

santa BARBARA

1961

'61

sixth annual folk dance conference



Sixth Annual

FOLK DANCE CONFERENCE

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## ABBREVIATIONS USED IN THE SYLLABUS

bkwd or bwd	backward
CCW	counter-clockwise
COH	Center of Hall
cpl	couple
ct or cts	count
ctr	center
CW	clockwise
diag	diagonal
dn	down
ft	foot
fwd	forward
H	hand
L	left
LOD	line of direction
M	man
meas	measure
opp	opposite
pos	position
ptr	partner
R	right
RLOD	reverse line of direction
sdwd or swd	sidward
twd	toward
W	woman
wt	weight

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## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Francisca Aquino

ALAHOY!

(Philippine Social Dance Mixer)

SOURCE: This dance introduced in the United States by Philippine dance authority Francisca Aquino. Please do not reproduce directions without her permission. These directions are condensed from her book on Philippine dances.

NOTE: In Philippine dance terminology, what is called a "two-step" in folk dance parlance, is called a "change step". Wherever you see the word "change - step" in these directions do a "two-step" (step-together-step).

RECORD: FOLK DANCER Philippine Series #MH 2028-A

FORMATION: Double circle, partners side by side facing counterclockwise, lady to Right of man.

COUNT: One, two,; or one and two to a measure.

Pattern

Meas.	<u>Directions:</u>
4	a) Partners join inside hands, free hands down at sides. Starting with Right foot, take two heel and toe change steps forward. (Heel and toe and step-together-step, twice) This is done moving counterclockwise.
4	b) Four change steps sideward, Right and Left, alternately.
4	c) Repeat (a)
2	d) Repeat Change steps sideward, Right and Left ONLY.
2	e) Release inside hands, say "Alahoy!" to partner and wave Right hands to each other. Man then moves up to the next Lady to his Left, moving counterclockwise. She will be his new partner. The Lady waits in place for the man to come to her.

REPEAT THE ENTIRE DANCE FROM THE BEGINNING.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Francisca Aquino

## APAT-APAT (Four by Four)

(Philippine)

**SOURCE:** This dance introduced in the United States by Francisca Aquino, noted dance authority from the Philippines. Detailed directions are found in her Handbook of Philippine Folk Dances. The following are condensed directions for those taking her workshops. Please do not reproduce without her written permission.

Philippine folk dance mixer.

**CCUNT:** One; two to a measure. Music is divided into two parts, A and B.

**FORMATION:** Double circle, lady to right of man, facing counterclockwise, inside hands joined.

Music	Pattern
Meas.	<b>THE DANCE:</b>
2	a) Join inside hands, free hands at sides. Starting with right foot for both girl and boy, walk forward 4 steps.
2	b) Release inside hands, both turn right about to face opposite direction (clockwise) and walk forward 4 steps clockwise.
2	c) Release inside hands. Face each other, and walk backwards away from partner, 4 steps, starting on right foot.
2	d) Move toward partner, forward 4 steps.
2	e) Face right so that left shoulders are toward partner, and starting with right foot take 4 steps forward.
2	f) Walk backwards 4 steps (this brings you beside partner again).
2	g) Face partner, join right hands (elbows bent) and walk clockwise in place 4 steps, once around.
2	h) Release right hands, and boy walks forward 4 steps moving counterclockwise to next girl up ahead. The girl in the meantime takes 4 steps turning clockwise in place ready to take new partner.

Repeat dance as often as desired. This is an excellent mixer.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Francisca Aquino

## BASULTO

(Philippine)

**SOURCE:** This dance introduced in the United States by noted authority of Philippine dances, Francisca Aquino. Detailed directions and music available in her Handbook of Philippine Dances. The following are condensed directions. Please do not reproduce without written permission.

Basulto is a love song in satirical form. The dance is usually done to singing with verses alternating with the dance. (Dance-Pampanga)

**FORMATION:** Partners stand about six feet apart, facing each other. When facing audience, girl is at boy's right.

**COUNT:** One, two three to a measure; or one, two, three, four, five, six to two measure. Music in four parts, A, B, C, and D.

Music	Pattern
Meas.	PART I MUSIC A Partners face each other.
2	a) Waltz right sideward (counts 1, 2, 3) point left foot in front (counts 1, 2, 3). Girl holds skirt, boys has hands on hips.
2	b) Brush left heel forward (counts 1,2,3). Repeat once more (counts 1,2,3). Bend arms upward and snap fingers when brushing heel on ct. 1 of every measure.
4	c) Repeat (a) and (b) starting with left foot.
8	d) Repeat all (a-c).
	PART II MUSIC B Partners face each other.
2	a) Step right sideward (count 1) step left across right foot in rear (count 2) Step right sideward (count 3) point left in front (count 4) raise left knee in front (counts 5,6). Arms are at shoulder level, opening on counts 1,2,3, and closing forearms to chest (count 4). Turn forearms to reverse "T" (counts 5,6) snap fingers on count 5' that is when raising left knee.
2	b) Repeat (a), starting with left foot.
12	c) Repeat (a) and (b) three more times.

Meas.

PART III. MUSIC C Partners face each other.

- 16 a) Eight\* sway balance steps with a raise, R and L alternately. Arms at shoulder level opening sideward (cts. 1,2,3) and closing forearms or bending forward in front of chest (count 4), turn forearms to reverse "T" (counts 5,6) alternately. Snap fingers when raising foot on count 4 of every two measures.

PART IV MUSIC B

- 2 a) Three-step turn right (counts 1,2,3), point left foot in front (cts. 1,2,3) girl holds skirt, boy has hands on hips.
- 2 b) Repeat (a) to left.
- 4 c) Slide turn Right, right arm overhead and left hand on waist. Snap fingers of right hand on the first count of every measure.
- 8 d) Repeat all (a-c) starting left. Reverse turn and position of arms in (c).

PART V MUSIC D Play last two measures slowly. Partners face audience. Join inside hands, free hands on waists.

- 2 a) Starting with right foot, three steps sideward right (counts 1, 2,3). Brush left heel forward (counts 1,2,3).
- 2 b) Release hands. Point left across right foot in front (count 1, 2) point left in front (ct. 3). Right arm high, left arm bent forward at chest level, Kumintang hands. Repeat all once more, 1 measure.
- 4 c) Repeat (a) and (b) starting with left foot, going sideward left. Reverse position of arms.
- 8 d) Repeat all (a-c)

\*Sway Balance Step with a Raise is done in this manner:  
Music is 3/4 time; Counts 1,2,3.

- 1 a) Step right foot obliquely forward right (counts 1, 2) step left across right in front (count 3).
- b) Step obliquely backward right (count 1,)raise left knee in front (counts 2,3). Bend body slightly forward on ct. 1 and gradually assume erect position on counts 2,3 of second measure.

Right arm is high, left arm is bent in front at chest level. Kumintang right or both hands on counts 2,3 of the second measure, that is when brushing left foot. Reverse hands when step is done in other directions. Or open arms sideward at shoulder level on counts 1,2,3, of first measure and bend arms forward close to chest on count 1, turn forearms outward on counts 2,3 of second measure.

Step is done right and left alternately.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Francisca Aquino

BINADYONG (Visayan)

(Philippine dance from Iloilo)

**SOURCE:** The name of the dance refers to the unsteady swaying of a drunkard. This movement is seen in Figure II when the dancer sways forward and backward when doing the cut steps.

The costume for the girl is a "Patadyon" and "camisa", for the boy a "barong Tagalog" and trousers of any color.

This dance introduced in the United States by noted dance authority Francisca Aquino from Manila. Detailed directions and music available from her Handbook of Philippine dances. The following are condensed directions. Please do not reproduce without written permission of Mrs. Aquino.

**RECORD:** Folk Dancer MH 2022

**FORMATION:** Partners stand opposite each other about six feet apart. Dancers stand alternately with Boy and Girl at left side and Girl and Boy at Right side in one set. Any number of sets may take part in the dance. Set is composed of one couple facing another, Girl to Right of Boy.

**COUNT:** One, two, or one and two, to a measure. Music is divided into two parts: A and B.

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 Pattern
 

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Meas.

PART I MUSIC A. Partners face. Throughout figure, girls holds skirt, boys hands on hips.

- 2 a) Starting with Right foot, take two change steps (two-steps) forward to meet at center.
- 2 b) Tap Right foot in front (count 1) tap Right foot across Left foot in front (count 2). Repeat same,(counts 1,2).
- 2 c) Repeat (a) moving backward to places.
- 2 d) Four-step turn to the right in place starting with right foot.
- 8 e) Repeat all (a-d).

## Binadyong (cont'd)

Meas.

PART II MUSIC B. Partners face each other

- 1 a) Step Right foot forward (count 1). Cut right foot forward with Left foot (count and). Step Right foot forward (count 2). Girls have hands on skirt, boys hands on hips during this figure.
- 2 b) Four cut steps forward Right and backward Left alternately (counts 1,2,1,2). Hands as in (a).
- 1 c) Starting with Left foot, three quick stamps turning Right about in place. Hands as in (a). (counts 1 and 2).
- 2 d) Starting with Right foot, two change steps-(two-steps) forward to proper places. Arms in lateral position moving sideward Right and Left.
- 2 e) Turn Right about to face partner with 2 change steps (two-steps) Hands as in (a).
- 8 f) Repeat all of (a-e).

