

1959

Santa Barbara

Fourth Annual

FOLK DANCE CONFERENCE

Sponsored By
The Department of Physical Education
and
University Extension

University of California, Los Angeles
in Cooperation with
The Folk Dance Federation of California, South

SYLLABUS





CHISMES DEL DIA

AUGUST 16, 1959

SANTA BARBARA FOLK DANCE CONFERENCE

Vol. 4, No. 1

Welcome to the Fourth 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 Santa Barbara Folk Dance Committee wearing "Ask Me" badges:

Introducing the Committee: Isabel Persh (Chairman)

Minnie Anstine
Pearl Bleadon
Hal Carter
Ed Feldman
Bob Moriarty
Elizabeth Sanders
Valerie Staigh
Maude Sykes
Avis Tarvin
Marion Wilson

Introducing University of California: Phil Chamberlin - Univ. Extension, UCLA
Dr. Alma Hawkins - Assoc. Prof. & Chairman of Dance, UCLA
Bill Pillich - Women's Phys. Educ. Dept. UCLA

BULLETIN BOARDS - Check the Bulletin Boards in Santa Rosa Hall and the Dining Room continually for announcements, changes of schedule, etc.

PHOTOGRAPHER - Tuesday, 18 August, at 10:30 a.m. sharp a Photographer will be on the campus to take pictures of the conferees. Everyone please be there and on time. Wear costumes if you have them. This is an excellent opportunity for those with cameras to get pictures of costumes and friends.

Introducing the Staff:

DR. ALMA HAWKINS

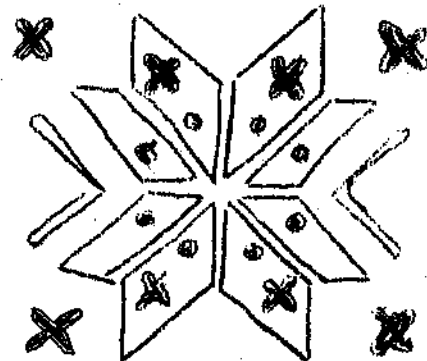
Associate Professor - UCLA
Chairman of Dance

Ed.D from Columbia University, Teachers College

Experience includes: University of Wisconsin
George Williams College
also: High School
Camps
YWCA

Past Chairman - National Sections on Dance
American Assoc. Health, Physical Education & Recreation

Publications: - Book "Modern Dance in Higher Education"
Others



ELSIE IVANCICH DUNIN

Elsie learned her first kolo from her mother, and first csardas from her father; however, she didn't start folk dancing until the first semester at UCLA. Since then she has been very active in the UCLA club and various other folk dance groups in Los Angeles, and was involved in many modern dance as well as folk dance performances during the four years as a student.

Upon graduation in January, 1957 with a major in Theater Arts and a minor in dance, she embarked on an eight month trip to Europe, six and one-half months of which were spent in Yugoslavia. Traveling through most areas of the country she learned dances and folk culture, she also performed and toured with 'Tanec' (one of the three national folk companies, which toured the United States in 1956) for two months. "Wonderful experience!" she says.

Since her return in 1958, she has taught at an Institute in San Francisco, sponsored by John Skow; taught Yugoslav dances to Ansamb^l Moravac^{and}/Gandy Dancers, directed the First Annual International Folk Dance-Folk Song Festival Program (co-sponsored by the UCLA Committee on Fine Arts Production and Westwood International Center) held at UCLA. Amidst these activities Elsie married Mr. Stanley Dunin (also a folk dancer) and now both are proud parents of a lovely daughter.

PAUL ERFER

Paul's interest in Folk Dancing started back in 1935 and soon expanded to the point where he was forming new groups and teaching at many eastern locations. By the time he moved to Los Angeles, he had acquired a lot of teaching and organizing experience and he rapidly became one of the leading figures in the Folk Dance movement in Southern California in the days before the Federation was formed in the Southland.

He was the first Director of Extension and Publicity for the Federation, and under his direction many new groups were formed and the early success of the Federation was, in quite a large measure, due to Paul's efforts in promoting, developing and teaching more and more groups. He has also served the Federation in many other capacities and has always worked for its success.

The Folk Arts Bazaar was opened by him in 1950 and is now located at 3173 Wilshire Blvd. in Los Angeles, where one may purchase folk and square dance records, books, costumes and related articles. He will conduct a branch of this store here on the campus and would like to have all of us drop in and get acquainted.

MADELYNNE GREENE

Madelynne is one of those rare persons - a native of California - born in San Francisco. She started to dance at an early age, studied ballet and worked in a children's theatre. She first taught children's creative and self expressive type of dance. She has studied with leading teachers including Martha Graham.

She became interested in Folk Dancing in 1941 and has the only studio in San Francisco entirely devoted to folk dancing. This studio is located at 1521 Stockton. She has been very active in folk dance work and has taught at many universities and colleges from San Francisco to Vancouver and has been choreographer for the Savoy Light Opera Company and the San Francisco Little Opera Company. She is teacher and director of the International Dance Theatre, a folk dance concert group of 35 singers, dancers and musicians.

MADELYNNE GREENE (Continued)

Madelynne has made two trips to Europe to study and collect material on the native dances. On her last trip she concentrated on Scottish, Basque, and Spanish Provençal dances. She also has a very large collection of authentic folk costumes from all over the world.

MARY ANN HERMAN

Mary Ann Herman - Assistant Director of Folk Dance House in New York City, Editor of Folk News and Teen Folk News, and Director of Maine Folk Dance Camp, has given Folk Dance Workshops throughout the United States, at the University in Puerto Rico, and was part of the Folk Dance Team that taught folk dancing in 19 cities in Japan under the auspices of the State Department.

Mary Ann conducts special folk dance classes for elementary school children at Folk Dance House and heads the teacher training program there. Also, heads the teenage folk dance group.

Mary Ann and Michael Herman founded Folk Dance House in 1940, and it has conducted a full program of activities in the folk field since that time - adult recreational sessions in folk dancing for people of all ages; special dance workshops, in addition to folk dance, the customs, music, costumes are included in the course of study. Folk Dance House also publishes books and records on dance and music, and has a tremendous collection of folk dance records and books of all kinds.

ANATOL JOUKOWSKY

Anatol was born in the Ukraine and his family shortly afterward emigrated to Greece. However, his parents decided that he should be educated as a Slav, so he was sent to school in Yugoslavia. He developed an early interest in dancing and was sent to the State Ballet School at twelve and at 17 to the Belgrade University. He was also an active Boy Scout and went on many scouting trips to remote villages where he was able to observe many different native traditions and dances, which resulted in an intense interest in the native Folk Dancing in this country.

In 1935 he became director and choreographer of the State Ballet in Belgrade. In addition, he directed a group of ethnic dancers who became very outstanding in this art.

In 1951 he emigrated to San Francisco where he has been teaching at the San Francisco State College since 1953, San Francisco Conservatory of Music since 1957, San Francisco Ballet since 1953, and directing local dance groups in the dances of Yugoslavia. He has been on the staff of numerous camps and is much in demand for teaching engagements.

ED KREMERS

Ed has been a professional Folk, Square and Round Dance teacher and caller for the last 18 years in the San Francisco area. In addition to general folk dance teaching and square dance calling, he has conducted numerous round dance clinics. He has been active in folk dance work in the Northern group, and has the distinction of having been the second president of the Folk Dance Federation of California in the early days before it was divided into the "North" and "South" groups.

ED KREMERS (Continued)

Ed is probably best known as the operator of a specialty Folkshop, now located at 161 Turk Street in San Francisco -- a folk and square dance center for information and supplies. His monthly news "Bulletin" goes out to subscribers all over the world.

Ed is moving a large part of his supplies to Santa Barbara for this week and is setting up shop here at Camp. Drop in and browse around and have a chat with Ed -- he is an interesting personality and a really nice guy.

ELIZABETH ULLRICH

Elizabeth received her early training in dance and physical education at several schools in Germany and, after moving to San Diego, conducted classes in the city playgrounds and high schools.

She is at present teaching at the Sweetwater School District. For 20 years she has served as Recreation Director for the City of Chula Vista. She has taken courses at several colleges and has attended many teachers' institutes in dancing. At this time she is the leader and director of a folk dance group in Chula Vista called "The Folklanders". She holds a life diploma for California in Physical Education.

Last year Elizabeth made a four-month trip to Europe. While in Germany she attended a large Gymnastic Meet in Munich where she helped judge folk dance performances. She collected dance material from Austria, Switzerland and Germany.

EMMA LOU O'BRIEN

Emma Lou is associated with the Physical Education Department of University of California, Santa Barbara. She teaches Social Dance, Rhythmic Form and Analysis for the Physical Education majors, composes music and works with instructors in teaching Modern Dance.

After graduating from Kansas State Teachers College she came to California to study organ with Albert Hay Malotte and to further her music career through specialized training in theory and composition. She is an accomplished musician, is organist of the First Presbyterian Church of Santa Barbara, and is a Hammand organ enthusiast playing everything from Bach to Boogie.

She is co-creator and co-producer of "Rhythm-Time Records" (creative rhythm records used in many schools throughout the country), is an author, teacher, radio and TV artist.

Her affiliations include such organizations as American Guild of Organists, California Music Teachers Association, Dance Masters of American and Soroptimist Club of Santa Barbara.

AL PILL

Al has been teaching folk dancing in the Los Angeles area for quite a few years. At the present time he is teacher and director of the Fiesta Dancers, one of the larger groups in the southland. He has served on the teaching staff of several folk dance camps and has been one of the popular teachers on institutes throughout the west coast, specializing in Mexican dances.

AL PILL (Continued)

To collect material for new dances he has made many trips to distant places. He studies with the late Angel Jacinto Guzman of Durango, Mexico, and with Casilda Amador of the Padua Hills Theatre for several years.

Because most of these new dances he learned were danced to native musicians it became necessary to record the music and he formed a recording company with issues records under the "ASP" label.

Al has been a school teacher in the Redondo Beach Elementary Schools for the past eight years. He has conducted folk dance classes in his district and held many institutes for the teachers of Redondo Beach.

Al is on sabbatical leave for the year 1960. He is planning to travel throughout Mexico, collecting new dances, and visiting schools and regional dance groups.

EDITH STEVENSON

Edith is a full time folk dance instructor for the Parochial schools in Los Angeles County for children from Kindergarten through 12th grade. She teaches ethnic groups in Irish, Scottish Country Dancing, and Spanish.

She has been active in square dancing and organizations for the past 21 years, and operates a studio.

Edith has been very active in the folk dance movement for a good many years, holding offices, being on committees, teaching folk dance groups, dancing with exhibition groups, etc.

BILL PILLICH

Assistant Supervisor of Physical Education at UCLA and a graduate of UCLA.

Background - ten years professional dancer and ice skater with Ice Follies. Four years with Irving Berlin's Army show: "This is the Army."

Has taught for the National Association for Health, Physical Education and Recreation, and the Dancing Masters of American. This year he also taught at two institutes for the Santa Barbara Folk Dance Committee. He is now teaching dance at UCLA.

This is Bill's second year at the Conference, and he is the one to contact regarding academic credit for the Conference.

* * * * *

EVENING PROGRAMS - 9:00 p.m.

The first hour will be a run-through of the dances taught earlier in the day. Each evening a different nationality will be featured. Wear costumes if you have them.

FESTIVAL - On Saturday, 22 August, 2:00 - 4:00 p.m. in Santa Rosa Hall there will be a Conference Festival. Your family and friends are invited.

AFTERPARTY - The Santa Barbara Folk Dancers are hosting an Afterparty at the Recreation Center in Santa Barbara. Everyone is invited.

HAPPY DANCING

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LA RESBALOSA (Chilean)

RECORD: SMC 1049 Side 2, Band 2

FORMATION: Couples, partners facing about 5 feet apart. Each carries a hdkf in RH - W holds skirts in LH; M keeps LH at his back.

MUSIC: 6/8

Meas

Steps

1. ESCOBILLADO

Spring onto L (ct 1); slide R fwd (ct 2); slide R back almost even with L and take wt on R (ct 3); step on L (ct 4); slide R fwd (ct 5); slide R back even with L (ct 6). Reverse footwork. Neither foot should leave the floor. Cue: "Leap, slide, step, step, slide, slide".

2. RESBALADO - Kick RF fwd, kick LF fwd (123-456)
make 4 quick changes kicking fwd RLRL in double time
(1-2-3-456)

3. ZAPATEADO - Step L, brush R heel, step R toe; repeat
(2 per meas.)
ct 1, ct 2, ct 3; 4-5-6 (always begins on L ft)

INTRODUCTION

M sways in place to R,L,R,L, swinging hdkf to R & L alternately holding hdkf down at waist level. W with wt on LF, R toe pointed fwd, twists RF with heel in, out, in, out, swinging hdkf to R & L alternately with each movement. (4 measures)

16

A- 1. Dance 4 escobillado steps moving fwd to R side of partner; hdkf is swing to R & L alternately with each step.

- Dance 4 escobillado steps moving back to place; hdkf movement same.
- Dance 4 escobillado steps moving to L side of partner and pause a little.
- Dance 4 escobillado steps back to place

8

2. W holds skirt with both hands in front and switches it with each movement; M keeps arms clasped at his back holding elbows. Dance 2 resbalado patterns moving a little toward partner, then 2 resbalado patterns moving back to place.

Notes

Steps

3 dance, 4 measures quickly passing R shoulders and crossing over in partner's place; stamp L turning to face partner on opposite side. Hands are held as in Figure 2. (4 measures)

10

B - Repeat entire dance from opposite side from the beginning including introduction.

C - INTRODUCTION - as before. Partners are now in original position.

11 notes

1- Repeat Figure 1

2- In the second step as in figure 2 in the following manner: move SC to a position with R shoulders and cast over her SC in this position around partner.

12

3- Turn SC except to R shoulder position and since C shoulders are facing around SC. On last measure, turn SC that C shoulders are close and bring both up over head with flourish. Partners look at each other through arch made by C arms and hold pose.

13. CHILIANA is a traditional dance of the 18th century. It is from a song "The chimney was." There are other songs for this dance with different meanings - which must then be adapted according to the length of the piece.

14. NOTE: Olga Pizarro, dance teacher from Santiago, Chile

HINEH MA TOV

(Isreal)

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

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

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

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

Introduction: 2 measures

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

Meas	Pattern
1-2	I Beginning with R ft move to the R (CCW) with 4 step-bend steps: step (1), bend both knees slightly (2).
3-4	Continue in CCW direction with 8 running steps.
1-4 rpt	Repeat Fig I, meas 1-4.
5-6	II Stamp R, taking wt (1), hold (2), step bkwd on L (3), hold (4).
7	Do I Yemenite three-step: Step to R with R (1), step on L (2), step R across L (3), hold (4). The feet do not close on this step.
8	Repeat Yemenite three-step, beg on L. Do not turn on Yemenite three-step. Keep facing into the center of the circle.
5-8 rpt	Repeat Fig II, eas 5-8.

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

MAKEDONKA

Macedonia is divided between Yugoslavia, Bulgaria, and Greece, tho the Macedonians themselves are a nationality and have a distinct culture of their own. Their dances are mostly in slow tempo and resemble Greek horros more than Servian kolos. The Macedonians themselves call their circle dances "oro". This dance resembles the Greek syrto both in music and steps, also style. In their book Narodne Igre, volume IV, the Jankovich sisters describe the SIRTO as native to the Lake Ohrid region of Yugoslav Macedonia and having eight measure to the dance as against four of the Greek dance. This particular recording, however, and to some extent the dance might be considered a Serbian interpretation of some extent the dance might be considered a Serbian interpretation of a Macedonian dance, the orchestra being tamburitza instead of "chalgie."

RECORD: Balkan 547 or Stanchel 1022

PRONOUNCED: Mah-keh-DORN-kah

FORMATION: While the hands are held at shoulder height in the Macedonian oro, here the hands are held low in US circles.

MEASURE (Count: long-short-short, long-short short)

1. Step on right foot to the right (long), step left behind right (short), step on right foot to the right (long), step left behind right (short), step right to right (short).
2. Step left in front of right (long), step right to right (short), step left in front of right (short).
3. Step right forward (towards center of circle, body facing in) (long), step left forward and at the same time take weight off right foot, bending knee slightly (short). Step on right foot in place (short).
4. Step on left foot backward (long), step to right with right (short), step on left foot in front of right (short).

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Anatol Joukowsky
Notes by Ruth Ruling

A JA TZO SARITSA

(Ah Yah Tso Sah reet sah)

Moravia

- SOURCE:** A Ja Tzo Saritsa is a Moravian couple dance that takes its name from the first words of the song that is sung. The dance is described in "Folk Dances, Art Edition: Vol. I, Part II", USSR State Edition, Moscow, 1954.
- RECORD:** Folk Art, FALP-I, side 2, band 2. A Ja Tzo Saritsa 2/4 & 3/4 time.
- FORMATION:** Lines of 5 or 6 cpls, ptrs facing, M back to music. M join hands in line, W same. Free hands of end M just behind hip, palms out. End W hands on hips, fingers fwd. Lines about 6 ft apart.
- STEPS:** Couple Turn: Take modified shoulder waist pos (W L and M R hands joined, palm to palm, and held on W L hip. W R hand on M L shoulder. M L hand on W R forearm). Step fwd on R and bend knee slightly (ct 1). Bring L ft to R heel, taking wt on ball of L (ct &). Repeat action for cts 2, &. Usually takes 1 meas to make 1 full turn CW.

MEASURES

PATTERN

3/4 time

No introduction.

I. PASSIVE PATTERN (Both Lines)

- 1 Turning to face R, walk R, L, R. (All walking steps in Passive Pattern take 1 ct).
- 2 Making $\frac{1}{2}$ turn to L, walk L, R, L.
- 3 Making $\frac{1}{4}$ turn R to face ptr, walk fwd R, L, R. On last step on R, bend knee.
- 4 Walk bkwd to place, L, R, L.
- 5-12 Repeat action of meas 1-4 (Fig 1) twice (3 in all).

II. WOMAN'S ACTIVE PATTERN (Vocal)

- 1 Woman: Walking diag fwd R twd M line, step R (ct 1), L(ct 2), R(ct 3), stamp L next to R (no wt)(ct &). As L is brought fwd to be stepped on (ct 2), bend R knee a little. Hands on hips, fingers fwd.
- 2 Walking diag fwd L twd M line, repeat action of meas 1 (Fig II) but start with L.
- 3 Moving slightly fwd twd M line, step R(ct 1), L(ct &), R(ct 2). Stamp L next to R(no wt) (ct 3). As L is stamped, strike bottom of R fist against top of L fist as if to say, "I want my way".
- 4 Make $\frac{1}{2}$ turn to R, stepping L, R, L (cts 1, &, 2). Hands are returned to hips and W back is to M. No action rest of meas.
- 5-8 Starting with back to M, repeat action of meas 1-4 (Fig II). W will move away from M line. After $\frac{1}{2}$ turn R on meas 8, W will again face M.

MEASURES

PATTERN

9-12 Repeat action of meas 1-4 (Fig II). W end with back to M.
Man: During 12 meas of W Active Pattern, continue Passive Pattern (Fig I), dancing it 3 more times.

III. MAN'S ACTIVE PATTERN

- 1 Man: With hands just behind hips, walk diag fwd R twd W line, stepping R(ct 1), L(ct 2), R(ct 3). Slap outside of L heel with L hand(ct &). On the slap the L ft is brought up behind to knee level.
- 2 Walking diag fwd L twd W line, repeat action of meas 1 (Fig III) but start with L. Slap R heel with R.
- 3 Moving slightly fwd twd W line, step R(ct 1). Close L to R, bending knees in preparation for a jump(ct 2). Jump into air, spreading legs apart sdwd(ct &). Land ft together (ct 3).
- 4 Make $\frac{1}{2}$ turn R, stepping L, R, L(cts 1, &, 2). On each step clap back of R hand against palm of L as if to say, "Why must that be so?". Hands are returned to pos and M back is to W. No action for rest of meas.
- 5-8 Starting with back to W, repeat action of meas 1-4 (Fig III). M will move away from W line. After $\frac{1}{2}$ turn R on meas 8, M will again face W.

9-12 Repeat action of meas 1-4 (Fig III). M ends with back to W.
Woman: On meas 1-2, walk 6 steps (starting R with back to M) to beginning pos. Hands are on hips. On meas 3-4 turn R to face M line and join hands. On meas 5-12 dance Passive Pattern (Fig I meas 1-4) two times.

IV. WOMAN'S ACTIVE PATTERN (Vocal)

- 1-12 Woman: Repeat action of Fig II.
Man: On meas 1-2 walk 6 steps (starting R with back to W) to beginning pos. Hands just behind hips. On meas 3-4 turn R to face W line and rejoin hands. On meas 5-12 dance Passive Pattern (Fig I meas 1-4) two times.

V. MAN'S ACTIVE PATTERN

- 1-10 M and W repeat action of Fig III meas 1-10 as given for each.
- 11-12 M make R turn and walk (2 steps to a ct) to ptr. Join hands with ptr. Cpls at both ends of line curve around so as to form a double circle, ptrs facing, M back to ctr. All cpls adjust a little to help form circle.

VI. COUPLE TURN AND PROGRESS

- 2/4 time
1-2 Take modified shoulder waist pos as described and make 2 CW turns with ptr.
- 3 Using joined hands (M R, W L) for lead, M turn W $\frac{1}{2}$ turn R. Both step R, L, R(cts 1, &, 2). Hold ct &. Do not drop joined hands. Ptrs end side by side, W to R of M. Free hands on hips or at sides.
- 4 Both stepping L, R, L (cts 1, &, 2) M turn W one full turn L to again end side by side, W to R of M. Joined hands now encircle W waist. Hold ct &. Do not catch W R arm at her side.

A Ja Tzo Saritsa

MEASURES

PATTERN

- 5 Repeat action of meas 3 (Fig VI) but W makes one full turn R. During meas 3-5 M dances almost in place.
- 6 Both stepping L, R, L (cts 1, &, 2) M moves to W on his L. W moves to M on her R (M moves up one place (CCW) in circle).
- 7-42 Repeat action of meas 1-6 (Fig VI) six more times (7 in all). On meas 42 do not progress to new ptr. Instead repeat action of meas 4 (Fig VI).

CACAK from Gornji Milanovac

Serbian

MUSIC: Record: Epic LN 3571, "This is Yugoslavia" side 2, band 4

FORMATION: Kolo line, no partner, hands joined down and relaxed.

s-step; h-hop; fwd-forward; bwd-backward

no intro. Music is fast.

I. Face front throughout Fig I. Move swd (L ft stepping behind) dance in place during meas 3-8 (cts 5-16).

action:	s	s		s	s		s	h		s	h		s	ofwd
ft.	R	L		R	L -		R	R		L	L		R	L
ct.	1	2		3	4		5	6		7	8		9	10
meas.	1		2		3		4		5		6		7	

action:	s	s bwd		s	s fwd		s	s bwd
ft.	R	L		R	L -		R	L
ct.	11	12		13	14		15	16
meas.	6		7		8		9	

II. Face and move to R during meas 3-8 (cts 5-16).

action:	s s	s		s s	s		s	s fwd	s	s bwd		s	s fwd	
ft.	R L	R		L R	L		R	L	R	L		R	L	
ct.	1 &	2		3 &	4		5	6	7	8		9	10	
meas.	1		2		3		4		5		6		7	

action:	s	h		s	s fwd		s	h
ft.	R	R		L	R		L	L
ct.	11	12		13	14		15	16
meas.	6		7		8		9	

Repeat Fig I & II alternately.

KRAKAWIAK for THREE
POLISH

Mixer for Three

Presented by Anstol Joukowsky at Santa Barbara Folk Dance Conference, 1959

MUSIC: Record: Music of Poland - VANGUARD, LP # VR S6001, Band 5, Side I

FORMATION: Sets of three people: one man between two women, all facing
CCW in LOD, inside hands joined, womens free hand holding skirt
at side.

MUSIC

PATTERN

4 meas intro

I. PAS DE BASQUE

1-8

Move forward in LOD with eight pas de basque steps,
beginning on R.

II. CIRCLES and PROGRESSION

9-11

Hands joined in circles of three, walk six long
steps CW - beginning on R.

12-14

Walk six shorter steps CCW, beginning on R

15-17

Walk six long steps CW, beginning on R

18-19

Walk four shorter steps CCW beginning on R. At
this point in the dance, the men should be facing
CW in the large circle; W who began dance on
outside of circle should be on inside; W who began
dance on inside of circle should be on the outside.

20-21

W raise joined hands as M. releasing handhold, progresses
CW to next set with 4 steps while M progresses, W bow,
hands on skirts. Upon reaching new partners, M turns
R to face LOD and joins hands in sets of three, as
at beginning of dance.

Now begin dance from beginning, including introduction (a
two meas wait), during which the man bows to his new partner.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Anatol Joukowsky
Notes by Ruth Ruling

TINGI LINGI

Moravia

- SOURCE:** Tingi Lingi is a Moravian couple dance and a progressive. It is described in "Folk Dances, Art Edition: Vol I, Part III", USSR State Edition, Moscow, 1954.
- RECORD:** Folk Art, FALP-I, side 1, Tingi Lingi Boom. 2/4 time.
- FORMATION:** Double circle, ptrs facing, M back to ctr. M hands just behind hips with palms out. W hands on hips, fingers fwd. Movement of circle is always CW.
- STEPS:** Basic Step: Step to R on R side (ct 1). Close L to R with bend of knees (ct 2). Next step would again start on R. Step may be started on L and would continue on L.
Hand Hold (used on turns): With elbows bent, join R hands with ptr at shoulder level. Join hands palm to palm with base of fingers at R angles to base of ptrs fingers. Free hand remains on hip (W) or just behind hip (M).
- | <u>MEASURES</u> | <u>PATTERN</u> |
|-----------------|--|
| 2/4 time | No introduction. |
| 1-4 | Dance 4 basic steps moving CW. M starts R, W L. |
| 5-6 | Join R hands and change places ($\frac{1}{2}$ circle CW). M walks R, L, R, close L to R (no wt). W starts walk with L. |
| 7-10 | Repeat action of meas 1-4 but M start L, W R (M is on outside). |
| 11-12 | Join R hands and change places ($\frac{1}{2}$ circle CW). M walks L, R, L, close R to L (no wt). W starts walk with R. |
| 13-16 | Repeat action of meas 1-4. |
| 17-19 | Joining R hands, make 1 CW circle on 6 steps. M starts R, W L. |
| 20-23 | Repeat action of meas 1-4. |
| 24-25 | On 2 basic steps, starting R, M moves to R to end in front of next W. Original W ptr also dances 2 basic steps (starting L), and moves to her L but takes smaller steps to allow M to progress. |
| 26-29 | Repeat action of meas 1-4, facing new ptr. |
| 30-32 | Joining R hands, make 1 CW circle on 6 steps. M starts R, W L. |
| 33-36 | Repeat action of meas 1-4. |
| 37-38 | Repeat progression figure of meas 24-25.
Repeat dance from beginning 4 times (5 in all). |
| 3 chords | Ending: Bow to ptr.
M: Step to R on R (chord 1). Close L to R and bow from waist (chord 2). Recover from bow (chord 3).
W: Step to L on L (chord 1). Placing R behind L, curtsy to ptr (chord 2). Recover from curtsy (chord 3). |

Presented by Anatol Joukowsky
Notes by Ruth Ruling

UNVERDOS
(Bourrees FRANCAISES Auvergne)
(Une vehr doe)

France

SOURCE: Unverdos is a Bourrée, a principal dance form from Auvergne, France. Literally translated it means "one against two". It was learned by Anatol Joukowsky while at a school for French scoutmasters in Shamarande, France in 1950.

RECORD: Folk Dances of the Provinces Mercury MG 20338 (LP) Side 2, Band 1 (La Morianno - La Planese). 3/4 time.

FORMATION: Single circle composed of sets of three (1 M between 2 W) with all hands joined. One set is designated as the Leading Set.



STEPS: Basic Step: Step R, bending knee (ct 1). Step on ball of L next to R (ct 2). Shift wt back to R (ct 3). Next step starts on L. Step on ct 1 may be done in any direction. Always start on R for each figure.

Description same for M and W except where noted.

MEASURES

PATTERN

2

INTRODUCTION - Stand in place, facing ctr.

Lo MARIANO

FIGURE I

1-4 Turning to face a little L of Line of Direction, progress in LOD(CCW) with 4 basic steps (start on R).

5-8 Turning to face Reverse LOD(CW), dance 4 basic steps. Widen circle so arms are extended comfortably.

8-12 Dance 4 basic steps into ctr. As circle closes bring the hands up and bend the elbows until forearms of neighbors almost touch.

13-16 Dance 4 basic steps bkwd to place. Hands are lowered as circle widens.

FIGURE II

1-4 M hook R elbow with R W and make 1 CW circle with 4 basic steps. M L arm is raised out to side with elbow bent, palm fwd. W R hand holds skirt. At same time, L W make 1 CCW circle, holding skirt with both hands.

5-8 M hook L elbows with L W and make 1 CCW turn on 4 basic steps. R W make 1 turn CW holding skirts.

9-16 Repeat action of meas 1-8 (Fig II).

1-32 REPEAT ALL FROM BEGINNING. Omit last 4 meas. Instead, M take W hands and each set of 3 turn to face LOD(CCW), still using basic step. L W of Leading Set form a connection by grasping L forearm of L W ahead. L W first raises L hand as a signal that she is starting. L W of set behind then grasp hold of forearm of L W of Leading Set. Continue until all are joined. Joining can continue into next figure if need be.

