R ft (ct 1), W moves to M's L side by making one turn to own R under joined L hands using three walking steps L, R, L while M changes places with ptr by walking L, R, L. End in varsouvianna pos as in beg of FIGURE VI with W on the L of M.
  - 3-8 Repeat action of meas 1-2, FIGURE VI. After the W makes her final turn in meas 8, ptrs drop hands and face each other as at the beg of dance (see FORMATION).
- A FIGURE VII IN LINES; AROUND EACH OTHER; FINALE
- 1-4 Repeat action meas 1-4, FIGURE I.
  - 5 Ptrs circle around each other (R shoulders twd ptr) and back to place: Step fwd onto R heel (ct 1), step on L toe in back of R ft (ct &), step fwd on R ft (ct 2), step fwd onto L heel (ct 3), step on R toe in back of L ft (ct &), step fwd on L ft (ct 4).
  - 6-7 Repeat action meas 5, FIGURE VII; twice.
  - 8 Turn individually to own R with 3 walking steps R, L, R (cts 1-3), M bow and W curtsy (ct 4).

JARABE SERRANO

(Mexican)

Learned by Albert S Pill from Casilda Thoreson of Claremont, California.

RECORD: ASP 108 B

FORMATION: Cpls standing side by side in a circle facing LOD, W is on R of M. M holds hands clasped behind back, W holds skirt. Ftwrk and action same for M and W unless otherwise noted.

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PATTERN

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Intro: 4 chords

Measures

A 6/8 FIGURE I PAS DE BASQUE AND TURN

Upbeat (cts 4,5,6) Cpls stand in place, no ftwrk.

1 Make an arc with R ft slightly off floor moving R ft fwd and out to R side (ct &), leap lightly on R ft to R side (ct 1), step and close L toe to R ft (ct 2), step on R toe in place next to L ft (ct 3). Repeat action of above starting with L ft (cts 4-6).

2 Pivot to R on R ft making one CW turn (cts 1-3), stamp L (ct 4), stamp R without taking wt (cts 5-6).

3-8 Repeat action meas 1-2, FIGURE I.

B 2/4 FIGURE II ZAPATEADO ON THE OBLIQUE

1 Leap and stamp down onto R ft (ct &), hit L heel fwd (ct 1), both M and W turn to face obliquely to own R on the above cts, W facing LOD and M facing RLOD; jump off ground on both feet (ct &), land flatly on both feet with a heavy accent (ct 2).

2 Stamp on R ft (ct 1), leap down onto L ft with a stamp, at same time cutting R ft to rear of body and bending body from waist (ct 2).

3 Close R ft to L ft with a stamp (ct 1), chug bwd on both feet M in LOD and W in RLOD (ct 2).

4 Stamp L (cts 1, &), stamp R taking wt (ct 2).

5 Leap and stamp down onto L ft (ct &), hit R heel fwd (ct 1) both M and W turn to own L to face obliquely L on the above cts, M facing LOD and W facing RLOD; jump off ground on both feet (ct &), land flatly on both feet with a heavy accent (ct 2).

- 6 Stamp on L ft (ct 1), leap down onto R ft with a stamp at same time cutting L ft to rear of body and bending body from waist (ct 2).
- 7 Close L ft to R ft with a stamp (ct 1), chug bwd on both feet M in RLOD, and W in LOD (ct 2).
- 8 Stamp L (cts 1-2).
- 9-16 Repeat action meas 1-8, FIGURE II. End both facing LOD as in beg of dance.

C 4/4 FIGURE III ZAPATEADO FACING FRONT

Stamp R ft in place (ct 4)

- 1 Stamp R ft to R (ct 1), hit L heel fwd in front of R ft (ct 2), touch L toe with accent close to and directly in front of R ft (ct 3), step down on L ft with accent as if going to step on R ft but at same time cut R ft to the rear (ct 4).
- 2 Stamp R ft in place three times (cts 1-3), stamp L ft in place (ct 4).
- 3 Stamp L ft to L (ct 1), hit R heel fwd in front of L ft (ct 2), touch R toe with accent close to and directly in front of L ft (ct 3), step down on R ft with accent as if going to step on L ft but at same time cut L ft to rear (ct 4).
- 4 Stamp L ft in place three times (cts 1-3), stamp R ft in place (ct 4).
- 5-8 Repeat action meas 1-4, FIGURE III.
- 9-15 Repeat action meas 1-7, FIGURE III.
- 16 Stamp L (cts 1-2), stamp R without taking wt (cts 3-4).

D 3/4 FIGURE IV HOPPING ON ONE FOOT

Cpls turn to face each other, M back to center, W back to wall.  
Ptnrs link backs of R heels together.

- 1-2 Cpls circle once CW with 6 hopping steps on L ft.
- 3 Ptnrs release leg hold and circle once individually to own R (CW) with 3 hopping steps on L ft.
- 4 Take one more hopping step to complete the turn begun on meas 3 (ct 1); ptnrs chug bwd away from each other on both feet. (cts 2-3).
- 5-6 Ptnrs link backs of L heels together. Cpls circle once CCW with 6 hopping steps on R ft.
- 7 Ptnrs release leg hold and circle once individually to own L (CCW) with 3 hopping steps on R ft.

8 Take one more hopping step on R ft to complete the turn begun on meas 7 (ct 1); ptrns chug bwd away from each other on both feet (cts 2-3).

9-16 Repeat action meas 1-8, FIGURE IV.

B 2/4 FIGURE V ZAPATEADO ON THE OBLIQUE

1-16 Repeat action meas 1-16, FIGURE II. End facing ptrnr, M back to center, W back to wall.

E 2/4 FIGURE VI STIFF LEGGED SCHOTTISCHE

Ptnrs exchange places passing R shoulders (meas 1-8). Return passing R shoulders, (meas 9-16).

Upbeat No Ftwrk

1 Step fwd and to L side on L ft (ct 1), step R ft to R side (ct 2).

2 Step fwd and to L side on L ft (ct 1), hop and pivot on L ft making one complete turn to own L (CCW) (ct 2).

3 Step fwd and to R side on R ft (ct 1), step L ft to L side (ct 2).

4 Step fwd and to R side on R ft (ct 1), hop and pivot on R ft making one complete turn to own R (CW) (ct 2).

5-8 Repeat action of meas 1-4, FIGURE VI. On meas 8, ct 2, make only 1/2 turn when turning to R, so as to face ptrnr in exchanged places.

9-16 Repeat action meas 1-8, FIGURE VI, returning to original places, M back to center, W back to wall.

STYLE NOTE: This is actually a type of schottische step done to 2/4 rhythm. The body and legs are held very stiff. The legs are spread well apart. The body sways stiffly from side to side with each step. The steps are executed very flat footed.

F 2/4 FIGURE VII HEEL AND TOE POLKA IN LINES

1-2 Do 2 Heel and Toe steps with R ft while hopping on L ft.

3 Take 2 sliding steps to own R.

4 Continue sliding to R with 1 sliding step (ct 1), jump off ground with both feet (ct &), land flat on both feet with emphasis (ct 2).

5-8 Repeat action meas 1-4, FIGURE VII, beg heel and toe steps with L ft while hopping on R. When landing on both feet on meas 8, ct 2, make 1/2 turn to own L, so as to stand R shoulders adjacent with ptrnr.

- 9-12 Repeat action meas 1-4, FIGURE VII, passing back to back sideways, W sliding twd center and M twd the wall.
- 13-16 Repeat action meas 5-8, FIGURE VII, again passing back to back to return to place. On final jump of meas 16, ct 2, make 1/2 turn to own R to face ptrr.

G 2/4 FIGURE VIII STIFF LEGGED SCHOTTISCHE: SHOULDERS ADJACENT

- 1-4 Repeat ftwrk of meas 1-4, FIGURE VI, only that ptrrs circle around each other with R shoulders pointed twd each other.
- 5-16 Repeat action of meas 1-4, FIGURE VIII, ptrrs continuing to circle around each other.

NOTE: If M is wearing sombrero, he may remove it and strike the free foot during the turning on the step-hop and pivot. The sombrero is changed from hand to hand, in the left hand to hit the shoe of the L ft, and in the R hand to hit the shoe of the R ft.

H 6/8 FIGURE IX ZAPATEADO - FINALE

W stands directly behind ptrr, both facing ctr of circle. W holds skirt outstretched directly to front of her while at same time placing her hands at M hips.

- 1 Cpls turn as a unit in CCW circles. Step flat on L ft (ct 1), tap R heel (ct 2), step on R toe next to L ft (ct 3), repeat above action (cts 4-6).
- 2-8 Repeat action meas 1, FIGURE IX, each couple making one complete CCW turn; end M and W again facing center of circle.
- 9-12 Repeat action meas 1-4, FIGURE IX, cpls moving fwd twd ctr of circle.
- 13-15 Repeat action meas 1-3, FIGURE IX, each person turning individually to own L, M making 1/2 turn and W one complete turn; end facing ptrr M back to center of circle.
- 16 Move twd ptrr with 7 stamping steps beg L ft, and pose.