PART III MUSIC A.

- 2 a) GIRLS: Turn Right shoulders towards each other. Do to "contra-gansa" steps Right, Left for 2 measures. Do four galop sideward Right to change places passing back to back, for 2 measures. Hold skirt.
- 4 BOYS: In the meantime, the Boys stamp with Right foot and clap hands at the same time in this manner: Clap and stamp three times to a measure on the first two measures (on the contra-gansa steps) and one clap and stamp to every count of the next two measures (galop steps) four claps and four stamps in all on the last two measures.
- 4 b) BOYS turn Right shoulders toward each other. Repeat movements of girls as in (a) and Girls do the boy's movements.
- 8 c) Repeat (a) and (b) Right shoulders toward each other again. Finish in proper places.

PART IV MUSIC B. Partners face each other. Throughout this Figure arms are overhead, moving sideward Right and Left alternately.

- 2 a) Starting with Right foot, partners take two change steps (two-steps) forward to meet at center.
- 2 b) Pairs 1 and 2 face each other, take two change steps forward (two-steps) moving towards each other. Boy 1 and Girl 2, Boy 2 and Girl 1, meet each other.
- 4 c) Starting with Right foot, four change steps (two-steps) backwards tracing steps back to proper places.
- 8 d) Repeat all (a-c).

Binadyong (cont'd)

REPEAT ENTIRE DANCE AS OFTEN AS DESIRED.

Note that the "change step" in Philippine dance terminology is equal to the "two-step" in folk dance terms. The step "contragansa" is equal to the "pas de basque".



## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Francisca Aquino

HIMIG SA NAYON

(Philippine)

**SOURCE:** This dance introduced in the United States by Francisca Aquino, noted authority on Philippine Folk Dances. Detailed directions and music available in her handbook of Philippine dances. These are condensed here. Please do not reproduce without permission from Francisca Aquino.

Himig Sa Nayon means country folk tune and expresses the character, mood and sentiment of the simple country people.

**RECORD:** Folk Dancer MH 2021

**FORMATION:** Partners stand opposite each other about six feet apart. Girl is to right of Boy when facing audience. Any number of pairs may dance.

**COUNT:** One, two, three, to a measure. Music is in two parts, A and B.

---

 Pattern
 

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Meas.

- 2      INTRODUCTION: Three-step turn Right in place, and bow to partner. Girl holds skirt, boy has hands on hips.
- PART I MUSIC A. Partners facing each other
- 4      a) Point Right foot in front (counts 1,2,3). Circle Right foot outward in air and point Right foot across Left foot in rear (counts 1,2,3). Starting with Right foot, take three steps sideward Right (counts 1,2,3), stamp Left close to Right without putting weight on it. (count 1), pause (counts 2,3). Girl holds skirt, boy has hands on hips.
- 4      b) Repeat (a) starting with Left foot.
- 4      c) Repeat (a).
- 4      d) Starting with Left foot, take four waltz steps obliquely forward Left to partner's place, passing by Left shoulders. Turn Right about to face partner on fourth waltz step. Arms in lateral position, moving sideward Left and Right alternately.
- 16     e) Repeat all (a-d) finishing in proper places.

Transfer weight immediately to Left foot.

NOTE: A close step may be done instead of the fourth waltz step while turning.

## Himig Sa Nasyon

- Meas.      PART II MUSIC B. Partners face each other (cont'd)
- 2            a) Starting with Right foot, take three steps forward to be in one line at center by Left shoulders. Girl holds skirt and Boy places hands on hips (counts 1,2,3). Brush Left forward, Right arm high, and Left arm bent forward at chest level (counts 1,2,3).
- 2            b) Repeat (a) starting with Left foot, going backward to proper places. Reverse position of arms.
- 4            c) Repeat (a) and (b) standing by Right shoulders in (a).
- 4            d) Face Left so that Right shoulders are toward each other. Take three cross steps sideward Right to partner's place. Pass each other front to front (3 measures, pause (1 measure. Girl holds skirt, Boy places hands on waist.
- 2            e) Turn Left to face each other. Waltz sideward Right and Left. Arms in lateral position, moving sideward Right and Left.
- 2            f) Three-step turn Right in place, hands as in (d). Finish facing partner.
- 16           g) Repeat all (a-f) finishing in proper places.
- PART III MUSIC A. Partners face each other
- 16           a) Execute eight sway balance steps with a raise, Right and Left alternately. Arms at shoulder level, opening (first measure) and closing forearms to chest (second measure) alternately. Turn both forearms before opening.
- 16           b) Face front, repeat (a).
- PART IV MUSIC B. Partners face each other
- 2            a) Waltz sideward, Right and Left. Arms in lateral position, moving sideward Right and Left.
- 2            b) Waltz forward Right and backward Left. Right arm forward with palm up at chest level, Left hand on waist when waltzing forward, bring Right hand close to chest when waltzing backward.
- 4            c) Step Right sideward (count 1) brush Left forward (count 2), step Left close to Right. (count 3). Repeat the same (count 1,2,3). Step Right foot sideward(count 1), tap Left three times in front (counts 2,3,1), Pause (counts 2,3). Right arm in reverse "T" position, Left bent forward at shoulder level.
- 8            d) Repeat (a-c) starting with Left foot. Reverse direction and position of arms.
- 16           e) Repeat all (a-d).
- 2            SALUDO.....Repeat introduction.

Presented by Francisca Aquino

KALAPATI

(Philippine.)

**SOURCE:** This dance first introduced in the United States by noted dance authority Francisca Aquino from the Philippines. Detailed directions and music are found in her Handbook of Philippine dances. The following are condensed directions for those attending her workshops. Please do not reproduce without her written permission.

KALAPATI means dove. The dance is patterned after the characteristic movements of the doves as they court. (Courtship Folk Dance from the Philippines).

**RECORD:** Folk Dancer MH series

**FORMATION:** Partners stand about six feet apart. Any number of couples may take part.

**NOTE:** Start all steps (waltz and change steps) with raising of the free foot before stepping on count 1 of every measure.

**COUNT:** One, two, three to a measure in  $3/4$  time and one and two, or one, and two, and in  $2/4$  time. Music is in three parts: A, B, and C.

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 Pattern
 

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Meas.

INTRODUCTION: MUSIC A. Sing Verse\*. Face front.

- 1 a) Waltz Right sideward, Right arm in front of chest, palm up and move gracefully outward to sideward right as if greeting friends and saying "good evening", Left hand in placed on waist.
- 1 b) Repeat (a) starting L. Reverse position of hands.
- 2 c) Repeat (a) and (b).
- 1 d) Step Right sideward (ct. 1), point Left across Right in rear and bend knees slightly (cts. 2, 3). "Kumintang" Right hand, Left hand on waist.
- 1 e) Repeat (d) starting Left. Reverse position of hands.
- 2 f) Repeat (d) and (e).
- 4 g) Starting with Right foot, take 4 waltz steps turning around clockwise in place. "Kumintang" R and Left hand, Left and Right on waist, alternately.

Kalapati

Meas.

INTRODUCTION (Cont'd)

- 2 h) Waltz sidward, R and L. Place both hands lightly on chest as if point to self.
- 2 i) Step Right sidward (1 measure), step Left close to Right foot and bow to audience, open arms at side (1 measure).

PART I MUSIC B. Face front.

- 8 a) Starting with Right foot, take 8 change steps forward. Bend elbows like hands on hips position, but hands are kept in front, palms facing down, fingers closed together with thumbs almost touching waist in front. Move elbows forward (ct. 1) backward (ct. and), forward (ct. 2) and backward (ct. and) as if flapping wings at every measure.
- 8 b) Turn right about. Repeat (a) going to proper places.

PART II MUSIC C. Face Partner.

- 2 a) Starting with Right foot, take two change steps forward to meet at center, same hand movements as in figure I.
- 6 b) Turn Right shoulders towards and near each other. Starting with Right foot take six change steps forward, moving around clockwise. Hands of Girl as in figure I. Boy's hands in Hayon-Hayon\* position, R and L forearm in front alternately. Partners look at each other.
- 6 c) Turn Right about, Left shoulders towards each other. Repeat (b) moving counterclockwise. Finish facing partner.
- 2 d) Repeat (a) moving backward to proper places.

PART III MUSIC B. Face Partner.

- 8 a) Do-si-do, starting with Right foot, take 4 change steps forward passing by Right shoulders (4 measures) and 4 change steps backward passing by Left shoulders (4 measures) Hands as in figure I.
- 8 b) Repeat (a) passing by Left shoulders first.

PART IV MUSIC C. Face Partner.

- 2 a) Change steps sidward, R and L. Hands as in Figure I.
- 2 b) Starting with Right foot, take 2 change steps forward to meet at center. Hands as in (a).

## Kalapati

## Meas.

PART IV. MUSIC C. (cont'd)

- 4 c) Take 8 chasing steps turning around counterclockwise, Right foot leading, partners in face-to-face position, looking at each other. Girl holds skirt, boy places hands on waist.
- 4 d) Turn right about to be in back to back position. Repeat (c) turning clockwise, Right foot leading, looking at each other over R shoulders. Finish in own place.
- 2 e) Repeat (b) going to proper places.
- 2 f) Change step turn right about to face each other. Hands as in (a).