Unverdos

MEASURES

PATTERN

FIGURE III

- 1-4 Dance 4 basic steps in LOD(CCW).
 5-8 On 4 basic steps M turn R W with R elbows once around. L W still has arm grasp.
 9-12 Dance 4 basic steps in LOD(CCW).
 13-16 On 4 basic steps, with inside hands joined, each set make $\frac{1}{2}$ turn CW to face RLOD(CW). R W back up. R W of Leading Set start the arm grasp.
 17-20 Dance 4 basic steps in RLOD(CW).
 21-24 On 4 basic steps M turn L W with L elbows once around. R W still has arm grasp.
 25-28 Dance 4 basic steps in RLOD(CW).
 29-32 On 4 basic steps with inside hands joined, each set make $\frac{1}{4}$ turn CW to form original circle with all hands joined. R W back up.
 1-32 REPEAT ACTION OF FIGURE I AND II.
 33-35 W step in so backs are to ctr. M faces ctr. W join nearest hand with M and hold skirt with outside hand.
 Music stops.

LA PLANEJE

- 2 INTRODUCTION - No action.

FIGURE IV

- 1-2 Dance 2 basic steps in place.
 3-4 Change places on 2 basic steps. W turn under joined hands. R W turn $\frac{1}{2}$ L. L W turn $\frac{1}{2}$ R. M turn $\frac{1}{2}$ R as he crosses over to W side. M give lead to W for turn and drop joined hands after crossover is started.
 5-6 Dance 2 basic steps in place. W join nearest hand with M. Outside hand hold skirt.
 7-8 Change back to original place on 2 basic steps. W turn under joined hands. R W turn $\frac{1}{2}$ R. L W turn $\frac{1}{2}$ L. M Still turn $\frac{1}{2}$ R. Again drop hands after crossover is started. Note: R W refers to W who started dance as R W even though pos are changed for 4 meas.
 9-16 Repeat action of meas 1-8 (Fig IV).

FIGURE V

- 1-4 Move into ctr with 4 basic steps. Pos is same as for start of Fig IV.
 5-8 Move out of ctr with 4 basic steps.
 9-16 On 8 basic steps form 2 circles. M in inside circle, W in outside circle. All face ctr. As M starts to move in, turn W under joined hands as in Fig IV meas 3-4. W join hands in outer circle. M continues in until able to join hands in inner circle. On meas 15 and 16 M only claps on ct 1.
 17-18 Men: Dance 1 basic step to R and 1 to L.
 19 Jump into air and land with L knee on floor. On jump progress a little to R.
 20 Slap floor with palm of L near L knee. R hand is raised.
 21-48 Rising, repeat action of meas 17-20(Fig V) seven more times (8 in all).

Unverdos

MEASURES

PATTERN

17-24 Women: While man dances the above pattern, do following pattern. Circle CW with 8 basic steps.
25-28 W of each set hook R elbows and turn once on 1/4 basic steps.
29-32 Hook L elbows and turn once with 1/4 basic steps.
33-40 With hands rejoined in circle move CCW with 8 basic steps.
41-48 Repeat action of meas 25-32 (Fig V). End in single circle facing ctr. W shorten or lengthen steps so as to finish behind own M.

FIGURE VI

1-8 On 8 basic steps M backs out to place between his W. All sets join hands in big circle with only one break - between L W of Leading Set and W on her L.
9-35 Turning out to L, L W of Leading Set lead line in serpentine about hall using basic step. Dance to end of record. End W have free hands on hips.

Presented by Elsie Ivancich-Dunin

GLAMOĆ

(Glah-moch)

Yugoslavia - Bosnia Region

SOURCE: The dance was learned from a folk dance group in Yugoslavia, 1957, by Elsie Ivancich-Dunin. Originating in Bosnia from the area around Glamoć, the dance uses no accompaniment because musical instruments were not played in the area. A caller improvises the sequence and may continue the dance for as long as he wishes. After the call, each figure is continued until the next call; however, the 'Hajde' (basic) most normally comes between each figure. There is one exception, with the figure 'Vrati' which is done once with each call during the 'Hajde' step.

RHYTHM: 3/4, 5/4, 8/4, 6/8. Dance begins with a slow tempo which gradually increases. The caller dictates the tempo.

FORMATION: Hand grasp, closed circle facing inward, hands and bent elbows at shoulder level, bodies erect, feet about 12 inches apart and parallel.

CALLS AND FIGURES:

I (ee) And. (Arm movement)

Caller begins arm movement slowly to L and to R, first straightening L arm to L, then slowly bending L arm while straightening R arm to R. The head does not follow the arms but faces toward center of the circle.

KRENI KOLO (kreh-nee ko-lo) Begin the kolo.

Arms stay at shoulder level; during the two walk steps, L arm is bent, R arm is straight; then the arms move in opposition to the turns.

Face L LOD.

3/4 (cts 1 &) step fwd L, step fwd R
(cts 2 &) step L facing center, R in place and wt on L face R LOD
(cts 3 &) wt on R facing center, L ft in place face L LOD.

HAJDE (hi-de) Let's go. (Basic step)

Arms down at sides in hand hold. Face L LOD.

3/4 (cts 1 &) step fwd L, step fwd R
(cts 2 &) step fwd L swinging R slightly in front of L, hop on L
(cts 3 &) step fwd R swinging L slightly in front of R, hop on R.

When tempo is faster leave out hops.

Glamoc

CALLS AND FIGURES:

VRATI KOLO (vrah-tee ko-lo) Turn back the line.

Command comes on first ct of basic step.

3/4 (cts 1 &) step fwd L, step fwd R
(cts 2 &) step fwd L, pivot 180° CW
(cts 3) stamp fwd R.

Let go hands on turn, and keeping L arm in front take hold again with person who was behind but who is now in front. Now the circle is facing out. Continue with basic step until next call.

JEDAN U KOLO (ye-dahn oo ko-lo) One in the kolo.

Face L LOD.

3/4 (cts 1 &) step fwd L, bring R to L
(cts 2 &) step fwd L, face center
(cts 3) stamp R into center.

DVA U KOLO (dvah oo ko-lo) Two in the kolo.

Face L LOD.

5/4 (cts 1 - 3) like JEDAN U KOLO
(cts 4 &) step L in place
(cts 5 &) stamp R into center, hold.

TRI U KOLO (tree oo ko-lo) Three in the kolo.

Face L LOD.

8/4 Men: (cts 1 - 3) like JEDAN U KOLO
(cts 4 - 7) R knee leans to L, R, L, R
(ct 8) R cuts back to where L was, free L ft is crossed behind R ankle.

Women: (cts 1 &) step fwd L, bring R to L
(cts 2 - 8) heels to L, R, L, R, L, R, L.
Toes stay in place, and barely come off ground, knees bend slightly when heels come down.

PUZA (poo-zah) Crawl. Face L LOD.

6/8 (cts 1 - 2) step fwd L, step fwd R
(cts 3 & 4) step L in place, R in place, L in place
(cts 5 & 6) step R in place, L in place, R in place.

STOP (stop) Just what it says, 'halt'. Everyone freezes into beginning formation, feet apart and parallel, arms shoulder height, etc.

Dance may continue on if leader so desires or may end; he may put in several false steps.

RED BOOTS

Hungary

- SOURCE:** This couple dance was learned by Elsie Ivancich-Dunin from Antun Krickovic (from Budapest, Hungary) in Yugoslavia, 1957.
- RECORD:** International Record, S 705, "I Give Up". 4/4, 2/4 time.
- FORMATION:** Line of partners in semi-circle, M to R of W; M hands on hips, W's R hand on partner's L shoulder and W's L hand on R shoulder of M who is L of her; feet together, bodies erect.

MEASURES CT. PATTERN

- | | | |
|------|-----|--|
| | | I |
| 1 | 1 | step R to R (bend knees slightly) |
| | 2 | close L to R (bend knees slightly) |
| | 3-4 | repeat cts 1-2 |
| 2-3 | | repeat meas 1 |
| 4 | 1 | stamp R) turning 180° CW |
| | 2 | stamp L) in place |
| | 3 | close R to L with snap |
| | 4 | hold position. |
| 5-8 | | repeat meas 1-4 beginning with L to L |
| 9-11 | | repeat meas 1-3 |
| 12 | 1 | stamp R in place |
| | 2 | stamp L in place |
| | 3 | close R to L with snap |
| | 4 | hold position. |
| | | II Steps are described for M; W does opposite.
Partners hold inside hands, M on inside of
circle which is facing CCW. |
| 1 | 1 | step L fwd) swing arm fwd, body |
| | 2 | step R fwd) faces diagonally L |
| | 3 | advance L so that both toes face inward) body faces partner
diagonally, arm swings back. |
| | 4 | snap heels together. |
| 2-4 | | repeat meas 1 |
| | | III Arms shoulder-waist position; M facing out of circle. |
| 1 | 1 | hop on L while swinging R across front to L |
| | 2 | hop on L while swinging R across to R |
| | 3 | step R in place |
| | & | step L in place Note: During meas 1-3 couple completes |
| | 4 | step R in place 3/4 turn CW. |
| 2-3 | | repeat meas 1 twice. |
| 4 | 1 | facing inside of circle M to L of partner, shoulder to
shoulder hold. Place L toe with inside of heel facing fwd
in front of R ft, wt on R |
| | 2 | wt on both ft, toes face in, heels out, knees bent slightly. |
| | 3 | snap both ft together |
| | 4 | hold position. |

Red Boots

<u>MEASURES</u>	<u>CT.</u>	<u>PATTERN</u>
		IV Closed circle, shoulder to shoulder hold.
1	1	step R to R
	2	step L behind R
	3	step R to R
	4	with wt on R, shift to R without taking R off ground, while lifting L leg to L diagonal off ground.
2	1-4	repeat meas 1 to L
3-4		repeat meas 1-2
		V Closed circle, hands drop to sides in hand hold; circle moves out during course of figure.
1-4		repeat Figure III, but without turn.
		VI Women turn step.
		<u>Women:</u> hands on hips
1	1	step L to L in front of partner and turning $\frac{1}{4}$ turn CCW
	2	step R making $\frac{1}{4}$ turn CCW to face partner
	3	step on L making $\frac{1}{2}$ turn to reach L side of partner
	4	bring R to L and bend knees slightly.
2		repeat meas 1 to L
3-4		repeat meas 1-2.
		<u>Men:</u> helps W turn from side to side by pushing gently first to L with R hand on her waist, then to R with L hand on her waist, etc.
1	1	step R bwd
	2	step L bwd
	3	step R fwd
	4	bring L to R
2-4		repeat meas 1
		VII Closed circle, hand hold at sides; on each step knees bend slightly.
1	1	step L to L
	2	bring R next to L
	3	step R to R
	4	bring L next to R
2	1	step L to L
	2	bring R next to L
	3	step L to L
	4	bring R next to L
3-4		repeat meas 1-2 to R
5-8		repeat meas 1-4
		VIII
1-2		repeat Fig II, meas 1-2.
3-4		repeat Fig III, meas 1-2, but complete full partner turn.
5-6		repeat meas 1-2.
7-8		repeat Fig III, meas 3-4, but complete $\frac{3}{4}$ partner turn.
4		repeat Fig IV
4		repeat Fig V
4		repeat Fig VI
8		repeat Fig VII, but with hand held straight up above heads.

Red Boots

MEASURES CT. PATTERN

IX Slow turn; M's R hand on partner's L waist, L hand on partner's R shoulder, W has both arms on partner's shoulders. Complete $2\frac{1}{4}$ turns so that M is inside of circle facing out and W facing partner.

1 1 step R fwd, bending R knee
 2 leaving R in place step fwd on L straightening both knees
 3-4 repeat cts 1-2
 2-4 repeat meas 1

FAST CSARDAS $2\frac{1}{4}$ time

I. Kis harang (bell step) M and W opposite ft; step described for M. Hands on hips.

1 & raise R leg to R side
 1 close R to L with cut-step
 & step L in place
 2 step R in place, while swinging L leg swd to L
 2 repeat in opposite direction
 3-6 repeat meas 1-2
 7 1 (Bokazo) place R toe with inside of heel facing fwd in front of L ft, wt is on L
 2 bring R back to place, wt on both ft, toes face in, heels out, knees bent slightly
 8 1 snap both ft together
 2 hold position.

II Partners take inside hand hold still facing one another; step described for M, W are opposite.

1 1 cross R in front of L) swing partner's arm fwd and let go
 2 hop on R, turning 180° CCW) when turn is started. Hands now on hips.

2 1 step L in place
 2 hop on L, turning 180° CCW) partners are facing one another again
 3-4 repeat Bokazo, Figure I, meas 7-8
 5-8 repeat meas 1-4.

III Partners hold inside hands down at sides and both face CCW. M and W on same ft.

1 1 place R in back of L)
 & hop on R) Note: move backwards during whole figure
 2 place L in back of R)
 & hop on L)
 2-4 repeat meas 1.

IV Inside hand hold comes up to shoulder level in front with elbows straight.

1 1 leap to R on R) moving R diagonal
 & step L across front R)
 2 step R in place)
 2 repeat meas 1 to L, moving L diagonal
 3-4 repeat meas 1-2.
 5-8 repeat Figure III

Red Boots

MEASURES CT. PATTERN

V. Hands on hips, W turns 180° CCW to face partner on meas 1 and travels to inside of circle; M travels to outside of circle away from partner. M and W on same ft.

1-3 1 hop on L
 & step to R on R
 2 bring L to R.

4 1 step R to R
 & step L in place
 2 step R in place

5-8 repeat meas 1-4 to L

VI Couple turn; R hips adjacent, R arms on partner's waist, L arms high.

1 1 step fwd with R twd partner, knee bent slightly, arms at shoulder level twd partner
 2 hold position

2 1 step back with L straightening both knees, arms come back to waist position.
 2 hold position.

3-7 1 step R fwd, taking couple turn arm position) turn CW very fast
 2 step L fwd

8 1-2 on same steps W turns 180° CW so that she is facing CCW with partner in preparation for next figure.

VII Couple is facing CCW; M's L hand on partner's waist, R arm out to R side holding partner's R hand; W's L hand is on own L waist.

1-7 repeat steps in Figure V while traveling out of circle, then back to original position.

8 1-2 with same three steps W turns 180° CCW to face partner.

8 repeat Figure VI

FINISH

1 M takes W's L hand with his R; he turns her away from him.
 2 M swings partner in turn CW into his R side
 3 M lifts his L arm high, W lifts R arm high; M is holding W's L hand at her waist.

Call out CSUHAI (chu-hi), (Hej)

Presented by Al Pill

AIRES NACIONALES

Mexico

SOURCE: This dance is a regional jarabe made up of dance melodies and steps from various regions of Central Mexico. The dance itself is very old, and was taught many years ago by Casilda Amador of Claremont, California, from whom it was learned by Albert S. Pill

RECORD: ASP 6001 A

FORMATION: Cpls in a double circle, ptrns facing, M back to center.

- STEPS:**
1. Brush Step (6/8 time)
Step flat on L ft (ct 1), brush R ft fwd (ct 2), brush R ft bwd (ct 3), step flat on R ft (ct 4), brush L ft fwd (ct 5), brush L ft bwd (ct 6). The brushing foot remains close to floor.
 2. Swinging Brush Step (6/8 time)
Step flat on L ft (ct 1); brush R ft diag L and across R ft turning body diag L (ct 2); brush R ft diag bwd to the R, turning body to face front (ct 3); step flat on R ft (ct 4); brush L ft diag R and across L ft, turnign body diag R (ct 5); brush L ft diag bwd to L, turning body to face front (ct 6).
 3. Alternating Double Zapateado with Brush (6/8 time)
Stamp fwd on L ft (ct 1), brush R ft fwd (ct 2), step on R toe at L side of L ft (ct 3), step L ft in place (ct 4), brush R ft in front of L ft (ct 5), brush R ft bwd (ct 6). The following step then begins with R ft.
 4. Tapatio Step (3/4 time)
Stamp on L ft to L side (ct 1); circle R ft in a CW circle close to floor (ct 2); step on R toe next to L ft (ct &); step flat on L ft to L side (ct 3); step on R toe next to L ft (ct &). The step continues, always beg L ft until the break. Then, the next set of Tapatio steps always begins with R ft.
 5. Flaxcala Step (3/4 time)
Step fwd into R heel, putting full wt on R ft and bending body fwd, at same time L ft is extended out to L side (ct 1), step on L ft crossed behind R ft and out to R side (ct 2), step R ft next to L ft (ct 3). The following step begins by stepping onto L heel.
 6. Pawing Step (3/4 time)
Stamp on R ft (ct 1), paw at ground by brushing R ft bwd but without raising R ft from floor (ct 2), tap ball of R ft next to L ft (ct 3). The following step begins with stamp on L ft.

Aires Nacionales

- STEPS: 7. Single Zapateado (6/8 time - 2 steps per measure)
Stamp L ft in place (ct 1), hit R heel fwd at side of L ft (ct 2), step R toe at side of L ft (ct 3), repeat above action (cts 4-6). This step may also begin with R ft.

MEASURES

PATTERN

Introduction: Chord

- A 6/8
1-3 FIGURE I - BRUSH STEPS-CROSS OVER
Ptnrs exchange places, passing R shoulders, with 3 Brush Steps.
4 Make $\frac{1}{2}$ turn to R with 1 Brush Step to face ptnr.
5-8 Dance 4 Swinging Brush Steps in exchanged places.
9-13 Return to original places passing R shoulders, with 5 Alternating Double Zapateado Steps.
14-15 Make $\frac{1}{2}$ turn to R with 2 Alternating Double Zapateado Steps, to again face ptnr.
16 Stamp R (cts 1-3), stamp L without taking wt (cts 4-6).
- B 3/4
1-7 FIGURE II - EL TAPATIO
Ptnrs move to each other's place with 7 Tapatio Steps.
Ptnrs continually face and circle CW. Step always begins L ft.
8 Stamp L (cts 1-2), stamp R without taking wt (ct 3).
9-15 Ptnrs return to original places with 7 Tapatio Steps.
Ptnrs continually face and circle CCW. Step always begins R ft.
16 Stamp R (cts 1-2), stamp L taking wt (ct 3).
- C 3/4
1-6 FIGURE III - TLAXCALA AND PAWING STEPS
Ptnrs exchange places passing R shoulders, with 6 Tlaxcala Steps, beg R ft.
7-8 Make $\frac{1}{2}$ turn to R with 2 Tlaxcala Steps beg R ft, to face ptnr.
9-15 Make one complete circle to own R with 7 Pawing Steps beg R ft.
16 Stamp L (ct 1), stamp R without taking wt (cts 2-3)
17-23 Repeat action meas 1-7, returning to original places. Make the $\frac{1}{2}$ turn to R on meas 22-23.
24 Stamp L (cts 1-2), stamp R without taking wt (ct 3).
- D 6/8
1-7 FIGURE IV - SINGLE ZAPATEADO
Ptnrs hook R elbows. W free hand holds skirt. M hand behind back. Ptnrs circle once CW with 7 Single Zapateado Steps always beg R ft.
8 Stamp R taking wt (cts 1-6) (one stamp only)
9-15 Hook L elbows and circle once CCW with 7 Single Zapateado Steps beg L ft. End M back to center of circle.
16 Stamp L without taking wt (cts 1-6). On the stamp, the M makes $\frac{1}{2}$ turn L to face center of circle.

Aires Nacionales

<u>MEASURES</u>	<u>PATTERN</u>
	<u>FIGURE V</u>
<u>E</u> 6/8	BRUSH STEP WITH STAMPS TOWARD CENTER
1	Ptnrs side by side, W to R of M, both facing center of circle.
2	Ptnrs move fwd twd center of circle with 1 Brush Step, beg L ft.
3-8	Take 6 successive stamps continuing to move fwd twd center of circle - Stamp L (ct 1), stamp R (ct 2), stamp L (ct &) stamp R (ct 3), stamp L (ct &), stamp R taking wt (cts 4-6). Repeat action meas 1-2, FIGURE V, continuing to move slightly twd center of circle for each 2 meas. Do not take wt on final stamp R of meas. 8.
<u>F</u> 6/8	<u>FIGURE VI - FAST WALTZ AWAY FROM CENTER</u>
<u>I</u>	Step out to side on R ft, turning in twd ptnr to face ptnr (cts 1-2), step L toe next to R ft (ct 3), step R ft in place (cts 4-6). Begin moving away from center of circle.
2	Step out to side on L ft, turning away from ptnr so as to go back to back (cts 1-2), step R toe next to L ft (ct 3), step L ft in place (cts 4-6). Continue moving away from center of circle.
3-7	Repeat action meas 1-2; FIGURE VI, continuing to move away from center of circle. End face to face.
8	Stamp L (cts 1-3), stamp R without taking wt (cts 4-6). Face center of circle on the stamps.
<u>G</u> 2/4	<u>FIGURE VII - FINALE: LA DIANA</u>
	Ptnrs facing center of circle, W to R of M, inside hands joined.
1-4	Move twd center of circle with 8 skipping steps beg R ft.
5-8	Move away from center of circle with 8 skipping steps beg R ft.
5-8	Repeat action meas 1-4, FIGURE VII.
9-10	Release joined inside hands. Dance 4 push steps to own R.
11-12	Dance 4 push steps to own L.
13 14	Turn once in place to own R with 4 push steps, beg the 4th push step with a stamp.
15-16	Turn once in place to own L with 4 push steps, beg the 4th push step with a stamp.
17-22	Repeat action meas 1-6, FIGURE VII, (skipping fwd, bwd, fwd)
23	Skip bwd from center of circle with 2 skipping steps beg R ft.
24	Change hands (M's R hand in W's R hand). W makes 2 turns under joined hands to her L; M then kneels on L knee and W sits on his R knee. End in pose - W's L hand on M shoulder, R hand holding skirt; M R hand around W waist and L hand raised high in air (holding sombrero).

Presented by Albert S. Pill

TEHUANTEPEC

Mexico

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

RECORD: Sombrero - 455 "Tehuantepec".

FORMATION: Cpls in double circle, facing each other about 4 ft apart. M back to ctr, hands clasped behind back. W grasps skirt with thumb and third finger a few inches above hemline, then brings hands together, palms out, close to body at waist level.

- STEPS:
1. Balance Step (2 meas to complete)
1st meas: Step diag fwd to R on R (ct 1); bring L toe close to instep of R (cts 2-3). 2nd meas: Rise slightly on R toe (cts 1-2); lower onto R heel (ct 3). Repeat to L with oppos. ftwork.
 2. Chiapanecas Step (traveling) (4 meas to complete)
1st meas: Step & chug fwd on L (cts 1-2); step fwd on R (ct 3).
2nd meas: Step & chug bwd on L (cts 1-2); step bwd on R (ct 3).
3rd meas: Step & chug fwd on L (cts 1-2); step fwd on R (ct 3).
4th meas: Move fwd, covering space, with 3 light stamping steps, L, R, L (cts 1-2-3).
Repeat all with opposite ftwork.
 3. Chiapanecas Step (in place) (4 meas to complete)
This is the same as the Chiapanecas step traveling, except that during the 4th meas, the three stamping steps are done in place.
 4. Waltz-Accented Step (2 meas to complete)
1st meas: Step on L (ct 1); Step on R toe next to L (ct 2); step on L (ct 3). 2nd meas: Stamp ball of R (heel raised) next to L (ct 1); hold (cts 2-3).
Repeat with opposite ftwork.
 5. Chiapanecas Step (turning) (4 meas to complete)
This is the same as the Chiapanecas step traveling, except that during the 4th meas, the three stamping steps become a 3-step-turn (no stamp) -- to the L when step begins on L; to the R when step begins on R.
 6. Tehuana Waltz Step (2 meas to complete)
Movement is fwd during 1st step pattern, bwd during 2nd step pattern. 1st meas: Step fwd on L (ct 1); step on R toe next to L (ct 2); step fwd on L (ct 3). 2nd meas: Point R toe touching floor in back of L (ct 1); hold (cts 2-3).
Repeat, moving bwd with opposite ftwork.

Tehuantepec

7. Circling Brush Step

Step on L (ct 1); retaining wt on L, brush R on floor in a CW circle (ct 2); step to R on R (ct 3).

Repeat with same ftwork.

Step also may begin with R.

Footwork is same for M and W throughout dance.

MEASURES

PATTERN

Music 3/4

No introduction.

A

I. BALANCE STEP

1-8

Ptrs move twd each other with 4 Balance Steps, beginning with R.

9-16

Ptrs back away from each other with 4 Balance Steps, again beginning on R.

B

II. CHIAPANECAS STEP - TRAVELING & IN PLACE

17-20

Ptrs dance 1 traveling Chiapanecas Step, beginning on L and exchange places passing R shoulders during the 3 stamping steps of meas 20.

21-24

Ptrs dance one Traveling Chiapanecas Step in exchanged places with back twd ptr, beginning on R, and make $\frac{1}{2}$ turn to own R to face ptr on the three stamping steps of meas 24.

25-32

Repeat action Fig II, meas 17-24, returning to own place; end facing ptr.

25-28 rptd

Ptrs do 1 Chiapanecas Step in place, beginning on L.

29-30 rptd

Step and chug fwd on R (cts 1-2); step fwd on L (ct 3); step and chug bwd on R (cts 4-5); step bwd on L (ct 6); (this is $\frac{1}{2}$ of a Chiapanecas Step pattern).

31-32 rptd

Dance 4 light stamps in place (R.L.R.L.) without taking wt on final stamp.

C

III. WALTZ-ACCENTED STEP

~~33-36~~

During this figure, ptrs remain close to circle each other CW.

~~33-36~~

~~Dance one Accented Waltz Step, beginning on L and making $\frac{1}{4}$ turn to own L. $\frac{1}{4}$ is covered in each L measure.~~

~~35-36~~

Dance one Accented Waltz Step, beginning on R and making $\frac{1}{2}$ turn to own R.

37-40 &

With accented Waltz Steps, ptrs continue to circle each other

33-40 rptd

CW, moving alternately back to back and face to face until they return to original places.

B

IV. CHIAPANECAS STEP TURNING

25-28

Dance one Chiapanecas Step with turn, beginning on L.

29-32

Dance one Chiapanecas Step with turn, beginning on R.

25-28 rptd

Repeat action Fig IV, meas 25-28.

29-32 rptd

Repeat action Fig II, meas 29-32 rptd ($\frac{1}{2}$ Chiapanecas Step and 4 stamps).

Tehuantepec

<u>MEASURES</u>	<u>PATTERN</u>
<u>D</u>	V. TEHUANA WALTZ STEP & CIRCLING BRUSH STEP
	Face LOD. M put R arm around ptr waist, L arm at side; W hold skirts outstretched.
41-42	Ptrs dance one Tehuana Waltz Step in LOD, beginning on L.
43-44	Ptrs dance one Tehuana Waltz Step moving bwd, beginning on R and making $\frac{1}{4}$ turn to R to face away from ctr.
45-46	Repeat action Fig V, meas 41-42, moving fwd away from ctr.
47-48	Repeat action Fig V, meas 43-44, making $\frac{1}{4}$ turn to face RLOD.
49-50	Repeat action Fig V, meas 41-42, moving fwd in RLOD.
51-52	Repeat action Fig V, meas 43-44, making $\frac{1}{4}$ turn to face ctr.
53-54	Repeat action Fig V, meas 41-42, moving fwd twd ctr.
55-56	Repeat action Fig V, meas 43-44, making $\frac{1}{2}$ turn to face LOD.
57-62	Ptrs each make $\frac{3}{4}$ individual turn, M to L and W to R, with six Circling Brush Steps, beginning on L. End facing ptr, M back to ctr.
63-64	Stamp L, R, L, R. Do not take wt on last stamp.
65-70	Ptrs each make one individual turn, M to R and W to L, with 6 Circling Brush Steps, beginning on R. End facing ptr.
71-72	Stamp R, L, R, L. Do not take wt on last stamp.
41-56 rptd	Ptrs again take position as at beginning of Fig V, to repeat action Fig V. meas 41-56.
73-88	Repeat action Fig V, meas 57-72 but take wt on last stamp. End ptrs facing, M back to Ctr.
81-88 rptd	Ptrs back away from each other with four BALANCE Steps, beginning on R.
<u>B</u>	VI. CHIAPANECAS STEP TRAVELING & IN PLACE
17-32 & 25-32 rptd	Repeat all action of Fig II.
<u>C</u>	VII. WALTZ-ACCENTED STEP
33-40 & 33-40 rptd	Repeat all action of Fig III.
<u>B</u>	VIII. CHIAPANECAS STEP TURNING
25-32 & 25-32 rptd	Repeat action Fig IV, meas 25-32 & 25-32 rptd. On the final 4 stamping steps, ptrs move twd each other to face LOD and pose, standing side by side.

SKIRT ACTION FOR W:

Balance Step: Skirt held as described in Formation.

Tehuana-Waltz Step: Skirt is held stretched out to side (as in La Suriana).

Chiapanecas Step Traveling & in Place: R skirt comes fwd and L skirt bwd on cts 1-3; L skirt comes fwd and R skirt bwd during cts 4-6. On the 3 stamps, bring L skirt fwd and keep it there. Begin the next Chiapanecas step with L skirt fwd. Chiapanecas Step Turning: Same, except skirt is held straight out during turns.