STYLE NOTE: If M is wearing a sombrero, he holds it in his R hand during FIGURE IX. He moves the sombrero in an arc- fwd almost touching the floor and then around in back of him. While the M waves the sombrero he bends his body fwd as sombrero touches the floor and then bwd to look back at ptrr as the sombrero is brought around behind him. During the final stamping steps and at end of dance, the M holds the sombrero high over his head. The M may go through the motions of using the sombrero in FIGURES VIII and IX even though he does not have one on during the dance.

Jarabe Serrano (continued)  
page five

The following words are usually sung by the dancers while doing FIGURE IV (HOPPING ON ONE FOOT). The same melody is also found in the dance-Jarabe Tlaxcalteco.

Me he de comer un durazno,  
Desde la raiz hasta el hueso,  
No le hace si es trigueno,  
Sera mi gusto, y por eso.

I have to eat a peach,  
From the skin to the pit,  
Never mind if she is a little dark,  
Nevertheless, it will be my pleasure.

EL QUELITE  
(Mexican)

El Quelite is a regional son (dance song) from the state of Sinaloa. The dance was taught to Albert S. Pill by the late Angel Jacinto Guzman of Durango, Mexico.

RECORD: ASP 104

FORMATION: Ptnrs facing in double circle about 5 ft apart, M's back to center. W holds skirt and M has hands clasped behind back throughout dance whenever not holding ptrr.

STEPS: QUELITE WALTZ STEP - Step fwd and out to R side with R ft (ct1) step L ft in place (ct 2), step R ft in place (ct 3). Repeat beg L ft. Step is done entirely flat footed with feet spread well apart and knees turned out. The movement is entirely from the knees down and the upper part of the body is still.

QUELITE BALANCE STEP - (Meas 1) Step fwd onto R ft (ct 1), rise slightly on R toe at same time raising L ft off ground in back of body, with knee bent and toe pointed down (ct 2), lower onto R heel (ct 3). (Meas 2) Step back onto L ft (ct 1), rise slightly on L toe at same time raising R ft off ground in front of body, with knee bent and toe pointed down (ct 2), lower onto L heel (ct 3). Description is for the M. W begins the step with meas 2, by stepping back onto L ft. Complete the measure, then dance meas 1.

M - meas 1, 2, 1, 2, etc.

W. meas 2, 1, 2, 1, etc.

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3/4

PATTERN

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B INTRODUCTION

Measures

1-16 Ptnrs do Quelite Waltz Step in place.

A FIGURE I CROSS OVER

1-8 Ptnrs exchange places, passing R shoulders, with Quelite Waltz Steps.

9-16 Ptnrs make 2 turns to own R (CW) with Quelite Waltz Steps.

17-24 Repeat action meas 1-8, FIG I, returning to own place.

25-32 Repeat action meas 9-16, FIG I; on final 4 meas, ptnrs approach each other while turning.

B CHORUS QUELITE BALANCE STEP



1-32 Ptnrs take 2-hand hold, facing each other, M's back to center. Dance Quelite Balance Steps beg M's R ft fwd and W's L ft bwd. Cpls may dance in place or turn slowly CW in place. End with M's back to center of circle, R shoulders adjacent.

A FIGURE II CROSS OVER WITH PAUSES TO FLIRT

1-4 Ptnrs drop hands, and turn once to own R with Quelite Waltz Steps.

5-8 Move to opposite places (M to wall and W twd center) with Quelite Waltz Steps.

9-12 Make 1/2 turn to own R in exchanged places with Quelite Waltz Steps. End facing ptrnr.

13-16 Move twd ptrnr, ending R shoulders adjacent with Quelite Waltz Steps.

17-20 Repeat action meas 1-4, FIG II.

21-24 Repeat action meas 5-8, FIG II, only moving to own place.

25-32 Repeat action meas 9-16, FIG II. End facing ptrnr and assume two hand hold for chorus.

B CHORUS QUELITE BALANCE STEP

1-32 Repeat action of CHORUS as before. End ptnrs facing LOD, M on inside of circle.

A FIGURE III IN LINE OF DIRECTION

1-4 Ptnrs move individually fwd in LOD with Quelite Waltz Steps; M is slightly behind his ptrnr and on her L.

5-8 W turns once to her R with Quelite Waltz Steps as M dances in place.

9-32 Repeat action of meas 1-8, FIG III.

B CHORUS QUELITE BALANCE STEP IN LINE OF DIRECTION

Ptnrs take skating pos, both facing LOD. Both M and W beg R ft.

1-8 Move fwd in LOD with Quelite Balance Steps.

9-16 Cpls turn once in place CW with Quelite Balance Steps.

17-32 Repeat action of meas 1-16 of CHORUS, moving in LOD and turning.

At end of dance M bow and W curtsy, still in skating pos.

## EL QUELITE

Que bonito es el quelite!  
Bien haya quien lo sembró,  
que en sus orillitas tiene  
de quien acordarme yo.

Mañana me voy, mañana,  
mañana me voy de aquí,  
el orgullo que me queda,  
que tú me quisiste a mí.

Camino do San Jacinto,  
camino de San Joaquin  
no dejes amor pendiente  
comp me dejaste a mí.

Yo no canto porque sé  
ni porque mi voz sea buena;  
canto porque tengo gusto  
en mi tierra y en la ajena.

Debajo de un nopalito  
me dio sueño y me dormí,  
y me despertó mi prieta  
diciendo:- Ya estoy aquí-.

Debajo de aquel huizache  
me dio sueño y me dormí  
y me despertó un gallito  
cantando ki-ki-ri-ki.

How beautiful is the quelite!  
Credit to him who has sown it,  
Which has on its leaves,  
Memories of someone I love.

Tomorrow I am going, tomorrow,  
Tomorrow I am going away.  
The only pride that I still have,  
Is that you once were in love with me.

I travel from San Jacinto,  
I travel from San Joaquin,  
Don't ever leave love dangling,  
Just the same as you left me.

I do not sing because I know how,  
Nor because my voice is good,  
I sing because I am happy,  
In my own town and in a strange one.

Underneath a little nopal cactus,  
I got sleepy and I fell asleep,  
And my girl friend awakened me,  
Saying, "I am already here."

Underneath that little shrub,  
I got sleepy and fell asleep,  
And I was awakened by a small rooster,  
Which sang ki-ki-ri-ki.

A Quelite is a pigweed plant which is eaten as a vegetable by the population of Northern Mexico. Some call it wild spinach.

## SOCIAL DANCE

presented by  
William F. Pillich  
University of California, Los Angeles

It is my belief that as physical educators we are concerned with efficient and good use of the body.

Movement principles such as, movement is governed by the law of gravitation, law of attraction and repulsion, and the law of resistance and yielding should be applied when ever movement skills are analysed.

In addition, I believe that movements should be natural to the individual and not imitation, and movements should have sequential action in which one movement flows into the other.

Especially in dance - if the mechanics of movement are right for the individual then the doing will "feel right" and real enjoyment and satisfaction will result.

So - instead of memorizing certain step patterns in social dance - for the beginner - I believe in exploring different kinds of movement patterns and then relate and compose these movements into popular social dance forms.

PURPOSES for this material . . . . . To simplify and develop social dance skills.  
To analyse selected popular social dances.  
To identify various teaching methods.

### EXPLORATIONS AND PRACTICE WITH SIMPLE MOVEMENTS

1. Analysis of Walk: A series of steps transferring the weight from one foot to the other--continual contact with the floor is kept as the transfer is made, there being a brief period of double support by both feet.
2. Analysis of Slide: A side gallop of "step together"; with a lift of the body from the floor or two walking steps usually side-ward (Note: Change in tempo or speed).
3. Changes in Space Patterns: Directions forward--Backward--Side-ward--diagonal-ly--turns (C.W. and C.C.W.).
4. Changes in Time Patterns: Rhythm Patterns, meters, accents.
5. Changes in Energy Used: Style--Quality
6. A simple Mixer developed from the above materials using:

#### Two-Step and Walk

Use a variety of popular tunes, fox-trot or swing. Dancers form a circle with backs toward center and facing partners, boys hold partners hands. (This of course changes as the dance develops.) Boys move to left starting left foot and girls start to right.

Two-Step to Left - - Q Q S L O W

Two-Step to Right - - Q Q S L O W

Walk 4 - - S L O W S L O W S L O W S L O W

7. For Variations:

Change Dance Positions on the 4 walking steps--open, closed, side reverse.

Use the turn and walk away from partners.

Use the arch--girl turns under boy's left arm.

Change Partners, boys walk in circle as girl walks forward to new partner.

Let boys decide on their own sequence but at some time all change partners.

Change the record.

SOCIAL DANCE - FOX TROT

The only true American form of a ballroom dance - Fox Trot - was originated from a musical comedy star, Mr. Harry Fox, who danced a fast trotting step to ragtime music in a Ziegfield show: 4 walking steps then 8 quick, running steps. It was later refined to a smooth dance by Vernon and Irene Castle and now has many steps and variations.

Style--smooth, gliding, long reaching steps; body is held easily erect and follows the footwork in a relaxed manner with little or no "up and down" or side movement.

TIME--4/4 meter, with an accent on the first and third beat. When a step is taken on one beat only then the dance becomes a one step and these steps are counted QUICK or Q. When a step is taken on two beats they are twice as long and are called SLOW or S. The use of Q and S beats and a combination of them into various rhythm patterns form the basis for all modern Fox Trots. The music might be played fast or medium or slow and of course the dancer moves accordingly. Fast dances usually have short steps and slow dances have long steps.