PART V MUSIC B. Face Partner

- 2 a) Starting with Right foot, take 2 change steps forward to be in one line at center, facing front, Boy behind Girl. Hands as in Figure I.
- 6 b) GIRL starting with Right foot, take 6 small change steps forward. Hands as in (a). Look at partner over R and L shoulder alternately.
- 6 BOY. In the meantime, take 6 change steps obliquely forward R and L alternately to be at R and L side of Girl alternately. Look at partner. Take bigger steps. Hands as in figure II(b).
- 6 c) Turn right about. Repeat (b) with Boy in front and doing the Girl's movement and vice-versa.
- 2 d) Repeat (a), going to proper places.

PART VI MUSIC C. Face Partner. Girl holds skirt and boy places hands on waist throughout this figure.

- 2 a) Starting with R foot. Take 2 change steps forward to meet at center and finish about a foot apart.
- 2 b) Change steps sideward Right and Left.
- 8 c) Coing--Peek over Right shoulder of partner (1 measure), head and trunk erect. (1 measure). Repeat same 3 more times (L,R,L) 6 measure...8 measures in all.
- 2 d) Repeat (b). (e) Change-step turn right in place. Partners are still at center.

## Kalapati (cont'd)

Meas.

PART VII MUSIC C. Played a little faster. Face front. Join inside hands, outside hands as in Figure I.

- 8 a) Take 8 change steps, obliquely forward R and L alternately.
- 8 b) Drop hands and turn right about, starting with Right foot take 8 change steps forward to exit. Hands as in (a).

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Francisca Aquino

LUBI-LUBI

(Philippine)

**SOURCE:** This dance introduced in the United States by Francisca Aquino, noted authority on Philippine dance. Detailed directions and music are in her Handbook of Dances of the Philippines. These are condensed directions. Please do not reproduce without written permission.

Lubi-Lubi is from the Bicol regions and has many variations. The one described here is different from the one described in the book Philippine National Dances. This version here is a social mixer.

**RECORD:** Folk Dancer MH 2025

**FORMATION:** Partners in closed ballroom dance position scattered around room.

**COUNT:** One, two, three to a measure. Music is composed for parts: A, B, C, and D.

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 Pattern
 

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Meas

- 2            **INTRODUCTION:** Partners bow to each other.
- PART I MUSIC A. Closed ballroom dance position.
- 12           **Partners** waltz around the room for twelve waltz steps in any direction.
- PART II MUSIC B.
- Partners separate from each other. Partners do their movements simultaneously.
- 16           GIRLS: Clap hands in time with the music on the second and third beats, or on the first and third beats of every measure while the Boys do their steps.
- 16           BOYS: Take eight "Engano"\* steps with a close or with a waltz, R and L alternately. R and L arm high. L and R bent forward at shoulder level alternately.

Lubi-Lubi

Meas. PART II MUSIC B. (Cont'd)

- 2 ENGANO STEP: With a close. Music 3/4 time. Counts 1,2,3.  
Step Right foot sideward (cts. 1,2). Step L sideward  
Right across Right in front (ct.3). Step R sideward  
(ct. 1) close L to Right (cts. 2,3.) The heel of the  
Left foot is off the floor when closing on cts. 2,3  
in the second measures. The step may be executed R  
and L alternately.

ENGANO STEP WITH A WALTZ. Music 3/4 time. Counts 1,2,3.

- 2 Step Right foot sideward (cts. 1,2). Step left sideways to Right  
across Right in front (ct. 3). Step R sidward (ct. 1), step L, close  
to Right (ct. 2) Step Right in place (ct. 3). This step may be done  
R & L alternately.

PART III MUSIC A.

- 12 Repeat Figure I.

PART IV MUSIC B.

- 16 Partners separate. Repeat Figure II but this time Boy clap hands and  
girl does the "engano" steps.

PART V MUSIC C. Closed ballroom dance position.

- 12 a) Repeat Figure 1.
- 4 b) Partners separate and all join hands forming one big circle facing  
in, boys and girls, alternating. One pair is left at center  
of circle.

PART VI MUSIC D.

- 16 Dancers in the circle waltz Right forward and Left backward  
alternately, moving little by little counterclockwise. Swing arms  
upward and downward, alternately. The couple at center performs  
the "engano" steps (both dance). The circle dancers cheer at  
center dancers to enliven or tease them.

VARIATION:

The circle dancers may just stand in a single circle and clap  
hands to animate the center dancers.

If more than ten couples are taking part, center dancers may be  
increased to two or three couples, depending on size of circle. At  
the end of this figure, a leader among the group or the orchestra  
leader may call out "Change Partners!" Everybody tries to get a  
new partner.

The whole dance may be repeated as often as desired. When the  
leader thinks that the group has danced long enough the music may be  
played faster and faster and that is the sign for ending the dance.



## Lubi-Lubi (cont'd)

NOTE: Figure V and VI may be omitted if desired. INSTEAD dancers separate both execute the "engano" steps.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Francisca Aquino

MANANG BIDAY

(Philippine)

**SOURCE:** This dance introduced in the United States by Philippine Dance Authority Francisca Aquino. Please do not reproduce these directions without her permission. These directions have been condensed from her book on Philippine Folk Dances which contains music and more detailed directions.

MANANG BIDAY is a dance after a popular love song in the Ilocos region. Biday is the name of a girl with whom a young man is very much in love. Manang is used for addressing an older sister. It is a favorite song of the young boys and girls who sing the words of the song alternately as they dance.

**RECORD:** Folk Dancer MH 2022-B

**FORMATION:** Partners stand about six feet apart, facing each other. When facing an audience, Girl is at right side of boy.

**COUNT:** One, two, three, to a measure.

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 Pattern
 

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- Meas.**      PART I Partners face each other and do the following step, Boy has hands on hips, Girl holds skirt:
- 2            a) Place Right heel forward (2 counts). Bring Right foot back to place (1 count).  
                  Place Left heel forward (2 counts). Bring Left foot back to place for (1 count).
- 4            b) Starting with Right foot, take two waltz steps forward to meet at center and two waltz steps backward to proper places. Arms in lateral position, moving sideward Right and Left alternately.
- 2            c) Three step turn Right in place, hands as in (a).
- 8            d) Repeat all from (a-c).
- PART II    PARTNERS FACE FRONT
- 2            a) Starting with Right foot, take two waltz steps forward, KUMITANG Right hand, Left hand on waist on first measure and reverse position of hands on second measure.
- 2            b) Do two touch steps in front, (Right, Left) with hands as in fig. Part 1-(a). The touch step is:  
                  Place Right toe forward (2 counts). Bring foot to place, ct. 1.  
                  Place Left toe forward (2 counts). Bring foot to place, ct. 1.

## Manang Biday

Meas.      PART II PARTNERS FACE FRONT (Cont'd)

- 2            c) Repeat Part II-(a) moving backwards to place.
- 2            d) Three step turn Right in Place. Hands as in Figure I-a.
- 8            e) Repeat all of PART II from (a-d).

REPEAT DANCE FROM BEGINNING.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Francisca Aquino

## POLKA SA NAYON

(Philippine)

**SOURCE:** This dance introduced in the United States by Francisca Aquino, noted authority on Philippine dances. Detailed directions and music available in her Handbook of Philippine dances. These are condensed directions. Please do not reproduce without written permission.

Polka Sa Nayon means "country polka." It was popular in the province of Batangas in the Spanish times and was done at big social affairs and during town fiestas. (Philippine folk dance Tagalog)

**RECORD:** Folk Dancer ME 2024

**FORMATION:** Couples scattered informally around the room. When performed for demonstration, dancers may be grouped into sets of 4 pairs in square formation, each couple occupying a corner; or they may be arranged in longways formation.

**NOTE:** Boy starts with left foot and girl with right foot in figures I, II and III. The letter or word in parentheses in the directions is for the girl.

**COUNT:** One, and, two, and, to a measure. Music is composed of three parts, A, B, and C.

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**Music**


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**Pattern**


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**Meas.****INTRODUCTION:**

Partners face audience, inside hands joined, free hands of girl on skirt, boy has hand on hip.

- 8 a) Tap right foot on every count of the meas. (16 counts)
- 4 b) Partners hold in closed ballroom dance position to get ready for Part I.

**PART I MUSIC A** Extended arms toward audience.

- 4 a) Starting with L(R) foot take, four polka steps around clockwise finishing in original position.
- 2 b) Point L(R) sideward (counts 1, and), point L(R) close to R(L) (counts 2, and). Take one polka step sideward left (right) (counts 1, and, 2, and).
- 2 c) Repeat (b), starting with R(L) foot.
- 24 d) Repeat all (a-c), three more times.

## Polka Sa Nayan (cont'd)

Meas.

PART II MUSIC B Face audience, Partners release hold. Stand side by side, girl at right inside hands joined.