Waltz-Accented Step: Skirt waves naturally from side to side.

Circling Brush Step: Skirt is moved in a circular fashion, similar to waves beating against the shore. L skirt waves when circling L ft and vice versa.

Presented by Albert S. Pill

MIXTECA YUCATECA

Mexico

- SOURCE: This dance is a typical jarana as danced in Yucatan, Mexico. It was learned by Albert S. Pill from Casilda Amador of Claremont, California.
- RECORD: ASP 110 A
- FORMATION: Cpls facing each other in lines, about 5ft apart. M has thumbs hooked in belt. W holds skirt by taking just a hold of a small portion of skirt directly in front of body, W arms are held straight down as she holds skirt.
- STEPS: Alternating Double Zapateado, Waltz, Jarana Step, Yucateca Step.

Alternating Double Zapateado (6/8 time)

Step fwd L ft (ct 1), hit R heel at same time bringing R ft fwd (ct 2), step on R toe directly in front of L ft (ct 3), step L ft in place (ct 4), hit R heel in front of L ft (ct 5), brush R toe bwd in front of L ft (ct 6). The next Zapateado then begins with the R ft.

Jarana Step (can be done to 3/4 or 6/8 time- described for 3/4 time)

Step back on L ft in place (ct 1), hop on L ft at same time raising R leg directly in front of L ft, R knee bent and R toe pointing downward (ct 2), step flat on R ft in front of L ft (ct 3). NOTE: If done at 6/8 time, the step is repeated as described above for cts 4-6. The step may also begin with R ft.

Yucateca Step (3/4 time) 8 measures to complete

- Meas. 1 - Stamp flat on L ft in place (ct 1), hop on L ft bringing R ft to rear with bent knee (ct 2), brush R ft fwd with raised straight leg (ct 3).
- Meas. 2 - Hop on L ft (ct 1), brush R ft diag across L ft with R leg raised (ct 2), hop on L ft (ct 3).
- Meas. 3 - Brush R ft fwd (ct 1), hop on L ft (ct 2), brush R ft to rear with bent knee (ct 3).
- Meas. 4 - Hop on L ft (ct 1), stamp R, L (cts 2-3), stamp R ft without taking wt (ct &).
- Meas. 5 - Stamp flat on R ft in place (ct 1), hop on R ft bringing L ft to rear with bent knee (ct 2), brush L ft fwd with raised straight leg (ct 3).
- Meas. 6 - Hop on R ft (ct 1), brush L ft diag across R ft with L leg raised (ct 2), hop on R ft (ct 3).
- Meas. 7 - Brush L ft fwd (ct 1), hop on R ft (ct 2), brush L ft to rear (ct 3).
- Meas. 8 - Hop on R ft (ct 1), stamp L ft without taking wt (ct 2), hold (ct 3).

(Meas. 5-8 are the same action as meas. 1-4, except done with opposite ftwork.)

Mixteca Yucateca

<u>MEASURES</u>	<u>PATTERN</u>
A 6/8	FIGURE I - DOUBLE ZAPATEADO CROSSOVER
<u>1-3</u>	Cpls change places, passing R shoulders, with 3 Alternating Double Zapateado Steps beg L ft.
4	Making $\frac{1}{2}$ turn to L to again face ptrnr, step R ft (ct 1); hit L heel at same time bringing L ft fwd (ct 2); step on L toe directly in front of R ft (ct 3); stamp on R ft (cts 4-6).
5	Step flat on L ft in place (ct 1); hop on L ft, bringing R ft to rear with bent knee (ct 2); brush R ft fwd with raised straight leg (ct 3); hop on L ft (ct 4); beginning one complete pivot turn to L, step R ft across L ft (ct 5); stamp L ft (ct 6).
6	Continuing the pivot, stamp R ft (ct 1); stamp L ft (cts 2-6).
7	Step flat on R ft in place (ct 1); hop on R ft bringing L ft to rear with bent knee (ct 2); brush L ft fwd with raised straight leg (ct 3); hop on R ft (ct 4); beginning one complete pivot turn to R, step L ft across R ft (ct 5); stamp R ft (ct 6).
8	Continuing the pivot, stamp L ft (ct 1); stamp R ft (cts 2-6).
9-12	Repeat action meas 1-4, FIGURE I, returning to original places.
13	Turn to own R in place with 2 Jarana Steps beg L ft.
14	Complete the turn with 1 more Jarana Step beg L ft (cts 1-3); stamp L, R, L in place (cts 4-6).
15	Make one complete turn to own L with 2 Jarana Steps beg R ft.
16	Stamp R, L, R (cts 1-3); stamp L (cts 4-6).
B 6/8	FIGURE II - FAST WALTZ
	Ptnrs link R wrists about head high; free outside hands raised head high, bent at elbow and palms facing out.
1-2	Ptnrs exchange places with 4 fast waltz steps beg R ft. (cw turn)
3-4	In exchanged places, make 2 turns to own R with 4 fast waltz steps beg R ft. During the turns, both arms are raised in air about head high, bent at elbows, with palms turned out.
5-6	Ptnrs link L wrists, and return to original places with 4 waltz steps, beg R ft. (ccw turn)
7-8	Make 2 turns to own L with 4 waltz steps beg R ft.
9-14	Repeat action meas 1-6, FIGURE II
15	Make 1 turn to own L with 2 waltz steps beg R ft.
16	Stamp R, L, R (cts 1-3); stamp L without taking wt (cts 4-6).
C 3/4	FIGURE III - WALTZ YUCATECA
<u>1-2</u>	Ptnrs approach each other with 2 waltz steps beg L ft, arms are out to sides in anticipation of going into social dance pos.
3-6	Ptnrs take social dance pos with R hips adjacent and turn CW with 4 waltz steps beg L ft, making $1\frac{1}{2}$ turns, ending in exchanged places.
7	W turns once to her R, under joined M's L and W's R hands, with 1 waltz step as M dances 1 waltz step in place.
8	Both M and W stamp R (cts 1-3) taking wt.
9-16	Do 1 Yucateca Step, beg L ft.
1-8rptd	Repeat action of meas 1-8, FIGURE III, and end in original places.
9-16 rptd	Repeat action meas 9-16, FIGURE III.

Mixteca Yucateca

MEASURES

PATTERN

- D 3/4
- FIGURE IV - JARANA IN LINES
Cpls are in lines as described in formation, with M hand in belt and W holding skirt.
- 1 Do 1 Jarana Step beg L ft and making $\frac{1}{4}$ turn to own R.
2 Take 3 steps L, R, L making $\frac{1}{4}$ turn to own L so as again to face partner.
3 Do 1 Jarana Step beg R ft and making $\frac{1}{4}$ turn to own L.
4 Take 3 steps, R, L, R making $\frac{1}{4}$ turn to own R to face ptner.
5-7 Repeat action meas 1-3, FIGURE IV.
8 Wt on L, stamp R, while making $\frac{1}{4}$ turn to own R to face ptnr. Do not take wt on R.
9-14 Raise both arms as described in FIGURE II, meas 3-4, and ptnrs change places passing R shoulders and making $2\frac{1}{2}$ turns to own R, with 6 waltz steps beg R ft.
15 Facing ptnr in exchanged places stamp R, L, R.
16 Stamp L without taking wt (cts 1-3)
1-16 rptd Repeat action meas 1-16, FIGURE IV, beginning the action in exchanged places and finishing in original places.
- C 3/4
- FIGURE V - WALTZ YUCATECA
Repeat action meas 1-16, FIGURE III, except that you make only one turn during meas 3-6, so that you wind up in your original place for the Yucateca Steps of meas 9-16.
- E 3/4
- FIGURE VI - WALTZ CROSS OVER
With arms raised, ptnrs exchange places passing R shoulders and make $2\frac{1}{2}$ turns to own L with 7 waltz steps beg L ft.
8 Stamp R ft in exchanged places (cts 1-3).
9-11 Make one turn to own R with 3 Jarana Steps beg L ft.
12 Step L, R, L, facing ptnr
13-14 Make one turn to own L with 2 Jarana Steps beg R ft.
15 Stamp R (cts 1-2), stamp L (ct 3).
16 Stamp R (cts 1-3)
1-16 rptd Repeat action FIGURE VI, meas 1-16, ending in original place.
- F 3/4
- FIGURE VII - FINALE
Ptnrs take ballroom pos and make $\frac{1}{2}$ turn CW with 4 waltz steps beg L ft; end in exchanged places.
5-8 W makes 3 complete turns to her R under joined M's L and W's R hand, with 4 waltz steps beg L ft; M dances in place.
9-12 Ptnrs resume ballroom pos and make $\frac{1}{2}$ turn CCW with 4 waltz steps beg L ft; end in original places.
13-16 With hands raised, each turn to own L with 4 waltz steps beg L ft, making 2 complete turns.
1-12rptd Repeat action meas 1-12 FIGURE VII.
13-14 rptd Turn to own L with 2 waltz steps making only 1 turn.
15 M hooks hands in belt, W takes skirt; stamp L, R, L (cts 1-3) approaching ptnr.
16 Stamp R (cts 1-3) and hold final pose facing ptnr.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill

LA SINFOROSA

Mexico - State of Durango

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

RECORD: Musart 1107 2/4 time.

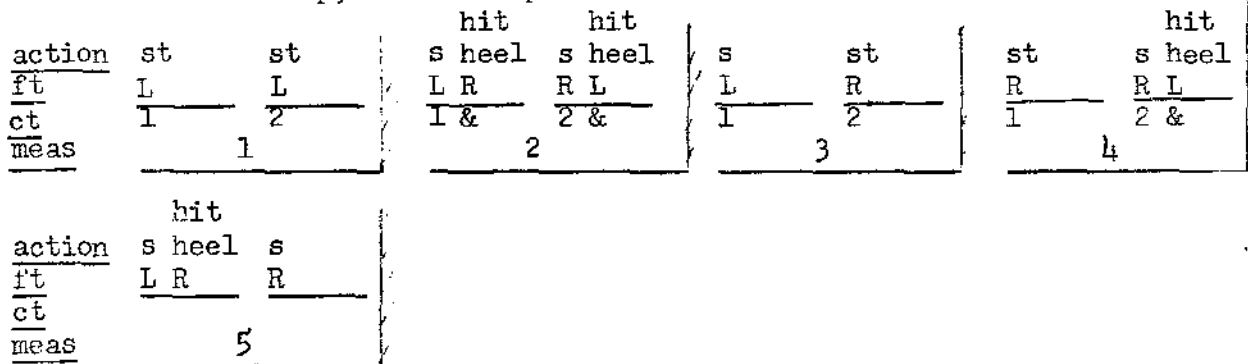
FORMATION: Cpls in double circle facing each other; about 6 feet apart, M back to center of circle. W hold skirts, M's hands clasped behind back. Directions written for M; W use opp footwork unless otherwise specified.

STEPS: Zapateado 1: (2 zapateados per meas)
Hit L heel fwd on floor (ct &); step fwd L (ct 1); hit R heel fwd on floor (ct &); step fwd R (ct 2).

Zapateado 2: (5 meas to complete two Zapateado 2's)
Stamp L (ct 1); stamp L (ct 2); step L (ct 1); hit R heel fwd on floor (ct &); step R fwd (ct 2); brush L heel fwd on floor (ct &) 1 step L (ct 1); repeat with opp ftwk, moving in opposite direction.

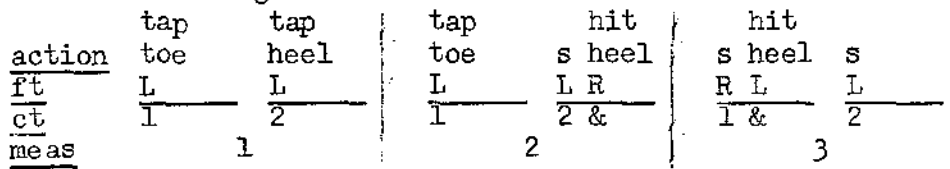
Diagram:

s - step; st - stamp



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

Diagram:



La Sinforosa

MEASURES

PATTERN

No introduction

FIG. I

- 1-12 Ptnrs move twd each other with Zapateado 1, ending about one foot apart, ending last step with a stamp.
- 13-16 R hands joined with ptrnr, W turn once CW under joined hands with 4 step-hops while M dances 4 step-hops in place without turning.
- 17-18 Sway in place, M to L, then R: W to R then L.

FIG. II

- 1-28 Ptnrs moving in front of each other, facing each other, dance 11 Zapateado 2, beg M L ft, W R ft, finishing the last step with a stamp.
- 29-32 With 4 step-hops, turn in place individually $3/4$ turn; M, CW; W, CCW, ending in semi-varsouvienne position. (Cpls are now directly behind one another). NOTE: Semi-varsouvienne position: W to R of M, L hands joined and extended across M's chest, R hands at W's R hip. Cpls face LOD.
- 33-34 Hold position, both M and W place wt on R.

FIG. III

- 1-13 Both beginning L, dance 5 Zapateado 2's, W moving in front of M alternately to L and R, hand position changing to accommodate. Finish last step with a stamp.
- 14-18 With R hands joined high, W turn $1-3/4$ CW with 5 step-hops while M dances 5 step-hops in place, both beginning R. End facing ptrnr, both hands joined. M's back to center of circle.

FIG. IV

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

FIG. V

- 1-28 Beg M R and W L, dance 11 Zapateado 2's, alternating direction, W dancing in front of M throughout; finish last step with a stamp.
- 29-34 Individually turn once; M, CCW; W, CW with 6 step-hops.

FIG. VI

- 1-28 Join both hands with ptrnr. Dancing 9 Zapateado 3's M and W on opposite ft, ptnrs gradually turn once CW, ending final step with a stamp. While moving to M's L, M's L and W's R hands (joined) should be lowered; other joined hands raised, arms straight. When moving to M's R, M's R and W's L hands should be lowered, other joined hands raised.
- 29-32 With 4 step-hops, W turn 2 complete turns under joine M's L and W's R hands (CW).
- 33 Hands still joined as in meas 29-32, ptnrs bow to each other.

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

GET THE MOST OUT OF YOUR DANCING!

William F. Pillich
Assistant Supervisor of Physical Education
University of California, Los Angeles

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by William F. Pillich

GET THE MOST OUT OF YOUR DANCING!

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

Factors that influence movement, such as:

- law of gravitation
- law of attraction and repulsion
- law of resistance and yielding

should be related to human movement as dance skills are analyzed.

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

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

Instead of memorizing a series of step patterns in social dance - especially for the beginner - I believe in allowing the individual to explore different kinds of movement patterns and then relate and compose these movements into popular ballroom dance forms.

HOWEVER - there is certain basic information necessary which may assist each person to "get the most out of his dancing."

This information might be organized in the following way:

1. TIMING and QUALITIES in MUSIC -
 - How does a waltz differ from a fox-trot?
 - How rumba music differs from tango and other Latin music?
 - How does the music determine HOW and WHAT dance should be done?
2. BASIC STEPS and some popular VARIATIONS -
 - How can I move from one step to another?
 - How can I get from a right turn to a left turn?
 - How can I do more variations - I get tired doing the same step over and over.
 - How can I feel more at ease and comfortable while dancing?
3. LEADING and FOLLOWING -
 - What are certain basic techniques to leading and following which are essential to good dancing?

An attempt is made in these notes to analyze each of the popular ballroom dances in terms of the above three areas - realizing of course that the TIME factor in 1 influences the SPACE factor in 2.

and so we start - to help you "get the most out of your dancing."

GENERAL INFORMATION

WHEN YOU HEAR DANCE MUSIC: Listen for the pulse beats, they will be even and steady;

listen for the accented beat, they will occur at certain intervals and are louder than the other pulse beats;

walk on each pulse beat and take a bigger step on the accented beat;

if every other beat is accented then you would count 1 2 1 2 1 2;

if every third beat is accented then you would count 1 2 3 1 2 3;

if every fourth beat is accented then you would count 1 2 3 4 1 2 3 4 1 2 3 4;

when you step on every pulse beat you are walking, as the steps would be steady and even;

to give variety to this "one step" dancers often hold a step for two pulse beats making that step slower.

The following 8 pulse beats might be danced in a variety of ways:

1	2	3	4	5	6	7	8
step	step	step	step	step	step	step	step
<u>quick</u>	<u>quick</u>	<u>quick</u>	<u>quick</u>	<u>quick</u>	<u>quick</u>	<u>quick</u>	<u>quick</u>

1	2	3	4	5	6	7	8
step	step	s t e p		step	step	s t e p	
<u>quick</u>	<u>quick</u>	<u>s l o w</u>		<u>quick</u>	<u>quick</u>	<u>s l o w</u>	

1	2	3	4	5	6	7	8
s t e p		step	step	s t e p		step	step
<u>s l o w</u>		<u>quick</u>	<u>quick</u>	<u>s l o w</u>		<u>quick</u>	<u>quick</u>

Now you make one --

and another -- and another --

LEADING: The man must know what he is going to do and where he is going. He usually leads off with his left foot.

He primarily uses his right hand (finger tips to the spine under the shoulder blade) to turn partner into different dance positions.

Additional lead is given with the right arm which should be held up contacting and supporting partner's left arm. Man's left arm should be held comfortably up to the side - almost straight.

FOLLOWING: Lady must be aware of which foot the man has free - and in which direction he is going to move. Lady should be ready to reach back with the toe and take a long step backward.

By all means DON'T LEAD YOUR PARTNER - give him a chance, some take more time than others to learn.

DANCE POSITIONS: There are many different dance positions with a variety of names. Most common are: CLOSED DANCE POSITION, partners are facing each other; OPEN DANCE POSITION, partners are standing side by side facing the same direction; SIDE REVERSE POSITION, partners are standing side by side but facing opposite directions; and in some dances the partner just holds one or both hands.

SUGGESTION: Notate steps as you learn them with whatever method is most meaningful to you. This can help you remember steps but more important it will help you understand what you are doing.

REMEMBER: Ballroom dance is done with a partner for entertainment and enjoyment;
 it should interpret the music as to rhythm and style;
 there is no absolute "right or wrong" - it is a matter of what works best to be social dance in terms of the above definition.

FOX TROT

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 the them into various rhythm patterns form the basis for all modern Fox Trots.

Simple rhythm possibilities:

1	2	3	4
<u>quick</u>	<u>quick</u>	<u>quick</u>	<u>quick</u>

1	2	3	4
<u>s l o w</u>		<u>s l o w</u>	

1	2	3	4
<u>quick</u>	<u>quick</u>	<u>s l o w</u>	

1	2	3	4
<u>s l o w</u>		<u>quick</u>	<u>quick</u>

Other longer rhythm patterns:

1	2	3	4	1	2
<u>s l o w</u>		<u>s l o w</u>		<u>quick</u>	<u>quick</u> - and repeat -

1	2	3	4	1	2	3	4
<u>s l o w</u>		<u>s l o w</u>		<u>quick</u>	<u>quick</u>	<u>s l o w</u>	- and repeat -

1	2	3	4	1	2	3	4
<u>s l o w</u>		<u>s l o w</u>		<u>quick</u>	<u>quick</u>	<u>quick</u>	<u>quick</u>

These patterns are danced in open, closed, side reverse positions.

FOX TROT Combinations: (Man's part)

<u>1.</u>	<u>Count</u>	<u>Action</u>	<u>Rhythm</u>
	1	FWD L	S
	2 &	SWD - CLOSE R - L	Q Q
	3	FWD R	S
	4	FWD L	S
	5 &	SWD - CLOSE R - L	Q Q
	6	BWD R	S
	7	Dip BWD L	S
	8	FWD R	S

Repeat

Repeat with a LEFT TURN

WALTZ - and Variations

"Falling" into a WALTZ TURN

forward	count 1	
side	count 2	
close	count 3	
		(Like turning an automobile)
back	count 4	
side	count 5	
close	count 6	

For a LEFT turn or CCW go forward LEFT then back RIGHT.
For a RIGHT turn or CW go forward RIGHT then back LEFT.

To progress in LOD with ease, as most folk and round dances require, -- dancers in closed dance position should turn to the RIGHT. Man starts by standing with his back toward LOD and steps back on LEFT toward LOD, then side, close, completing a half turn; now he steps forward on RIGHT toward LOD and continues the side, close.

MOVING FORWARD - WALTZ

forward left - long step	count 1
forward right - shorter step	count 2
forward left - short step and bring feet together	count 3
continue starting with the right foot	

SWEDISH WALTZ - for practice of LEFT and RIGHT turns.

- 1 Meas. Waltz balance forward (open dance position)
 - 2 Meas. Waltz balance back right (open dance position)
 - 3-4 Meas. Six walking steps forward
 - 1-2-3-4 Meas. 4 waltzes turning RIGHT or LEFT in closed dance position.
- Note: Man steps forward on left for left turn; man must get around in front of partner and step back on left foot for the right turn.

WALTZ - POLKA popular around 1900 (and now its the Cha-Cha-Polka)

hop on right foot	-	count ah
step left	-	count 1
step right	-	count 2
step left	-	count 3
hop left	-	count ah
step right	-	count 4
step left	-	count 5
step right	-	count 6

ROCK 'N' ROLL - with "Breaks" (Jitterbug)

Basic rhythm and time for the man - lady does opposite

Step left to left side	SLOW	count 1-2
Step right to right side	SLOW	" 1-2
Step back on to left (PUSH)	QUICK	" 1
Step forward on to right (PULL)	QUICK	" 1
		<hr/>
Total		6 counts

Because this movement phrase or sequence uses six beats, and because popular music is divided into a musical phrase of four or eight beats the movement phrase and the musical phrase will overlap making the dancer begin each movement phrase on different beats in the musical phrase. Example:

music phrase	- 1 - 2 - 3 - 4 -	1 - 2 - 3 - 4 -	1 - 2 - 3 - 4 -	etc.				
movement phrase	- 1 - 2 - 3 - 4 - 5 - 6 -	1 - 2 - 3 - 4 - 5 - 6 -	etc.					
	slow	slow	Q	Q	slow	slow	Q	Q
	side	side	P	P	side	side	P	P

The following are suggested for STYLE possibilities:
(All are performed on the first four counts)

1. Small quick two-steps to left then right - count 1 & 2, 3 & 4.
2. Step left, count 1; touch or dig right toe close to left, count 2; step right, count 3; touch or dig left close to right, count 4.
3. Dig or touch left to right, count 1; step left to left, count 2; dig or touch right to left, count 3; step right to right, count 4.
4. Step left to left, count 1; bend left knee or bounce, count 2; step right to right, count 3; bend right knee, count 4.
5. Step on left toe to left, count 1; drop left heel, count 2; step on right toe to right, count 3; drop right heel, count 4 (turn knees out).
6. Step on whole foot (left), count 1-2; step on whole right foot, count 3-4.
7. Step on left to left, count 1; jump on both feet (accent), count 2; step on right to right, count 3; jump on both feet (accent), count 4.
8. Smooth, no exaggerations, (closed dance position) step left, count 1-2; step right to right, count 1-2. (Twist partner on the push-pull).

The following are suggestions for BREAK possibilities:

1. Two hand hold
2. One hand hold, left or right hand, change hands
3. On the "push-pull", balance on both heels
4. Arch turning lady out (lady turns to her right)
5. Arch turning lady in or back to position (lady turns left)
6. Change hands behind man's back - wrap around
7. Spin out on the push-pull
8. Walk on each beat about 8 or 16 - twisting heels out each time and change from one position to another
9. Sugar foot

CHA CHA CHA

Basic rhythm and time for man (lady does opposite)

Step left (direction optional)	SLOW	count 1	(or 2)	(or 3)	(or 4)
Step right	"	"	SLOW	count 2	(or 3) (or 4) (or 1)
Step left	"	"	QUICK	count 3	(or 4) (or 1) (or 2)
Step right	"	"	QUICK	count &	(or &) (or &) (or &)
Step left	"	"	SLOW	count 4	(or 1) (or 2) (or 3)
				(these will be explained)	

Repeat starting with the right foot.

Explore the different directions that are possible, such as: Forward; back; side; diagonals; keeping one foot in place; turns.

Dance position varies with the step.

The following variations are still popular.

1. Basic forward and back.
2. Basic forward and back keeping one foot in place.
3. Basic following the pattern of "box waltz" (cha cha cha with feet together)
4. Man turns partner under ARCH (see #5 of BREAK for ROCK 'n' ROLL)
Man does - (Keeping one foot in place)
Forward cha cha cha, left foot
Back " " " , right foot
Back " " " , left foot and changes sides with partner on the arch turn
Back " " " , right foot
5. Cha Cha Chase
Man does - forward cha cha cha with left (push from left, turn right)
forward cha cha cha with right
Lady echoes the man's half or full turn.
6. Cha-Cha-Polka

RUMBA

Cuban dance played in fast or slow tempo. The fourth beat is a hold. There is not a step on this beat, but actually the body should continue a slow roll into the beginning of the next beat. The movement is a subtle continuous quick and slow rolling motion of the weight from foot to foot. Hip action is a result of a smooth rolling motion of the knees and the weight shift into the feet, while the upper body is quiet. The steps should be short and flat footed, with the knee leading. The upper body is held high and straight and does not reflect the action of the feet, knees, or hips. The free arm is held to the side with the elbow bent; palms are facing. The open and encircling patterns reflect a subtle flirtatious quality.

Basic Rumba

1. Side (ct 1), close (ct 2), forward (ct 3), hold (ct 4).
2. Basic in a box pattern
side, together, forward
side, together, back

Variations

- $\frac{1}{4}$ rumbas in place, $\frac{1}{4}$ rumbas turning left
- $\frac{1}{4}$ rumbas in place, $\frac{1}{4}$ rumbas forward
- $\frac{1}{4}$ rumbas in place, $\frac{1}{4}$ rumbas backward
- $\frac{1}{4}$ rumbas in place, lady around the gent passing his right shoulder with $\frac{1}{4}$ rumbas.

Sequence:

$\frac{1}{4}$ rumbas in place
Lady turns under gent's left arm, now side by side elbows touching, turning in place lady moving forward and gent backward ($\frac{1}{4}$ rumbas). Gent takes lady's right hand in his right hand, he turns to his right, now on her right side with her right arm over his right shoulder, left hands joined in front ($\frac{1}{4}$ rumbas).
Gent pulls with his left hand, lady across in front, from his left side to his right side, now join right hands over her right shoulder, left hands joined in front (2 rumbas).
Turn lady to her right to face gent in closed position and finish with a basic (2 rumbas).

SAMBA

The Samba is the most active of the South American dances and comes from Brazil. The rhythm is $\frac{2}{4}$ time, fast or slow, similar in rhythm to foxtrot but the double bounce and loose knee action gives it a rocking quality and style all its own.

$\frac{2}{4}$	quick	quick	slow
	1	and	2
	(bounce)		(bounce)

STYLE: In contrast to the rumba, which is a lower body movement, the samba has a total body action. The easy springing bounce on the two accented beats of the samba and the rock of the body create a pendular angle.

Basic Step: Forward and back

Step L forward	quick	1
Step R forward up to L	quick	and
Step L in place	slow	2
Step R backward	quick	1
Step L backward beside R	quick	and
Step R in place	slow	2

Some Variations of Position:

1. Closed Position: M's L and W's R joined hands are held high; as the step is done in a left or right turn, the arms circle over head and the body movement circumscribes a circle in the completion of two basic steps.
2. Open Step: From open position, M's R and W's L hands joined: progress forward, turning diagonally away from and toward partner doing the basic step.
3. Copa Step: (open position)

Step forward L	quick	1
Step back in place on R	quick	and
Drag L foot back, take wt on L	slow	2
Step forward R	quick	1
Step back in place on L	quick	and
Drag right foot back, take wt on R	slow	2

TANGO

Like the slow Fox Trot, the Tango is composed of a few fundamental figures which can be arranged to form innumerable combinations. The following are the most useful of these figures:

1. Basic Step: (side close and draw) (also called a Tango Break)

<u>Count</u>	<u>Action</u>	<u>Rhythm</u>
1	Step forward left	quick
&	Step right sideward	quick
2	Draw left foot slowly to right, weight remains on right	slow

2. Side Progressive:

<u>Count</u>	<u>Action</u>	<u>Rhythm</u>
1	Step forward left	quick
&	Swing right foot close to left and then a few inches to side	quick
2	Draw left close to right and then step forward onto left	slow
Repeat and begin right foot		

Count 4 Step right to right
& Close left of right
3 Step right to right
2 Step left behind right (BLAST-OFF TURN might be added -
1 Step right in place boy goes left and girl goes right)

Now the boy takes 8 quick walking steps in a circle to his left,
twisting heels in and out; (step on each beat)

As -

Girl does 4 slow walking steps toward line of direction to meet
a new partner. Girl's walk might be stylized with a touch-step;
or a dig-step.

Dance is repeated. Once through takes 32 counts.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Paul Erfer

SANJUANITO

Ecuador

SOURCE: This is a dance practised originally by the Indians of the Andes. The Spaniards used to pray to San Antonio in order to find a sweetheart or to reconcile a lover's quarrel. The Indians wanted to have their own saint for this purpose and they chose St. John (San Juan) calling the dance "Sanjuanito". As in all Andean Indian music, only five notes of the scale are used and always in a minor key. Closely related to the "Marinera" of Peru, but with a greater proportion of Indian elements, the dance has a plaintive quality, often with a burden of sadness attached to it.

RECORD: SMC LP-1030 Side 2, Band 2 "Yo Ya Me Voy"

FORMATION: Couples in lines, partners facing each other. M & W hold each a corner of a large handkerchief or scarf ("Pauela") between them in L hands. M's RH is at side; W holds skirt with RH.