SIMPLE RHYTHM POSSIBILITIES: (Fox Trot)

1.	<u>Quick</u> <u>1</u>	<u>Quick</u> <u>2</u>	<u>Quick</u> <u>3</u>	<u>Quick</u> <u>4</u>
2.	<u>S L</u> <u>1</u>	<u>O W</u> <u>2</u>	<u>S L</u> <u>3</u>	<u>O W</u> <u>4</u>
3.	<u>Quick</u> <u>1</u>	<u>Quick</u> <u>2</u>	<u>S L</u> <u>3</u>	<u>O W</u> <u>4</u>
4.	<u>S L</u> <u>1</u>	<u>O W</u> <u>2</u>	<u>Quick</u> <u>3</u>	<u>Quick</u> <u>4</u>

LONGER RHYTHM PATTERNS:

1.    S L O W    S L O W    Quick    Quick    and so on--  
       1        2        3        4        1        2
2.    S L O W    S L O W    Quick    Quick    S L O W  
       1        2        3        4        1        2        3        4
3.    S L O W    S L O W    Quick    Quick    Quick    Quick  
       1        2        3        4        1        2        3        4

Now add direction to these rhythms and a variety of combinations can be achieved.

Example:	TIME	DIRECTION and which foot	DANCE POSITION
	Quick-Quick	Side left-close right	Closed
	S L O W	Forward left	"
	Quick-Quick	Side right-close left	"
	S L O W	Back right	"
	or		
	Quick-Quick	Side left-close right	"
	S L O W	Back left	"
	Quick-Quick	Side right-close left	"
	S L O W	Forward right	"
	or		
	Quick-Quick	Forward left-forward right	(Open or closed)
	S L O W	Forward left	
	Quick-Quick	Forward right-forward left	
	S L O W	Forward right	

SEE WHAT YOU CAN DO WITH THIS:

S L O W	Forward left	Closed dance position
Quick-Quick	Side right-close left	
S L O W	Forward right	
S L O W	Forward left	
Quick-Quick	Side right-close left	
S L O W	Back right	
S L O W	Back left into a dip (bend left knee)	
S L O W	Forward right	

Repeat

- Can this be danced in open dance position?
- Can you change from one position to another?
- Can you add any turns?

FOR ADDITIONAL COMBINATIONS SEE: Ballroom Dances--Thomas E. Parsons  
Everyday Hand Book Series (\$1.00)  
 Barnes & Noble, Inc.

BOOK SUGGESTIONS

Harris, Jane, Ann Pittman, Marlys Waller, Dance Awhile. Burgess Publishing Co., Minneapolis 15, Minnesota, 1955.

Hostetler, Lawrence, Walk Your Way to Better Dancing. A. S. Barnes and Co., 232 Madison Ave., New York, N. Y., 1952.

Parsons, Thomas, Ballroom Dances, Everyday Handbook Series 202 (\$1.00), Barnes and Noble, Inc., 105 Fifth Ave., New York, N. Y., 1956.

California State, Teachers' Guide to Physical Education for Girls in High School, California State Department of Education, Sacramento, California, 1957.

RECORDS

R.C.A. Victor LP, Perfect for Dancing

Capital Record, LP, Arthur Murray Favorites.

Neues Muehlrad  
(Austrian and Bavarian)

SOURCE: Tiroler Volkstaenze by Dr. Karl Horak. Presented by Walter Grothe as learned from Paul and Gretel Dunsing.

RECORD: Telefunken--Decca T 71653.

FORMATION: Four or eight couples in a double circle facing CCW, inside hands joined, free hand optional.

STEPS: Walk.

No Introduction

Measures

- 8 I. Couples, inside hands joined, promenade LOD 16 steps. During the last 4 steps join both hands and make a half turn CW so that the M will be on the outside, W inside.
- 8 II. Join hands also with neighboring couple and in an unbroken double circle, circle CCW in 16 walking steps.
- 8 III. Release hands of partner and in 2 concentric circles, W move CW, M CCW, hands joined. End facing partner.
- 8 IV. Grand Right and Left in 17 walking steps.
- 8 V. Men form a L hand star. Women turn CW under joined hands (M R, W L) in small steps, not pivots. On last four steps in a CW turn, women swing in and men swing out.
- 8 VI. Women form a right hand star. Change hold. Man puts his right arm around woman's waist, woman puts her L hand on men's inside shoulder. On last four steps women release R hand star, couples make a CW turn ending facing LOD and man moves forward to next girl.

Start from beginning (three times through in all).

9-16  
(repeated) M hooks R elbow with Right W with 4 running steps, then L elbow with Left W moving in a figure eight. Free W turns by herself in same direction as started by M. Repeat.

Start from beginning.

CHA VIDRIO

SOURCE: This recreational dance as composed by Henry "Buzz" Glass is based on patterns of the "baile social" as well as folk elements as learned in Mexico during the year 1954-55.

RECORD: Seeco 4181, Clases de Cha Cha Cha.

FORMATION: Couples in a double circle. M has back to center. Partners are facing with M L and W R hands joined. M free hand at side (or in back) and W free hand on skirt.

Measures

- 1      1. Cross Step, Cha Cha Cha  
Moving to M's R in RLOD, M steps fwd on L across R at the same time bringing joined hands fwd (ct. 1). M steps back on R in place (ct 2) to face partner. Joining R hands with W's L, M steps in place L, R, L (cts. 3, 4) (W same on opp. ft.).
- 2      Moving in LOD, M steps fwd on R across L bringing joined hands fwd at the same time (ct. 1), steps back in place on the L to face partner (ct. 2), and steps in place R, L, R (cts. 3, 4) to again join original hands.
- 3-4    Repeat all the action of meas. 1-2.
- 5      2. Balance  
Partners face with M's R and W's L hands joined. With a two-step balance, M twists to his L and then to his R, W R then L. Joined hands swing fwd then bwd on the balance steps.
- 6      3. Buzz Step  
With four buzz steps, M makes a L turn away from partner ending with wt. on L, R slightly in back of L. W turns R in 4 buzz steps pushing with the L and ends with wt. on R.
- 7      4. Basico, Cha Cha Cha  
Facing partner, M steps on R beside L (cts. 1, 2), steps on L in place (cts. 3, 4). (W on opp. ft.).
- 8      With 3 successive steps in place, the M steps R, L, R (cts. 1, 2, 3) and hold (ct. 4). (W same on opp. ft.)

Note: M moves hands at sides to mark rhythm--hands are in opposition to ft. W may use hands or skirts. To make the dance progressive, each moves to own R on last 3 steps one place to gain a new partner.



SEVEN STEPS (Ruggen)  
(Scandinavian)

MUSIC: Record: "Seven Steps" Folkraft F1163B

FORMATION: Couples facing counter-clockwise, inside hands joined, light running steps.

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PATTERN

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Measures

- 1-2 1. Take 7 light running steps forward, pause on 8.
- 3-4 2. Back 7 light running steps, pause on 8.
- 5 3. Partners face, take 3 steps apart, pause.
- 6 4. Take 3 steps back together, pause.
- 7-8 5. Join both hands and swing once around in place.
- 5 6. Take 3 steps apart, pause.
- 6 7. Take 3 steps to new partner on the left, pause.
- 7-8 8. Join both hands and swing once around in place.

NOTE: With children (or adults if desired) these words may be sung to the dance:

"1,2,3,4,5,6,7; back 2,3,4,5,6,7; 1,2,3, back to me; I'm as happy as can be; 1,2,3, back to me; we're as happy as can be."

OPTIONAL VERSION: Couples take waltz position anywhere around the room.

- 1-2 1. Slide-step 3 times to left: (step, close; step, close; step, close); stamp to gent's left.
  - 3-4 2. 3 slide-steps to the gent's right.
  - 5-6 3. To gent's left: step, close; step left; to the right; step, close; step right.
  - 7-8 4. Couples do 2 polka steps turning right about.
- Repeat
- 5-8 5. Repeat 3 and 4.

Suitable for school program. Introduced by Millie von Kinsky.

RIG A JIG JIG  
Circle Mixer

Suitable for school program. Introduced by Millie von Kinsky.

MUSIC: Record: Folk Dancer ME 1043

FORMATION: Single circle, partners not necessary, extra person in the center of the circle.

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PATTERN

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Measures

- 1-8 1. Gent on the inside walks around CCW, while the circle moves CW around him. They sing:

"As I was walking down the street,  
Down the street, down the street,  
As I was walking down the street,  
Heigh-O, Heigh-O, Heigh-O!"

- 1-8 2. Center gent and circle reverse directions singing:  
repeat

"A pretty girl I chanced to meet,  
Chanced to meet, chanced to meet,  
A pretty girl I chanced to meet,  
Heigh-O, Heigh-O, Heigh-O!"

- 9-16 3. Center gent chooses a partner from the circle, joins hands with her in skating position and skips with her CCW around the inside while the circle stands still and sings:

"Rig a jig jig and away we go,  
Away we go, away we go;  
Rig a jig jig and away we go,  
Heigh-O, Heigh-O, Heigh-O!"

Repeat dance with both center dancers walking, lady in the lead, and for the chorus taking new partners. This continues until all are chosen.