- 4 a) Starting with outside foot take two heel and toe polka steps forward.
- 2 b) One polka step outward (1 meas) and one polka step inward (1 meas)
- 2 c) Drop inside hands. Starting with outside foot, take 2 polka steps to turn about outward in place. Finish facing in opposite direction. Join inside hands, free hands as in beginning.
- 8 d) Repeat (a-c) starting with inside foot, reverse direction in (b) and (c).
- 16 e) Repeat all (a-d).

PART III MUSIC A Partners hold in closed ballroom dance position, extended arms toward audience.

- 4 a) Starting with L(R) foot take four polka steps clockwise as in figure I(a).
- 2 b) Take three galop steps sideward L(R) toward front (3 counts), pause (1 count). Do not put weight on the closing foot on the third galop step.
- 2 c) Repeat (b) starting with other foot, going in opposite direction.
- 24 d) Repeat all (a-c) three more times.

PART IV MUSIC C Partners join inside hands as in Figure II, both start with right foot.

- 2 a) Partners take one polka step right sideward and one polka left sideward.
- 2 b) Point R in front (counts 1 and), raise same foot across L foot in front just above the ankle (cts. 2 and). Point R foot in front (cts 1 and) step R close to left foot (cts 2, and).
- 4 c) Repeat (a) and (b) starting with left foot.  
Drop inside hands. Face each other and place both hands on own waist.
- 8 d) With right elbows near each other (Jaleo position), take 8 polka steps forward, turning clockwise twice (four polka steps for each turn.) Finish in proper position.
- 16 e) Repeat all (a-d).

## Polka Sa Nayan (cont'd)

Meas.

## SALUDO MUSIC FINALE.

Partners face audience. Join inside hands free hands as in Figure II.

- 4 a) Starting with right foot, take 4 polka steps forward.
- 3 b) Girl whirls counterclockwise under arch of arms as many times as possible, boy stands in place.
- 1 c) Drop inside hands. Face and bow to each other or to audience.

NOTE: If desired, the whole dance may now be repeated in sets of four pairs in square formation, all facing center of set. The Saludo is performed with all facing front only at the end of the dance.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Francisca Aquino

## POLKA SALA (Ballroom version)

(Philippine)

**SOURCE:** This dance presented in the United States by Francisca Aquino, authority on Philippine Folk Dances. Music and detailed directions available in her Handbook of Philippine dances. The following are condensed directions.

The meaning of Polka Sala is Ballroom Polka. Polka dances were very popular in the Philippines during the Spanish times. This version was found in Calapan, Mindoro, a favorite dance of older people. (Philippine couple dance from Tagalog)

**RECORD:** Folk Dancer MH 2025

**FORMATION:** Couples in closed ballroom position, scattered around room facing in any direction.

**COUNT:** One, two, three to a measure in 3/4 time  
one and two and - or one, ah, two, ah, to a measure in 2/4 time.  
 Music is divided into three parts, A.B. and C.

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 Pattern
 

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Meas.

## INTRODUCTION

2 Partners get ready for dance, or bow to each other.

PART I POLKA AROUND MUSIC A.

16 Boy starts on Left, Girl on Right foot and take 16 polka steps anywhere around the room.

PART II (HEEL AND TOE) MUSIC B.

Partners side by side with Girl to Boy's Right. Boy has free hand on hip, Girl holds skirts.

2 a) Starting with outside foot (Boy's L, Girl's R) take one polka step forward (cts. 1, and 2 and); place heel of inside foot in front (cts. 1 and) Point toe of same foot in rear (cts. 2 and).

2 b) Release hold. Turn toward each other and face opposite direction. (Left turn for Girl, Right turn for Boy). Join inside hands, and repeat (a).

## Polka Sala (Ballroom)

Meas.

PART II (Cont'd)

- 2 c) Release hold. Turn toward each other to face opposite direction,  
(Right turn for Girl, Left turn for Boy). Repeat (a).
- 2 Repeat (b).
- 8 Repeat (a) and (b) two more times.

PART III. POINT, CLOSE, POLKA SIDEWARD. MUSIC A.

Release hold, boys stand behind girls, both facing the same direction. Join both hands and extend at sides. Boy's have palms up, girls have palms down resting lightly on boy's hands. As the following steps are being done, dancer may face different directions every two or four measures if desired.

- 2 a) Point Right foot sideways(cts. 1 and). Point same foot close to Left, (cts. 2 and). Take one polka step sideward Right (cts. 1, and 2, and). Left arms high, Right arms down, and bend trunk slightly to sideward Right. Look at each other over Right shoulder of Girl.
- 2 b) Repeat (a) starting with Left foot, Reverse position of arms and bending of trunk. Look at each other over Left shoulder of girl.
- 12 Repeat all of (a and b) three more times.

PART IV GALOP RIGHT AND LEFT. MUSIC C.

Same position as in Part III. As the following steps are being done, partners may face different directions every two or four measures.

- 2 a) With Right foot leading, take four galop steps sideward Right. Left arms high, Right arms down. Bend trunk slightly to Right side. Do not put weight on Left foot on the fourth galop step.
- 2 b) Repeat (a) with Left foot leading, going sideward Left. Reverse position of arms and bending of trunk.
- 12 c) Repeat all of PART IV a-b, three more times.
- Repeat dance from beginning as often as desired.



## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Francisca Aquino

POLKA SALA -(Demonstration Version)

(Philippine)

SOURCE: The ballroom version of this dance is described in the accompanying sheet. The MUSIC and COUNTS are the same as in the ballroom Polka Sala.

Philippine dance from Tagalog.

RECORD: Folk Dancer MH 2025

FORMATION: Dancers arranged in columns, in sets of four or eight pairs, or in any desired formation. Any number of pairs may take part. Couples are given numbers, No. 1's and No. 2's, alternately from front to rear.

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 Pattern
 

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Meas.

INTRODUCTION:

2 Partners stand side by side, girl to Right of boy, facing front for 2 measures. Join inside hands, girls hold skirts, boys put free hands on hips for 2 measures.

PART I POLKA FORWARD, MUSIC A.

8 a) Starting with outside foot take 8 polka steps forward swinging joined inside hands backward and forward. Partners look at each other when swinging hands backward and look away from each other when swinging hands forward, free hands as in introduction.

8 b) Release hold. Turn away from each other to face opposite direction (Right turn for Girl, Left turn for Boy). Join inside hands, free hands as in (a). Repeat (a) starting with inside foot.

PART II POLKA, HEEL AND TOE, MUSIC B

Release holds. Turn toward each other to face front (right turn for Girl, left turn for Boy).

16 Repeat Figure II of the ballroom POLKA SALA facing front and facing rear alternately.

PART III POINT, CLOSE, POLKA SIDEWARD, MUSIC A

16 Same position as in figure III Ballroom POLKA SALA partners facing front throughout this figure. Repeat Figure III of same dance.

## Polka Sala (cont'd)

Meas.

PART IV GALOP RIGHT AND LEFT, MUSIC C.

16 Same position as in Figure III, partners facing front throughout this figure and do figure IV of the Ballroom POLKA SALA, facing front always.

PART V POLKA CLOCKWISE AND COUNTERCLOCKWISE, MUSIC A.

4 a) Partners face each other. Join Right hands, free hands as in Figure I. Starting with Right foot, take 4 polka steps forward moving clockwise. Finish in proper places. Look at each other.

4 b) Release Right hands, join Left hands, free hands as in (a). Repeat (a) moving counterclockwise.

PART VI POLKA, HEEL AND TOE, MUSIC B.

16 Repeat Figure II.

PART VII POINT, CLOSE, POLKA SIDWARD, MUSIC A.

16 Repeat Figure III, No. 1's going sideward Right and Left alternately; No. 2's going sideward Left and Right alternately. Finish in proper places.

PART VIII RIGHT AND LEFT SQUARES, MUSIC C.

Same position as in Part IV.

## RIGHT SQUARE

2 a) Partners face front. Take four galop steps sideward Right, Right foot leading. Left arms high, Right arms down, bend trunk slightly to sideward Right.

2 b) Turn Right and repeat A for 2 measures.

4 c) Repeat B two more times, finish facing front.

## LEFT SQUARE

8 With Left foot leading and turning Left always, repeat all of (a-c).

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Francisca Aquino

TIKLOS

(Philippine)

- SOURCE:** This dance introduced in the United States by noted Philippine dance authority Francisca Aquino. Detailed directions and music available in her Handbook of Philippine Dances. These are condensed directions. Please do not reproduce without written permission.
- RECORD:** Folk Dancer ME 2027
- FORMATION:** Partners stand opposite each other about six feet apart. When facing audience girl is to partner's right side.
- COUNT:** One, two; or one, ah, two, ah; or, one, and, two, to a measure. Music in two parts, A and B.

## Pattern

Meas.

PART I MUSIC A.

Partners face front. Throughout this figure, girls hold skirt, boys have hands on hips.

- 4 a) Starting with Right foot, take two heel and toe change steps forward.
- NOTE: The "change-step" in Philippine dances is equal to a "two-step" or step-together-step.
- 2 b) Change step sideward right and left.
- 2 c) Starting with right foot, four steps backward to proper places.
- 8 d) Repeat all (a-c).

PART II MUSIC B. Partners face front. Same hand position as in Part I.