STEPS: Basic step: Step-close-step, moving fwd, bwd or sdwd. Steps are very small and accompanied by a slight swinging of the hips fwd and bwd. Feet remain close to the ground. Steps are same for M & W.

PATTERN

2/4 time One basic step to each measure.

1 INTERLUDE - Starting RF, step R, close with L, step R and hold, (6 measures) moving twd own R side. Repeat to L and to R.

2 Holding hdkf at about chest level, start LF and take 2 basic steps (8 measures) fwd twd ptrnr, lifting hdkf to chin level; then take 2 basic steps bwd, lowering hdkf. Repeat this figure.

3 Make a slight turn twd L. Moving CW around each other, dance one (8 measures) complete circle with 7 basic steps, starting LF. Hdkf is held in LH taut above heads. Steps are small and controlled. On last ct, take 2 steps, R, L, and turn to face ptrnr as in beginning.

4 INTERLUDE - Starting RF, repeat Interlude as described above. (6 measures)

5 Take 2 basic steps fwd twd partner, then make $\frac{1}{4}$ turn R and move (8 measures) bwd with 2 basic steps. Repeat this action 3 more times, moving CW around 4 points of a cross:
Finish in original places.



6 Make a slight turn twd L. Moving CW around each other, move (16 measures) around CW with 8 basic steps, starting LF; hdkf is held in LF above heads. Change hdkf to RH and reverse circle (turning in twd partner) with 7 basic steps. Hdkf remains high and taut. On last ct take 2 steps R, L, and turn to face ptrnr. Take hdkf in LH.

Sanjuanito

PATTERN

- 7 Interlude - Repeat Figure 1, starting RF.
- 8 Repeat Figure 2.
- 9 Repeat Figure 3.
- 10 Interlude - Repeat Figure 1.
- 11 Partners execute a dos-a-dos in the following manner: take
(8 measures) 4 basic steps fwd passing R shoulders; pass around each other turning slightly twd partner, then back into place with 3 basic steps. M passes hdkf over his head, bringing it first twd his R shoulder, then circling it high overhead. On last ct take 2 steps bwd R, L.
- FINALE Moving to R side, step-close-step, hold. Repeat to L following retard in the music. On last ct W drops her corner of hdkf and lowers her head as M makes a sweeping downward gesture with hdkf as he bows.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Paul Erfer

KIIGIDI KAAGIDI

Estonia

SOURCE: Society for International Folk Dancing, London, England, 1955.

RECORD: Victor EPA 4128 (45 rpm); Victor LPM 1619 (LP)

FORMATION: Couples in a circle, partners side by side, W to R of M.
All face CCW. Inside hands joined, outside hands free.
Steps described for M: W dances counterpart.

PATTERN

- 1
(2 measures) Starting LF, take 4 step-hops fwd; outside hands swing bwd on first step while inside hands (held joined and low) swing fwd; The arms swing alternately bwd and fwd with each hop. Turn in twd partner, change hands and face in opposite direction. Take 4 step-hops in CW direction, arms swinging bwd and fwd as before.
Repeat Figure 1.

- 2 Face partner and join both hands outstretched to sides. Take a step-close-step in LOD beginning LF; pivot on LF releasing fwd hands and turn into a back-to-back position. Rejoin hands. In a back-to-back position, take a step-close-step in LOD beginning RF; release back hands and pivot on RF to face partner. Assume shoulder-waist position and turn CW with 3 step-hops once-and-a-half around and progress in LOD. On 4th ct make a little jump on both feet and finish so that M is on outside of circle.
Repeat Figure 2, but in opposite direction, starting LF.

Repeat dance from beginning.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Paul Erfer

V'DAVID

Israel

SOURCE: Rivka Sturman, Israeli dance teacher.

RECORD: Folkraft 1432

FORMATION: Circle of couples facing CCW, W to R of M. Inside hands are joined.

STEPS: Light running steps; buzz steps (turning)

MEASURES

PATTERN

4/4 time

One step to each ct.

1-6 Introduction - wait 6 measures. Count first 2 measures slow; last 4, 1&2&3&4&.

I.

1-2 Starting RF take 4 steps fwd in LOD; then 4 steps moving back from center of circle to form a ring. All join hands.

3-4 All take 4 steps fwd twd center and 4 steps back to place.

II.

1-2 Drop hands. W take 4 steps fwd, and 4 steps bwd to place in circle. During this action, M stand still and clap 4 to a measure.

III.

1-2 M take 4 steps twd center, then turn R about and, passing own partner, move fwd to next W who stood on his R in circle. During this action, all may clap.

3-4 M with new partner, R arms around each other, LH raised, turn with 8 buzz steps (leading with RF) several times around CW.

Join inside hands with new partner and repeat dance from beginning.

Presented by Madelynnne Greene

RHECHANIKI (BUCKWHEAT CAKES)

Ukrainia

SOURCE: Lucille Czarnowski brought this dance from Peter LeHedun, Ukrainian Dance Leader in Winnipeg, Canada. She has granted permission to Madelynnne Greene to have it printed in the 1959 Santa Barbara Folk Dance Conference syllabus.

RECORD: Kismit-Rhechaniki 107-B (2/4) Speed should be slowed to 78.

FORMATION: Four couples form one set in this dance. W are on R of M. M have R arm at W's R hip, her RH on his. LH are joined and extended diagonally fwd to L. Couples are numbered from one to four.

MEASURES

PATTERN

FIG. I - Circle Set and Turn in Corners
 16 Couples in column formation, one behind the other, entering the LH corner of the side of the set toward the music, circle the set CCW. General step (leap, run, run) is used.
 16 After reaching the entrance corner, the set is again circled with each couple in turn leaving the column and remaining in a corner of the square in sequential order. After the first 4 general steps, No. 1 couple stays in the RH corner of the side of the set closest to the music, No. 2 couple after 4 general steps remains in the next corner and so on with couples No. 3 and 4.
 16 Upon reaching a corner each couple circles in place CW for 12 general steps and then takes the following step in place until the end of the last 16 measures. Facing partner (M's backs to center of the square) hands on own hips, leap swd R with RF (ct. 1), close L to R (ct. and), step in place with R at the same time extending L swd L (ct 2 and). Repeat reverse side.

FIG. II - Turn with Partner
 Position: Join both hands with partner; move swd to R of partner, bringing arms up shoulder high, L elbow on line with shoulder.
 8 Turn with 8 general steps. (Leap, run, run.)
 8 Reverse position - L side toward partner and reverse turn.

FIG. III - Women Go to Center to Form Wheel
 8 W go to the center with 4 of the following steps: With L shoulder toward center of square, step L (ct 1), cut step with R (ct 2), step L (ct 1) step R (ct and), step L (ct 2 and). Repeat starting RF, R shoulder leading. Both hands are on hips (cue - step-extend, st. st. st.)
 Men - In place take following step: Leap swd on to RF, bringing LF in extended position in front of R (halfway between knee and ankle) (ct 1); hop on R and extend LF fwd - knee and ankle straight, toe about 12" from floor (ct 2) (cue - leap bend, hop extend). Reverse action, leaping into LF, bringing R up, etc.

MEASURESPATTERNFIG. IV - Women Wheel

No. 1 and No. 3 W join both hands, holding with curled fingers.
No. 2 and No. 4 women do the same, joining hands under the other
two W. With 8 Kolomyjka steps circle CW.

8

8

Repeat with 8 Kolomyjka steps circling, reverse direction.

Men - In place hop L (ct 1), place heel of RF on floor swd near
supporting ft. (ct and), turn R toe out pivoting on heel (ct 2).
Most of the weight is kept on the LF. Both hands are on hips.

Take step for first 8 measures. (Cue - grinding step.)

Men - For Second 8 Measures - Take the following step: LH on hip,
R diagonally upward, leap lightly onto LF, turning L shoulder
toward center (ct 1), touch R toe in place, putting little weight
on it (ct and) step L in place (ct 2), light step on toe of R in
place (ct and). Step L in place (ct 1); very light step on toe
of R (ct and); step L in place (ct 2). (cue - light run in place.)
Reverse hand positions and repeat on other side, leaping lightly
onto RF, R shoulder toward center.

FIG. V - Women Return to Partners

8

With hands on hips W return with Toe Heel steps. Hop on RF,
touching toe of L close to and directly in front of R (ct 1);
hop again on RF, touching heel of L in front of R (ct 2). Repeat
on reverse foot. To make the change, take a little leap onto LF
while touching R toe in front.

Men - take same step in place, turning heel out when toe is
touched in front, and turning toe out when heel is touched in
front. The heel is accented. Hands are on hips.

FIG. VI - Turn with Partner

8

Repetition of Fig. II.

FIG. VII - Men Go to Center to Form RH Wheel

8

Use the same step as the W, going to the center (step-extend-st.
st. st.). Leg is lifted high in the "extend" and knees high on
st. st. st.

Women - in place take the following step: Hop L and tap R heel
in place (ct 1), tap heel again (ct and), tap R heel and step on
R (ct 2). Repeat reversing foot action.

FIG. VIII - Men Wheel with Pryslad Kas

8

Men join RH with opposite - arm straight, L extended diagonally
upward, and jump in squat position (ct 1), hop on R and extend L
fwd, heel on floor. Repeat, extending R. Continue 8 measures.
Turn on the last measure to join LH.

8

Reverse position - LH joined - RF is extended first.

Women - LH at back of neck, R extended diagonally fwd, downward,
pushing down with palm of hand. Take little leap onto LF (ct 1);
take a little brush step with RF, rotating leg inward, pushing
heel slightly fwd outward (ct and). Step L (ct 2); same action
with R (ct and). Step L (ct 1). Same action with R (ct and),
step L (ct 2).

Repeat action, reversing position of hands and action of feet.
Lift knee on change.

Rhechaniki

MEASURES

PATTERN

- 8 FIG. IX - Men Return to Partners
Take same steps as in Fig. V. M taking toe-heel steps in line,
W turning toe in and out.
- 8 FIG. X - Women Go to Center and Form RH Wheel
Use same step as Fig. III. M use same step in place as did in
Fig. III.
- 8 FIG. XI - Women Wheel
With RH joined with opposite, L on hip, take 8 general steps,
circling CW. Reverse with LH joined, same step. Men take same
steps as in Fig. IV.
- 8 FIG. XII - Women Return to Partners
Women and men take same steps as in Fig. V.
- 8 FIG. XIII - Turn with Partner
Repetition of Fig. VI. (Fig. II)

This dance description is by L. K. Czarnowski
and should not be reproduced without her per-
mission.

Presented by Madelynne Greene

JONKELIS

(Yon-kel-is) (Little Jack)

Lithuanian Quadrille

This quadrille is oftentimes performed at weddings to convey that the bride's future life as a married woman will be one of weaving and spinning.

MUSIC: Piano: "Dance of Lietuva" by V. F. Beliajus, pp. 64-66.
Record: PD 5901.

FORMATION: Four cpls in a square, the W to the R of the M. Hands held at sides. Lead cpl back to music. Ct other cpls CCW around square.

STEPS: Walking step -- two steps per meas -- used throughout. Turns are always done in Lithuanian dance position: M faces ptr, R shoulders adjacent, his R hand around her waist, her L hand on his R shoulder, his L hand on her R upper arm (below the shoulder), while her R hand is on his L shoulder.

Music 2/4

Pattern

meas

- Intro. 3 chords (2 meas) and 3 raps. During raps, all dancers stamp 3 times with R ft.
- A I. WEAVING and CROSSING
- 1-2 M wait in place while W #1 and #3 start across set to meet back to back in ctr of square. Lead with R shoulders, hold skirt both sides, use 4 walking steps.
- 3-4 As W #1 and #3 continue across square to opp W place, (now leading with L shoulders) M #1 and #3 start across square, passing opposite W back to back (M lead with L shoulders) (meas 3); W turn $\frac{1}{2}$ L to face oncoming ptr while M pass back to back to continue across square (now leading with R shoulder) (meas 4).
- 5-6 Cpls #1 and #3, having changed places, turn in place with walking steps, while W #2 and #4 repeat action of W #1 and #3, Fig I, meas 1-2.
- 7-8 Cpls #1 and #3 continue turning in place while cpls #2 and #4 repeat action of cpls #1 and #3, Fig I, meas 3-4.
- 1-8 rptd Repeat action Fig I, meas 1-8. Cpls #2 and #4 turn in place during meas 1-4 as cpls #1 and #3 change places. At end of meas 8, all cpls should be in home position.
- B 9-10 As cpls #2 and #4 turn in place, M #1 and #3 cross over to opposite W (W remain in place) with 4 walking steps, passing R shoulders.
- 11-12 M #1 and #3 turn opposite W in place; M #2 and #4 cross over to opposite W, 4 walking steps, passing R shoulders.
- 13-16 Repeat action Fig I, meas 9-12, M returning to own ptr.
- 9-16 rptd All cpls turn in place.

A II. CORNERS

- 1-2 W remain in place. All M pass own ptr and walk in ctr of square to W on their R.
 3-4 M turn this W with 4 walking steps.
 5-6 M return on outside of square to own ptr with 4 walking steps.
 7-8 Turn own ptr with 4 walking steps.
 1-8 rptd Repeat action Fig II, meas 1-8, except that M move on outside of set to W on their L, and return to ptr on inside of set.

III. CLAPPING

- B 9-10 W remain in place as M #1 and #4 and M #2 and #3 approach each other with 4 steps, beginning on R. M clap own hands on 4th ct.
 11-12 M $\frac{1}{2}$ turn CW and return to own ptr with 4 walking steps.
 13-16 Turn own ptr CW with 8 walking steps.
 9-10 rpt M #1 and #4 and M #2 and #3 change places with 4 walking steps, passing R shoulders.
 11-12 rpt Turn new ptr with 4 walking steps.
 13-14 rpt With 4 walking steps, M return to own ptr, passing R shoulders.
 15-16 rpt Turn own ptr with 4 walking steps.
 A 1-8 & Repeat action Fig III, meas 9-16 and 9-16 rptd, except that M #1 and #2 work together while M #3 and #4 work together.
 1-8 rpt

IV. RINGS

- B 9 Hook R elbow with ptr and circle CW.
 10 W #1 will now wait in place until her ptr returns. M #1 approach cpl #2. Cpls #3 and #4 continue circling CW.
 11-13 Cpls #3 and #4 continue circling CW in place while M #1 joins hands with cpl #2 and circles CW.
 14 Cpls #2, #3, #4 continue circling CW in place while M #1 ducks under and approaches cpl #3.
 15,16,9 rpt Cpls #2 and #4 circle CW in place while M #1 circles CW with cpl #3.
 10 rpt Cpls #3 and #4 circle CW in place while M #1 ducks under to approach cpl #4 and M #2 leaves ptr to approach cpl #3. W #2 will now wait till ptr returns.
 11-13 rpt M #1 circle CW with cpl #4 while M #2 circles CW with cpl #3.
 14 M #1 ducks under to approach his ptr; M #2 ducks under to approach cpl #4; cpls #3 and #4 circle CW in place.
 15,16,1 Cpls #3 and #1 circle CW in place; M #2 circles CW with cpl #4.
 A 2 M #3 leaves ptr and approaches cpl #4. M #2 ducks under to approach cpl #1. Cpls #1 and #4 circle CW in place. W #3 will now wait till ptr returns.
 3-5 M #2 circles CW with cpl #1; M #3 circles CW with cpl #4.
 6 Cpls #3 and #1 circle CW in place while M #2 ducks under to approach ptr and M #3 ducks under to approach cpl #1.
 7,8,1 rpt Cpls #2 and #4 circle CW in place while M #3 circles CW with cpl #1.
 2 rpt M #4 leaves ptr to approach cpl #1; M #3 ducks under to approach cpl #2. Cpls #1 and #2 circle CW in place. W #4 will now wait until ptr returns.
 3-5 rpt M #3 circles CW with cpl #2; M #4 circles CW with cpl #1.

Jonkelis

- 6 rpt Cpls #1 and #2 circle CW in place as M #3 ducks under to approach his ptr and M #4 ducks under to approach cpl #2.
- 7-9 Cpls #1 and #3 circle CW in place while M #4 circles CW with cpl #2.
- 10 Cpls #1, #2, #3 circle CW in place while M #4 approaches cpl #3.
- 11-13 Cpls #1 and #2 circle CW in place while M #4 circles CW with cpl #3.
- 14 Cpls #1, #2, #3 circle CW in place while M #4 ducks under to approach own ptr.
- 15-16 All cpls circle CW in place.

NOTE: When a M joins a cpl to circle three, he takes the R hand of the W and L hand of the M. He then ducks under their joined hands to approach the next cpl. All cpl turns in place are done with R elbow hook.

V. CIRCLE

- B 9-16 rpt All join hands facing ctr and circle to the R (CCW) with 16 walking steps.

VI. WEAVING

- 1-8 & 1-8 rpt Repeat action Fig I, meas 1-8 and 1-8 rpt.
- 9-16 & 9-16 rpt M place R arm around ptr waist; W place L hand on ptr R shoulder; hold free hands up and wave swd (modified Lithuanian dance position). Cpls turn CW as cpl #1 leads others off the floor.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynnne Greene

PASO DOBLE

Spain

(May be danced with or without castanets)

RECORD: National 457 or Decca 29235.

SOURCE: Madelynnne Greene learned these and other steps while travelling in Spain. There are many variations on Paso Doble. This is a simple version.

FORMATION: Couples face fwd in LOD. Man on inside, lady on his R side, M & W L hand on hip; R arm swings sharply fwd and back in time to marching music.

Castanets: Keep time to music with
"and"/"1" / "and" / "2" / "and" / "1" / "and" / "2" /
both/both/left/ roll/ both/both/left/ roll/
Musical phrase ending is usually punctuated with "crash-both"
or "both-both".

MUSIC
PART I

A Posture: Very tall - proud and arrogant bearing.
March: - Beginning R foot keep time to music moving fwd.
23 steps, hold 25th count.
At the 24th count M steps and turns to R to end with
back to LOD.

PART II

B Pass - Back to Back
Partners moving to L changing into partner's place.
L close R to L. Repeat (4 times in all).
(L arm is raised overhead during the above step,
R hand on R hip.) Look over R shoulder as partners pass
back to back.

B repeat Return to place reversing above footwork and arms again
passing back to back. Look over L shoulder. Raise R arm.

PART III

C Couple pivot turn
On 4 steps (R,L,R,L) walk up to partner facing (very close).
Begin to move in a tiny circle R arm still high, L down and in
back of L side.
(The R toe of couple remains close together almost in place;
(foot turned out) step to L on L (ball of foot).
Move R heel fwd (twisting on ball of R foot) step on L and again
move R heel to continue the pivot turn with partner (keeping very
close together and looking at partner, chin just above own R
shoulder, back arched.
Step is done 6 times in all completing on clockwise revolution.

Paso Doble

PART IV

D

Figure Eight - Woman leads in Center

(1) W leads M into the first part of a figure 8. Moving fwd towards center then turning to her L she returns to their original place of the Couple Pivot Turn, 12 steps in all beginning R ft. (L arm curves in front as she turns L in the "figure eight". R arm curved behind the back.)
Man the same.

Repeat the Figure 8 W leading out of circle in exactly the same manner and returning to place. (Arms same as above.) Repeat the pivot turn (4) steps but only half a turn. End M facing center.

PART V

(2) MAN LEADS FIGURE EIGHT into center.

Same as above but man leads instead of W. She follows behind him. At end of figure couples return to original places in the circle.

PART VI

E

INDIVIDUAL "GRAPEVINE" - Clockwise turn

- (1) Step fwd R, slightly bent R knee; step L close to R; step back on R; step L close to R and
 - (2) Step fwd R; step L close to R; step back on R step L close to R. (3) Repeat once more.
- Spin to R. R arm out to side to pantomime the cape.

Repeat Individual "Grapevine" step (1) doing 4 in all.

PART VII

Interlude

Spin music - Dancers spin twice to L crossing R over L.

PART VIII

I A

Small Ronde de Jambe close to floor.

Facing partner R arm held high; L curved in front.

1. Step R to R (turn body slightly to R)
2. Step on L cross in front of R (describe a small 1/2 circle on floor)
3. Step R (face slightly to R)
4. Small ronde de jambe (retrace 1/2 circle on floor with L ft. and at same time turn body to face partner and end the step facing to L.

B

Repeat 1-2-3-4 reversing arms and footwork.

C

Individual Circle:

Walk in a small circle, ct. 1-2-3-4-5 circling to R, R arm across in front of body, L curved in back, head looking over R shoulder.

ct. 6 - facing partner step on L, arms over head (crash
castanets)

" 7-8- point R toe in front - arms brought quickly and sharply behind the body (castanets "both")

Paso Doble

PART IX
II Repeat IA - B -
then spin on R ft. keeping L close to it but no
weight on it and end facing partner. Stamp L - R
(no weight)

PART X
III
A Big Ronde de Jambe
Repeat II A-B-A (exaggerate length of step and lift feet
off floor) Spin on L ft keeping R toe close
to floor during turn. End facing partner, weight
on L, R toe close to L arch.
B Repeat II A-B
C. Make two quick turns to R stepping R-L-R (almost in
place.)

Ending: Ct. 6 step on L, 7-8 point R toe, partners end close
together L shoulders almost touching. M's back is to
LOD - W facing LOD.

PART II

(M turns first to R on first 2 steps of marching music)

Repeat

March - Part I

Pass back to back - Part II

Couple Pivot Turn - Part III

Figure Eight (woman leads) - Part IV

Individual Grapevine

Interlude

Small Ronde de jambe - Part VIII

Big Ronde de jambe - Part X

Presented by Madelyne Greene

MATEIXA D'ES FIGUERAL

Mallorca, Spain

- SOURCE: Learned from native groups in Palma De Mallorca, 1954, by Madelyne Greene.
- RECORD: Biscaye 103.
- FORMATION: Partners stand facing each other about three feet apart. Arms at sides. Partners dance close together but without touching each other. The dance is sentimental and languid and at other times dynamic. The Mateixas are famous for their poetical melodies. This particular Mateixa symbolizes the gathering of the figs.
- STEPS: Waltz Balance*, Jota*, Springing Step, Riding Step.

Music 3/4

Pattern

meas

- 1-8 STEP I. INTRODUCTION (Count three, one-two)
- Bounce (ct 3) Bounce (ct 1,2) slightly to R.
Bounce (ct 3) Bounce (ct 1,2) slightly to L.
Bounce (ct 3) Bounce (ct 1,2) slightly to R.
Bounce (ct 3) Bounce (ct 1,2) slightly to L.
- Repeat above.
- 9-11 STEP II. (revolving to L in place).
- A. L foot on floor is used as a pivot. R foot turns the body around by taking tiny steps as arms are slowly opening out, LH ending curved over head and R curved upward and out to R side. Turn to L slowly, one revolution, bend body fwd. This turn takes three measures.
- 12-13 B. With L shoulder to partner bend knees and crouch, R arm leading fwd and L following in same motion describing a fwd circle in a winding motion. This takes two measures. Pull
- 14-15 back and repeat with R shoulder to partner; arms wind in same manner. Two measures. Straighten the body to a standing
- 16 position and end in a pose - LH on hip, RH held above eyes with palm out (as though to shade eyes from sun). This takes one measure.

STEP III. Waltz Balances - Revolving.

Still facing partner, arms curved upward as though holding a tray above head level.

Mateixa d'es Figueras

- 17-20 A. Both balance in a waltz balance step to R, L, R, L, gradually revolving $3/4$ of a turn CCW, ending with L shoulders adjacent.
- 21-22 B. Tilt body to R as R heel is placed out on floor to R side, (ct 1,2) return toe to arch of supporting foot straightening both (ct 3). Repeat B.
- 23-24 Two waltz balances R and L (L shoulders still adjacent).

STEP IV. Waltz Balances - Facing Partner.

- 25-28 Four waltz balances. Body sways slightly to R and L, R and L.

STEP V. JOTA STEP TO SIDE.

- 29-30 With feet together bend knees (ct 1,2), hop on L, kick R foot out (ct 3), step R behind L (ct 4), step L to L (ct 5), step R in front of L (ct 6). Arms describe a fwd winding motion as in step II B. Dancers travel L on this step.

- 31-32 Repeat reversing footwork and direction. Arms move the same way for both steps. Don't reverse arms.

STEP VI. JOTA STEP BACKWARDS.

- 33-34 A. Repeat same footwork as in step V meas 29-30 but travel bckwds from partner.
- 35 B. Spring onto both feet (ct 1,2), leap fwd onto L foot (ct 3).
36 Leap fwd onto R foot, knee bent, ending back to back with partner, R shoulders close to partner's, looking over R shoulder (ct 1). Hold this position (ct 2,3).

STEP VII. WALTZ BALANCES.

- 37-40 Step back onto L and do revolving $3/4$ turn to L, arms same as above. Waltz balance L, 1-2-3. Waltz balance R, 1-2-3. Step on L (ct 1), place R heel to side (ct 2), (body tilts to R) (ct 3). Place R toe to arch of L foot, body straightens (L shoulders are still adjacent).

STEP VIII. SPRINGING - CROSS STEP.

Music repeats the bounce theme of the INTRODUCTION. Dancers cross and change places back to back on this step on first measure and, without stopping, return to own place.

- 41-46 A. Spring onto L foot, R foot off floor and to R side with partners back to back (ct 3). Spring again to L on L, close R to L - partners have changed places (ct 1,2).

Mateixa d'es Figueral

B. Spring on L foot traveling to R with partners again back to back (ct 3). Spring again on L traveling to own R - partners are now in original places (ct 1,2).

Repeat A and B.

Repeat A and B.

NOTE: On A, L arm curves upward overhead; R curves in front - look over R shoulder. On B, reverse arms and head direction.

STEP II. A and B.

47-54 Repeat this step.

STEP III. A (Waltz Balances to L) B (Heel and Toe).

55-60 Repeat this step.

STEP IX. BOY IN PLACE - GIRL AROUND.

61-64 Placing LH close to L shoulder (elbow out to side) M pivots on L foot turning L, alternately placing R heel to side (ct 1,2) and toe to arch of L foot (ct 3). As he places heel to side, R arm is extended fully to the R side shoulder high (ct 1,2). On (ct 3) his RH falls lightly to his R shoulder. Simultaneously the W waltzes around the M with 8 steps starting on R. On first waltz her R arm is out to the R side, shoulder high, L elbow bent and LH near L shoulder. Arms positions are reversed on each succeeding waltz.

STEP V. JOTA STEP TO SIDE.

65-68 Repeat this step.

STEP VI. JOTA STEP BACKWARDS.

69-72 Repeat this step. A and B.

STEP I. INTRODUCTION.

73-80 Repeat this step.

STEP II. REVOLVING TO LEFT IN PLACE.

81-88 Repeat this step. A and B.

STEP III. WALTZ BALANCES - REVOLVING.

89-96 Repeat this step. A and B.

Mateixa d'es Figueral

STEP X. RIDING STEP.

97 A. Partners facing. Both step on L (ct 1); hop L (ct 2); step R
98 in front (ct 3). Step on L (ct 1); hop on L (ct 2); touch R
in back (ct 3). Partners with shoulders adjacent pass each
99 other and change places while they: Spring on both ft (cts
100 1,2); hop L as R kicks to side (ct 3); turn $\frac{1}{2}$ CW to step back
on R (ct 1); step L to side (ct 2); stamp R in place (ct 3).
No weight on R.

101-104 B. Reverse above footwork and travel back to original places.

STEP V. JOTA STEP TO SIDE.

105-108 Repeat this step.

STEP VI. JOTA STEP BACKWARDS.

109-112 Repeat this step. A and B.

STEP I. INTRODUCTION.

113-120 Repeat this step.

STEP II. REVOLVING TO LEFT IN PLACE.

121-128 Repeat this step. A and B.

FINALE: Girl makes only a $\frac{1}{2}$ turn on the pivot step and on the
crouching fwd she remains in front of partner so that
they stand both facing audience in final pose.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Edith Stevenson

SOLDIER'S JOY
IRISH REEL

MUSIC: Record: RCA Victor 45-6184
Piano: Soldier's Joy Book 1 Irish Folk Dance Book, Patersons Pub. Ltd., 36-40 Wigmore St., London, W.I.

FORMATION: Round dance for any number of cpls. All join hds forming a circle, elbows bent shldr height, with each W on the R of ptr. When hds are free they hang loosely at sides.

STEPS: Sidestep, or 1 seven and 2 threes. St (slight leap on R in bk of L (ct 1), st L on L (ct 2), st R in bk of L (ct 3) st to L on L (ct 4) st on R in bk of L (ct 5) st to L on L (ct 6) st on R in bk of L (ct 7) hold (ct 8). St on L (slight leap) in bk of R (ct 1) st on R in place (ct 2), st on L in place (ct 3), hold (ct 4) st on R (slight leap) in bk of L (ct 1), st on L in place (ct 2), st on R in place (ct 3) hold (ct 4). All of above may be repeated on opposite ft.

NOTE: Cue: 1 2 3 4 5 6 7 8 accent
Mea. 1 & 2 & 1 & 2 &

for Sevens

Cue: 1 2 3 4 1 2 3 4
Mea. 1 & 2 & 1 & 2 &

for Threes

Promenade or traveling step: Leap onto L (ct 1), st on R (ct 2), st on L (ct 3), hold (ct 4). This can be done in any direction, in place, or turning L or R. Repeat on opposite ft.