NOTE: This mixer may be used for beginning groups and is an effective device for placing a group in couples.

NINE PIN REEL  
(English)

Suitable for school use. Introduced by Millie von Konsky.

MUSIC: Record: Victor 36403 "Blackberry Quadrille"  
Folkraft 1043-B; or any English or Scottish reel.

FORMATION: Four couples in quadrille set (square), and a single person in the middle of the set (either man or woman) as the Nine Pin.

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PATTERN

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Measures

- 1-4 I Head couples (#1 and #3) take closed (social dance) position, joined hands stretched to side. Take 8 sliding steps across the set, through the opposite couple's position, M turning their backs to the Nine Pin as they cross.
- 5-8 Return to place with 8 sliding steps, W turning their backs to the Nine Pin (but still facing to same wall as on first trip across -- in other words, don't turn around to come back)
- 9-16 Side couples execute same action as head couples did.

II CIRCLE THE NINE PIN:

- 1-8 Head couples join hands in a circle with the Nine Pin in the center. Circle L with four English polka steps, then reverse and move to R with four polka steps and drop back to own position. The Nine Pin may improvise in the center as they circle round him.
- 9-16 Side couples repeat the action of the head couples.

III NINE PIN SWING

- 1-4 The Nine Pin goes to #1 couple and swings the girl (if Nine Pin is a Man; vice versa if Nine Pin is a Woman) for 8 counts, using a buzz step swing. Use square dance swing position. #1 M goes to center of set.
- 5-8 Nine Pin now swings the #2 W and #2 M joins #1 M in center and they join hands and circle to L with polka steps.
- 9-16 Nine Pin repeats the 8 buzz step swing with the #3 and #4 W while their partners join the other M in the center, circling to L. (Remember, this would be women in the center, if the Nine Pin were a woman too.)
- IV The Nine Pin now joins the group circling in the center. Sometime between the 12th and 14th measure the Nine Pins yell "BREAK". All 5 persons in the center rush to get one of the

four persons of the opposite sex for a partner. The one left out becomes the Nine Pin for the next repetition of the dance.

NOTE: It is better to arrange for someone on the sidelines to turn the volume knob on the amplifier down to zero, instead of shouting "BREAK". Then not even the Nine Pin knows when the break will come.

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THE WEAVER  
(Swedish)

MUSIC: Suitable for school use. Introduced by Millie von Kinsky  
Record: Folkraft 1172-A

FORMATION: Longways sets of approximately 5 couples each. Running step is used throughout.

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PATTERN

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FIGURE 1:

Top couple, holding inside hands, runs down to bottom of set, changes hands, and runs back to top.

FIGURE 2:

Top couple reel, each swinging other by right arm at elbow, and each alternately swinging the dancers in the other's line with left arm (that is, the boy swings the girls and the girl swings the boys), till they reach the bottom of the set (as in the Virginia Reel).

FIGURE 3:

All partners hold each other's hands and do shuffle step, i.e., push each other backward and forward in three running steps each way (second and fourth couples moving forward as third and fifth couples move backward, and vice versa), while the top couple, holding hands similarly, weaves its way in and out among the other couples and back to the top of the set.

FIGURE 4:

Dancers kneel on one knee and clap, in two straight lines, except the top couple, which holds inside hands and runs to the bottom of the set, holding outstretched arms over the heads of the right side of the set, and returns to the top with similar action up the left side.

FIGURE 5:

The dancers form an archway with hands stretched high holding those of their partners, while the top couple runs under this arch to the bottom of the set.

PLESKAVAC KOLO (Clapping circle)  
(A Serbian Dance)

Suitable for school program. As learned by Michael Herman from the Banat Orchestra that made the record. Introduced by Millie von Kinsky.

Note: There are other Kolos with the same name, but done differently. This one will fit only this recording, not the Balkan one.

MUSIC: Record: "Pleskavac" MH 1009

FORMATION: Circle, no partners, hands joined, straight down, very erect posture.

PART I: Holding hands turn to right and walk diagonally forward 2 steps, R, L. Face the center and take 3 steps in place, R,L,R. Still facing center, move backwards 2 steps, L,R. Take 3 steps in place, L,R,L.

Repeat all from beginning.

Be sure to move diagonally forward for the first two steps, otherwise circle will keep expanding until it will be impossible to hold hands.

PART II: Still facing center, take 2 steps towards center, R,L, then stamp in place 3 times, R,L,R. Now move backwards into place, 2 steps, L,R, and then clap three times.

Repeat Part 2.

Dancers should stay close together, almost shoulder to shoulder. The circle is a broken one, and the leader can weave it in any pattern he wishes. Occasionally the above steps can be turned into skipping steps for a variation, and then return to the walking steps. Don't forget the Kolo shouts. There are a variety of them: Veselo.....hoo-patsup....hup,hup,hup,.... tss,tss,tss....or eeeya. And remember to make each step you take a jiggly bouncing one..not just an ordinary walk.

The Radikalko Kolo on the reverse side of this record consists of Part I, of the Pleskavac Kolo done over and over again. As simple as this figure is, the dance is popular because the music is good, and the good leader will weave an interesting pattern and alternate with the skipping and walking steps. During the skipping, dancers of course are not shoulder to shoulder as in the walking steps.

## KATY'S TWO-STEP

Arranged by Bob and Helen Smithwick, La Jolla, Calif. Introduced by Millie von Konsky. Suitable for school program.

- RECORD: "Katy's Two Step", MacGregor #807-A
- POSITION: Varsouvienne, facing LOD.
- FOOTWORK: Same footwork throughout.
- NOTE: For more enjoyment, dance this in a relaxed Charleston rhythm.
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### PATTERN

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#### Measures

#### PART "A"

- 1-4 WALK, 2; TWO-STEP; WALK, 2; TWO-STEP:
- In Varsouvienne pos both starting on L, walk fwd L,R; take one two-step in LOD; walk fwd R,L; take one two-step;
- 5-8 WHEEL RIGHT; WHEEL RIGHT; WHEEL LEFT; WHEEL LEFT:
- Both starting on L, do 2 R face wheeling two-steps ending with M on outside, both facing LOD; then do 2 L face wheeling two-steps ending with M on inside both facing LOD.
- 9-16 REPEAT Meas. 1-8.

#### PART "B"

- 17-20 SIDE, BEHIND; SIDE, SWING; SIDE, BEHIND; SIDE, TOUCH:
- Still in Varsouvienne pos do a slow side, behind; side, swing twd COH; then a side, behind; side, touch twd wall;
- 21-24 TWO-STEP; TWO-STEP; WALK, 2, 3, 4; (girl twirls)
- Do 2 two-steps fwd in LOD starting on L ft for both; then as M continues to walk fwd the W does 2 R face twirls under M's R arm.
- 25-32 REPEAT Meas. 17-24.
- Repeat dance three more times.

Tag for Ending: Face partner, clap hands and do "chug" step away from partner.

DANISH SCHOTTISCHE

Danish - Couple

Suitable for school use. Introduced by Millie von Kinsky.

MUSIC: Record: Folkraft 1172

FORMATION: Circle of cpls facing CCW. Skater's position, hands crossed in front, R hands joined over L. R foot free.

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PATTERN

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Measures

- 1-2 1. TWO SCHOTTISCHE STEPS FORWARD, starting with R. R,L,R, hop on R, swing L forward; L,R,L, hop on L swinging R fwd.
- 3-4 Four step-hops forward, starting with R.
- 5-8 Repeat pattern of Meas. 1-4. Finish facing partner with L hands joined (M back to center).
- 9 2. One schottische step to R.  
10 Join R hands. One schottische step to L.
- 11-12 Four step-hops, starting with R ft, R hands joined, turning once CW with partner.
- 13-16 Repeat pattern of Meas. 9-12.

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POLKA SEXTUR  
(Danish)

Suitable for school use. Introduced by Millie von Kinsky.

MUSIC: Record: Folkraft F-1097A

FORMATION: Circle dance - woman on man's right.

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PATTERN

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Measures

- 4 meas. INTRODUCTION
- 1-16 Couples join hands in large circle, and move CW with chasse steps, then CCW ending each series with a leap to both feet.
- 17-32 Starting with partner with R hand all execute "grand right and left" with 8 two-steps.
- 33-48 M takes approaching W in hip shoulder position and dance 16 polka steps CCW, but turning CW.
- NOTE: Walking steps and buzz steps have been found in other versions in Part A. When performed by children, polka steps may be done face to face and back to back.

LA RASPA  
(Mexican)

Suitable for school use. Introduced by Millie von Kinsky

MUSIC: RCA Victor EPA-4139 - 45 EP

FORMATION: Couples scattered around the room, partners facing each other.

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CHORUS: Hold two hands. Spring on L foot and send R ft fwd, heel down, toe up. Spring on R foot and send L foot fwd, heel down, toe up. Spring on L foot and send R foot fwd, heel down, toe up.  
Pause  
Repeat above but start on R foot. Repeat again starting on L ft. Repeat again starting on R foot.

FIGURE: Variation 1:  
Clap hands once, hook R elbows with partner and skip around 8 steps. Clap hands again, hook L elbows and skip around 8 steps. Repeat all of this.

Repeat the whole dance from beginning.

Variation 2:  
Skip 16 steps, linking R elbows, and 16, linking L elbows. Do not repeat.