- 2 a) Cut Left backward (ct. 1). Cut R forward (ct. 2). Repeat all (cts. 1,2).
- 2 b) Take three galop steps sideward Right (counts 1, ah, 2, ah, 1 ah) step Right foot sideward (count 2).
- 2 c) Repeat (a) starting with Left cutting Right cut backward.

## Tiklos

Meas.

PART II MUSIC B. (Cont'd)

2 d) Repeat (b), going sideward Left.

8 e) Repeat all (a-d).

16

PART III MUSIC A. Partners face each other. Throughout this figure, clap hands in front of chest in this manner while doing the steps: Clap 3 times (cts. 1, and 2) clap twice (cts. 1,2). Do this for 16 measures.

2 a) Change step Right sideward (cts. 1 and 2), hop on Right and raise Left knee in front swinging Left foot obliquely right backward across Right knee in front (ct. 1), hop on Right and swing Left foot obliquely Left forward (ct. 2).

2 b) Repeat (a) starting with Left foot.

2 c) Three step turn to Right in place (cts. 1 and 2). Point Left in front count 1. Point same foot close to Right. (ct. 2).

2 d) Repeat (c) starting with Left foot and turning Left.

8 e) Repeat all (a-d).

PART IV MUSIC B. Partners face each other. The same position of hands as in Part I.

2 a) Two touch steps in front (R,L).

2 b) Jump to cross Right in front of Left (count 1) Jump to Cross Left in front of Right (count 2), Jump to cross Right in front of Left (count 1), jump to close Right to Left (count 2).

4 c) Repeat (a) and (b) starting with Left foot.

8 d) Repeat all (a-c).

## 1961 SANTA BARBARA FOLK CONFERENCE

Presented by Dani Dassa  
Notes by Marion Wilson

## AHAVAT HADASSAH

(Israel)

An Israeli line dance.

MUSIC: Record: Folkraft 1434

FORMATION: "Caravan": No ptr necessary. Facing LOD, place R hand on L shoulder of person in front; first, third, fifth, etc. dancer reaches back with L hand to hold L hand of person behind him, handheld close to body. Ft in a forward stride position, R ft in front.

Music 4/4

Pattern

Meas.

A CHORUS: CARAVAN

1 Shift wt fwd to R ft, leaving L toe on floor (ct 1-2); shift wt bwd onto L, R toe remaining on floor (ct 3-4).

2 Step fwd onto R, bending L knee so as to raise L heel in back (ct 1-2); step fwd on L (ct 3-4).

3-8 Repeat "Caravan - step" (meas 1-2) three more times.

B I. FACE CTR, DROPPING HANDHOLD.

9 Step swd to R on R, foot flat, L toe on floor to L (ct 1-2); step on L across in front of R, R remaining on floor, knees bent. At the same time, cross forearms, R over L, and snap fingers once (ct 3-4)

10 Step swd to R on R (ct 1); step swd to L on L (ct 2); step swd to R on R (ct 3); step on L across in front of R (ct 4), thus progressing swd to R. During this meas, hands drop to sides.

11-16 Repeat action of the above two meas. (9-10) three more times.

A CHORUS

1-8 Repeat Chorus "Caravan", meas. 1-8.

B II. FACING CTR, HANDS JOINED AND DOWN.

9 Leap fwd onto R (a low leap), L ft raised but close to R ft (ct 1-2); Leap a low leap back onto L in place (ct 3-4).

10 Dance one Yemenite step to R: step swd to R flat on R (ct 1); step on ball of L in back of R (ct 2); step flat on R across in front of L (ct 3); hop on ball of R (ct 4).

## Ahavat Hadassah

## Meas.

## II. (cont'd)

- 11 Reversing ftwork, repeat the low leaps of Fig. II, meas. 9.
- 12 Reversing ftwork, repeat the Yemenite step (to L)(meas. 10).
- 13 Step (do not leap) fwd twd ctr on R, L toe remains on floor, (ct 1); plie (ct 2); shift wt back onto L (ct 3); plie (ct 4).
- 14 Step swd to R on R (ct 1-2); step on L across in front of R (ct 3-4), thus progressing to R.
- 15-16 Repeat action meas. 13-14, Fig. II.
- Repeat dance from beginning.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dani Dassa  
Notes by Marion Wilson

## BE'ER BASADEH

(Israel)

A line dance.

MUSIC: Record: Folkraft - 1436

FORMATION: No partners necessary. Line of dancers facing LOD, hands held straight down.

STEPS: Walk: Step fwd on L (ct 1); bend (plie) L knee (ct &amp;); repeat action on R (cts 2 &amp;).

Run: Step fwd on L (ct 1); leap fwd onto R (ct &amp;); repeat exactly (cts 2 &amp;).

Yemenite: Step swd to L flat on L (ct 1); step on ball of R behind L (ct &amp;); step down onto L across in front of R (ct 2); straighten knee (ct &amp;). Yemenite step may be done to R with reverse ft work. There is a definite "down-up-down" feeling to the step.

Music 2/4

Pattern

Meas.

- | A   | I.   |
|-----|--|
| 1   | Beginning on L, *walk fwd in LOD two steps.  |
| 2   | *Walk fwd on L (ct 1 &); jump fwd onto both ft (ct 2); hop on R, lifting L ft behind with bent knee (ct &).                      |
| 3   | Again *walk fwd in LOD, L, R.  |
| 4   | Wt on R, touch L ft in place (ct 1); lift L from floor by bending L knee while flexing R knee (ct &); repeat all (cts 2 &).      |
| 5-8 | Repeat all above action (Fig. I, meas. 1-4).   |
| B   | II.  |
| 9   | *Run fwd in LOD four steps, beginning on L.  |
| 10  | Facing ctr, step on L across in front of R (ct 1); step swd on R (ct &); step on L across behind R (ct 2); step swd on R (ct &). |

## Be'er Basadeh

## Meas.

## II. (cont'd)

11-12 Repeat action of above two meas. (Fig. II, meas 9-10).

## C

13 Facing LOD, \*run three steps fwd, L-R-L (cts 1 & 2); hop on L to face ctr of circle (ct &).

14 Wt on L, place R heel fwd on floor (cts 1 &); step R next to L (ct 2); hop on R (ct &).

15 Wt on R, place L heel fwd on floor (cts 1 &); step on L beside R (ct 2); step on R to face LOD (ct &).

## A

## III.

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

## B

## IV.

9 Beginning L, \*run fwd in LOD three steps (cts 1 & 2); wt on L, pivot  $\frac{1}{2}$  turn CCW (ct &).

10 L ft still in place, step on R across in front of L - now facing RLOD (cts 1 &); jump into a squat position (cts 2 &).

11 Rising, dance one Yemenite step to L.

12 Dance one Yemenite step to R.

13-15 C Dance action of Fig. II, meas. 13-15.

9-15 Repeat action Fig. IV, meas. 9-15.



## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dani Dassa  
Notes by Marion Wilson

## BONA HABANOT

(Israel)

An Israeli couple dance.

MUSIC: Record: Folkways LP, FW-935

FORMATION: Cpls facing CCW in a circle, W to R of M, inside hands held with ptr.

STEPS: Walk: Step fwd (ct 1); flex knee of supporting ft (ct &); rpt with opposite ft.

Yemenite: Step swd to L flat on L knee slightly bent (ct 1); step on ball of R behind L, (ct &); step flat on L across in front of R (ct 2); straighten knees (ct &).

There is a "down-up-down" motion to this step. Ft work described for M; W use opposite ft work.

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Music 2/4

Pattern

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Meas.

- |     |  |
|-----|--|
| A   | I.   |
| 1   | Beginning L, walk two steps in LOD.  |
| 2   | Step on L to face ptr (ct 1); step on R in place (ct &); walk L fwd in LOD (ct 2 &).                     |
| 3   | Walk R, L in LOD.  |
| 4   | Step bwd on R (ct 1); step fwd on L (ct &); walk fwd on R (ct 2 &).                                      |
| 5-8 | Repeat above action Fig. I, meas. 1-4.   |
| B.  | II.  |
| 9   | Facing ptr, both hands joined straight across, step-flex swd to L (ct 1 &); step-flex swd to R (ct 2 &). |
| 10  | Dance one Yemenite step to L, dropping M's R, W's L handhold. Both hands held                            |
| 11  | Repeat action meas. 9 (step-flex, step-flex), reversing ft work.   |

## Bona Habanot

Meas.

## II. (Cont'd)

- 12 Dance one Yemenite step to R, dropping M's L, W's R handhold.
- 13-16 Repeat above action Fig. II, meas. 9-12.
- Repeat dance from beginning.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dani Dassa  
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## DEBKA RAFIAKH (raf-ee'ak)

(Israeli Men's Dance)

- MUSIC: Record: Folkraft 1127 - Debka Rafiakh
- FORMATION: Line of M facing ctr, L hand held behind back, palm out; R hand holding L hand of M in front, R palm fwd.
- STEPS: Walk. Throughout whole dance, lift and lower heel twice on each ct.

---

 Music 4/4

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 Pattern
 

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Meas.