Music 2/4

Pattern

meas

Intro 1 chord.

A Fig. 1 RING IN THE CENTER. M stand still while the W advance to the
1-4 center and join hds in a circle doing 1 Sidestep (or 1 seven and 2 threes) to the L.

5-8 Reverse action of meas. 1-4. On last meas. W break circle and finish in original place.

9-16 Men repeat action of meas. 1-8. On last 2 meas. M break circle and face ptr, turning CW. On meas. 15 M shakes R hd at W, while she winds her hds away from her body 3 times, waist high. On meas. 16 both M & W clap their own hds 3 times.

B Fig. 2 ELBOW SWING. M link R arms with their corner or original L hd
17-18 W and do 2 Promenade steps CW.

Soldier's Joy

- 19-20 M repeat action of 17-18, with L arms to own ptr, turning CCW.
- 21-22 Repeat action of meas. 17-18. Fig. 2.
- 23-24 M advance to ptrs and repeat action of meas. 15-16 Fig. 1.
- 25-32 Promenade for 7 meas. CCW. M takes ptrs L hd in his L and places his R hd on her L shldr, the W holding the skirt of her gown lightly between the forefinger and thumb of her R hd. On meas. 32, reform circle for repetition of the dance.

Repeat dance to end of record.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

ILRINNCE LANNIGAN
(Lannigan's Ball)
Irish Jig Mixer

"An effort is being made in many districts to revive the Cross-roads Dance, which was at one time an attractive feature in the life of rural Ireland. There is nothing so truly characteristic of Irish life as the Cross-roads Dance. Here the young and old from miles around assemble, making merry with song and dance, and the hillsides re-echo to the fiddlers' lively jigs and reels. Och, sure the very lilt of the tunes make you want to dance, and for the time being at least, all life's worries are forgotten as you take your partner's hand and rush forward to take your place beside "Big Jim" and "Mina" just in time for Lannigan's Ball." --from Peader O'Rafferty, T.C.R.G., Instructor to the Lambey Irish Folk Dance Society and the Malone training School, Belfast, Ireland.

MUSIC: Record: RCA Victor --45-6178 Irish Washerwoman
Piano: Lannigan's Ball-Book 1 Irish Folk Dance Book, Patersons
Pub. Ltd., 36-40 Wigmore St., London, W.I.

FORMATION: Round dance for any number of cpls. All join hds forming a circle, elbows bent shldr height, with each W on the R of her ptr. (When hds are free, they hang loosely at sides.)

STEPS: Promenade: (1 mea. 6/8 time) Hop L (ct 6); st R fwd (cts 1,2); st L toe at heel of R (ct 3); st fwd R (cts 4,5). Repeat on opp. ft. starting hop R (ct 6).

Swing: Ptrs take R hds shldr height, arms bent, L hd at R elbow of ptr. and do four Promenade steps in a CW circle, or Buzz turn.*

Advance: Two Promenade steps fwd.

Rising Step: (Rise & Grind) This step is done in place and consists of two parts; a- the Rise (1 meas.), and b- the Grind (1 meas.).

A. The Rise: Hop lightly on toe of L ft, extending R ft fwd, knee slightly bent (cts 1,2); hop again on L, bringing R to heel of L ft but not touching floor (ct 3); st R ft in bk of L (cts 4,5); hop lightly on toe of R, raising L ft to rear of R but not touching fl; hop lightly on toe of R ft and at the same time raise and bring L ft behind, keeping wt on R ft (ct 6)

B. The Grind: St L toe behind R heel (ct 1); keeping ft in this pos, st R toe (ct 2); st L toe (ct 3); st R toe (ct 4); hold (cts 5,6).

NOTE: Cue: Hop Hop Back Hop 1 2 3 4
Cts. 1,2 3 4,5 6 1 2 3 4 5 6

Repeat the above two meas. with opp. footwork.

Lead Around: Ptrs stand side by side, W to R of M, inside hds joined, and with Promenade steps lead around CW or CCW.

Ilrinnee Lannigan

Music 6/8

Pattern

meas

- A I. RING TO THE L & R.
- 1-8 Starting with M & W L ft. take four Promenade steps CW and four
CCW
- 9-10 M hook R arms with W on L (Corner) and turn once around with two
Promenade steps.
- 11-12 Ptrs repeat action of meas 9-10 with L arms hooked.
- 13-14 Repeat action of meas 9-10.
- 15-16 M advance CCW to face ptr., thus remaining in a single circle, M
facing LOD; W RLOD.
- B II. RISING STEP
- 17-20 Starting L ft. execute two Rising steps with ptr., on meas. 20,
M makes 1/2 turn CCW to face W on L; W turns 1/2 turn CW to face
M on R.
- 21-24 Do two Rising steps; on last meas. (24) turning to face ptr. M
turns 1/2 CW; W, 1/2 CCW.
- 25-32 Repeat action of meas. 17-24, Fig. II.
- A III. THE FLIRTATION
- 1-3 Ptrs swing.
- 4 Release hds; M advances to meet W to R of ptr with one Promenade
step; W dances twd new ptr.
- 5-7 Swing with this ptr.
- 8 Repeat action of meas. 4, Fig. III.
- 9-16 New ptrs lead around CW with eight Promenade steps.
- Repeat whole dance to end of record.

* Refer to basic steps in Dances of Near and Far, Folk Dance
Federation Publication.

The Shepherd's Crook

Presented by Mary Ann Herman

The Shepherd's Crook was introduced to us at Folk Dance House by Bruce McClure of Scotland. Since the music was not recorded he suggested the record for Glasgow Highlander's be used because it has the two chords necessary in the first part. There are many records available for the Glasgow Highlanders including a 10" one. However the two best ones are the LP MY Scotland Album on Capitol and the 12" HMV record.

FORMATION: Sets of three people, one boy and 2 girls, all facing front.

First Chord: All bow, hands are at sides (ladies curtsey)

Second Chord: About face to Right and join hands.

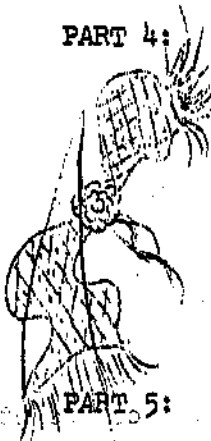
PART 1: With hands joined at shoulder level do 4 strathspey (slow motion polka) steps down the hall, turning Right on the 4th step. Rejoin hands and come up to place with 4 strathspey steps.

Part 2: GLASGOW HIGHLANDER STEP: With hands joined all step hop forward on Right foot. Step back on Left foot and hop on it. Take 3 steps now by placing Right foot behind Left. Step to side on Left foot. Step forward on Right slightly crossed in front of Left. Step hop forward on Left foot. Step back on Right foot and Hop. Take 3 steps, Left behind Right. Right to Side. Left in front of Right. Repeat the above steps again of Part 2.



PART 3: CROOK: Right hand lady sweeps forward with 1 strathspey step, then under arch formed by other couple as man follows her through arch, with another strathspey step and all get into original place with 3rd strathspey step. On the 4th step, the Left hand turns in place. Now the Left hand lady goes under arch, and on the 4th step the Right hand lady turns in place and assumes ballroom position with man.

PART 4: HIGHLAND SCHOTTISCHE: Man with Right hand lady does Schottische: Man starts with Left foot, lady with Right foot. Point toe to side, bring it up in back. Point toe to side, bring it up in front. then both do a strathspey sideways to man's Left, lady's Right. Now repeat all with other foot and in other direction. Join both hands at shoulder level and turn ONCE in place with 4 strathspey steps...with man finishing to face Left hand lady. Repeat the same figure with Left hand lady and man finishes facing Right hand partner. DO NOT RUSH THE TURN .



PART 5: FIGURE EIGHT OR REEL OF THREE. Travel along an imaginary figure 8 on the floor. Man starts by passing Left shoulder with Right hand partner. The Left hand lady waits slightly "to get into the act" and passes Right shoulder with the approaching lady. Continue making loops passing alternate shoulder until all are back in place.

NOW WE COME to the various Highland steps, take a deep brace, hold your breath, turn the page and get set for the challenging part of the dance.....



SHEPHERD'S CROOK (dance directions continued)

PART 6: Touch Right toe to right side.
Bring Right foot behind Left in back
Bring Right foot in front
Bring Right foot in back

AT THE SAME TIME hop on Left foot.

Now shift weight and do 4 "toe heels " in place, Left foot, Right, Left, Right. (hopping)

Now shift weight and touch Left toe to side and TURN to the RIGHT as Left foot is put in front, then in back, then in front.

Touch Left toe to left side
Bring Left foot behind Right in back
Bring Left foot in front
Bring Left foot in back.

AT THE SAME TIME hop on Right foot

Shift weight and do 4 "toe heels in place, Right, Left, Right, Left.

Now touch Right toe to side and TURN LEFT as Right foot goes in back, front, back.

PART 7: Circle Left with 8 strathspey steps.

PART 8: Face front in a straight line and do the following step:

Touch Right toe to side. Bring right foot up in back, front, back.
Do the above step 3 times.

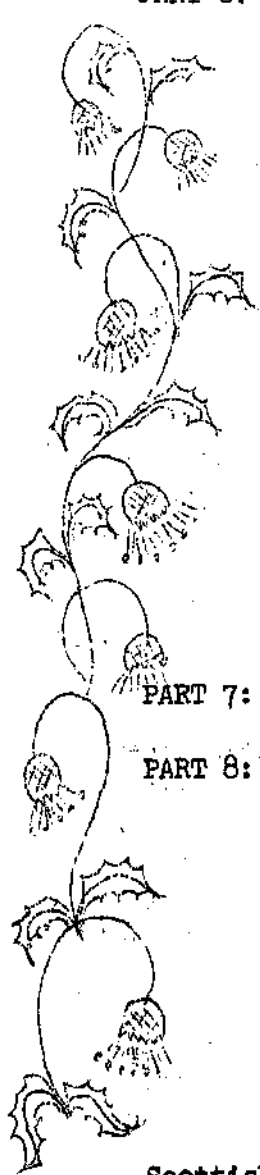
Turn Left by touching Right foot to side and doing the back, front, back kick as you turn.

Now with the Left foot, touch Left toe to side, then do the back, front, back, with the Right foot TWICE.

Now turn ~~RIGHT~~ LEFT TWICE with the Right foot doing a touch, back, front, back, touch, back, front, back.

Finish with a long step to Right and bow.

Scottish dances require quite precise footwork and a shoe without a heel and soft shoe is almost imperative for proper execution of the steps. Some effort should be made to try to get the proper "strathspey" step it makes a world of difference in the style of the dance. Free hands are held at sides in Scottish dances. We suggest as reference for footwork and style the various handbooks on Scottish dance of the Royal Scottish Country Dance Society in Edinburgh.



1979 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Mary Ann Herman

KASAPSKO HORO



Dance from Macedonia. Alternating men and women in a circle, hands on neighbors shoulders. Six figures are given here, each of which is done four times, in a sequence fitting the record. The music varies in speed throughout the record, excelerating at the beginning slowing down toward the middle, and later speeding up again. Start dance after 7 notes. This dance learned from Michel Cartier who did extensive research in Bulgaria. Directions from Folk Dance House Kolo Festival Syllabus.

RECORD: FOLK DANCER MH 3054-B

FIGURE I (BASIC STEP)

- 4 Times
- Meas. 1 ct. 1 Step R with R ft
 - ct. 2 Continue moving R, stepping on L ft.
 - Meas. 2 ct. 1 Step R with R ft
 - ct. 2 Swing L leg up across in front of R ft.
 - Meas. 3 ct. 1 Step on L ft.
 - ct. 2 Swing R leg up across in front of L ft.



FIGURE II (Turns)

4 Times The same as Figure I, but Meas. I, the steps R-L are done with each dancer releasing hands and making a complete individual turn R (CW). The step-swings are then done with hands on shoulders as in Figure. I. During turn, hands are on own hips.

FIGURE III

- 4 Times
- Meas. 1 ct. 1 With preliminary step (very light) on ball of R ft to R, step with L ft behind R ft.
 - ct. 2 Repeat this movement again.
 - Meas. 2-3 Same as in Figure L

FIGURE IV

- 4 Times
- Meas. 1 ct. 1 Step R with R ft.
 - ct. 2 Step L ft behind R ft, beeding forward from waist.
 - Meas. 2-3 Same as in Figure I.
 - This figure retards gradually.



FIGURE V

- 4 Times
- Meas. 1 Same as in Figure I (R-L to the R)
 - Meas. 2 ct. 1 Boys kneel toward R-hand girl, going down on knee and clapping hands. R-hand girl acknowledges the boys' movement with a slight bend toward him.
 - ct. 2 Boys rises from kneel, weight on both feet, not moving feet from their positions on the floor, and turns to girl on L.
 - Meas. 3 ct. 1 Kneel on R knee to L-hand girl, who acknowledges movement as above.
 - ct. 2 Rise from kneel.
 - Meas. 4-6 One basic step (as under Fig. 1)

FIGURE VI

- 4 Times
- Meas. 1 ct. 1 Jump landing on both feet, landing with L ft in front of R ft. *Move sideways while doing this to Right*
 - ct. 2 Jump landing on both feet, landing with R ft in front of L ft.
 - Meas. 2 ct. 1 Step R ft R.
 - ct. 2 Swing L ft up in front across R,
 - Meas. 2 Pas-de-basque L-R-L, the R ft stepping in front of L ft.

Presented by Mary Ann Herman

WARAKU ODORI

Gentle Happiness Dance

Japan

- SOURCE: This dance comes from the area of beautiful Nikko where each year at festival time, literally tens of thousands of people gather to dance this and other traditional dances.
- Waraku Odori is danced as its name implies with gentle happiness. On one occasion, shortly after the turn of the century, the then emperor of Japan came to view this dance at the local festival. It contains a number of fundamental movements of Japanese dances.
- This dance was first introduced in the United States at the Maine Folk Dance Camp by Hiriyuko Ikema-san and Earle R. Buckley of Tokyo, Japan.
- RECORD: FOLK DANCER MH 2010.
- FORMATION: The dancers face clockwise in a single file. Each moves as a solo dancer.

Music

Pattern

meas

- 1-2 Step forward Left foot. Tap Right toe behind Left heel at the same time shade eyes with Left hand. Right hand pushes back imaginary sleeve of yukata (summer kimono).
- 3-4 Step forward Right foot, tap Left toe behind Right heel and shade eyes with Right hand, as Left hand pushes back sleeve of imaginary yukata.
- 5-6 Left foot points back, facing towards wall with back to center of circle. Hands do a complete circle in front of body. Right hand elevates diagonally to upper Right. Left hand lowers diagonally to lower left. Step on Left foot.
- 7-8 Right foot points back, as dancers turn slightly to face inside of the circle, Left hand is elevated now and Right hand is lower. Step on Right foot.
- 9 Step forward with slight bend and stamp on Right foot bringing both hands from crossed position in front to low at the sides.
- 10 Step forward Left foot, straighten and bring both hands to front.
- 11-12 Bring both feet together, clap both hands, pause.
- Repeat from beginning as often as desired, for length of record.

Presented by Mary Ann Herman

WARAKU ODORI (HAT VERSIONS)

Japan

This dance was first presented at the Maine Folk Dance Camp by Hiriyuko Ikema-san and Earle R. Buckley, the latter writing these directions. Note that there are 2 dances to the same music. A light straw hat, rather large and cone-shaped, adorned with tissue paper flowers, is necessary. As a substitute you can use large paper plates in which case a stapled crepe paper flower on one side indicates the top side of the hat.

Hold hat in front of body to start, one hand on each side of hat, lightly, so you can twirl it one way and another during dance.

RECORD: FOLK DANCER MH 2010

FORMATION: Begin dance with all facing center, hat held close to thighs and mark time with music with the hat beating against the thighs.

DANCE STEP PART 1

Count 1: Step back on Left foot
flicking Right foot up off
floor towards Left foot,
toe pointing down.

Count 2: Step forward on Right foot.

Count 3: Step back on Left foot
again.

Count 4: Raise Right foot up with
bent knee.

Count 5: Step back on Right foot.

Count 6: Step forward on Left foot.

Count 7: Step back on Right foot.

Count 8: Raise Left knee.

PART 2 - Face clockwise.

Step to Left on Left foot and touch
Right toe down behind Left heel.

Step to Right on Right foot and touch
Left toe down behind Right heel.
Repeat all of Part 2.

NOTE: PART 1 is done facing center of circle. PART 2 is done facing clockwise.
FINISH by bringing feet together and face center and rest hat in front on
thighs hands straight down.

Begin dance from beginning.

In teaching Japanese dances it is suggested that foot work be taught first,
then the hand motions, or vice versa, and then put whole dance together.

See page 59 for the other form of the Waraku Odori dance.

HAND MOTION PART 1

Count 1: Swing hat with both hands
downwards beside Left hip,
bottom side up.

Count 2: Swing hat diagonally forward,
twirling it to finish top-
side up.

Count 3: Swing hat back beside Left
hip again.

Count 4: Place hat top side up on
Right knee.

Count 5: Swing hat downwards towards
Right hip, bottom side up.

Count 6: Swing hat diagonally forward
top side up with a twirl.

Count 7: Swing hat downwards beside
Right hip.

Count 8: Place hat top side up on
Left knee.

PART 2 - Face clockwise.

Count 1: Scoop hat to Left so it is top
side out beside left side of
body, Right hand on top.
Scoop hat to Right so it is
top side out beside Right
side of body. Now Left hand
is on top.

Presented by Mary Ann Herman

TANKO BUSHKI

Japan

SOURCE: This dance (Coal Miners' Dance) is known all over Japan, and has slight variations in various sections. It is the one dance that Japanese teach to Americans when they come over. It can be done to various Tanko Bushi tunes, but this record uses the most commonly known tune. As learned from Earle R. Buckley and Ikema-san at Maine Folk Dance Camp.

RECORD: FOLK DANCER MH 2010.

FORMATION: No partners, all stand single file, facing clockwise around the room. (Can also be done counterclockwise.) Each dancer does the dance solo, following each other around the ring.

Music

Pattern

meas

- 1 Lift Right foot up below Left knee and raise both hands as if holding spade.
- 2 Touch Right toe to Right side and dig spade to Right to the earth.
- 3-4 Repeat all of above.
- 5-8 Repeat all of above but this time use Left foot and dig to Left.
- Step forward on Right toe, then put weight on it as you throw coal over R shoulder. Step forward on Left toe, then put weight on it as you throw coal over L shoulder.
- Now touch Right toe back then put weight on it as body turns slightly to Right, at the same time, place Left hand forward as if shading eyes as Right hand goes back. Keep head facing forward. Now touch Left toe back then put weight on it as body turns slightly to Left at the same time place Right hand forward as if shading eyes as Left hand goes back.
- Now step forward on Right foot as both hands push coal cart forward. Step forward on Left foot and push cart forward.
- ENDING:** Step forward on Right foot with knee bend and bring both hands down and out to the side. Step forward on Left foot and straighten up. Bring Right foot down beside Left foot and clap. Now do 2 quick claps and one more clap. (The final clapping is slow, quick, quick, slow.)

Do the dance twice, then do 5 slow claps, and begin again. Note that the 5 clap interval comes every second time through the dance. Also it helps to know that you always begin the dance on the vocal.

Tanko Bushki

The other side of this record is WARAKU ODORI which means "Gentle Happiness." There are 2 dances done to this particular tune. One of them is done with hats. The music here is a little bit more difficult for American ears to adjust to, therefore it is suggested you teach Tanko Bushki first.

Note that the elements found in Tanko Bushki are all basic fundamentals for other Japanese dances. In teaching it, it is sometimes advisable to show the dance to a few people in advance and then have them wear kimonos or yukatas and present it as a demonstration first, and then teach it. It is also good not to teach it in a circle first but have dancers line up behind you so they can get a sense of direction. Also, it is good to first teach the hand motions, then the feet, before putting them together as it does require coordination to get them both going.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Mary Ann Herman

KANONWALZER

(As taught by Hugh Thurston a few years ago.)

RECORD: FOLK DANCER MH 0001.

This dance is good when you have a large group of people, making a minimum of 3 concentric circles--the more the better.

The innermost circle starts a figure and does it 8 measures. Then the next circle does the same thing, but the first circle goes into another figure.

The Third circle then picks up the action of the Second circle, and thus it proceeds like a round in music.

Dancers must keep alert and watch action of circle in from of them.
Suggested figures are:

Circle Left, Circle Right.
Right elbow turn, Left elbow turn.
All to center 4 or 8 steps, and back.
Waltz around ring.
Twirl girl around ring.
Man kneels as lady dances around.
Back Grasp Turn in place.

The innermost circle should have a key person to call the turns at his will.
Lots of fun with this dance.

Directions for Fado Blanquita, Carinosa, Ve'David come with record and are not included in this paper.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Mary Ann Herman

SVADBENI REJC

Austria

SOURCE: This Slovenian wedding dance comes from the region of Carinthia, which is now a part of Austria (Kärnten). It is a dance in slow 3/4 time. Introduced in the United States by Dick Crum who did original research in Europe for the dance. Directions from Maine Folk Dance Camp syllabus.

FORMATION: Couples in a circle facing CCW around the floor. Girl is on inside (on man's L), and their hands are joined in front in Skater's Waltz position (L in L, R in R), with man's arm over. Both are facing line of direction.

Music 3/4

Pattern

meas

- (Upbeat) PART I:
Raise joined hands high in front.
- 1 ct. 1 Both step fwd. with Rft.
ct. 2 Both step fwd. with Lft and pivot immediately on it, making a $\frac{1}{2}$ -turn L to face opposite direction. This is an individual turn, hands kept joined high. Girl is now on man's R.
ct. 3 Flex knees in this position.
- 2 ct. 1 Moving in this new direction (CW around circle), both step fwd. with Rft.
ct. 2 Both step fwd. with Lft and pivot immediately on it, making a $\frac{1}{2}$ -turn R. Dancers are now in the same position they were on ct. 1 of Meas. 1.
ct. 3 Flex knees in this position. Hands are still joined high.
- 3-4 (6 counts) Beginning with Rft and using 6 walking steps, the girl walks around a small circle (CCW) in front of boy. Keep hands joined and up. While the girl is tracing this circle, the boy follows her movements with 6 comfortable steps beginning Rft, and gently leading her with his raised hands. Note that the man faces the same direction during this part, whereas the girl is walking around a small circle, turning as it were under his raised arms. At the end the girl has returned to the boy's L side in a position identical to beginning of dance, except that his L arm is now crossed under her R arm. Note also that hands are lowered after the girl's circling for the first time since the beginning of the dance.

Svadbeni Rejc

- 5
ct. 1 Raise joined hands high again, both step fwd. with Rft.
ct. 2 Both step forward with Lft, pivoting immediately on it, making a $\frac{3}{8}$ turn R. In doing so, man passes under the joined R hands. Both dancers are now facing "south-east", girl squarely in back of man, looking at the back of his head, L hand in L hand, R hand in R hand.
ct. 3 Flex knees in this position.
- 6
ct. 1 Moving in new direction, step fwd. with Rft.
ct. 2 Both step fwd. with Lft.
ct. 3 Both step fwd. with Rft, man turning $\frac{1}{2}$ -turn L, backing under joined R hands to face girl. They are now standing face to face, joined R hands above joined L hands.
- 7-8
(6 counts) Beginning with Lft and using 6 walking steps, the girl walks around a small circle (CW) in front of boy. Keep hands joined and up. While the girl is tracing this circle, the boy follows her movements with 6 comfortable steps beginning Rft, gently leading her with and under his raised hands. At end release L hands, facing each other in such a way that boy's L shoulder is toward center of circle, girl's R shoulder toward center. (He is facing CCW around floor, she is facing CW). Joined R hands are held out to boy's L.
- PART II:
- 9-10
Two waltz balances (man RLR LRL, girl LRL RLR) in place swinging joined R hands away from center and back again. These steps are light, done on toes.
- 11
As man does a waltz balance RLR, swinging joined hands away from center, girl does a single quick turn under joined hands, L, with one waltz step LRL.
- 12
One waltz balance in place (man LRL, girl RLR), keeping joined R hands toward center of circle (i.e. out to boy's L).
- 13-14
Two waltz balances identical to Meas. 9-10.
- 15-16
(6 counts, music retards) Beginning with Lft and using 6 walking steps, the girl walks around a small circle (CCW) in front of boy. Keep R hands joined and up so girl may pass under during circling. Boy follows her movements with 6 comfortable steps beginning R foot. End in same position as before circling.
- 17-20
Same as Meas. 13-16.

NOW REPEAT ALL OF PART II.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Mary Ann Herman

SVADBENA POLKA

This dance generally follows the "Svadbeni Rejc". Couples take ordinary ballroom dance position. Do the dance freely about the dancing area.

Music

Pattern

meas

- 1 One two-step in line of direction (man LRL, woman RLR), "dipping" joined hands, and bending along with them.
- 2 Another two-step fwd. (man RLR, woman LRL) raising joined hands high and leaning back a bit.
- 3 With another two-step (man LRL, woman RLR) make a $\frac{1}{4}$ -turn L in place.
- 4 With another two-step (man RLR, woman LRL) make a $\frac{1}{4}$ -turn R in place.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Mary Ann Herman

YOVANO YOVANKE

Macedonia

- SOURCE: Danced in the town of Krushevo, also known as "De Marro Selfio".
- RECORD: FOLK DANCER MH 3055.
- FORMATION: Open circle, arms on neighbors' shoulders.
- STEPS: The 7/8 rhythm of the dance is most easily broken down into a "slow'quick'quick" pattern. The dance consists of two steps, each of which takes three measures.

Music 7/8

Pattern

meas

- STEP NO. 1 (Done during singing of text.)
- 1 1 Step R with Rft, turning a bit to R.
2 Slight lift on Rft, bringing Lft forward, ready to step.
3 Step onto Lft.
- 2 1 Step R with Rft, turning to face center.
2 Swing Lft up in front (men higher than women), knee bent, rising on R toe, and then coming down again.
3 Keep L knee where it is, rise again on Rft and come down.
- 3 Same movements as in Meas. 2, but with opposite feet (step on Lft, etc.)
- STEP NO. 2 (Done during instrumental interlude.)
- 1 1 In place, step on Rft.
2 " " , " " Lft.
3 " " , " " Rft.
- 2 1 Moving toward center, step with Lft.
2 " " " " Rft.
3 " " " " Lft, beside Rft.
- 3 1 Step obliquely right/back with Rft.
2 Place Lft behind Rft a bit to R.
3 Put whole weight on Lft.

NOTE: The "break" in the dance is done on the repeat of the verse and on the "No" of the word Yovano.

Step No. 1 is done for 21 measures; step No. 2 is done for 9 measures.

Presented by Mary Ann Herman

SUSTARSKA

Slovenian Shoemaker's Dance from the Bohinj region. In its mimetic movements depicting the cobbler's trade (winding, twisting and sewing of thread) it takes its place with numerous other European tradesmen's dances dating to the days of guilds. Done in couples.

FIGURE I (Winding): Partners kneel facing each other about the floor, M kneeling on L knee, girl kneeling on R knee. Singing "Sukej sukej dreto, da ja premau ne bo", each dancer revolves hands around each other as if winding cord. On the final syllable ("bo") bring arms out and low at sides. Repeat verse and movements.

CHORUS: Stand up, take shoulder-waist position with partner, and polka 16 measures around the floor.

FIGURE II (Twisting): In kneeling position, singing "Vleči vleči dreto, da ja premau ne bo", imitate pulling a piece of thread horizontally, with twisting movements of fingers. Final syllable as in Fig. I.

CHORUS.

FIGURE III (Sewing): Kneeling again, imitate sewing movements on knee, singing "Šivej šivej dreto, touce, touce, klen". On "klen", hit fists together on knee. Repeat verse and movements.

CHORUS.

COSTUMES OF NAPOLI

AS SHOWN IN THE
WORLD BOOK
ENCYCLOPEDIA
D+4
18149 TO 2154



THE HEADDRESS IS
WHITE WITH RED
BRAID THAT HAS
TWO BLACK
STRIPES.

BACK OF HAT
DRAPES
DOWN
BACK.

COURTESY
ELSA MILLER

THE BLOUSE IS WHITE - HAS PUFFED
SLEEVES. RUFFLED EYELET AROUND NECK.