Variation 3:  
Do 16 polka steps - face to face and back to back.

Variation 4:  
Face partner (all should be in a single-circle formation for this version) and do a grand right-and-left around the circle; then repeat the chorus with a new partner.

Variation 5:  
Instead of a two-hand hold for the Chorus, all face center or partner and do the "raspa" step. On each pause, clap own hands twice.

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SCHOTTISCHE FOR THREE  
(American)

Suitable for either school or adult groups. Introduced by Millie von Kinsky.

MUSIC: Any schottische record

FORMATION: Sets of 3, one M and two W or vice versa. All sets facing CCW around the floor in a ring.

PART 1: The M extends both hands fwd and to the side and holds the W on the L by the L hand; the W on the R by the R hand. The two W hold free hands behind the M's back.  
All start on L and do 2 two-steps fwd. Now walk forward 4 slow walking steps, L,R,L,R.

PART 2: The L heel is now placed forward, then the L toe is placed in



SCHOTTISCHE FOR THREE (continued)

front of the R foot. Then the two W drop the hands they are holding behind the M's back and at the same time take 3 steps fwd to face the M, and stand with their backs against the line of direction. They continue to hold the M's hands. At the same time the M takes three steps in place.

PART 3: All take a heel and toe step in place starting on R foot. Then with 3 walking steps, M pulls girls past him so they progress to the M behind him, girls walk to the new M with 3 steps and assume starting position. The M walks fwd to take the 2 new W.

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MAINE MIXER  
(American)

Suitable for school use. Introduced by Millie von Kinsky.

MUSIC: RCA Victor EPA-4139 - 45 EP

FORMATION: Couples in a double circle, side by side, with W to R of M, holding inside hands or crossed hands in front (skater's position).

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PATTERN

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WORDS: "Everybody goes to town, pick them up and lay them down."

ACTION: All promenade with a walking step around the circle (8 steps).

WORDS: "Back away and say adieu."

ACTION: Drop hands and walk away from partner (4 steps).

WORDS: "Balance to the right of you."

ACTION: All step towards new partner on the R, by stepping on the R ft., swinging L foot forward. Then step on L foot, swinging R foot fwd. This should bring each dancer directly in front of new partner.

WORDS: "Do-si-do and watch her smile."

ACTION: Do a do-si-do with new partner by passing R shoulders. Without turning around, move back-to-back and return to place, passing L shoulders. (8 walking steps).

WORDS: "Step right up and swing awhile."

ACTION: Face partner again and swing for the remainder of the phrase (8 counts).

Repeat dance from beginning.

VELETA

Suitable for either school or adult groups. Introduced by Millie von Konsky.

MUSIC: Record: Folkraft 1065

FORMATION: Couples side-by-side, holding inside hands, facing CCW.

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PATTERN

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- (a) Couples in position indicated dance forward with 2 waltz steps, starting on outside foot. Face partner with a two-hand hold and do two step-slides to M's L, W R. Repeat all of this in the other direction, except that you assume ballroom position for the last two step-slides instead of a two-hand hold.
- (b) In ballroom position turn CW but move CCW around the room with two waltz steps, and with M back to center, take two step-slides to M L, W R. Turn in ballroom position again with three waltz steps, and on the fourth waltz step, twirl the W CW under joined hands and finish with M facing line of direction, side by side with partner, to start the dance over.

NOTE: For school use, hands should be joined and a down-up-up waltz performed around each other rather than a progressive waltz. A box waltz may also be used.

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WALTZ MIXER  
(American)

Suitable for school use. Introduced by Millie von Konsky.

MUSIC: Any even tempoed waltz

FORMATION: Single circle with partners facing CCW.

Measures:

- 1-4 R hand star (R allemande) with partner - four waltz steps
- 5-8 L hand star with W back (the W next CW from M's original position)
- 9-12 R hand star with original partner
- 13-16 L hand star with W back (note the dancers work a figure 8 each dancing with only two persons - the one on either side.)
- 17-20 Four Tyrolean Waltz steps (back to back, face to face and repeat) with this lady who now becomes new partner.
- 21-24 Four waltz steps with this partner
- 25-32 Repeat action of measures 17-24.

CHERKESSIA  
(Palestinian Circle Dance)

Suitable for either school or adult groups. Introduced by Millie von Kinsky.

MUSIC: Record: Kismet K-105

FORMATION: Single circle, all holding hands throughout the dance.

CHORUS: GRAPEVINE STEP - Moving clockwise.  
All step forward on R foot toward center of circle and cross  
R ft in front of L ft. (leaning forward). Step L to R ft.  
Step back on R (leaning backward). Step L, etc. 8 counts.

1. LIFT STEP - Moving counterclockwise  
Step on R to R, extending L ft to L - ct. 1  
Step L ft behind R ft - ct 2 - 8 times.

CHORUS: Clockwise.

2. STEP-HOP - facing counterclockwise.  
Starting on R foot, step-hop (barely lifting free foot etc.,)  
8 times.

CHORUS Clockwise

3. TOE HEEL - Moving counterclockwise  
Both feet together, turn toes to R, then to L, ct 1, 2. - 8 cts.

CHORUS Clockwise.

4. FORWARD KICK - facing inside of circle. All bend backward.  
Hop on R kicking L foot forward  
Hop on L kicking R foot forward - 16 times in all.

CHORUS Clockwise.

5. BACKWARD KICK - Facing inside of circle. All bend forward.  
Hop on R kicking L foot backward  
Hop on L kicking R foot backward - 16 times in all.

CHORUS Clockwise.

6. CROUCH STEP - facing counterclockwise.  
Bodies erect, knees bent into crouch position walking step  
fwd 8 cts.

End with all standing, holding hands high overhead.

SISKEN  
(Danish)

Suitable for school use. This is another one of those European folk dances that are found in several countries, all in slightly different form. Introduced by Millie von Konsky.

MUSIC: RCA Victor EPA-4139 - 45 EP

FORMATION: Couples in double-circle formation, with M's back to the center of the circle, partners facing.

PART I:  
1-8 Words: Go from me, go from me, get out of my sight.

Action: Partners move away from each other, motioning with hands to go away, and singing the above words.

Words: Come to me, come to me, let's dance so light.

Action: Both move diagonally to the R and towards new partners in the opposite circle, motioning with hands to welcome them, and singing the above words. Stop in front of new partner.

PART II:  
9-16 Clap own hands. Clap R hands with partner. Clap own hands. Clap L hands with partner. Clap own hands. Clap both hands with partner. Then clap own hands 3 times in this rhythm: Clap...clap, clap.  
(All the clapping is done on the first count of each measure of music, except the last clapping, which is done thus: the first clap on the first count; the second clap on the third count; and the 3rd clap on the first count of the next measure.)

PART III:  
17-28 With an inside-hand hold, do an "open" waltz - face to face and back-to-back - for 12 measures.

VARIATION: "Ballroom" position waltz for 12 measures.

VARIATION: Either of the above positions may be used for 8 measures, followed by clapping own hands once, clapping both hands of partner, and own hands 3 times. (4 measures).

Repeat dance from beginning.

CHESTNUT TREE  
(England)

Suitable for school use. Introduced by Millie von Konsky. This dance has appeared in many areas in various forms. It has even been referred to as an English singing game, though it is not documented in any books of traditional dances. In any case, it is a good dance for any age group, especially for beginners in the "schottische" step. There are lyrics (included in the directions below), but it is sometimes difficult for dancers to remember both words and steps. Action should start with the line - "'Neath the spreading chestnut tree."

MUSIC: RCA Victor EPA-4139 - 45 EP

FORMATION: Double circle, men on the inside, all facing counterclockwise. W stands to right of M.

PART 1: Words: "Underneath the spreading chestnut tree  
I love her and she loves me."

Action: M starts on L, W on R, and both move forward hand-in-hand with 4 schottische steps.

Man's step: Walk L,R,L, hop on L. Walk R,L,R, hop on R.  
repeat above.

Lady's step: Walk R,L,R, hop on R. Walk L,R,L, hop on L.  
repeat above.

Words: "There she used to sit upon my knee."

Action: Dancers drop hands and turn away from each other, M to L, W to R, with 4 step-hops, making one full turn in place; finish facing partner, with M's back to center of ring.

Words: "'Neath the spreading chestnut tree."

Action: Dancers crouch slightly and place hands on own knees on the word "'neath". Spread arms to side, palms up, for the word "spreading." Quickly touch hands to chest and head, and thrust both hands upwards overhead on the words "chestnut tree."

Repeat all of the above once.

PART 2: Starting on outside foot (M's L, W's R), do two heel-and-toe steps (touch heel forward, toe backward and repeat). Run forward 4 steps, starting on outside foot. Then take 2 slow stamps in place.

Repeat Part 2.

Repeat dance from beginning. It can become a change-partner dance by having M move forward to next W on the last 2 stamps.

PATCH TANZ  
A Jewish Wedding Dance

Suitable for school use. Introduced by Millie von Kinsky

MUSIC: Record: Folk Dancer MH 1092

PART 1: Couples all facing center, hands joined at shoulder level, elbows bent. Turn slightly to R, and walk to R with 8 step-bend steps. Repeat to the L.