## 1 chord Introduction

## I-a. HANDHELD AS IN "FORMATION"

- 1 Wt on L, place R heel fwd on floor (ct 1); place R ft beside L without wt (ct 2); again place R heel fwd on floor (ct 3); in LOD, drop onto R, lifting L ft bwd, knee bent (ct 4).
- 2 In LOD, step fwd on L (ct 1); close R to L, pivoting  $\frac{1}{4}$  CCW to face ctr (ct 2); bounce heels from floor twice (ct 3); rpt heel bounces (ct 4).
- 3-4 Repeat action Fig. I, meas. 1-2.

## I-b. HANDHELD AS IN "FORMATION"

- 5 Facing ctr, place R heel fwd on floor (ct 1); step (or drop) onto R in LOD, lifting L ft bwd, knee bent (ct 2); step fwd in LOD on L (ct 3); close R to L without wt, facing ctr (ct 4).
- 6-10 Repeat action meas. 5 five more times.

## I-c FACE CTR, HANDS HELD DOWN TO SIDES

- 11 Jump in place four times, bouncing twice with each jump.
- 12 Stamp R ft diag fwd to R (ct 1); stamp R fwd slightly farther to R, bending body fwd (ct 2); close R to L, facing ctr, straightening body (ct 3); drop onto R sharply, facing LOD, lifting L heel bwd, knee bent (ct 4).
- 13 Step on L in LOD (ct 1); close R to L, facing ctr (ct 2); bounce heels from floor twice (ct 3); repeat heel bounces (ct 4).

Debka Rafiakh (cont'd)

Meas.

II.- a HANDHELD AS IN "FORMATION"

- 1 Moving swd to R, dance four step-closes, head turned sharply to R (one step-close per ct). Do NOT slide feet. Step is on straight leg on R, with an infinitesimal drop on L. R shoulder turns slightly fwd during step on R, relaxes during step on L.
- 2 Continue moving to R with step-closes as in meas. 1, but with head turned sharply to L.
- 3-4 Repeat action of Fig. IIa, meas. 1-2. (8 more step-closes).

II-b. MOVING CCW.

- 5 Step swd and slightly fwd to R on R, bending body low and bringing hands fwd (ct 1); step L across in back of R, beginning to rise (ct &); step diag fwd in LOD on R, body straight and hands down (ct 2); step in LOD on L (ct 3); step on R, facing ctr, returning L hand to back (ct 4); step L next to R (ct &).
- 6-10 Repeat action of Fig. II-b, meas. 5, five more times.

III. HANDHELD AS IN "FORMATION"; FACING LOD. MOVE FWD IN LOD.

- 1 Twisting  $\frac{1}{4}$  to L, step R ft swd on floor, directly twd ctr, bending body and dropping hands to sides (ct 1); step back onto L in place (ct &); step on R, toe pointing to R (ct 2); extend L toe, pointing to R on floor (ct 3); turn L ft to L, taking wt (ct 4).
- 2 Repeat action Fig. III, meas. 1
- 3 Jump to place R ft fwd and L ft back, wt on both (ct 1); jump to reverse ft position (ct 2); jump to place feet together (ct 3); bounce twice in place (ct 4).

Repeat whole dance from beginning, then begin again, ending with Fig. I-b.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dani Dassa  
Notes by Marion Wilson

## EL GINAT EGOZ

(Israel)

A couple dance as done in Israel

MUSIC: Record: ARZI 777

FORMATION: Cpls facing CCW in circle, W to L of M, R hands joined, L hand free.

Ftwork same for M and W throughout dance.

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

Pattern

## PHRASES

- 1 Step fwd diag to R on R (ct 1); brush L ft fwd and across in front of R (ct 2); hop R (ct &); step on L across in front of R (ct 3); flex knees subtly (ct &); close R to L without taking wt (ct 4); flex (ct &).
- 2 Step fwd diag to R on R (ct 1); brush L ft fwd and across in front of R (ct 2); hop R (ct &); step on L across in front of R (ct 3).  
(This is the same action of phrase 1, cts 1, 2 &, 3)
- 3 Step bwd on R (ct 1); step L next to R (ct &); step fwd on R (ct 2); flex (ct &); step L next to R (ct 3); flex (ct &).
- 4 Step bwd on R (ct 1); step L next to R (ct &); step fwd on R (ct 2); flex (ct &); close L next to R without wt, pivoting just enough to face ptr (ct 3); flex (ct &).
- 5,6,7 Right hands still joined, leap bwd on L (ct 1); step fwd on R (ct &); step L next to R (ct 2); step R next to L (ct &). Repeat the action of this phrase twice, cpl making  $\frac{1}{4}$  turn CW on each phrase.
- 8 Still facing ptr, step diag fwd on R (ct 1); brush L fwd across in front of R (ct 2); hop on R (ct &); step on L across in front of R so that L shoulders are now almost adjacent (ct 3).
- 9 Step bwd on R (ct 1); step bwd on L, beginning to turn so as to face LOD (ct &); step on R, almost facing LOD, W to L of ptr (ct 2); flex knees, feet together, taking wt on L, facing LOD (ct 3).

(Note: On the recommended record, the melody is played through five times. It is advisable to wait through the first time, using this as an introduction.)

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dani Dassa  
Notes by Marion Wilson

## ERETZ ZAVAT CHALAV OO 'D' VASH

(Israel)

A line dance.

MUSIC: Record: Elektra LP EKL 166-B, Band 6.

FORMATION: No partner necessary. Dances in a line facing CCW, hands held down.

---

 Pattern
 

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Meas.

## I.

- 1 Step fwd on R (ct 1); brush L fwd (ct 2); leap fwd onto L (ct 3); step fwd on R (ct 4).
- 2 Place L, without wt, fwd flat on floor (cts 1-2); step bwd on L (ct 3); step on R in place (ct &); step fwd on L (ct 4).
- 3-8 Repeat action of above two meas. (Fig. I, meas. 1-2) three more times.

## II.

- 9 Facing ctr, step on R across in front of L, L ft raised (ct 1); step in place on L (ct 2); facing LOD, walk R, L (cts 3,4).
- 10 In LOD, hop on L twice (cts 1,2); in LOD, walk R, L (cts 3,4).
- 11-16 Repeat action of above two meas. (Fig II, meas. 9-10) three more times.

Repeat dance from beginning.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dani Dassa  
Notes by Marion Wilson

## IM HASHACHAR

(Israel)

MUSIC: Record: Folkraft p-1433-A "Im Hashachar"

FORMATION: Closed circle of dancers facing ctr, no ptrs necessary, hands joined down at sides.

STEPS: Yemenite: Step swd on L, bending knees slightly (ct 1); step on R slightly crossed in back of L, rising on ball of R (ct &); step L across in front of R, again bending knees slightly (ct 2); straighten knees without changing wt (ct &). Step may be done with reverse ftwork. (Note: The Yemenite step is done with a feeling of "down-up-down".)

Walk: Step fwd (or bwd) with a straight knee (ct 1); slightly flex knee of ft with wt (ct &); repeat with other ft (cts 2-&).

---

 Music 2/4

---

 Pattern
 

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Meas.

- |          |  |
|----------|--|
| 4        | INTRODUCTION   |
| A        | I.   |
| 1-2      | Dance one Yemenite step beginning on R and one Yemenite step beginning on L.   |
| 3        | Beginning on R, walk two steps ctr.  |
| 4        | Step fwd twd ctr on R (ct 1); take a large step bwd on L (ct &); step R next to L (ct 2); hold (ct &).   |
| 1-4 rptd | Repeat action Fig. I, meas. 1-4, reversing ftwork.   |
| B        | II.  |
| 5        | Facing and moving LOD (CCW in circle) walk four quick steps fwd beginning on R, stepping flat on R and on ball of L - a "down-up, down-up" motion. |
| 6        | Step fwd on R, quickly pivoting $\frac{1}{2}$ CCW to face ctr (ct 1); step bwd on L away from ctr (ct &); step R next to L (ct 2); hold (ct &).    |
| 7-8      | In RLOD, reversing ftwork, repeat action Fig. II, meas. 5-6.   |

## Im Hashachar (cont'd)

Meas.

## III.

- 9 Facing ctr, hand held close to body, palm up, clap R hand to L by circling R arm slightly, R elbow out (ct 1); repeat clap (ct 2). Head and shoulders follow action of R arm.
- 10 Clap R hand to L hand three times (cts 1, &, 2); hold (ct &).
- 11 Hold (ct 1); clap R hand to L (ct &); hold (ct 2); clap R hand to L (ct &).
- 12 Hold (ct 1); clap R hand to L (ct &); bend both knees out, keeping back straight (do not go very far down), at the same time holding both fists fwd and to the sides, about head high, pinkies up, elbows close to body (ct 2); hold position (ct &).
- (Cue for meas. 9-12: clap, hold, clap, hold; clap, clap, clap, hold; hold, clap, hold, clap; hold, clap, bend and hold pos.)

A rptd

## IV.

- 1-2 Dance one Yemenite step beginning R and one Yemenite step beginning on L.
- 3-4 Repeat Yemenite step to R and L
- 1 rptd Step swd to R on R (ct 1); flex knee (ct &); tap L toe behind R ft (ct 2); straighten knee (ct &).
- 2 rptd Reverse action of meas. 5 (step L and tap R).
- 3-4 rptd Repeat action of meas 5-6 (step & tap - to R, then L).