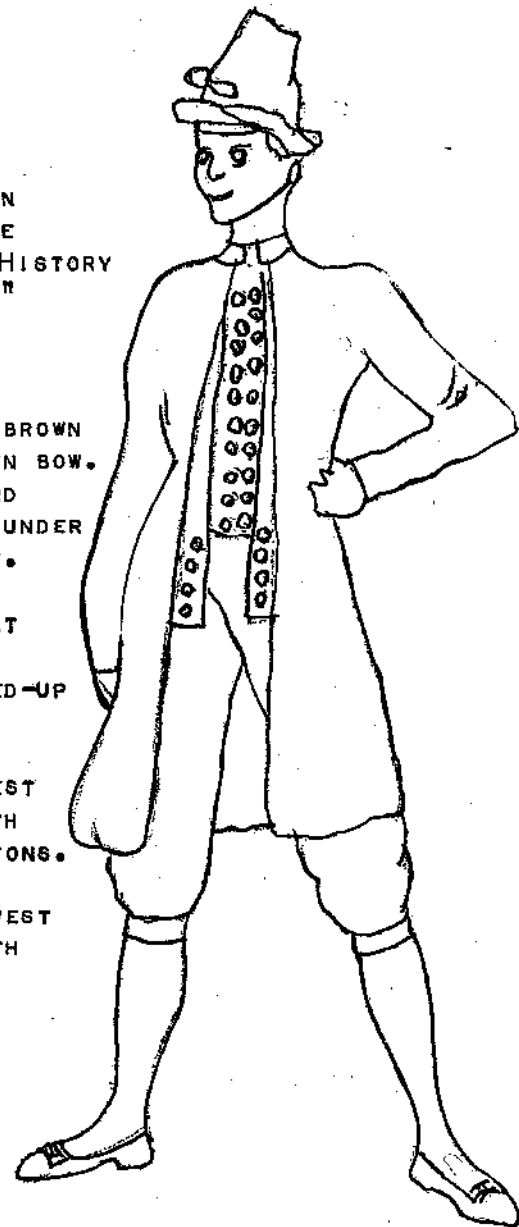
VELVET, FITTED SLEEVES BELOW PUFFED
SLEEVE. (BLACK)

BODICE OF BLACK VELVET. TRIM WITH GOLD
BRAID, GOLD BUTTONS AND PURPLE TASSELS.

PLEATED SKIRT. (BLUE IN PICTURE)

PURPLE APRON.

AS SHOWN IN
BRUHN-TILKE
"PICTORIAL HISTORY
OF COSTUME."



THE HAT IS BROWN
WITH A GREEN BOW.
A WHITE BAND
SHOWS JUST UNDER
EDGE OF HAT.

THE TOP COAT
IS BROWN -
WHITE TURNED-UP
COLLAR.

THE LONG VEST
IS BLUE WITH
SILVER BUTTONS.

THE SHORT VEST
IS RED, WITH
20 SILVER
BUTTONS
DOWN
THE
FRONT.

THE PANTS

ARE

GREEN.

THE STOCKINGS

ARE

BROWN.

THE SHOES,

BLACK

WITH SILVER BUCKLES.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Mary Ann Herman

TARANTELLA NAPOLI

Italy

- SOURCE: There are many tarantellas but most have the same basic step. The following Tarantella, one of many from Napoli, contains the fundamental Tarantella steps. This music may also be used for other forms of the Neapolitan Tarantella.
- RECORD: EPA 4126 Special Folk Dances by Michael Herman's Folk Dance Orchestra.
Tarantella di Peppina - Folk Dance House, New York.
- FORMATION: Cpls facing CCW, W standing to L of M. Inside hands crossed behind ptr back. W has R arm around M waist, M has L arm around W waist. Free hand holds tambourine.
- STEPS: Step-hop*, Pas de Basque*, Step-close*, and Buzz*.
Step-kick: Step R, quickly extend L fwd (ct 1); step L extending R fwd (ct 2).

Music 6/8 Ct 2 beats to meas. Pattern

meas

- I. STEP-HOP AND WALK
- A 1 Starting R, step-hop R diag fwd, at the same time L is swung behind R.
2 Step-hop L diag fwd, swinging R behind L.
3-4 With 3 steps RLR, hop R, swinging L ft fwd. Move diag fwd to R.
5-8 Repeat action of Fig I, meas 1-4, starting step-hop L and moving diag fwd L.
1-8 Repeat action of Fig I, meas 1-8.
repeated
- II. PAS DE BASQUE, TURN AND BUMP
- B 1-2 Facing ptr, clapping tambourines overhead, pas de basque to the R and L.
3-4 With 4 steps RLRL, turn 3/4 to R to finish with R hips adjacent to ptr, facing away from ptr. W face LOD, M face RLOD.
5-6 Move swd twd ptr; step R, close L, step R and bump R hips.
7-8 With 4 steps LRLR, turn 3/4 to L to finish facing ptr.
1-8 Repeat action of Fig II, meas 1-8, starting pas de basque L.
repeated

Tarantella Napoli

- C 1-2 III. PARTNERS CHANGE
Clap own hands, with 4 hops on R, L foot extended bwd, change places with ptr, passing R shoulders. R hand extended fwd, L hand bwd.
- 3-4 When reaching ptrs pos, turn to face ptr with 4 walking steps in place (LRLR).
- 5-8 Repeat action of Fig. III, meas 1-4, starting hop L, passing L shoulders, with L hand extended fwd, R hand bwd.
- 1-8 Repeat action of Fig. III, meas. 1-8.
repeated
- D 1-8 IV. FLIRTATION
This figure is very flexible. M turns R in place, snapping fingers, taking modified step-hops, improvising with his body, hands and ft in Italian style, while flirting with ptr.
W moves swd CW once around the M, with a bwd "Buzz Step"; stepping R behind L, stepping L to side. W is clapping her tambourine overhead, in back, to side or just shaking it, while flirting with M.
- 1-8 V. STEP-KICK
Cpls facing CCW, with W to L of M, W's R arm around M's waist, M's L arm around W's waist.
Take 16 step-kicks, leaning shoulders bwd, while extending ft fwd.
Very little progression is made on the step-kicks.
repeated
- E 1-8 VI. FLIRTATION
Repeat action of Fig. IV, meas. 1-8.
- 1-8 VII. TURN WITH PARTNER AND SOLO TURN
repeated
1-4 Facing ptr, clap own hands, start R run twd ptr and place R arm around ptrs waist. Turn partly with ptr, then remove arm and twirl to R, finishing in ptrs pos.
5-8 Repeat action of Fig. VII, meas 1-4, starting L and placing L arm around ptrs waist. Finish in original pos to repeat dance from the beginning.

Repeat dance from the beginning, then repeat Fig. I and Fig. II.

TRITE PARI (Tree-teh puttee)
(Bulgaria)

Presented by Mary Ann Herman, Santa Barbara Folk Dance Conference, 1959

This dance is done by the Bulgarian Dance group of Homestead, Penn.

MUSIC: Record: MH LP 104 (must be slowed down) or "Bulgaria in Song and Dance" (LP) NP 595 Side 1, Band 2.

FORMATION: Open or closed circle or line, hands joined down at sides.

Music 2/4

PATTERN

Meas.

- 1 Facing to R, hop on L ft (ct 1); continue to R, step on R ft (ct &); hop on R ft (ct 2); continuing to R, step on L ft.
- 2 Continuing to R, hop on L ft (ct 1); step on R, turning to face ctr (ct &); short step fwd on L (ct 2); step on R in place (ct &).
- 3 Hop on R ft, moving slightly to L (ct 1); short step to L with L ft (ct &); short step fwd on R (ct 2) step on L in place (ct &).
- 4 Short step bwd on R (ct 1); step on L in place (ct &); short step fwd on R (ct 2); step on L in place (ct &).
- 5 Hop on L ft, moving slightly to R (ct 1); short step to R on R ft (ct &); short step fwd on L (ct 2); step on R in place (ct &).
- 6-7 Repeat action meas 3-4.
Repeat dance from beginning.

VARIATION:

A little scissors step may be done in meas 4 and/or meas 7: Step on R in place, thrusting L ft fwd low (ct 1) step on L in place, thrusting R ft fwd and low (ct &); repeat cts 1 & (cts 2&).

NOTE:

Keep steps small, close to the ground; the forward and back steps are more like steps next to the other foot, but a bit forward.

Sardana

SARDANA is a Catalan dance from the northeaster corner of Spain. There are innumerable Sardana tunes, the dance being the same always except for the endings which have to be figured out mathematically to fit the number of measures in each part of the dance.

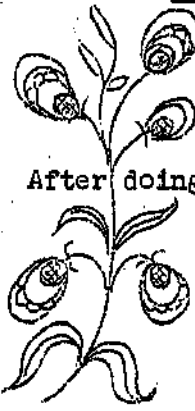
The Sardana taught at camp was done to the Angel LP Sardana Record and we used the band 3 on Side 1. El Saltiro de la Cardina. Record # 64007

Dave Rosenberg should be credited for doing much research on this dance and presented it to the American Folk Dancers in a most thorough authentic manner.

FORMATION: Hold hands in a circle, facing center. Generally done in small circles of 10 to 15 dancers, but in teaching it have some big circle.

CURTIS: Arms down, but away from sides, holding neighbor's hand.

- | | |
|------------|--|
| One curt | 1. Touch Left toe forward (count 1) |
| step takes | 2. Bring Left foot back and step on it beside Right foot (count 2) |
| 2 measures | 3. Step to Right on Right foot (count 1) |
| | 4. Cross Left foot in front of Right and step on it (count 2) |

- 
- | | |
|--|--|
| | 1. Touch Right toe forward (count 1) |
| | 2. Bring Right foot back and step on it, beside Left foot. (count 2) |
| | 3. Step to Left on Left foot (count 1) |
| | 4. Cross Right foot in front of Left and step on it. |


After doing 19 CURT steps comes the ending which in this music goes thusly:

- | | |
|--|---|
| | 1. Point diagonally forward on Right toe. |
| | 2. Step down with full weight on Right toe. |
| | 3. Touch Left toe diagonally forward. |
| | 4. Step on Left foot, crossing it over Right foot with full weight on it. |
| | 5. Bring feet together by placing Right foot down beside left foot. |

Now repeat the CURTIS again and the same ending. Note that the music may fool you into doing a premature ending, so get adjusted to music.

LLARGS, pronounced "yaks": Hands are now raised to shoulder level and the following steps are done starting on Left foot. Note that the CURTIS movement was danced almost in place facing center, but the Llarges have more side ward movement.

- | | |
|--|---|
| | Touche left toe forward....step on Left foot with weight. |
| | Touche Right toe forward....cross Right over Left with full weight. |
| | Take 4 steps by touching Right toe forward count 1. |
| | Step back on Left foot for count 2. |
| | Step to side on Right foot for count 3 |
| | Cross Left over Right for count 4. |

- 
- | | |
|--|--|
| | Now touch Right toe diagonally forward, then step on Right foot (weight) |
| | Touche Left toe forward and step forward on Left foot and cross it over R. |
| | Take 4 steps, pointing Right toe forward, then step on Right foot back, then step to Left on Left and Cross Right over Left. |

You do 16½ of the LLARGS before going into the final ending of the dance which is the SALTOS and official ending of the dance.

Please turn page for continuation of dance

Sardana (cont.)

(Sardana continued)

SALTOS. Fling joined hands upwards and do the same step as LLARCS but with pronounced bounces and hoppings starting on left foot. Like this:

(LEFT) HOp on Left foot and touch Left toe diagonally forward (almost simultaneously)

(face R) HOp on Left foot again and place Right foot down with weight on it.

HOp on Right foot and touch Left toe forward to Right.

HOp on Right Foot and step down on Left foot.

Hop on Left foot and point Right foot forward Right.

Step back on Right foot.

Hop on Left foot

Step to Left on Left foot

Step on Right foot crossed over Left.

Now hop on Right and do the above footwork as described but facing diagonally to Left and starting with this Hop on Right foot.



You do 3 complete SALTOS STEPS. That is you start it with the hop on Right foot and Left toe point. Do another with a hop on Left foot and Right toe point and then a half of one with a Hop on Right foot and Left toe point before coming to the final ending.

ENDING: Touch left toe forward...step back on Left foot ... step to side on Right foot and put Left foot down with FULL WEIGHT down beside Right foot.

(The above two sentences are actualing a preparation for the ending)

Touch Right toe forward. Step to Right on Right foot.

Bring Left foot down with weight. Cross Right over Left with Weight, on R.

Touch Left toe forward, Step on Left foot.

Touch Right toe forward, step on Right foot.

Bring Left foot down.

both hands forward....you made it!



1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elizabeth Ullrich

KUCKUCK - POLKA

Germany

MUSIC: Kuckuck Polka
FORMATION: Groups of three, one M, two W. Any number of sets in a large circle, inside hands joined shoulder high; face twd ctr.
STEPS: Galop, heel-toe, step-hop, grapevine.

Music 2/4

Pattern

meas

A I
1-4 FIG. I
In large circle, beginning on L, move CW with grapevine step: step on L to L, step on R in back of L, step on L to L, step on R in front of L, step on L to L, step on R in back of L, step on L to L, point R to R. Make a light bow to R on the call of Kuckuck.
5-8 Reverse direction and footwork of Fig I, meas 1-4 (begin R, move CCW).
9-12 In groups of three, hands held shoulder high, $\frac{1}{4}$ turn R with three step-hops. On meas 12, M bow to R W.
13-16 Drop hand-hold. W, with buzz-steps in place, make one complete turn away from ptr. (R W turn CW; L W turn CCW). M clap hands on 1st beat of each meas. On last meas, M bow to L W.

B I
17-18 CHORUS I
Join hands shoulder high in circles of three. Dance two galop-steps to the L and heel-toe with R ft.
19-20 Reverse action of meas 17-18 (two galop steps to R, heel-toe with L).
21-24 Turn circles CW with 6 galop steps to L and jump into place on meas 24.
25-32 Reverse action meas 17-24, beginning to R, CCW.

A II
1-4 FIG. II
M takes L hand of W on his L and both take 4 step-hops to make a complete CCW turn, R hands on hips. R W, with hands on hips, makes about 4 pivot turns to R with small buzz steps in place. On meas 4, all bow.
5-8 M takes R hand of W on his R and both take 4 step-hops to make a complete CW turn, L hands on hips. L W, hands on hips, buzz steps, turning to L. All bow on meas 8.
9-12 W change places with 4 step-hops, the L W passing in back of M while R W passes in front of M. On Kuckuck call, M bow to L W.
13-16 W again change places with 4 step-hops, but the L W step-hop to the ctr where all L W join hands in a circle (R W passes behind M). Now M bows to R W.

Kuckuck

B II CHORUS II
L W on inside in a circle; M and R W join hands, M back to ctr.
17-32 All repeat action of CHORUS I, beginning to M L, W R.

A III FIG. III
Action for L W:
1-8 L W with hands joined in an inside circle, repeat grapevine
step as in Fig I, meas 1-8.
9-12 Move twd ctr of circle with 4 step-hops, hands joined and
raised high.
13-16 $\frac{1}{2}$ to R and take 4 step-hops to outside of circle, while M step-
hop in, passing R shoulders.
Action for M and R W:
1-4 M facing out and R W facing in, move fwd with 4 step-hops,
passing L shoulders.
5-8 Without turning, move bwd with 4 step-hops, passing R shoulders.
9-12 W, hands on hips, stand in place. M, with 4 step-hops, move
CCW around R W, passing L shoulder to look over her shoulder on
last ct.
13-16 M, with 4 large step-hops, move twd ctr of circle, passing out-
coming L W by R shoulder. R W stand in place, clapping hands
in time to music. End with M on inside of circle, all hands
joined; R W in far outside circle, facing in, L W in middle
circle, facing out; R and L W of each set join hands straight
across.

B III CHORUS III
17-32 Dance action of Chorus I, beginning CCW in LOD.

A IV FIG. IV
Action for W:
1-4 Retaining hand-hold of Chorus III, dance 8 step-hops to make a
complete CW turn.
5-8 With 8 step-hops, make a complete CCW turn.
9-12 With 8 step-hops, make a $\frac{3}{4}$ turn CW, ending with L W facing
CCW, R W facing CW.
13-16 Beginning with hands still joined, move twd ctr with 8 galop-
steps, dropping hands to let M move out between his two ptrs.
(R W moves to R; L W moves to L)
Action for M:
1-8 M, on inside of circle, all hands joined, repeat action of
Fig. I, meas 1-8. On meas 8, make a $\frac{1}{4}$ turn to R to face LOD.
9-12 Dance 4 small galop-steps swd twd ctr.
13-16 Dance 4 large galop-steps swd to outside circle, passing between
ptrs.

Kuckuck

- B IV CHORUS IV
17-18 Dance two galop-steps and heel-toe twd ptrs. (W move twd outside, M move twd inside.)
19-20 Dance two galop-steps and heel-toe away from ptrs (reverse action meas 17-18).
21-24 Dance seven galop-steps, W moving out, M moving in, M passing between ptrs on meas 23. Finish action with a jump onto both ft (meas 24).
25-32 Dance all action of Chorus IV, meas 17-24, reversing direction of galops so that M end on outside of circle, W on inside, ptrs facing each other.

- A V FIG. V
Action for M:
1-4 Hands on suspenders or pockets, walk fwd in LOD (CCW) 4 steps, beginning on L (meas 1-2). Step fwd on L; cross R over L (meas 3). Make a $\frac{1}{2}$ turn L, very nonchalantly (meas 4).
5-8 Beginning on R, repeat action of Fig V, meas 1-4 (walk and turn) moving CW in RLOD. On meas 8, make only $\frac{1}{4}$ turn to face ctr.
9-12 Dance 4 step-hops twd ctr of circle, passing between own two ptrs; join hands with own ptrs at end of meas 12.
Action for W:
1-4 R W facing CW, L W facing CCW, give R hand lightly to W ptr and pass R shoulders, L hand to next passing L shoulders, R hand to next passing R shoulders;
5-8 Retaining handhold with last person, make $\frac{1}{2}$ turn around each other; and move back to original place, passing L, R.
9-12 With 4 very short steps, move twd ctr, putting heads together as if talking about M.
Action for all:
13-16 M between own ptrs, all join hands in a circle and move bwd with 4 step-hops to enlarge the circle.

- B V CHORUS V
17-32 Repeat action of Chorus I, meas 17-32.

NOTE: Throughout dance, always bow on the KUCKUCK call.

Presented by Elizabeth Ullrich

LA TICINESINA

(La Tis'-in-e-see'-na)

Switzerland

- SOURCE:** The original dance comes from an old Piemontesian Folksong, which also is very common in Tessin, the Italian section of Switzerland. A "Camillo Valsangiacouso" made verses to sing to the dance in Bellinzer dialect. Those Swiss dances were danced at the Unspunnenfest, 1955. Unspunnen are the ruins at the entrance of the Lauterbremmen Valley near Interlaken. The first Festivals were held in the years 1805 and 1808, and again revived in 1946 and 1955.
- FORMATION:** Eight cpls in a dbl circle facing LOD. (May be danced with more cpls.) Inside hands joined shoulder high. M free hand loose, W free hand holds skirt.
- STEPS:** Walking, two-step, galop, heel-toe and step-close-step.

Music	Pattern
<hr/>	
meas	
8 meas intro.	
A	I.
1	Walk fwd four steps in LOD.
2	Stamp twice (M with L, W with R) and heel-toe (wt on M R, W L throughout).
3-4	Twirl-schottische: M move fwd with four two-steps while W turn CW twice with four two-steps under hand joined with ptr.
5-8	Repeat action Fig I, meas 1-4. End facing ptr, M back to ctr.
A rpt	
1	In social dance pos, dance four galop-steps to M L (in LOD).
2	Retaining soc dance pos, rpt action Fig I, meas 2 (stamp-stamp-heel-toe).
3-4	Cpl turn CW and progress CCW with four two-steps.
5-8	Repeat action Fig I, meas A 1-4 rptd. End in single circle facing ctr, W on ptr R.
B	M stand in place with hands in suspenders thru meas 9-12.
9	W: Hands on hips, beginning on R, move four walking steps twd ctr.
10	W: Clap own hands twice (cts 1-2), make a small $\frac{1}{2}$ turn to own R with two small steps (cts 3-4).

Ia Ticinesina

- 11-12 W: W return fwd to pos in line with two small schottische-steps, turning R to again face ctr on last step.
W remain in place during meas 13-16. M rpt W act. of meas 9-12 with slight variation:
- 13 M: Walk four steps twd ctr beginning on L.
- 14 M: Stamp twice (cts 1-2); $\frac{1}{2}$ turn L with two small steps to face ptr.
- 15-16 M: With two schottische steps, move outside of circle, passing ptr L shoulder and then turn L to face CCW in LOD. W now face CW in RLOD.

A II.

- 1-2 Walk four steps fwd -- M in LOD, W in RLOD, -- M beginning on L and W on R; then repeat stamp-stamp-heel-toe as in Fig I, meas 2, ptrs flirting with each other over M's R and W's L shoulder.
- 3-4 M move fwd very little with four two-steps. W, with 8 walking steps, turn four times to own R (CW) while progressing CW.
- 5-8 & A-1-8 rptd Repeat action Fig II, meas 1-4 three times more. This should bring ptrs together again. End in single circle, facing ctr, hands joined.
- B 9 M: no act. W drop handhold and move fwd twd ctr with four walking-steps, beginning on R.
- 10 W clap two times then heel-toe, joining hands in back basket-hold. M move fwd on cts 1-2, beginning on L; stamp twice (cts 3-4) while taking forearm hold.
- 11-12 Dance six galop-steps to M L; W R; then step and stamp (meas 12, cts 3-4).
- 13 M drop handhold and stamp L-R (as a command for W to turn); W wait (cts 1-2); M place hands on hips; W turn to R $\frac{1}{2}$ to face ptr with 2 steps (cts 3-4).
- 14 W wait; M clap own hands twice (cts 1-2); W: heel-toe; M yodel (cts 3-4).
- 15-16 Join L hand with ptr. M beginning on L, W on R, move out of circle (M bwd, W fwd) with four two-steps. On the last two-step, W move to ptrs R and get into Varsouvienne pos, facing CCW - all.

A III.

- 1 Move fwd in LOD with four walking steps, closing ft together on last ct.
- 2 W look first over R shoulder, then over L at ptr.
- 3-4 Twirl schottische (repeat action Fig I, meas 3-4).
- 5-8 Repeat action Fig III, meas 1-4. End ptrs side by side, facing LOD.
- A rpt 1-2 Walk fwd four steps (meas 1); stamp twice, then M kneel on L as W move CCW in front of ptr to his L with two two-steps.
- 3-4 W continue around ptr (behind him now) with four more two-steps. W end meas 4 on outside of circle; M rise on last ct.
- 5-8 Repeat action Fig III, meas 1-4 rptd. End in large single circle, facing in, hand hold with ptr only.

La Ficinesina

- B 9 Walk four steps twd ctr, M beginning on L, W on R.
10 Clap own hands twice, then heel-toe. Then M put R arm behind ptrs waist to hold her R hand in his, L hands joined in front of M chest.
11-12 Ptr turn $1\frac{1}{2}$ times CCW with eight walking steps to end facing out.
13 Ptrs move away from ctr with four walking-steps.
14 Stamp-stamp and heel-toe.
15-16 Ptr turn $1\frac{1}{4}$ times CCW with eight walking steps, ending in open pos, facing LOD, and bow.

Presented by Elizabeth Ullrich

GIUVENS GRISCHUNS

(Gee-u'-vens Gree'-shuns)

Switzerland

- SOURCE: This dance is from Bern Canton, Switzerland. Learned by Elizabeth Ullrich while visiting that country in 1958.
- RECORD: "Whistling Mazurka". 3/4
- FORMATION: 8 or 10 cpls in a double circle facing CCW in LOD. M form a mill with L hands, R hand joined with W L hand, arms extended. W hold skirt with R hand.
- STEPS:
- 1.- Three-step: 3 walking steps (no close) per meas.
 - 2.- Mazurka: step in place on L, thrusting R ft bwd to touch floor (ct 1) step on R ft next to L, thrusting L fwd, knee almost straight, ft raised slightly from floor (ct 2); hop on R, bending L knee to bring pointed L toe in front of R shin (ct 3). Repeat same footwork.
 - 3.- Step-swing: step on L (ct 1); swing R fwd (cts 2-3). Begin next meas with step on R, then alternate.
 - 4.- Step-step-hop: (used to turn) Step fwd on L, beginning a CCW turn (ct 1); step fwd on R, continuing the CCW turn (ct 2); hop on R, completing the turn (ct 3). Repeat same footwork.
 - 5.- Heel-toe-hop: (M only) Wt on R, place L heel diag to L on floor (ct 1); leap onto L in place of R, cutting R to rear, toe near floor (ct 2); hop on L in place, kicking R ft diag fwd to R (ct 3). Repeat with opposite footwork.

Music 3/4

Pattern

meas

4 meas intro: Nod once to ptr.

I.

- 1 Dance one three-step fwd in LOD, M beginning on L, W on R.
- 2 M, beginning on R, dance one three-step fwd. W dance a three-step CCW turn, moving fwd to meet next M. (M lead W into turn, then drop handhold during the turn, then join hand with new W at end of meas).
- 3-6 Repeat action Fig I, meas 1-2 twice more
- 7 Repeat action Fig I, meas 1.
- 8 Inside hands joined, ptrs exchange places, M leading W in front of him in a CCW arc, so that W end in an inside circle, backs to ctr, and M end on outside facing RLOD. (M make $\frac{1}{2}$ turn CCW with one three-step, beginning on R. W make $\frac{3}{4}$ turn CCW with

Giuvens Grischuns

- one three-step, beginning on L.) At end of meas 8, all W join hands in circle.
- 9-10 W: step-swing on L, then on R. M: move CW with two three-steps; clap hands to L on 1st beat of meas 9; snap R fingers twd W on 1st beat of meas 10.
- 11-12 W: hands still joined, move CCW with two three-steps, beginning on L. M repeat action for men of meas 9-10.
- 13-14 Both M and W repeat action of meas 9-10. Original ptrs should now be almost meeting.
- 15-16 M: repeat action meas 9-10, turning $\frac{1}{2}$ CW to face LOD on meas 16. W: With two three-steps, walk in front of original ptr and $\frac{1}{2}$ turn CW to face LOD. Rejoin inside hand with ptr.

CHORUS: SWING-MAZURKA

- 1-2 Inside hand joined with ptr, M L hand on hip, W R hand holds skirt. Dance two step-swings, M beginning on L; W on R.
- 3-4 Progressing in LOD, make two turns away from ptr (M turn CCW; W, CW) with two step-step-hop (#3) steps, stamping in 1st ct of meas 3. During turns, M place hands on hips, W place hands on skirts.
- 5-6 Assume social dance pos and dance two mazurka (#2) steps fwd in LOD, M beginning on L, W on R.
- 7-8 Retaining social dance pos, make one complete CW turn thus: begin with a jump on both ft, then continue turn with 5 walking steps; M: RLRLR; W: LRLRL.
- 9-16 Repeat action of CHORUS, meas 1-8. End with M forming a circle on the inside, facing in, hands in forearm hold; W form circle on outside, facing CCW, hands clasped behind own back.

II.

- 1-4 M: Dance in place four step-swings (#3), beginning on L.
W: progress fwd in LOD with four three-steps (#1).
- 5-8 M: Extend L heel fwd on floor, toe up and peer at W over R shoulder, then look twd ctr again (meas 5); again peer at W over R shoulder (meas 6); drop handhold and make $\frac{1}{2}$ turn to L with one three-step (#1) (meas 7); move fwd twd ptr with two walking-steps and close ft on 3rd ct (meas 8).
W: Moving CW in RLOD, turn CW one turn per meas, returning to ptr. (Step may be either four three-steps (#1), or walking-pivot-turn: step on R and pivot (cts 1-2); step on L (ct 3); repeat three times more.)
- 9-15 M: Facing out, dance seven heel-toe-hop steps (#5), beginning with wt on R. W: Circle own ptr once around CCW with seven three-steps (#1).
- 16 M: stamp three times in place, RLR. W: Turn once in place CCW, with one three-step, end facing ptr.

CHORUS

- 1-16 Repeat all action of Chorus, end facing ptr, M on inside, W on outside.

III.

- 1-2 Beginning on own L, both move to own L with: meas 1 - step (cts 1-2); close (ct 3); meas 2: turn once to own L with one three-step.
- 3-4 Reverse action Fig III, meas 1-2, returning to ptr, ending with M facing CCW and W facing CW.
- 5-8 M moving twd ctr and W twd outside, repeat action Fig III, meas 1-4. W make $1\frac{1}{2}$ turns on meas 8 to end in Varsouvienne pos, all facing LOD.
- 9 Beginning on L, move fwd in LOD with one three-step.
- 10-11 Retaining handhold, M lead ptr around behind him and to his L; (W must turn away from ptr on 1st ct of meas 10 as M moves slightly to his R), use two three-steps.
- 12 W pivot once CW on L to end again in Varsouvienne pos, on ptr's L.
- 13-16 Repeat action Fig III, meas 9-12, reversing footwork, W moving to M's R.

CHORUS

- 1-16 Repeat all action of Chorus; end facing in a single line, M facing CCW, W facing CW.

ENDING

- 1 M moving CCW, L moving CW pass L shoulders with one three-step. Do not touch ptr.
- 2 Give L hand to next person as W turn CCW under joined L hands to move to outside -- all action done with one three-step.
- 3 With one three-step, move on twd next person, taking R hands.
- 4 With one three-step, W turn CW under joined R hand so as to end on inside again.
- 5-8 Repeat action Ending, meas 1-4, ending in a single circle, facing ctr W to R of ptr.
- 9 All dance one mazurka-step (#2) to R.
- 10 M stamp 3 times in place. W, hands on hips, move to R with three sliding-steps, passing in front of ptr.
- 11-14 Repeat action of Ending, meas 9-10 twice more so that W end to L and in front of own ptr.
- 15 All dance one more mazurka-step to R.
- 16 W walk in front of ptr to his R. Both now face LOD and bow to ptr.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill

EL GINAT EGOS (The Nut Orchard)

(Israel)

SOURCE: This is a Yemenite type dance.

RECORD: ARZI 777; LP.

FORMATION: Cpls facing CCW in circle. W to R of M, R hands joined, L hands raised shoulder high, thumb and first finger in shape of a nut.