PART 2: Take 2 slow steps to center and clap own hands three times. Return to place 2 slow steps, face partner and stamp heel three times. Repeat Part 2.

PART 3; Join two hands with partner and stand so R hips are adjacent but stand apart from partner. Walk forward in place, CW with 8 steps. Change position so L hips are adjacent and walk counterclockwise 8 steps, and at the end man turns W under his L hand so she will be on his L side.

Dance is repeated from beginning with new partner on right.

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CALL TO THE PIPER  
(simplified version for teaching children)

MUSIC: Record: Folkraft 1065

FORMATION: Couples in Varsouvienne pos, R ft free.

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PATTERN

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Measures

- 1-2 I. Four walking steps fwd, starting with R ft.
- 3-4 Brush R ft lightly fwd (ct 1), bkwd across in front of L ft (2), fwd (ct 3), step in place on R ft (ct 4).
- 5-8 Repeat meas 1-4, starting with L ft. On last ct, release hands and finish facing ptr, R ft free.
- 9-10 II. Four walking steps backward away from partner.
- 11-12 Four walking steps toward partner.
- 13-14 Four walking steps around partner with R hand joined
- 15-16 W turns under joined R hands to original position (4 steps).

## MOCOSITA

Mocosita Tango was choreographed by Glenn Stubblefield and presented by Millie von Kinsky at the 1958 folk dance conferences at Idyllwild Art and Music Foundation and University of California at Santa Barbara.

MUSIC: Record: Decca 25070 "Mocosita"

FORMATION: Couples in semi-open pos. facing LOD, ML-WR hands joined.  
Directions are for M, W does counterpart unless indicated.

Counts

PATTERN

8 Introduction: Hold in position

### I Tango Swing Step

1,2,3& Start in semi-open pos. Fwd SL, SR, QL swd to face partner, QR behind L as in grapevine, travel LOD.

4,5 M takes small steps in place SL, SR as W turns CW in LOD under joined hands, ML-WR.

W steps SR and turns 1/2 CW to face M, steps SL bwd to extend joined hands between partners,

6& M step QL toe bwd - QRF in place as rock step

W step QR toe bwd - QLF in place as rock step

7,8 W turns CW under joined hands, SR and pivot 3/4 CW to face M, SL beside R.

M takes small steps SL, SR turning 1/4 L to face center and receive W in loose closed pos.

### II Habanera and Draw

1,2 Assume semi-open pos facing RLOD. Fwd SL, SR - toe out.

3& M pivots on RF to face W in loose closed pos and steps QL swd (R in place); rock swd on QR (L in place)

W facing RLOD, steps QR swd as M turns to face W, QL in place as habanera.

4& Couple faces twd wall, M rock back on QL - draw R. W rock back on QR - draw L.

5-8& Action is repeated twd wall with W taking steps described for M in meas 1 - 4& and M doing W steps. End in semi-open pos (ct 8&) facing LOD with draw step.

### III Pivot and Hold

1,2 Semi-open pos. Fwd SL, SR - toe out

3&4& M steps to face W in closed pos and continue pivot in LOD, QL, R, L, R, two turns.

5, 6 To semi-open pos facing LOD, QL - hold with RF remaining in place to complete ct 5, fwd SR - toe out.

7 & 8 M begins pivot as before but makes only one turn, QL, QR, opening to semi-open pos facing LOD, hold ct 8 with LF arched, toe down at heel of RF.

Repeat Figs. I, II, III in sequence to end of record, ending with Fig. I, M bows - W curtsy, ct 8.

COLUMBINE MAZURKA  
(Polish-American)

The Columbine Mazurka was first presented by the Palomanians as an exhibition. The dance was choreographed by Roy Zellick, the director at that time. Presented by Millie von Kinsky at the 1958 conferences of the Idyllwild Art and Music Foundation and the University of California at Santa Barbara.

MUSIC: Record: London R10062 - "Columbine Mazurka". National 4002-B

FORMATION: Cpls in Varsouvienne Position\*, facing CCW. Keep hands high.

STEPS: Waltz\*, Mazurka\*, Leap\*.

SWING MAZURKA: Step fwd on R (ct 1); hop on R and swing L leg bwd with heel out, knee turned in and leg almost straight (ct 2); hop on R and swing L leg fwd, toe well turned out, knee out and leg almost straight (ct 3). May also begin with step on L.

STEP-HOP-STEP: Step fwd on R (ct 1); hop on R and raise L ft high, in front of R knee, L knee up (ct 2); step fwd on L (ct 3).

HEEL-CLICK: Step adwd to L on L (ct 1); close R to L (ct 2); spring lightly from R ft and click heels, both ft off floor, legs straight (ct 3).

TOE-HEEL-SWING: Hop on L and touch R toe slightly diag fwd on floor, heel up and knee turned in (ct 1); hop on L and touch R heel diag fwd (in same place) toe up and knee turned out (ct 2); hop on L and swing R ft in front of L knee, R knee turned out and R toe pointing downward (ct 3). Next step start with hop on R.

STYLING: Dancers should have a proud bearing. In Varsouvienne Pos\* hands are high, W elbows shoulder height. On 3 stamps, the first stamp is a slight leap. Free hands are brought to hips in circular motion to finish palms out, fingers pointing back. Show interest in ptr.

\* Described in "Folk Dances from Near and Far", Vols I-VIII.

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MUSIC 3/4

PATTERN

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Measures

4 meas

INTRODUCTION

I. WALTZ AND MAZURKA

1-7 Both beginning L, move fwd (CCW) with 7 waltz steps.

8 M stamp in place while W makes 1 turn R (CW) with 3 steps, RLR. Resume Varsouvienne pos.

9-11 Both beginning L, L shoulder leading, dance LOD (CCW) with 3 mazurka steps.



Columbine Mazurka - 2

- 12 M: With back to ctr, stamp LRL (cts 1,2,3). No wt on last stamp.  
W: Make 1/2 turn L (CCW) to face M stepping L R L.
- 13-15 Ptrs facing, arms extended about shoulder high, both hands palm to palm with ptr's hands. Beginning ML-WR, move LOD with 3 mazurka steps.
- 16 Facing ptr both bring hands (in circular motion) to hips, palms out, fingers pointing back. M stamp L R L, W step lightly R L.

II. SWING MAZURKA CW

- 1-3 Ptrs join R hands, arms extended, R shoulder twd ptr. Both beginning R (inside ft), circle once CW with 3 swing mazurka steps.
- 4 M: Jump to stride position (ct 1); hop on L and swing R ft fwd, leg straight, and clap vertically, L up, R down (ct 2), hold (ct 3).  
W: Face ptr and take a small leap onto L, bringing hands to hips in circular motion (ct 1); step R L (cts 2,3).
- 5-16 Repeat action of meas 1-4 three times (4 in all), except that on meas 16 M stamps RLR (cts 1, 2, 3) as he faces ptr M back to ctr.

III. FACE TO FACE AND BACK TO BACK

- Ptrs almost facing, with trailing arms (MR-WL) held high in arc, hands joined. Free hand (ML-WR) on hip, palm out.
- 1-3 Dance LOD (CCW) with 3 mazurka steps.
- 4 M step LRL, W RLR as both make 1/2 turn (ML-WR) to finish back to back.
- 5-7 With trailing arms high (ML-WR), hands not joined, continue LOD with 3 mazurka steps. MR-WL on hip.
- 8 With 3 stamps (RLR M turn R (CW) to face ptr and assume Varsouvienne Pos, while W steps RLR in place. Both back to ctr.
- 9-11 With L shoulder leading, continue LOD with 3 mazurka steps.
- 12 M bring hands to hips and stamp LRL in place, while W steps LRL in place, making 1/2 turn L to face ptr.
- 13-15 Repeat action of meas 1-3 (Fig III).
- 16 M stamp LRL, W - RLR, ptrs side by side, both facing LOD. Inside arms (MR-WL) extended fwd, with W forearm resting on M, hands joined; ML-WR on hip, in preparation for next Fig.

COLUMBINE MAZURKA - 3

IV. SWING MAZURKA AND WALTZ

- 1-3 Beginning with step on R, dance LOD with 3 swing mazurka steps.
- 4 Hop on R and touch L toe across in front (ct 1); jump to stride position (ct 2); jump heels together (ct 3), wt on both ft.
- 5-7 Face ptr and place R hand on ptr's upper arm, arms parallel to floor. Both beginning R, circle once CW with 3 accented waltz steps.
- 8 With 3 stamps (LRL) face LOD and assume pos for swing mazurka.
- 9-16 Repeat action of meas 1-8 (Fig IV), except that on meas 16 finish facing ptr, hands on own hips.

V. STEP-HOP-STEP AND HEEL-CLICK

- 1-4 In Hungarian pos\*, with R arm at ptr's waist and L arm high, turn once CW with 3 step-hop-steps. Finish with 3 stamps (RLR) hands on hips, M back to ctr, W facing ctr. W take no wt on last stamp.
- 5-8 M: With R arm high, move LOD with 3 high heel-clicks. Finish with 3 stamps (LRL).  
W: Move LOD, parallel to M, with 3 accented waltz steps, thusly: On first waltz turn 1/2 R (back twd ptr); on second waltz turn 1/2 L to face ptr; on third waltz turn 1/2 R (back twd ptr). Face ptr with 3 stamps (LRL). On stamps, both bring hands to hips in circular motion.
- 9-12 Repeat action of meas 1-4 (Fig V).
- 13-16 M: Move LOD (CCW) with 3 heel-clicks. Finish with 2 stamps (RL) to face LOD, sweeping R arm low in bow.  
W: Move LOD (parallel to M) with 2 accented waltz steps (back twd ptr, face twd ptr). On last 6 cts, with 6 steps turn 1 1/4 turns CW while moving LOD to finish in single circle in front of M, facing him.