B

## V.

- 5-8 Repeat all of Fig. II.

## VI.

- 9-12 Repeat all of Fig. III.
- Repeat whole dance from beginning.
- Dance may be danced 3 times in all.



## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dani Dassa  
Notes by Maion Wilson

## KOL DODI

(Israel)

A line dance.

MUSIC: Record: Folkraft F-1111

FORMATION: No ptrs necessary. Line dancers, hands joined and down, facing LOD.

STEPS: Walk: Step fwd (ct 1); bend (plie) knee of supporting ft (ct &amp;); repeat with other ft (cts 2 &amp; ).

Step-hop, Touch-hop, Debka-jump, click-step: described in pattern.

Music 2/4

Pattern

Meas.

2 INTRODUCTION

A I. WALK; TAP FRONT AND BACK

1 \*Walk fwd in LOD two steps, L,R.

2 Wt on R, touch L toe fwd on floor (ct 1); flex (ct &amp;); touch L toe bwd on floor (ct 2); flex (ct &amp;).

3-8 Repeat action of above two meas. (1-2) three more times.

B II. STEP-HOP AND TOUCH-HOP

9 Step fwd on L (ct 1); hop on L (ct &amp;); repeat step-hop on R (cts 2 &amp;).

10 Wt on R, tap L toe beside R ft (ct 1); hop on R, lifting L from floor by bending L knee slightly (ct &amp;); repeat exactly (cts 2 &amp;).

11-16 Repeat action of above two meas. (9-10) three more times.

A III. WALK AND DEBKA

1 \*Walk fwd in LOD two steps, L, R.

2 Low leap fwd onto L (ct 1); close R to L (ct &amp;); jump onto both ft in place, toes pointing twd ctr (ct 2); leap onto R, facing LOD, L ft lifted behind with knee bent (ct &amp;). This is debka-jump.

3-8 Repeat action of above two meas. (Fig. III, meas. 1-2) three more times.

Kol Dodi (cont'd)

Meas.

- B IV. STEP-HOP AND STEP-CLICKS
- 9 In LOD, step-hop fwd on L (cts 1 &); step-hop fwd on R (cts 2 &).
- 10 Step fwd in LOD in L, turning diag twd ctr (ct 1); hop on L, clicking R heel to L (ct &); again hop on L, clicking R heel to L (ct 2); step fwd in LOD, facing LOD, on R (ct &).
- 11-16 Repeat above action (Fig. IV, meas. 9-10) three more times.
- Repeat dance from beginning.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dani Dassa  
Notes by Marion Wilson

## LE'OR CHIYUCHECH

(Israel)

MUSIC: Record: MH-1151a

FORMATION: Circle of dancers, no ptrs necessary, hands joined down at sides.  
Face ctr.

STEPS: Yemenite: Step swd on L, bending knees slightly (ct 1); step on R slightly crossing in back of L, rising on ball of R (ct &); step L across in front of R, again bending knees slightly (ct 2); straighten knees without changing wt (ct &). Step may be done with reverse ftwork. (Note: The Yemenite step is done with a feeling of "down-up down").

Music 2/4

Pattern

Meas.

8 meas. Introduction

## I. FACING CTR.

1-2 Dance one Yemenite step beginning on L and one Yemenite step beginning on R.

3 Step fwd twd ctr on L, raising joined hands almost head high just by bending elbows; bend both knees so that R ft remains back in place almost on floor (ct 1); step back in place on R, lowering hands (ct &); step L next to R (ct 2).

4 Repeat step action of meas. 3, Fig. I, beginning on R. Raise joined hands high, elbows straight, during ct 1 with a sweeping motion. Lower hands on ct &.

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

## II. IN LOD

9-10 Face LOD (CCW). Walk fwd six steps, beginning L, using the time ct and "down-up-down" action of the Yemenite step. (L,R,L - R,L,R-)

11 Step fwd on L (ct 1); pivoting  $\frac{1}{2}$  CCW to face RLOD (ct 4); step bwd in LOD (CCW) on R (ct 2).

12 Step bwd in LOD (CCW) on L (ct 1); flex knees (ct &); straighten knees (ct 2); pivot  $\frac{1}{4}$  CW to face ctr (ct &).

9-12 rptd Repeat action of meas. 9-12, Fig. II.

Repeat dance from beginning.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Vincent L. Evanchuk

## CHUMAK

## The Wanderer

(Ukrainian)

SOURCE: This dance was originally done by wandering shepherds and salt traders. These people had no permanent home which is probably why they were grouped into one classification regardless of their professions and called "chumak" or wanderers. The whips were used on the oxen of the salt traders, and the shepherds used whips to herd their sheep.

Pattern

FIG. I.

Forming the square: whip in R hand, L hand on hip. Begin with high prance (knees high) single file in a line. Leading man forms a circle. (24 cts.).

FIG. II.

Double knee kick: facing center of circle (12 cts.) Left ft. hops 4 times as:

- 1 R ft. comes beside L knee  
& R ft. pointed straight out in front
- 2 R ft. again in front of L knee  
& R ft. again pointed out in front leap onto R ft. on Ct. 3 and  
R ft. hops 3 more times on & 4 &
- 3 L ft. comes beside R knee  
& L ft. pointed straight out in front
- 4 L ft. again in front of R knee; & L ft. again pointed out in front  
Do this sequence 3 times (12 cts.) Hands and whip - see Fig. I.

FIG. III.

Basic squat kick, each dancer in his own individual CCW. circle with whip in both hands in front. (12 cts.).

FIG. IV.

Skip backward facing center of circle. Whip and hands same as Fig. III.

FIG. V.

PDB. with kick to the side on third count instead of coming up in the front as in a normal pdb. Accent is now on 3rd ct. (Called in Ukrainian: "Meriashka"). Hands -- Fig. I. Done in place.

Chumak (cont'd)

FIG. VI.

Whip in both hands held in front.

1 Squat with both knees to the R upper body turns to left  
&  $\frac{1}{2}$  way up, knees swing to the L, upper body to R.  
Done in place. Repeat for 12 cts. (Called in Ukrainian "Hyduk  
Krut").

FIG. VII.

PDB leaning from side to side moving to left diagonal. (12 cts.).  
Arms open out on first pdb. close together in front on second pdb.  
open out on 3rd etc.

FIG. VIII.

1 Squat as for basic prechid  
& come up on both heels  
2 squat  
& up on heels  
3 squat  
& up  
4 & turn

Repeat sequence 2 times more (12 cts. in all).

FIG. IX.

1 Hop with L ft. and place R toe at left instep  
& Hop L and place R heel at same point with toe out  
2 Leap onto R ft. and place L toe at R instep  
& Hop on R ft. and place L heel at same point with toe out

Repeat sequence 4 times in all (12 cts.).

FIG. X.

Cross kick with pdb. (12 cts.) Move CCW in circle.

1 & Leap onto L ft.  
2 & Hop with L as R ft. kicks to side plain pdb. starting with R ft.  
on 3 & 4 &.

After pdb. is finished L ft. is free to begin step again (12 cts.).

FIG. XI.

Toes touch on 1 & Heels touch on 2 & while moving in an individual  
circle. (Called in Ukrainian: Plazunetts).

Chumak (cont'd)

FIG. XII.

Circle moves back in a CW direction.

1 Squat  
& up with R ft. out to side  
2 R crosses in front  
& L kicks high to the side and whip is snapped.

Repeat 6 times in all (12 cts.).

FIG. XIII.

Circle breaks into a line and the same step as Fig. I is done moving backwards. (12 cts.). Hands in same position as in Fig. I.

FIG. XIV.

Same as Fig. V, but with very large sway (12 cts.).

FIG. XV.

Squat with 3 kicks

1 Squat  
& up and kick R ft. front  
2 kick L ft. front  
& kick R ft. front  
3 squat  
& up and kick L ft. front  
4 kick R ft. front  
& kick L ft. front.

Repeat 3 times in all (12 cts.).

FIG. XVI.

Same step as Fig. I. Those that know more complex show-off steps may do them here. All men circle using this count:

Also

Or if doing dance for exhibiting all may exit.

Presented by Vincent L. Evanchuk

## HOINEI VITER

The Whirlwind

(Ukrainian)

SOURCE: Hoinei Viter is a dance done by the young unmarried women in the Ukraine. It was originally done just before the men went off to war to encourage them to be brave in battle.

FORMATION: Stand in large circle facing into center.

---

 Pattern
 

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FIG. I.

Hands on hips flat against hips, fingers fwd; no fists in Ukrainian.  
 PDB. toward center (12 cts.) begin R.  
 PDB. backwards out of center (12 cts.)  
 Bdb. toward center (8 cts.)  
 Bdb. backward out of center (8 cts.)

FIG. II.

Two small pdb. circles individually. CCW leading with left shoulder, hands still on hips, start left ft. (8 cts.)

FIG. III.

PDB turn in place CCW with left hand on back of neck, rt. hand on hip. (8 cts.) Reverse and turn CW (8 cts.).

FIG. IV

Syncopated Step - 4 slow steps from side to side starting with right foot then 4 fast steps (double time) from side to side. Move forward approx. 2' Hands out in front waist high, palms up.