Ft work throughout dance is same for M and W. Body should be very supple. R handhold with ptr is held throughout dance.

NOTE: Meter changes throughout tune, so the dance is written in phrases, not in measures.

s-step; br-brush; cl-close; l-leap

Phrase 1.	action:	s		br		s		close
		fwd		fwd	h	fwd		R to L
	ft:	R		L	R	L	flex	no wt flex ;
	ct:	<u>1</u>		<u>2</u>	<u>&</u>	<u>3</u>	<u>&</u>	<u>4</u> <u>&</u>

Phrase 2.	action:	s		br		s	
		fwd		fwd	h	fwd	
	ft:	R		L	R	L	
	ct:	<u>5</u>		<u>6</u>	<u>&</u>	<u>7</u>	;

Phrase 3.	action:	s	s	s		s		(cts 8 & 9 are
		bwd	bwd	fwd		s		called a
	ft:	R	L	R		L next to R ;		twinkle-step)
	ct:	<u>8</u>	<u>&</u>	<u>9</u>		<u>10</u>		

Phrase 4.	action:	s	s	s		close		(M $\frac{1}{4}$ turn R)
		bwd	bwd	fwd		L to R face		(W $\frac{1}{4}$ turn L)
	ft:	R	L	R		no wt ptr ;		(cts 11 & 12
	ct:	<u>11</u>	<u>&</u>	<u>12</u>		<u>13</u>	<u>&</u>	are called a
								twinkle-step)

Ptrs facing, R hands joined, make $\frac{1}{2}$ CW turn in next 3 phrases

(5,6,7)

Phrase 5.	action:	l	s	s	s
		bwd	fwd	close	close
	ft:	L	R	L	R
	ct:	<u>14</u>	<u>&</u>	<u>15</u>	<u>&</u>

Phrase 6. Repeat action phrase 5. (cts 16, &, 17, &)

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill
(For Children)

TURN THE GLASSES OVER
(American Play Party)

SONG:

1. I've been to Harlem, I've been to Dover,
I've traveled this wide world all over,
Over, over, three times over,
Drink all the Brandy wine
2. And turn the glasses over.
3. Sailing east, sailing west,
Sailing over the ocean,
Better watch out when the boat begins to rock
4. Or you'll lose your girl in the ocean.

DANCE:

FORMATION: Circle of cpls in skating pos, M on the inside, all facing LOD.
One or more extra people are in the center.

1. All cpls walk in LOD with walking steps.
2. Each couple "dishrags" under joined hands.
3. W continue to march in original direction (LOD) while M reverse and march in opposite direction (RLOD). The extra people in the center join their respective line and walk with the others.
4. On the word "lose" each M takes the nearest W for his new ptar, and the new "extra" people go into the center of the circle as the dance begins over again.

RECORD: Decca 18223 Methodist World of Fun M-112

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill
(For Children)

JENNIE CRACK CORN
(American Play Party)

SONG:

1. Jennie crack corn and I don't care (repeat twice more)
For Massa's gone away.
2. Right hand up, and I don't care (repeat twice more)
For Massa's gone away.
3. Left hand up, and I don't care (repeat twice more)
For Massa's gone away.
4. Both hands up, and I don't care (repeat twice more)
For Massa's gone away.
5. Roll in boys, and I don't care (repeat twice more)
For Massa's gone away.
6. Repeat verse five.

DANCE:

FORMATION: Sets of four to six couples in two lines, boys in one line facing their partners in the other line. The lines are about five feet apart. W should be on R of M if couples were to face the head of the hall.

1. M of the foot couple and W of the head couple skip diagonally to center of set with 4 skipping steps, bow, and retire to place with 4 skipping steps. M of the head couple and W of the foot couple then repeat the above action.
2. Head W and foot M skip twd center, join R hands, turn in place, and retire to own place- all with 8 skipping steps. The head M and foot W then repeat the above action.
3. Head W and foot M skip twd center, join L hands, turn in place, and retire to own place- all with 8 skipping steps. The head M and foot W then repeat the above action.
4. Head W and foot M skip twd center, join both hands, turn in place, and retire to own place- all with 8 skipping steps. The head M and foot W then repeat the above action.
5. Ptnrs take skating pos, W on R of M, all cpls facing head of hall. Head cpl makes a sharp turn L, skips to the foot of the set, and returns back to original places. All the other couples follow the head cpl. This entire action takes 16 skipping steps.

Jennie Crack Corn

6. All cpls except head cpl form an arch by joining hands high; head cpl joins inside hands, and with M in the lead, skips through the arch down toward the foot of the set.

Repeat dance with new head couple, until all couples have been at the head.

RECORD: FOLK DANCER 1111

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill
(For Children)

CUMBERLAND SQUARE
(English Country Dance)

RECORD: FOLKRAFT 1143

FORMATION: A square of 4 couples. Couples with backs to the music and those facing them are called the head couples. The others are the side couples.

Music

Pattern

meas

FIGURE I
1-8 The two head couples slide across the set with 8 sliding steps, the men passing back to back. They then slide back to own place with 8 sliding steps with the women passing back to back. Hands are joined and outstretched.
9-16 The side couples do the same.

FIGURE II
1-8 The two head couples join R hands in center forming a R hand star, and move forward clockwise with 8 walking steps. They then form a left hand star and move forward counterclockwise with 8 walking steps (on final 2 steps return to own place taking inside hands of partner in doing so).
9-16 Side couples do the same.

FIGURE III
1-8 Head couples join hands in a circle of four in the center, and slide to left with 16 sliding steps, breaking the circle on the last two steps and returning to own place.
9-16 Side couples do the same.

FIGURE IV
1-8 All couples join hands in a circle of eight and circle to left with 16 walking steps.
9-16 All couples face counterclockwise in the set, Man on the inside, and link inside elbows. All walk forward counterclockwise around the set with 16 walking steps returning to own place.

Repeat dance from beginning. At end bow to partner, Woman curtsying.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill
(For Children)

CIRCASSIAN CIRCLE
(English Country Dance)

RECORD: Folkraft 1247, Folkraft 1167, Folkraft 1115.

FORMATION: Single circle of couples facing the center, girl on partner's right. All hands joined.

Note: The boy's partner is always the girl on his right. His corner girl is the one on his left.

Music

Pattern

meas

I

1-4 All walk four steps forward to center and four steps backward to place.

5-8 All walk forward and back again as in measures 1-4.

II

1-4 Release hands. Girls walk three steps forward to center, curtsy, then walk four steps backward to place.

5-8 Boys walk three steps forward to center, turn left about on fourth step and walk forward four steps to CORNER girl.

III

1-8 New partners join both hands and swing clockwise with sixteen walking steps. (Regular buzz steps such as used in American Square Dances may also be used.)

1-8 Partners promenade counterclockwise around the ring with sixteen walking steps.

Boys put new partner on their right, as the circle is reformed and the dance is started over again.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill
(For Children)

ACH JA
(German-American Singing Game)

SONG:

1. Oh my mother and my father took the children to the fair,
2. Ach Ja, Ach Ja.
3. Oh they hadn't any money but they didn't seem to care,
4. Ach Ja, Ach Ja.
5. Tra la la, Tra la la, Tra la la la la la la,
6. Tra la la, Tra la la, Tra la la la la la la,
7. Ach Ja, Ach Ja.

DANCE:

FORMATION: Couples in skating position (joined Right hands over joined Left hands) all facing counterclockwise around the room. Boys are on the inside of the circle of couples.

1. Walk forward with brisk walking steps.
2. Bow to partner (Ach Ja), then turn away and bow with back to partner (Ach Ja). Drop hands during the bows.
3. Walk forward with brisk walking steps as in 1.
4. Repeat the bowing as in 2.
5. Partners join both hands across and slide in Line of Direction (Boy's Left, Girl's Right).
6. Slide in reverse Line of Direction.
7. Drop hands and bow to partner (Ach Ja); all boys move up one girl (to girl on their left) and bow to new partner (Ach Ja).

Begin dance over with new partner.

RECORD: FOLK DANCER #1110

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill
(For Children)

POLKA NORTEÑA
(Mexican)

RECORD: Sombrero 456.

FORMATION: Couples in a circle, Men facing counterclockwise, women facing clockwise. Hands are joined, arms outstretched.

Music

Pattern

meas

- 1st step
16 measures Three sliding steps to M's Left toward center of circle, and three stamps with M's R foot, W's L foot. Three sliding steps to M's Right toward the wall, and three stamps with M's L foot and W's R foot.
This entire sequence is done 4 times.
- 2nd step
16 measures The woman assumes a sitting position while the man dances around the woman. He dances 16 stephops around the woman moving clockwise and then reverses and moves around the woman counterclockwise with 16 step-hops. The man's hands are in front on his waist, his thumbs hooked in his belt. The kneeling woman waves her skirt gently in time to the music.
- 3rd step
16 measures The man helps the woman to her feet, and kneels on one knee while the woman dances around the man, 16 step-hops clockwise and then 16 step-hops counterclockwise. The woman sways her skirt in a graceful manner.
- 4th step
16 measures Partners join both hands, arms outstretched and dance a lively one step, dancing forward, backward and turning- dancing freely.
(One Step MAN: step forward 4 steps L,R,L,R then
step backward 4 steps L,R,L,R.
WOMAN: step backward 4 steps R,L,R,L then
step forward 4 steps R,L,R,L.)

SEQUENCE OF DANCE:

1. Sliding steps and stamps.
2. Man dances around woman.
3. Woman dances around man.
4. Couples dance a one-step.
5. Sliding steps and stamps.
6. Man dances around woman.
7. Couples dance a one-step.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill
(For Children)

SOMEBODY WAITING FOR ME
(American Play Party)

SONG:

1. As I looked into your eyes, I beheld
with glad surprise,
That there's somebody waiting for me,
Oh there's somebody waiting,
There's somebody waiting
There is somebody waiting for me.
2. Now choose two, leave the others,
Now choose two, leave the others,
Now choose two, leave the others
for me.
3. Swing the one leave the other,
Swing the one leave the other,
Swing the one leave the other
for me.

DANCE:

FORMATION: All join hands in a single circle except for several extra players in the center...about one to every ten of the others.

1. Those in the outside circle move left while the ones on the inside walk close to the circle to the right.
2. Each extra person brings in two people and the three of them circle left while those on the outside ring stand and clap.
3. The extra person must now decide between the two he has chosen, swinging one of them with an elbow swing. At the end of the verse these two join the ring, and the one left starts the game again in the center.

RECORD: FOLK DANCER #1106

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill
(For Children)

BLUEBIRD
(American Play Party)

SONG:

1. Bluebird, bluebird, through my window,
Bluebird, bluebird, through my window,
Bluebird, bluebird, through my window,
Oh Johnny, I am tired.
2. Take a little boy(girl) and tap him on his shoulder
(sing three times)
Oh Johnny, I am tired.

DANCE:

FORMATION: Single circle facing center. All hands are joined, or hanging down at sides. (Joined hands are formed into a circle of arches.)
Children who are selected as "bluebirds" are on the outside of the circle.

Music

Pattern

meas

- I
- 1-16 The "bluebirds" weave in and out through the arches. If hands are not joined the "bluebirds" weave in and out of the spaces between the children.
- II
- 1-16 The "bluebirds" stop behind a child in the circle and, with both hands, tap the child lightly, in rhythm, on the shoulders, finishing with hands on the child's shoulders. The selected child now becomes a new bluebird.

The dance is now repeated with the new "bluebirds" weaving in and out.

NOTES:

1. The number of "bluebirds" will depend upon the size of the group.
2. Have the "bluebirds" either all boys or all girls to begin the dance; then these choose members of the opposite sex to tap on the shoulder.
3. This play party game is best executed to the singing of the children. However, those wishing to use a record will find the following record suitable:
FOLKRAFT 1180: "Bluebird"

Presented by Albert S. Pill
(For Children)

LA CUCARACHA

Mexico

RECORD: Folkraft 1424.

FORMATION: Partners facing in lines: Man's hands clasped behind his back; Girls's hands at sides holding skirts, arms bent, elbows out.

Cucaracha Step: Swing and step on Right foot across in front of Left (count 1), step back on Left foot (count 2), step on Right foot in place beside L foot (count 3). Reverse beginning with the Left foot.

NOTE: Accent the first step each time and keep the knees bent and turned out.

Music

Pattern

meas

1-16 FIGURE I
Partners facing in lines, do 16 Cucaracha steps.

FIGURE II
1 Each one moves to own Right with 3 steps (Leap R, step L, step R).
2 Stamp twice (L,R).
3 Turn to own R in place with 3 steps (R,L,R).
4 Stamp twice (L,R).
5 Each one moves to own Left with 3 steps (Leap L, step R, step L).
6 Stamp twice (R,L).
7 Turn to own L in place with 3 steps (L,R,L).
8 Stamp twice (R,L).
9-16 Repeat action of measures 1-8 as described above.

The dance is repeated several times, alternating figures I and II. With especially skilled groups, one might alternate figure II with a cross-over pattern using the same footwork. This is described below.

FIGURE III
1 Partners change places, passing R shoulders, with 3 running steps (R,L,R).
2 Stamp twice (L,R).
3 Make $\frac{1}{2}$ turn to own Right to face partner (in exchanged places) with 3 steps (R,L,R).
4 Stamp twice (L,R).
5 Return to own place, passing R shoulders, with 3 running steps (L,R,L).

La Cucaracha

- 6 Stamp twice (R,L)
7 Make $\frac{1}{2}$ turn to own Left to face partner with 3 steps (L,R,L).
8 Stamp twice (R,L).
9-16 Repeat action of measures 1-8 as described on previous page.

You can dance the La Cucaracha just alternating Figures I and II for the entire record. With skilled groups you will dance Figures I-II-I-III-I-II-I-III till end of record.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill
(For Children)

OKLAHOMA MIXER

America

RECORD: FOLKRAFT 1035.

FORMATION: Couples face counterclockwise in a large circle, Woman is on Man's right. The man holds the lady's right hand in his, over her right shoulder, left hands are joined in front of the man.

Music

Pattern

meas

- 1-2 Both step forward on left foot, close with right, step forward again with left, (pause). Repeat starting with right foot.
- 3-4 Four slow walking steps forward starting with left foot.
- 5-6 Place left heel forward, then back, touching toe (now release right hands). While the man takes three steps in place, the lady, still holding his left hand, takes three steps to the center, so she faces her partner and also can look to the next man behind him.
- 7-8 Repeat the heel and toe step with the right foot (then release partner's left hand). The lady turns to her left as she takes three steps to back into the next partner's arms while the man takes 3 steps forward to "catch" the girl in front. (The man should take the right hand of the oncoming new partner and guide her into place at his right).

Repeat dance from beginning with new partner.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill
(For Children)

LA JESUSITA

Mexico

RECORD: Bowmar 1568.

FORMATION: Cpls in circle, ptrns facing, M back to center, cpls about 4 ft. apart. W holds skirt, M hands clasped behind back.

Music Pattern

meas

A 4/4 PART I. SCHOTTISCHE

- 1 Take 3 steps to own R beg R ft (cts 1-3), hop on R ft while swinging L ft across R (ct 4).
2 Take 3 steps to own L beg L ft (cts 1-3), hop on L ft while swinging R ft across L (ct 4).
5-7 Repeat action meas 1-2, PART I.
8 Moving twd ptrn, stamp L,R,L.

NOTE: With more skilled groups, this figure may be done in a zig zag fashion, moving out to the R, back to back, and face to face, in sort of a zig zag do si do.

B 2/4 PART II. SKIPS AND STAMPS

- 1 Take 2 skips twd ptrn beg R ft (cts 1,&,2&).
2 Step in place on R ft (ct 1), hit L heel twice (cts &,2,&).
3 Take 2 skips bwd away from ptrn beg L ft (cts 1,&,2,&).
4 Step in place on L ft (ct 1), hit R heel twice (cts &,2,&).
5-8 Repeat action meas 1-4, PART II.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill
(For Children)

SICILIAN CIRCLE

(Early American)

RECORD: Folkraft 1115, Methodist World of Fun M 104.

FORMATION: Sets of 2 cpls facing each other in a large circle, one cpl faces CW and the other, CCW. Inside hands joined with ptrn. W on M's R.
A light, jaunty, walking step used throughout dance.

Music

Pattern

meas

PART I. FORWARD AND BACK AND CIRCLE LEFT

1-4 Cpls move twd each other with 4 steps, and with 4 steps move bwd to place.

5-8 Both couples join hands in a circle of four, and circle once around to the L with 8 steps.

PART II. LADIES CHAIN

1-8 W cross to opposite M, giving R hands to each other as they pass. The M take the approaching W's L hand in his L hand, puts his R arm around W waist, and turns CCW with the W (M backing around) to again face opposite cpl. W then return to original positions with the same above action. (4 steps to cross over and 4 steps to turn with M)

PART III. RIGHT AND LEFT THROUGH

1-8 Cpls cross over and exchange places with opposites, giving R hands to opposite during the cross over; the M then take their ptrns L hand and turn ptrn as during the Ladies Chain. Ptrns then return to original places by crossing over and again turning ptrn in own place. (4 steps to cross over and 4 steps to turn ptrn)

PART IV. FORWARD AND BACK AND PASS THROUGH

1-4 Repeat action meas 1-4, FIGURE I.

5-8 Walk twd opposite cpl and then pass right through by passing R shoulders with opposite person; rejoin hands with ptrn as a new couple is met (8 steps)

Presented by Mary Ann Herman

TZLIL ZOGIM

Israel

THEME: Shepherds bring their flocks to a well at evening and girls come to fill their pitchers, then all dance together.

RECORD: Folk Dancer MH 1152

FORMATION: The dance can be done in many forms. We will describe the line or circle dance form first:

STEP: Yemenite Step
Step to the Right on the Right foot bending Right knee for ct 1
Step on Left behind Right heel, ct 2
Cross Right in front of Left with weight, ct 3 and hold for ct 4.

Step on Left to the Left and bend Left knee, ct 1
Step on Right behind Left heel, ct 2
Cross Left in front of Right foot and hold count 3 and 4.

ALL FACING CENTER:

Ct 1-4 Do a Yemenite Step to the Right
Ct 5-8 Do a Yemenite Step to the Left.
Ct 9 Step to Right on Right foot.
Ct 10 Step on Left behind Right.
Ct 11 Cross and step on Right in front of Left.
Ct 12 Step to side on Left foot.
Ct 13-14 Same as 11-12.
Ct 16 Hold.

Repeat all of above in opposite direction by doing a Yemenite step to the Left first.

PART 2: Drop hands and move backwards with 5 small steps, RIRIR, clap hands in front at about waist level on each step, knees are bent.

Leap forward on Left foot and snap fingers at eye level.
Step forward on Right foot, but do NOT snap fingers.
Leap forward on Left again and snap fingers.
Step forward on Right foot and don't snap.
Leap forward on Left foot and snap.

Repeat Part 2 three more times. Repeat dance from the beginning.

PARTNER VERSION OF THE DANCE:

Face partner with man's back to center of ring.

PART 1: Hold Right hands and do a Yemenite step to the R. Change hands do a Yemenite Step to the L. Then do cts 9-16 to own L and meet a new partner. Repeat the whole dance with new partner and move to R and finish Part 1 with original partner.

PART 2: Is done as above, but in the Leap forward with fingers snapping, change places with partner passing Right shoulders.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Mary Ann Herman

KOZACHOK PODILSKY

Ukraine

- RECORD: Columbia 27251
- FORMATION: Couples in contra lines. To start, partners should be about 5 feet apart.
- BASIC STEP: The cue is long, short, short; long, short, short. Leap forward with a long step onto the Right foot, then follow through with 2 running steps Left, Right. Leap long step forward on Left foot and follow through with two short running steps, Right, Left.
- PART 1: Couples approach each other with 4 basic steps starting on the Right foot, with hands on hips. Both turn to face head of the hall and man puts Left arm around lady's waist as she places Left hand on her chest (bosom!). In this position both move forward swiftly with 4 basic steps.
- PART 2: Side Step - Two light running steps in place, R, L, then cut left foot to side as you step on Right foot. Two light running steps L, R, then cut Right foot to side as you step on Left foot. Do the Side Step moving backwards for 8 measures.
- PART 3: Place both hands on hips and man will move diagonally forward to Left, lady to her Right with the Stamp-Kick Step:
Man does: Stamp short step forward on L foot, bending both knees. Cut L foot out of place into a kick by placing R foot in the place of L foot and take 3 quick steps, LRL. Stamp short step forward on R foot. Cut R foot out of place into a kick by placing L foot in the place of R foot and take 3 quick steps, RLR.
Lady does the same as man but starts on her Right foot.
Both move diagonally forward with this step for 8 measures.
- PART 4: Couples are now far apart at the head of the hall and will move towards each other with a Tapping Step.
Tapping Step - Step on R foot bending R knee, count 1. Step and rise on L toe with straight leg, count and. Step on R foot again, and step and rise on L toe for count 2 and. Continue in this manner. The step is also done by stepping on L foot and touching R toe to floor.
Couples get into this figure by making one full complete turn in place. The man turns to the Right with a high leap on R foot, the

Kozachok Podilsky

PART 4 continued:

lady turns L with a high leap on L foot. The man then moves sideways to the lady tapping with R foot 8 steps. The lady moves sideways to the man (at the end of the turn she places L hand on bosom) for 8 steps, timing herself so that she is directly in front of man on the 8th step. Here she makes another full-turn-in-place in front of the man and continues to do the Tapping Step to her left, as the man continues to his Right with the Tapping Step. Both are now in exchanged places. As the man passes in back of lady, his arm goes out as if to embrace her but she eludes him. Now both change feet by man leaping on his R foot, lady on her L foot. (She places Right hand on bosom.) (There is no turn here) and lady now moves with Tapping Step to her Right, man to his Left. In the middle, as before, the lady will make one complete turn to her Right and both continue dancing into original positions with the Tapping Step.

PART 5: Both fold hands on chest and move straight backwards with this step:

Take 2 steps in place, R, L. Then lightly leap on R foot projecting L foot straight forward in a kick. Then take 2 steps in place, L, R, and kick R foot forward. Move backwards alternating feet like this for 8 measures.

PART 6: Both clap hands once vigorously and place outside hand in air overhead, the other on hip, and move towards each other with the Tapping Step as in Part 4. Lady passes in front of man and here both change hands so that outside hand is in air, inside hand on hip. Move sideways with 16 steps.

Now clap hands once more and return to original places with 16 Tapping Steps, changing hands in the middle again.

PART 7: Lady does free solo for 8 measures doing any combination of Ukrainian steps she wishes as long as she finishes in starting position. Man then does the same for the next 8 measures of music, using his show off steps.

NOTE: Another version calls for the man and lady to move diagonally forward, man to R, lady to L, criss-crossing in the middle with the basic step found in the first figure, then return backwards to place with the basic side step found in Part 2.

PART 8: Both move forward with hands folded on chest with the following step:

Kick R foot underneath L kneecap.
Kick R foot straight forward.
Take 3 quick steps in place, RLR and on the last count cut L foot out to side.

Kick L foot underneath R kneecap.
Kick L foot straight forward.
Take 3 quick steps in place, LRL and cut R foot out to side.

Move forward this way for 8 measures.

Kozachok Podilsky

PART 9: Face partner and move towards each other with Right toe Tapping Step for 8 steps and the lady then turns left into position beside the man as he places Right arm around her waist and both tap in place for 8 steps. Then both move backwards with the same step as in Figure 2.

PART 10: Face partner and move backwards with the same step as in Part 5, but bring hands from hip position up and forward and back on to the hips with each sequence of steps.

At the finale of the dance, run to partner. Man places Right arm around lady's waist, lady places Left hand on her bosom and both run off the floor with basic step of the first figure.

1959 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Paul Erfer

LA CONDICION

Argentina

SOURCE: Cecilia Dascaio and Edith Otano of Buenos Aires, Argentina. La Condicion is a court dance brought over from Spain and adopted by the Argentines as one of their folk dances. It is danced with aristocratic bearing and elegance. The title is based on the fact that a high military officer who was trying to win the favor of a certain lady would dance this particular "minuet" only on condition that she would be his partner. Therefore the title "La Condicion" has stuck.

RECORD: Capitol T-10004 Side 1, Band 3.

MUSIC: 3/4 Slow; faster for La Zamba

FORMATION: Couples, partners facing diagonally across about 10 feet apart. Each carries a handkerchief in RH. W holds skirt with LH, M holds LH at his back. Steps are same for M & W.

MEASURES

PATTERN

- 4 Introduction- wait 4 meas, hdkf at side. Raise hdkf to chin level to start.
- A 1 Step fwd twd partner on RF (ct 1); pivot $\frac{1}{4}$ turn R and point LF (ct 2, 3). On point, hdkf is used in salutation with a turn of the wrist. Ptnrs L sides are twd each other.
- 2 Step fwd twd ptr on LF, pivoting $\frac{1}{2}$ turn to L (ct 1); point RF and use hdkf in "saludo". Partners have R sides twd each other.
- 3 Step twd ptr on RF, pivoting $\frac{1}{2}$ turn to R (ct 1); point LF.
- 4 Step fwd twd partner on LF, pivoting $\frac{1}{2}$ L (ct 1); point RF. Partners are now side by side (almost back to back), R shoulders adjacent. M looks at W; W keeps eyes on hdkf.
- 5 Step bwd on RF, pivoting $\frac{1}{4}$ R and point L.
- 6 Step bwd on LF, pivoting $\frac{1}{2}$ L and point R.
- 7 Step bwd on RF, pivoting $\frac{1}{2}$ R and point L.
- 8 Step bwd on RF, pivoting $\frac{1}{4}$ L and point RF directly twd ptr.
- Repeat Figure A (8 measures).
- B 1 Balance fwd on RF, L toe in back, and raise hdkf up slowly to position above head and in front.
- 2 Take 4 steps quickly twd partner.
- 3 With wt on RF, LF in back, make the sign of a cross with hand by moving it slowly down, to L and to R.
- 4 Take 4 quick steps back to place, lowering hdkf to side; finish with wt on RF.

La Condicion

MEASURES

PATTERN

C

La Zamba (This is a modern gayer touch added to the old court form)

Circle to R $\frac{1}{2}$ way round to partner's position with following movements:

- 1 Step LF across R (ct 1 & 2); step R to side (ct &); step L across R (ct 3).
- 2 Step R to side (ct 1); close LF to R (ct 2); hold (ct 3).
- 3-4 Repeat measures 1 and 2.

Move back into partner's original place and wait for introduction.
Repeat entire dance once more.

At close of La Zamba the second time, partners come closer together on last measure and conclude with a semi-embrace, arms curved around each other's shoulders in the traditional "coronacion".

Presented by Paul Erfer

CARNAVALITO

Argentina

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

RECORD: Capital T-10004, Side I, Band 1, 2,3,4,5; Side II, Band 2,3,5,6. The most popular Carnavalito tune is "Humahuaqueno". This tune is also recorded on Folkways 810, Side 2, Band 6. "Carnavalito" (Cholita Traidora)--Folk Arts Bazaar 103.

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

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

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

PATTERN:

PART 1: With hop-steps, cast off, M turning to R, W to L, up to head of room. Meet partner at top, link arms and move down center.

PART 2: Lead cple joins both hands at bottom to form an arch as each succeeding cple moves under arches formed by next cpls who also form arches. After arch is formed, each cple moves little by little up to top, or head of room, so that a series of arches are made by each successive cple that passes under with arms linked. When lead cple has passed through entire series of arches, they separate and cast off as before, all others following suit.

PART 3: Meet partner and join near hands facing down the set. Move down the line, M & W alternately turning fwd under the joined hands. Separate and cast off as before.

PART 4: Meet partner at head and join both hands. With continued hops, turn the dishrag, turning under both arms, and move to foot of set. Separate and cast off as before.

Carnavalito

PATTERN:

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

Words to the Song "EL HUMAHUAQUENO"

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

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

Quebradeno humahuaquenito (repeat)

Fiesta de la Quebrada, etc..

1959 Santa Barbara Folk Dance Conference

Presented by Ed. Kremers

KENTUCKY BABE

America

SOURCE: American Round Dance, Composed by Henry "Buzz Glass

RECORD: Kentucky Babe, Windsor 7637 A

FORMATION: Couples in varsouviana position facing fwd in a double circle.

PATTERN:

WALK 2 3 point and TWO-STEPS

PART 1: Beginning both L, move fwd with 3 walking steps L,R,L, and touch R to floor. Continue walking fwd R,L,R and touch L to floor. Beginning L, take 4 two-steps moving fwd in LOD.

Repeat all of the above.

PART 2: Step-Close, Slide, and Point

Moving swds twd the COH, take 2 step-close patterns followed by 3 slides and end pointing R toe to floor. During the 3 slides, W moves to L side of M.

Repeat 2 step-closes, 3 slides, and point L to move away from COH. The W ends on the R side of the M.

PART 3: 1 2 3 point- G R and L Progression

From Varsouviana position, release L hands. Holding only R hands, the W backs twd the COH while at the same time the M moves away from COH. Both take steps L,R,L pnt. R. End in extended arm position. From this point, dancers actually do a "wrong way" G R and L in the following manner. The M offers his L hnd to the W on his L as he moves to the center with steps R,L,R, pnt L. M ends with back to COH. (M are progressing CW, WCCW). Each M then gives R hand to next W on his R as he moves to outside of circle with steps L,R,L, pnt. R. The M on the outside and facing COH, now extends L hnd to W on his L and wheels her in Varsouviana position with a spot turn stepping R,L,R pnt L. Repeat dance with new partner.