VI. TOE-HEEL-SWING

- Ptrs in single circle, M facing LOD, W in front of M with her back twd LOD. Both with hands on own hips.
- 1-3 Both beginning with hop on L, move LOD (M fwd, W bwd) with 3 toe-heel-swing steps.
- 4 Jump to stride pos, knees bent (ct 1); both pivot to own R on R (ct 2); step L beside R (ct 3).
- 5-16 Repeat action of meas 1-4 (Fig VI) 3 times (4 in all), except that on meas 16 the pivot is omitted. M stamp in place RLR while W steps RLR, turning 1/2 CW to place herself beside M, both facing LOD. Inside hands joined as in Fig III, meas 16.

COLUMBINE MAZURKA - 4

INTERLUDE

- 1 Both low leap to L (ct 1); step R back of L (ct 2); step L beside R (ct 3).
- 2 Beginning R, repeat action of meas 1 (Interlude).
- 3 Repeat action of meas 1 (Interlude).
- 4 Stamp RLR to face ptr. W take no wt on last stamp.

VII. MAZURKA AND SWING MAZURKA

- 1-3 Facing ptr with trailing arms (MR-WL) high, hands joined, move LOD with 3 mazurka steps.
- 4 Swing joined hands fwd (W forearm on M) with 3 stamps face LOD. W take no wt on last stamp.
- 5-7 Beginning with step on R, continue fwd LOD with 3 swing mazurka steps.
- 8 Stamp LRL to face ptr swinging joined hands bwd to arc. M take no wt on last stamp.
- 9-15 Repeat action of meas 1-7 (Fig VII).
- 16-18 Continuing with 3 swing mazurkas, M turn L (CCW) almost in place while he leads W (CCW) around him. Release ptr and place hands on hips.
- 19-20 MAN: Turn R (CCW) with 3 slow steps (2 cts for each step), making 1 complete turn to finish facing ptr.
- 21 Jump to stride position (ct 1); hold (ct 2); jump heels together (ct 3).
- 22 Clap vertically (L hand upward, R dnwd) and drop onto R knee (ct 1). Hold pose to end of chord, L arm high, R arm down and backward.
- 19-21 WOMAN: Beginning R, with 9 steps turn CW, making 2 1/2 turns moving away from ptr to outside circle. Finish facing ptr.
- 22 Pose, L ft pointed, R arm high.

PERPETUAL MELODY WALTZ

A stylized waltz arranged for experienced dancers by Stan and Betty Andrews of Kansas City, Missouri. Introduced by Millie von Kinsky at the 1958 folk dance conferences of the Idyllwild Art and Music Foundation and the University of California at Santa Barbara.

MUSIC: Victor 47-7021 "Perpetual Melody"

POSITION: Intro in open pos, facing slightly twd partner. Opposite footwork.

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PATTERN

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Measures

1-4 INTRODUCTION: WAIT, WAIT, BALANCE APART, TOGETHER TO BUTTERFLY.

Wait 2 meas; balance apart on L with slight bow, point R; step twd partner on R assuming butterfly pos, M's back to COH.

1-4 SIDE, BEHIND, SIDE: TURN, TOUCH, -; WALTZ AROUND TO FACE: CHANGE SIDES & FACE:

In butterfly pos grapevine LOD starting on L; turn back to back as step on R in LOD releasing lead hands & swinging rear hands thru; rejoin M's L & W's R hands & release other hand hold, waltz away in small circle M twd COH & W twd wall and around to face; change sides with "California Whirl" as M passes twd RLOD (L shoulders) while W turns 1/2 R face under his L & her R hand to end facing, M's back to wall.

5-8 TAMARA, TOUCH, -; WALTZ AROUND: ON: OPEN OUT: M steps twd partner on L & touches R as he joins his R & W's L hands at her R side (W's L across her back with partners looking at each other thru window formed by high joined hands (M's L & W's R); waltz around 1 1/2 CW turn R L, R; L R L; release upper hold as M takes 3 steps in place as W rolls out turning L face to open pos.

9-12 FWD WALTZ: WRAP THE LADY: FWD WALTZ: UNWRAP, MANEUVER, 3:

In open pos do one fwd waltz LOD; M repeats fwd waltz as W "wraps" turning L face full turn to end facing LOD still holding her L & M's R at her R side with other hands now joined in front; another fwd waltz LOD; release M's L & W's R hand hold, M continues fwd turning 1/2 R face and maneuvers in front of partner as W unwraps with R face turn to end in closed pos, M's back to LOD.

13-16 TURNING WALTZ: WALTZ: WALTZ: TWIRL TO BUTTERFLY:

Three regular R face turning waltzes in closed pos moving LOD & starting with M leading bwd on L; W twirls to butterfly-sidecar pos with M facing diag LOD and COH.

PERPETUAL MELODY WALTZ

-2-

17-20 TWINKLE OUT: TWINKLE IN: TAMARA, TOUCH, -; SPOT TWIRL &  $\frac{1}{2}$ :

In butterfly side car move diag LOD twd wall with M crossing in front & W behind on 1st ct of meas with 2 cross-waltzes (cross, step, step) turning on last ct to repeat the twinkle in banjo butterfly moving diag LOD twd COH & LOD with opp footwork. Retain both hand holds with M's L high as he steps on L turning to face COH as W steps fwd on R turning  $\frac{1}{2}$  R face to Tamara-like pos but with both facing COH & her back to M & slightly to his L, her R & his L hands joined high forming the window, her L across her back joined with M's R at her R side; meas 20--releasing lower hands (M's R & W's L), W does a  $1\frac{1}{2}$  spot twirl L,R,L under her R and M's L as he takes 3 steps almost in place R,L,R both shifting to end in butterfly sidecar pos M facing RLOD.

21-24 TWINKLE IN: TWINKLE OUT: TAMARA, TOUCH, -; UNWRAP TO SEMI-CLOSED:

Repeat twinkles diag twd COH; then twd wall. Repeat the Tamara-like wrap of meas 19 except that as M ends facing wall the W turns an additional  $\frac{1}{2}$  turn in her 3 steps to end facing RLOD with same holds & window as meas 19; meas. 24 - as M steps in place R, bwd in RLOD on L and closes on R, he unwraps the W by pulling on his R hold so that, with both hands remaining joined until the last ct of this meas, partners assume semi-closed pos. On this meas 24, the W takes 1 short step fwd RLOD on her L starting a  $\frac{1}{2}$  L face turn moving slightly RLOD as she steps R,L to end in semi-closed pos both facing LOD. (Note W does reverse or L turn on unwrap).

25-28 FWD WALTZ, FWD WALTZ: STEP, SWING, -; MANEUVER, TOUCH, -:

In semi-closed pos do 2 fwd waltzes LOD; step fwd L & swing R; then M steps fwd R & touches L as he maneuvers to closed pos, his back to LOD.

29-32 TURNING WALTZ: WALTZ: WALTZ: TWIRL TO BUTTERFLY:

Repeat meas 13-16 to end in butterfly pos M's back to COH (W spot twirl).

The dance routine is done TWICE only. End with TWIRL to BOW & CURTSEY with M's back to COH as usual.

BESEDA  
(National Dance of Czechoslovakia)

Original research and description by Michael Herman of New York. Introduced by Millie von Kinsky at the 1958 folk dance conferences at Idyllwild Art and Music Foundation and the University of California at Santa Barbara.

MUSIC: First 2 records in Album ARC 1

NOTE: These records omit some of the repeats and in a few places have altered the tempos, so that the dance has to be adjusted to fit the records. The changes are minor and are for the better as it is now a shorter dance. The figures are all authentic. BE SURE TO KEEP FREE HANDS ON HIPS AT ALL TIMES DURING THE DANCE.

FORMATION: Four couples in a square set.

PART I: INTRODUCTION

Join hands in a circle and move to ctr starting on R. Step R, close L, step R, close L. Do the same moving bwd but start on L. Still holding hands, and with only a slight turn of body and nod of head and a step-point, balance ptr, balance corner, then ptr, corner.

WALTZ FIGURE

All waltz on step fwd. Waltz one step bwd. M swing W on the L with L hand over to the R of them..W will make one turn as they thus move into the next pos to the R. All join hands again and repeat this figure three more times, the W moving each time into a new place. The M remain in place. THE LAST TIME, however, W just walk fwd into home pos to face out as all join hands in a circle. Balance ptr, balance corner. Drop L hands and holding R hands only, with elbows bent, turn CW in place...step R, close L, step R, close L...walk around 6 steps and all face ctr and drop hands.

FURIANT

The Furiant is the chorus of the dance. Hands on hips, W turn CW in front of M moving around the circle as M chases W with waltz steps. Halfway around they take ballroom pos and waltz into original places. Each cpl follows the other, keeping circle formation.