Presented by Ed. Kremers

WALTZ CARESS

America

SOURCE: By Mary and Wes Read, Spokane, Washington

RECORD: "Waltz Caress" - Aqua No. 209

POSITION: Closed, facing LOD.

FOOTWORK: Opposite, directions for M.

MEASURES Pattern

4 INTRODUCTION

PART 1:

1-4 STEP, TOUCH; STEP TOUCH; GRAPEVINE; CROSS TOUCH;
In closed position M steps fwd LOD on L, touches R by L and holds ct three; M steps fwd on R making 1/4 turn to face wall, touches L by R and holds ct. three; facing wall, M does three step grapevine in LOD; M steps on R across in front of L, touches L by R and holds.

5-8 WALTZ; WALTZ; WALTZ; TWIRL
In closed position, partners make 3 right-face turning waltzes and W twirls taking closed position, M facing LOD.

9-12 STEP TOUCH; STEP TOUCH; GRAPEVINE; CROSS TOUCH.
Repeat action of measures 1-4.

13-16 WALTZ; WALTZ; WALTZ; TWIRL.
Repeat action of measures 5-8.

PART 2:

17-22 WALTZ FWD; LADY CROSSES; WALTZ FWD; MAN CROSSES; WALTZ AROUND;
WALTZ AROUND.
In promenade position facing LOD partners waltz fwd, M starts on LF; as M waltzes fwd W crosses in front, hand-hold is retained; partners again waltzes fwd in LOD, M on outside; as W waltzes fwd M crosses in front, releasing hands, partners make one solo waltz turn away from each other in a small circle in six cts (M L-face, W R-face) to end M facing partner and wall in butterfly position.

23-26 BAL TOGETHER; BAL APART; CROSS OVER, 2,3; WALTZ, 2, 3;
In butterfly position partners balance together to banjo; still in butterfly pos., balance apart; with M's R and W's L hands joined, partners cross over in 3 steps, W under joined hands, to end facing RLOD, inside hands joined; partners waltz bkwd one meas. in LOD, on last step partners turn to face assuming butterfly pos. M facing COH.

Waltz Caress

MEASURES Pattern

- 27-30 BAL TOGETHER; BAL APART; CROSS OVER, 2, 3; WALTZ, 2, 3;
Repeat action of Meas. 23-26, ending in closed pos. M facing wall.
This time in the cross-over, Meas. 29, partners will end facing
LOD to waltz bkwd in RLOD.
- 31-32 WALTZ OUT; WALTZ IN;
Partners facing LOD, inside hands joined, waltz fwd and slightly
away from partner; waltz fwd and in twd partner to assume closed
dance position M facing LOD to begin dance.
Do entire dance 3 times, on Meas. 31-32 last time thru end with
twirl and bow.

Presented by Madelynne Greene

SAJONEMETI PAROSTANC
(Shah-yo-neh'-mah-tee Pah'-rosh-tanc)

Hungaria

SOURCE: Music and dance from original ethnic sources, collected and choreographed by Alice Reisz. Introduced at 1959 COP Folk Dance Camp by Alice Reisz.

RECORD: Folk Dancer 2009. Music 4/4.

FORMATION: Cpls in a single circle, W to R of M, shoulder hold.

MEASURES Pattern

4 Introduction.

I LENGETO

1-2 Hop on L while swinging R lower leg to L and R alternately 6 times. Bent R knee is raised almost straight fwd (cts 1,2,3,4,5,6). Stamp dynamically R, L, R (cts 7, & 8).

3-4 Reverse action Fig I, meas 1-2.

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

II DOBOGOS

1-2 Stamp R in place, knee bent (ct 1); stamp quickly twice with L in place, R knee straight, taking wt on L on second stamp (cts 2, &); repeat these two actions twice (cts 3,4 &, 1,2 &); stamp R in place, knee bent (ct 3); stamp L out to L without wt (ct 4); stamp L beside R with wt (ct &).

3-8 Repeat action Fig II, meas 1-2 three times more. On the very last stamp on L, raise R ft out to R in preparation for next figure.

III KISHARANG

1 Step R in place (ct 1); step L in place (ct &); stamp R in place, knee bent, simultaneously kicking L lower leg to L (ct 2). Now reverse action of the above two cts (cts 3 & 4).

2-4 Repeat action Fig III, meas 1, three times more, moving fwd during all four meas.

IV BOKAUTOS

5 Rising on toes, knees straight, bring both heels sharply together (ct 1); step bwd on L, knee bent, simultaneously raising R lower leg quickly in front of L lower leg, almost knee high (ct 2).. Repeat exact action of both cts (cts 3-4).

6-8 Repeat action Fig IV, meas 5, three times more. (There are eight click and steps in meas 5-8). R ft should describe a small arc CW when moving from in front of L leg to click position.

Sajonemeti Parostanc

MEASURES Pattern:

V KISHARANGE VARIATION

- Ptrs face each other (single line, M face CCW; W, CW) and take shoulder blade position. Cpls will turn $1\frac{3}{4}$ turns CW while progressing CCW in large circle. Rise on ball of R, knee stretched, simultaneously bring L heel to R heel sharply (ct 1); step down onto L, knee bent, simultaneously kicking R lower leg to R (ct 2); in place, step R,L, and stamp R (cts 3 & 4) kicking L lower leg to L on ct 4 to prepare for repeat of step Accent up on ct 1, down on ct 2.
- 1
- 2-8 Repeat action Fig V, meas 1, seven times more. Finish with W on inside facing out, M on outside, facing in.

VI HUPPANTOS

- Ptrs hands held straight across, step on L to L, bending knees (W use oppos ftwork) (ct 1); bring R to L, stretching knees (ct 2) and bounce on balls of both feet twice (ct 3-4). Repeat this action of above four cts to M R, reversing ftwork (meas 2).
- 1-2
- 3-4 Turn individually in place twice with 4 step-hops (two per meas), M turning CCW and W turning CW.
- 5-8 &
1-8
rptd Repeat action Fig VI, meas 1-4, three times more.

VII RIDA and DOBOGOS

- Cpls take shoulder blade position, facing directly. Step on L to L, up on toe, knee stretched (ct 1); step R in front of L, toe twd ptr, knees bent (ct 2); repeat act ct 1-2 $1\frac{1}{4}$ times (15 in all) turning rapidly CW, and finish in a single facing-out circle, W to R of M with 3 stamps: L, R, L (Dobogos). (Retain shoulder-hold until the stamps).
- 1-8

1

2

3

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

Presents

INSTITUTE

Sunday Afternoon, October 18, 1959

1:00 to 5:00 P.M.

QUEEN ANN PLAYGROUND

Los Angeles, California

Yovano Yovanke	Macedonia	Marion Wilson
Tucker Waltz	U.S.A.	Edith Stevenson
Unverdos	France	Marion Wilson
Tehuantepec	Mexico	Al Pill Avis Tarvin
Soldier's Joy	Ireland	Edith Stevenson
Tingi Lingi	Moravia	Marion Wilson

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YOVANO YOVANKO (Yo-levahn-to Yoh-vahn-keh)

(Macedonian)

As learned in Sofia, 1958, by Michel Cartier of Montreal, Canada. This dance is a fixed-sequence form of "Leshoto", as danced in the town of Krushevo -- it is also known as DE MARO SELFIO. Presented at COP, 1959, by Dick Crum and at Santa Barbara Folk Dance Conference, 1959 by Mary Ann Herman.

MUSIC: Record: Folk Dancer MH 3055 "Yovano Yovanko".

FORMATION: Open circle, no ptrs, arms on neighbors' shoulders.

STEPS: Described under dance "Pattern". The rhythm is 7/8, most easily broken down into a 1-2-3, with a hold on ct 1. (Ct 1 2 3 4 5 6 7).

Music - 7/8

Pattern

Meas.

8 meas intro. Dancers stand in formation position.

I. (Done during singing of text)

- 1 Step to R on R, turning a bit to R (ct 1); "lift" slightly on R, bringing L ft fwd in front of R, Ready to step (ct 2); step on L (ct 3).
- 2 Step on R to R, turning to face ctr (ct 1); swing L ft up in front, knee bent (M higher than W), rising on R toe and then coming down again (ct 2); L knee remaining in position of ct 2, rise again on R and come down again (ct 3).
- 3 Reverse all action of meas 2.
- 4-21 Repeat action meas 1-3 six times more. (Pattern I is done 7 times).

II. (Done during instrumental interlude, but begins on the "no" of the word "Yovano" at end of repeat of verse).

- 22 Step on R in place (ct 1); Step on L in place (ct 2); Step on R in place (ct 3).
- 23 Moving twd ctr step on R (ct 1); moving twd ctr, step on L (ct 2); step on L beside R (ct 3).
- 24 Step obliquely bwd to R on R (ct 1); place L behind and a little to the R of R ft (ct 2); take wt on L (ct 3).
- 25-30 Repeat action Fig II, meas 22-24 twice more. (Pattern II is done 3 times)

Repeat dance from beginning twice more. Fig. II is not complete the last time.

* * * * *

TUCKER WALTZ --- A Mixer
(American)

Presented at the Idyllwild Workshop, 1959, by Millie Von Kinsky.

MUSIC: Record: Lloyd Shaw 121.

FORMATION: Cpls in Varsouvienne position form a double circle facing CCW. Extra M should stand in ctr of circle. (If there are more W than M, extra W should stand on outside of circle at diversified points.)

STEPS: Two-step and waltz.

THE DANCE: Music alternates between a two-step and waltz; begins with a two-step. When music begins, each cpl moves fwd with two-steps, beginning on L. Extra M step into the circle at as widely different points as possible, and each claims a ptr by stepping in front of her original ptr, who now gives her up and rolls back to the next M, claiming his ptr and thus making a wave of rolling back progress down the line. In rolling back, each M lets go of his ptr and turns L face, still holding his R hand high so that it will sweep naturally around behind the next W and fall instantly into Varsouvienne position. The trick is to roll back from one W to the next so quickly and neatly that you are never caught without a ptr.

When the waltz music starts, grab your newest ptr (or the nearest W) in regular waltz position and waltz with her CCW around the hall. The trick is to get her into waltz position before the M rolling back twd you can take her away from you. Any man without a ptr now steps into the ctr of the circle and waits for the waltz sequence to end.

As soon as the music for another two-step begins, the extra M jump into the circle again to start the "roll-back". It is a delightful mixer to see who is the clever dancer who always has a ptr for the waltz.

NOTE: When there are extra W instead of extra M, they stand on the outside of the circle, step in between a W and her ptr, forcing that W to roll back on outside of circle with a R turn.

Pg. 1.

UNVERDOS

(France)

SOURCE: Unverdos (une vehr doe) is a Bourree, a principal dance form from Auvergne, France. Literally translated it means "one against two". It was learned by Anatol Joukowsky while at a school for French scoutmasters in Shamarande, France in 1950. Presented by Anatol Joukowsky at COP Folk Dance Camp and Santa Barbara Folk Dance Conference, 1959.

RECORD: Folk Dances of the Provinces Mercury MG 20338 (LP) Side 2. Band 1 (La Morianno - La Planese). 3/4 time.

FORMATION: Single circle composed of sets of three (1 M between 2 W) with all hands joined. One set is designated as Leading Set.

Best done with 8 sets per circle.

STEPS: Basic Step: Step R, bending knee (ct 1). Step on ball of L next to R (ct 2). Shift wt back to R (ct 3). Next step starts on L. Step on ct 1 may be done in any direction. Always start on R for each figure.

Description same for M and W, except where noted.

MEASURES

PATTERN

PART A - LO MARIANNO

2 INTRODUCTION Stand in place, facing ctr.

FIGURE I

1-4 Turning to face a little L of Line of Direction, progress in LOD (CCW) with 4 basic steps (start on R).

5-8 Turning to face Reverse LOD (CW), dance 4 basic steps. Widen circle so arms are extended comfortably.

8-12 Dance 4 basic steps into ctr. As circle closes, bring the hands up about head high, and bend the elbows until forearms of neighbors almost touch.

13-16 Dance 4 basic steps bkwd to place. Hands are lowered as circle widens.

FIGURE II

1-4 M hook R elbow with R W and make 1 CW circle with 4 basic steps. M L arm is raised out to side with elbow bent, palm fwd. W L hand holds skirt. At same time, L W make 1 CCW circle, holding skirt with both hands.

5-8 M hook L elbows with L W and make 1 CCW turn on 4 basic steps. M R arm out to side with elbow bent, palm fwd; L W R hand holds skirt. R W make 1 turn CW holding skirt with both hands.

9-16 Repeat action of meas 1-8 (Fig II).

*TURN PAGE FOR ANOTHER
COLLECTION*

- 1-32 REPEAT ALL FROM BEGINNING. Omit last 4 meas. Instead, M take W hands and each set of 3 turn to face LOD (CCW), still using basic step. L W of Leading Set form a connection by grasping L forearm of L W ahead. Leading L W first raises L hand as a signal that she is starting. L W of set behind then grasp hold of ~~forearm~~ of L W of Leading Set. Continue until all are joined. | Joining can continue into next figure if need be.

Upper arm

FIGURE III

- 1-4 Dance 4 basic steps in LOD (CCW).
- 5-8 On 4 basic steps M turn R W with R elbows once around CW. L W still has arm grasp, dances in place without turning.
- 9-12 Dance 4 basic steps in LOD (CCW).
- 13-16 On 4 basic steps, with inside hands joined, each set make 1/2 turn CW to face RLOD (CW). R W back up, R W of Leading Set start the arm grasp.
- 17-20 Dance 4 basic steps in RLOD (CW).
- 21-24 On 4 basic steps M turn L W with L elbows once around CCW. R W still has arm grasp, dances in place without turning.
- 25-28 Dance 4 basic steps in RLOD (CW).
- 29-32 On 4 basic steps with inside hands joined, each set make 1/4 turn CW to form original circle with all hands joined. R W back up.
- 1-32 REPEAT ACTION OF FIGURE I AND II.
- 33-35 W step in so backs are to ctr. M faces ctr. W join nearest hand with M and hold skirt with outside hand. Music steps.

PART B - LA PLANESE

- 2 INTRODUCTION No action.

FIGURE IV

- 1-2 Dance 2 basic steps in place. (R & L)
- 3-4 Change places on 2 basic steps. W turn under joined hands. R W turn 1/2 L. L W turn 1/2 R. M turn 1/2 R as he crosses over to W side. M give lead to W for turn and drop joined hands after crossover is started.
- 5-6 Dance 2 basic steps in place. W join nearest hand with M. Outside hand hold skirt.

*Turn back to pg. 1 for addition
under formation.*

7-8 Change back to original place on 2 basic steps. W turn under joined hands. R W turn $1/2$ R. L W turn $1/2$ L. M still turn $1/2$ R. Again drop hands after crossover is started. Note: R W refers to W who started dance as R W even though positions are changed for 4 meas.

9-16 Repeat action of meas 1-8 (Fig. IV).

FIGURE V

1-4 Move into ctr with 4 basic steps. Pos is same as for start of Fig. IV.

5-8 Move out of ctr with 4 basic steps.

9-16 On 8 basic steps form 2 circles. M in inside circle, W in outside circle. All face ctr. As M starts to move in, turn W under joined hands as in Fig. IV meas 3-4. W join hands in outer circle. M continues in until able to join hands in inner circle. On meas 15 and 16 M only claps on ct l.

17-18 MEN: Dance 1 basic step to R and 1 to L.

19 Jump into air and land with L knee on floor. On jump progress a little to R.

20 Slap floor with palm of L near L knee. R hand is raised.

21-48 Rising, repeat action of meas 17-20 (Fig V) seven more times (8 in all).

WOMEN: While man dances the above pattern, do following pattern:

17-24 Circle CW with 8 basic steps.

25-28 W of each set hook R elbows and turn once on 4 basic steps, L hand holds skirt.

29-32 Hook L elbows and turn once with 4 basic steps, R hand holds skirt.

33-40 With hands rejoined in circle, move CCW with 8 basic steps.

41-48 Repeat action of meas 25-32 (Fig. V). End in single circle facing ctr. W shorten or lengthen steps so as to finish behind own M.

FIGURE VI

1-8 On 8 basic steps M backs out to place between his W. W dance in place directly behind their own M. All sets join hands in big circle with only one break--between L W of Leading Set and W on her L.

9-35 Turning out to L, L W of Leading Set lead line in serpentine about hall using basic step. Dance to end of record. End W have free hands on hips.

* * * * *

TEHUANTEPEC

(Mexican)

SOURCE: Learned by Albert S. Pill from Casilda Amador of Claremont, Calif.

MUSIC: Record: Peerless 4262, "Tehuantepec".

FORMATION: Cpls in double circle, facing each other about 4 ft apart. M back to ctr, hands clasped behind back. W grasps skirt with thumb and third finger a few inches above hemline, then brings hands together, palms out, close to body at waist level.

STEPS

BALANCE STEP: (2 meas to complete)

1st meas: Step diag fwd to R on R (ct 1); bring L toe close to instep of R (cts 2-3). 2nd meas: Rise slightly on R toe (cts 1-2); lower onto R heel (ct 3). Repeat to L with oppos. ftwork.

CHIAPANECAS STEP (traveling): (4 meas to complete).

1st meas: Step & chug fwd on L (cts 1-2); step fwd on R (ct 3).
2nd meas: Step & chug bwd on L (cts 1-2); step bwd on R (ct 3).
3rd meas: Step & chug fwd on L (cts 1-2); step fwd on R (ct 3).
4th meas: Move fwd, covering space, with 3 light stamping steps, L, R, L (cts 1-2-3)
Repeat all with opposite ftwork.

CHIAPANECAS STEP (in place): (4 meas to complete).

This is the same as the Chiapanecas step traveling, except that during the 4th meas, the three stamping steps are done in place.

WALTZ ACCENTED STEP: (2 meas to complete)

1st meas: Step on L (ct 1); step on R toe next to L (ct 2); step on L (ct 3).
2nd meas: Stamp ball of R (heel raised) next to L (ct 1); Hold (cts 2-3).
Repeat with opposite ftwork.

CHIAPANECAS STEP (turning): (4 meas to complete)

This is the same as the Chiapanecas step traveling, except that during the 4th meas, the three stamping steps become a 3-step-turn (no stamp) -- to the L when step begins on L; to the R when step begins on R.

TEHUANA WALTZ STEP: (2 meas to complete). Movement is fwd during 1st step pattern, bwd during 2nd step pattern.

1st meas: Step fwd on L (ct 1); step on R toe next to L (ct 2); step fwd on L (ct 3).
2nd meas: Point R toe touching floor in back of L (ct 1);

Hold (cts 2-3).

Repeat, moving bwd with opposite ftwork.

CIRCLING BRUSH STEP: Step on L (ct 1); retaining wt on L; brush R on floor in a CW circle (ct 2); step to R on R (ct 3).
Repeat with same ftwork.
Step also may begin with R.

Footwork is same for M and W throughout dance.

MUSIC 3/4

PATTERN

Measures
No Intro.

- A
1-8 I. BALANCE STEP
Ptrs move bwd each other with 4 balance steps, beginning on R.
- 9-16 Ptrs back away from each other with 4 balance steps, again beginning on R.
- B
17-20 II. CHIAPANECAS STEP - TRAVELING and IN PLACE
Ptrs dance 1 Traveling Chiapanecas step, beginning on L and exchange places passing R shoulders during the 3 stamping steps of meas 20.
- 21-24 Ptrs dance one Traveling Chiapanecas step in exchanged places with back twd ptr, beginning on R, and make 1/2 turn to own R to face ptr on the three stamping steps of meas 24.
- 25-32 Repeat action Fig II, meas 17-24, returning to own place; end facing ptr.
- 25-28 Rptd. Ptrs do 1 Chia panecas step In Place, beginning on L.
- 29-30 Rptd. Step and chug fwd on R (cts 1-2); step fwd on L (ct 3);
Step and chug bwd on R (cts 4-5); step bwd on L (ct 6);
(this is 1/2 of a Chiapanecas step pattern).
- 31-32 Rptd. Dance 4 light stamps in place (R.L.R.L.) without taking wt on final stamp.
- C
33-34 III. WALTZ-ACCENTED STEP During this figure, ptrs remain close to circle each other CW. 1/4 of circle is covered in each 2 meas.
- 33-34 Dance one Accented Waltz Step, beginning on L and making 1/4 turn to own L.

- 35-36 Dance one Accented Waltz Step, beginning on R and making 1/2 turn to own R.
- 37-40 & 33-40 Rptd. With Accented Waltz Steps, ptrs continue to circle each other CW, moving alternately back to back and face to face until they return to original places.
- B IV. CHIAPANECAS STEP TURNING
25-28 Dance one Chiapanecas Step With Turn, beginning on L.
29-32 Dance one Chiapanecas Step With Turn, beginning on R.
25-28 Rptd. Repeat action Fig. IV, meas 25-28.
29-32 Rptd. Repeat action Fig. II, meas 29-32 rptd (1/2 Chiapanecas step and 4 stamps).
- D V. TEHUANA WALTZ STEP & CIRCLING BRUSH STEP
Face LOD, M put R arm around ptr waist, L arm at side; W hold skirts outstretched.
- 41-42 Ptrs dance one Tehuana Waltz Step in LOD, beginning on L.
43-44 Ptrs dance one Tehuana Waltz Step moving bwd, beginning on R and making 1/4 turn to R to face away from ctr.
45-46 Repeat action Fig. V, meas 41-42, moving fwd away from ctr.
47-48 Repeat action Fig. V, meas 43-44, making 1/4 turn to face RLOD.
49-50 Repeat action Fig. V, meas 41-42, moving fwd in RLOD.
51-52 Repeat action Fig. V, meas 43-44, making 1/4 turn to face ctr.
53-54 Repeat action Fig. V, meas 41-42, moving fwd twd ctr.
55-56 Repeat action Fig. V, meas 43-44, making 1/2 turn to face LOD.
57-62 Ptrs each make 3/4 individual turn, M to L and W to R, with six Circling Brush Steps, beginning on L. End facing ptr, M back to ctr.
63-64 Stamp L, R, L, R. Do not take wt on last stamp.
65-70 Ptrs each make one individual turn, M to R and W to L, with six Circling Brush Steps, beginning on R. End facing ptr.
71-72 Stamp R, L, R, L. Do not take wt on last stamp.

- 41-56 Rptd. Ptrs again take position as at beginning of Fig. V, to repeat action Fig. V, meas 41-56.
- 73-88 Repeat action Fig. V, meas 57-72 but take wt on last stamp. End ptrs facing, M back to ctr.
- 81-88 Rptd. Ptrs back away from each other with four Balance Steps, beginning on R.
- B VI. CHIAPANECAS STEP TRAVELING and IN PLACE
17-32 & 25-32 Rptd. Repeat all action of Fig. II.
- C VII. WALTZ-ACCENTED STEP
33-40 & 33-40 Rptd. Repeat all action of Fig. III.
- B VIII. CHIAPANECAS STEP TURNING
25-32 & 25-32 Rptd. Repeat action Fig. IV, meas 25-32 & 25-32 Rptd. On the final 4 stamping steps, ptrs move twd each other to face LOD and pose, standing side by side.

* * * * *

SKIRT ACTION FOR W.

BALANCE STEP: Skirt held as described in formation.

CHIAPANECAS STEP TRAVELING and IN PLACE: R skirt comes fwd and L skirt bwd on cts 1-3; L skirt comes fwd and R skirt bwd during cts 4-6. On the 3 stamps, bring L skirt fwd and keep it there. Begin the next Chiapanecas step with L skirt fwd.

WALTZ-ACCENTED STEP: Skirt waves naturally from side to side.

CHIAPANECAS STEP TURNING: Same as for Chiapanecas step above, except skirt is held straight out during turns.

TEHUANA-WALTZ STEP: Skirt is held stretched out to side (as in La Suriana).

CIRCLING BRUSH STEP: Skirt is moved in a circular fashion, similar to waves beating against the shore. L skirt waves when circling L ft and vice versa.

SOLDIER'S JOY (A Reel)

(Irish)

Presented by Edith Stevenson at Santa Barbara Folk Dance Conference, 1959.

MUSIC: Record: RCA Victor 45-6184. Piano: "Soldier's Joy"; Book 1, Irish Folk Dance Book, Patersons Pub. Ltd., 36-40 Wigmore St., London, W. I.

FORMATION: Round dance for any number of cpls. All join hands, forming a circle, elbows bent shoulder ht, with each W to R of ptr. When hands are free, they hang loosely at sides.

STEPS: 1. Sidestep (or 1 seven and 2 threes):

Slightly leap on R in back of L (ct 1)

Step to L on L (ct &)

Step on R in back of L (ct 2)

Step to L on L (ct &)

Step on R in back of L (ct 1)

Step to L on L (ct &)

Step on R in back of L (ct 2)

Hold (ct &).

Slightly leap on L in back of R (ct 1)

Step on R in place (ct &)

Step on L in place (ct 2)

Hold (ct &)

Slightly leap on R in back of L (ct 1)

Step on L in place (ct &)

Step on R in place (ct 2)

Hold (ct &)

Repeat all in oppos direction with oppos ftwork.

NOTE: Cue: 1 2 3 4 5 6 7 (accent ') for sevens
Ct: 1 & 2 & 1 & 2 &

Cue: 1 2 3 1 2 3 (accent ') for threes
Ct: 1 & 2 & 1 & 2 &

2. Promenade (or travelling-step):

Leap onto L (ct 1)

Step on R (ct &)

Step on L (ct 2)

Hold (ct &)

Repeat with opposite ftwork.

This may be done in any direction, in place, or turning L or R.

Music 2/4

Pattern

Meas

1 chord introduction. No action.

A I. RING IN THE CENTER

1-4 M remain in place. W advance twd ctr and to L to join hands in a circle moving CW with 1 "Sidestep" (1 seven and 2 threes).

5-8 Reverse action of Fig I, meas 1-4. On meas 8, W break circle and finish in original places.

9-16 W remain in place. M repeat dance action of Fig. I, meas 1-8. On last two meas, M break circle and face ptr, $\frac{1}{2}$ turning CW. On meas 15, M shake R hand at ptr while she winds her hands away from her body 3 times, waist high. On meas 16, both M & W clap their own hands 3 times.

B II. ELBOW SWING AND PROMENADE

17-18 M link R arms with W on L and dance 2 "Promenade" steps, circling once CW,

19-20 Link L arms with own ptr and dance 2 "Promenade" steps, circling once CCW.

21-22 Repeat action Fig II, meas 17-18.

23-24 M advance to own ptr and repeat action Fig I, meas 15-16.

25-32 Promenade CCW for 7 meas in the following position: M takes ptrs L hand in his L and places his R hand on her L shoulder; W holds skirts lightly between forefinger and thumb of her R hand. On meas 32, reform circle for repetition of the dance, with M leading his ptr by joined L hands twd ctr.

Repeat dance to end of record.

TINGI LINGI

(Moravia)

- SOURCE:** Tingi Lingi is a Moravian couple dance and a progressive. It is described in "Folk Dances, Art Edition; Vol I, Part II", USSR State Edition, Moscow, 1954. Presented at Santa Barbara Folk Dance Conference, 1959, by Anatol Joukowsky.
- RECORD:** Folk Art, Falp-I, Side 1, Tingi Lingi Boom. 2/4 time.
- FORMATION:** Double circle, ptrs facing, M back to ctr, M hands just behind hips with palms out. W hands on hips, fingers fwd. Movement of circle is always CW, and all turns are CW.
- STEPS:** Basic Step: Step to R on R side (ct 1). Close L to R with bend of knees (ct 2). Next step would again start on R. Step may be started on L and would continue on L.
- Hand Hold (used on turns): With elbows bent, join R hands with ptrs at shoulder level. Join hands palm to palm with base of fingers at R angles to base of ptrs fingers. Free hand remains on hip (W) or just behind hip (M).

MEASURES

PATTERN

- No introduction.
- 1-4 Dance 4 basic steps moving CW. M starts R, W L.
- 5-6 Join R hands and change places (1/2 circle CW). M walks R, L, R, close L to R (no wt). W walk L, R, L, close R to L (no wt).
- 7-10 Repeat action of meas 1-4 but M start L, W R (M is on outside).
- 11-12 Join R hands and change places (1/2 circle CW). M walks L, R, L, close R to L (no wt). W walk R, L, R, close L to R (no wt).
- 13-16 Repeat action of meas 1-4.
- 17-19 Joining R hands, make 1 CW circle on 6 steps. M starts R, W L.
- 20-23 Repeat action of meas 1-4.
- 24-25 On 2 basic steps, starting R, M moves to R to end in front of next W. Original W ptr also dances 2 basic steps (starting L) and moves to her L, but takes smaller steps to allow M to progress. (W may substitute a CW turn in place with 4 walking steps--LPLR.)

26-29 Repeat action of meas 1-4, facing new ptr.

30-32 Joining R hands, make 1 CW circle on 6 steps. M starts R, W L.

33-36 Repeat action of meas 1-4.

37-38 Repeat progression figure of meas 24-25.

Repeat dance from beginning 4 times (5 in all).

3 chords Ending: Bow to ptr.

M: Step to R on R (chord 1). Close L to R and bow from waist (chord 2). Recover from bow (chord 3).

W: Step to L on L (chord 1). Placing R behind L, curtsey to ptr (chord 2). Recover from curtsey (chord 3).