FOUR IN LINE, CIRCLE, SHUTTLE FIGURE

Head cpls with inside hands joined, walk fwd and back slow 4 steps each way. Then each cpl moves to own R, hand in hand, to walk in between side cpls where they drop hands and separate to stand W to R of W, M to L of M.

In two straight lines both lines move quickly fwd and back 4 steps each way, circle up four and run lightly to L and finish so that W backs are to ctr of set. At this point cross hands

with own ptr and do a do-si-do shuttle in this manner: Using a polka step, ladies move backwards, M fwd, 4 steps, M passing L shoulders. Then come back to place with 4 polka steps, M going bwd, W fwd, passing R shoulders for M.

With hands still crossed, place R heel fwd, then L heel fwd, then 4 quick changes of R,L,R,L, toe. Hook R elbows and with free hand on hip turn with walking steps into home pos.

Side cpls now do the same figure with the shuttle forming the other way.

PART II: Stand still during introduction.

### MEN BOW FIGURE

The two head M step in front of their ptr and bow. Take one long step to own R so 1st M faces 4th W, and 3rd M faces 2nd W. Bow. The two M turn to face each other in ctr and bow. Pass each other by L shoulder and join hands in circle of three...1st M going to 2nd couple, 3rd M going to 4th couple. Pause slightly. Move to L with a L, close R, L, close R. Take 4 walking steps to L and finish with W's back to ctr of set. The W pops under the M's hands and immediately turns by herself to face the set, as at the same time the M's joined hands are swung fwd as they do one waltz step in place. The M take another waltz step in place and swing joined inside hands bwd. One more step and swing hands forward and at the same time move to own ptr and take a R hand hold. Step R, close L, step R, close L, and finish the CW turn with walking steps into home position.

Note: In original Beseda the side men also do this figure; since the record does not repeat the music, the side men do not get to this figure.

### FURIANT

Do the Furiant as described on previous page.

### SINGLE SHUTTLE, CIRCLE, GRAND RIGHT AND LEFT, HEEL TOE POLKA

Head couples give two hands to partner. W moves bwd, M fwd three steps and pause. Reverse direction with same steps. Both move sideways to center 3 steps and pause with 3 stamps. Move sideways to home place, move into center again. Now drop outside hands and return to home position with a turn to W L, M R.

All join hands in a circle and with 4 slow two-steps starting on L, move to L, then 4 two-steps to R. Face partner and do a grand right and left using a fast walk-run step. (NOT A POLKA) Meet partner halfway around and turn into varsoviennne position. Do a heel and toe polka starting on R into home position (4 of them). Side couples now do exactly the same thing.

PART III: CRADLE

After the introduction, during which the side couples face partner and join R hands, head couples take crossed hands position, and with W moving backwards, dance around each other 4 waltz steps so that the set will finish in position of diagram I. Note that the lady has to half turn to get into proper position. All join hands (two M in middle join L hands) and waltz balance R,L,R,L. Side couples now waltz in place, as the heads waltz around each other in ballroom position ( $1\frac{1}{2}$ ) with 8 steps to home position. Side couples repeat the figure in position as in diagram II.

Diagram I

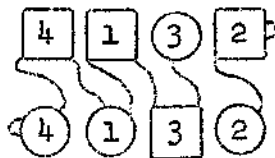
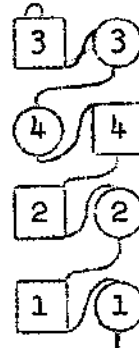


Diagram II



FURIANT

LADIES IN AND BACK: MEN VISIT: HEEL CLICKS AND POLKA

W with hands on hips take 4 steps in and back. All the M move to their right with a quick nod to each lady they pass and stop to face opposite W. All with hands on hips, step to R on R foot, point L toe. Step L, point R toe. Repeat the step-points again to R and L. Take a R hand hold and turn quickly in place clockwise with a walking step. Finish in ballroom position with hands pointing to center of set.

Click heels twice moving to center of set. Click heels twice moving away from center. Turn with 4 polka steps into next couple's position. Repeat the heel-clicking and polka steps again.

All the ladies go in and back again. The M visit around the inside of the set again. Face own partner, do the step-points and the R hand turn again. Do the heel-clicks and polka steps as before two more times and you will finish in home position. Note that the music increases with speed for each repeat in this figure.

PART IV: STAR: CIRCLE: FIRST LADY'S FIGURE: FINALE

After the introduction, M make a L hand star and hold partner with R hand. All waltz forward and back twice in this formation.



The M waltz in place as the ladies waltz-spin forward to next M (use 12 pivot or 4 waltz steps) and since there is ample time move slightly away from set and back to set during this part. Do this all three times more until all the ladies are back in home place. (GIRLS HAVE TENDENCY TO HOLD SKIRTS HERE...IT WILL SPOIL FIGURE SO AVOID IT.)

FURIANT

Do Furiant chorus as described previously.

FIRST LADY

Will hook R elbow with own partner and run quickly around in place 8 counts. Run across to opposite M and turn him with L elbow. Run into center as the 4 M make a circle around her and run to the L 8 steps and to R 8 steps. First W now circles with #2 couple to the left and pops under to #4 couple to circle 3 with them and then pops under to her own position. (on the record this is done exceedingly fast so dancers will have to step lively). Also in the original Beseda, each lady had a chance to do this figure, but there is music only for the 1st W in this record.

CIRCLE

To left and right with 8 slow walking steps.

In a side-by-side position, inside hands joined take 4 slow open position waltz steps forward. Do 4 more in closed ballroom position. In open position take 4 quick open waltz steps forward and stop cold on the 4th. Then turn very, very slowly in closed waltz position and finish with a slow twirl of lady under joined right hands.

Face partner, wait during interlude of music, then stamp 3 times. Wait, and clap 3 times. Shake right finger, shake left finger and strike R hands with partner as you turn once around to your own left. All finish dance by facing center of set and bowing.

NOTE: The tempo changes in last part are tricky...accustom yourself to the music.

Reclassification: Šetnja ("walking")

Source: Learned by Dick Criss from Miodrag Vukovic, Belgrade folk dancer, 1954, and observed at many gatherings in rural Sumadija, Serbia.

Record: MH 3029 "Šetnja", by Duquesne University Tamburitzaans.

Formation: Open circle. During the slower, beginning part of the dance, a sort of "escort" hold is used: leader holds vest with R hand and grasps his own belt with L hand. Other dancers join on, grasping or hooking on to R neighbor's bent L elbow, keeping own L elbow bent, placing L hand on own hip or belt. When the music speeds up and the faster variant begins dancers join hands down at sides.

Notes: In Sumadija, the central part of Serbia, "Šetnja" is a time-honored traditional dance with the definite place in the "program." When a young man arrives at the field or churchyard where a festivity is taking place, he seeks out one of the many Gypsy musicians who have come to town for the day, pays him a certain amount of money to play for him, and then proceeds to gather his friends one by one on his left. The dance they ordinarily do is "Šetnja", and they may meander about the whole dancing area gathering up people. When a large enough circle is formed, the dance is speeded up, ended and "Moravac" ("U šest") generally follows.

Meas.

The Dance

Part I ("Walking") -- "Escort position"

- 1 ct. 1 Moving R, step with R ft.
- ct. 2 Continuing R, step with L ft.
- 2 ct. 1 Continuing R, step with R ft.
- ct. & Continuing R, step with L ft.
- ct. 2 Continuing R, step with R ft.
- ct. & Pause, turning to face center
- 3 ct. 1 Step with L ft behind R heel, moving backward.
- ct. 2 Step with R ft behind L heel, moving backward.
- 4 ct. 1 Step backward very slightly with L ft.
- ct. & Close R ft beside L ft.
- ct. 2 Turning to R, step L ft across in front R ft.
- ct. & Pause.

Note: A very gentle, almost imperceptible flex comes after every beat throughout Part I. In Part II, this flex becomes a definite flex.

Part II ("Hopping")-- Hands joined down at sides.

At that point in the music where the tempo accelerates markedly, dancers join hands at sides, and add hops to the above steps as follows:

Meas:

Part II (cont)

- 1 et. 1 Moving R, step-hop on R ft.  
 et. 2 Continuing R, step-hop on L ft.
- 2 et. 1 Continuing R, step with R ft.  
 et. & Continuing R, step with L ft.  
 et. 2 Continuing R, step with R ft.  
 et. & Hop on R ft, turning to face center.
- 3 et. 1 Step with L toe behind R heel.  
 et. & Hop on L toe, bringing R ft around in back.  
 et. 2 Step with R toe behind L heel.  
 et. & Hop on R toe.
4. et. 1 Step back very slightly with L ft.  
 et. & Close R ft beside L ft.  
 et. 2 Turning to face R, step L ft across in front of R ft.  
 et. & Hop on L ft, continuing R.

Text:

Although not sung on the recording, "Setnja" does have an accompanying song:

1. Dodji, Mile, u naš kraj, pa da vidiš šta je raj. (rep.)  
 Hej, haj, u naš kraj, pa da vidiš šta je raj. (rep.)
2. Prodje Mile, prepeva, i volove protera. (rep.)  
 Hej, haj, prepeva, i volove protera. (rep.)

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Presented first by Dick Crum at  
 College of Pacific, 1958