FIG. V.

Switch Step - 6 pawing steps, R hand up, L hand on the hip, wt. on left ft., R ft. tapping. Right ft. should hold the body weight very briefly and then lifted up as though it were "hot". The step is reversed with the left hand up and the left ft. pawing. 6 more times. The step makes no movement except for facing CCW and then CW around the circle.

FIG. VI.

Rt. hand on hip left on breast. Head looking over left shoulder wt. on left foot, R ft. tapping (same paw step except move 1 around the circle) 3 pawing steps and a leap turn. Paw on 1 & 2 & 3 leap onto L ft. turning CCW on & 4 &. Step on L ft to begin step again. Done 6 times in all.

Hoinei Viter (cont'd)

FIG. VII.

Switch Step - Same as Fig. V Right hand up to start. Turning CCW and then CW but not moving around the circle. 4 switch steps in all.

FIG. VIII.

Push Step - Right side faces center of circle. Step moves out from center making the circle bigger. Right hand out toward center of circle and down. Left hand at back of neck. Rt. foot pushed out 4 times. Make CW turn so that left side is to center. Left hand out and down. Right hand at back of neck. Left foot pushes out 4 times. End facing in CCW direction around circle.

FIG. IX.

Weight on right ft.  
1 hop on R ft.  
& step on L ft.  
2 step on R ft.

Done 8 times then turn in CCW (to face CW) direction and repeat step on opposite feet. Hands start forward from waist height and swing sharply downward against skirts on each hop step.

FIG. X.

Facing center with hands on breast (8 cts.)

1 R toe in front of L toe, hop left  
& R heel in front of left toe, hope left  
2 L toe in front of R toe, hop right  
& L heel in front of R toe, hop right

Done 4 times in all (8 cts.) Called in Ukrainian "detorkinya".

FIG. XI.

Hands on hips Ukrainian style. (no fists). 4 fast pdb's to center of circle, turn to left facing CW around circle and do 4 small circles with the right foot close to the floor.

& begin circle of R ft.  
1 circle R ft completed  
& step on R ft.  
2 step on L ft.  
& begin first half of circle again

Left hand up Right hand on hip.



## Hoinei Viter (cont'd)

FIG. XII.

Using hop step step as in Fig. IX turn CCW with Right hand on breast and left hand straight out to side. Reverse turn changing hand position to left hand on breast and right hand straight out to side. (12 hop-step-steps for each turn).

FIG. XIII.

Hands folded in front. Right foot kicks out, then left foot in a scissors movement 16 kicks in all. Called in Ukrainian "kolesenya." Movement is backwards as you face center of circle.

FIG. XIV.

Knee kick - Hands on hips, move toward center of circle.

- 1 & Hop on L, R ft. comes up to L knee
- 2 & Hop on L, ft. R ft kicks to front
- 3 & 4 & pdb., starting on R ft.

Repeat reversing feet. Done 4 times. Ukrainian name veheneya.

FIG. XV.

Hands remain on hips. Hop on left, right heel out in front leap onto R ft., left toe in back. Hop on R ft., left heel out in front, leap onto L ft. right toe in back. (8 times).

FIG. XVI.

PDB. backward facing center of circle. Start with right ft. Right hand acknowledges right side by making half circle downward on right pdb. Left hand does same thing to left at left pdb. both hands return to hips on next two pdb's. This sequence is repeated once more.

FIG. XVII.

Hands on hips.

- 1 & slide R ft. fwd. both feet remain flat on floor Lean fwd.
- 2 & leap onto L ft.
- 3 & 4 pdb. starting R ft.

Repeat on opposite feet once more. Move again toward center of circle. Called in Ukrainian: "vepad".

FIG. XIX .

PDB. backward away from center of circle. Step is like Fig. XVI except that both hands come down together on the first two pdb's and return together to hips on second two pdb's. Done twice.

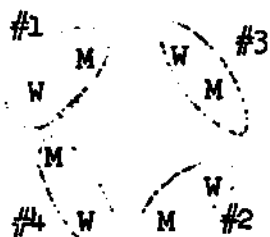
## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Vincent L. Evanchuk

## JURAVEL

(Ukrainian)

**SOURCE:** Juravel means "the Crane" in Ukrainian. Some Ukrainians take this to mean the crane on a well that lifts the bucket of water to the surface, and some insist it means the bird; as in English the word can mean either thing. The hand and arm movements in the dance support both theories.

**FORMATION:**

Music 2/4

Pattern

Fig. I.

4 couples single file in a CCW circle. Man behind his partner, both have both arms extended out from the shoulder.

Short high-stepping run, starting with R ft. on ct. 1 and left on ct. 2; continuing for 16 cts.

Fig. II.

All turn CCW to face center. Hands go to hips as you turn.

Couple 1 & 2: 8 cts. to center and face each other. Stop and bow with man's hands remaining on hips, woman's left hand on hip, R on breast (8 cts.). Back up to original position (8 cts.), bow.

Keep up short stepping prance in place for 32 more cts.

Couple 3 & 4: 32 cts. of short stepping prance while couple 1 and 2 are in center. When 1 & 2 have completed their second bow (back in their home position) 3 & 4 go to center and repeat what couples 1 & 2 have done in their first 32 cts.

Fig. III.

The short stepping prance is maintained except when bowing.

Couples 1 & 2: to center (8 cts.), turning CCW do  $\frac{1}{2}$  turn about each other (couples always facing) (8 cts.). Back up to opposite couple's position (8 cts.), bow to each other (8 cts.). High-stepping prance in place (32 cts.).

## Juravel (cont'd)

Fig. III. (cont'd)

Couples 3 & 4: High-stepping prance in place (32 cts.). Repeat cross to opposite couple's position just as couples 1 & 2 have done.

Fig. IV.

All to center with hands on hips (8 cts.). Raise hands above head and bow twice to center (16 cts.). Back out to place, all couples. (8 cts.). High-stepping prance done throughout.

Fig. V.

Men do prance 16 cts. to opposite partner. Hook R elbow and turn CW for 8 cts with left hand extended and flapping. Couples then turn for 8 cts. in CCW direction with left hand hooked and R hand flapping. Women prance in place on first 16 cts. as men approach them. Women now repeat what men have done and return to their own partner (32 cts.). Men prance in place for first 16 cts. as women cross.

Fig. VI.

Repeat fig. IV.

Fig. VII.

Thread the rope--weave the rope.

All take hands and move CCW in a circle. Woman of couple #1 breaks the circle (this is done as soon as couples all take hands and circle is made). She leads under the clasped hands of couple #4. All follow with hands joined under the arch. As the women of couple #3 goes through the space the man of couple #4 turns, but does not turn under his left arm. He lets it come to rest on his R shoulder with his partners R hand in his left hand. This is repeated with women #1 leading into each arch of joined hands until she herself turns to finish the rope. (thus far the step looks exactly like the one done in the Russian Scher). Now the hands are raised above the head to form arches and the completed "rope" is carried in a CCW circle.(this will take 12 sets of 8 cts.)

Fig. VIII.

Hands are released and all continue in the CCW direction single file with hands extended out to both sides from the shoulder. Flapping like a crane, (16 cts.).

For the next 32 cts. the dancers lean first into the center for 4 cts. then to the outside for 4 cts. (8 sets of 4 or 32 cts.)

Fig. IX.

Turn to face the center of circle with hands on hips. (8 cts.). All then bow to the center (8 cts.).

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Vincent L. Evanchuk

KATERENA  
(Ukrainian)

SOURCE: Katerena is a show-off dance usually done after work at the vechernechi or evening party.

PDB - pas de basque

Music 2/4

Pattern

FIG. I.

Men stand with arms folded. Women pdb. in to center with hands on hips swaying shoulders (8 pdb's).

FIG. II.

R hand in to center all women pdb. in CW circle, (left hand on hip). (8 pdb's) Reverse circle with left hand in center (8 pdb's).

FIG. III.

Knee kick (veheneya- see Fig. XI.) Women do this step with R hand in to center of circle and move in CW direction (4 knee kicks). Reverse circle (4 knee kicks).

FIG. IV.

Women make individual CCW turns from center out to 4 corners of the square, using pdb step for turns. R hand is on hip, left on breast.

Men move for the first time during the beginning of the women's turns. They do pdb to face each other in the center of the square (8 pdb's).

FIG. V.

Men: Hook R elbows and lift left hand into the air. Do 8 pdb's turning CW. Reverse. (8 pdb's). As men do their step women face in from corners. Hands are on hips. Women do scissors kick, first with right foot out in front then left for 32 cts. Step called in Ukrainian: kolesenya.

FIG. VI.

$$\begin{array}{ccc} & 1 & 3 \\ & W & W \\ 1 & & 2 \\ M & & M \\ & 4 & 2 \\ & W & W \end{array}$$

Men #1 to Woman #1, Man #2 to Woman #2, Women #3 and 4 go to center of square. All have hands on hips. All do pdb completely through this step.

After getting to proper partner all do R elbow turn with L hand up, CW (8 pdb's), Reverse (8 pdb's).

## Katerena (cont'd)

FIG. VII.

Women #3 and 4 do pdb turn in CW direction to corners of square (their own corners) for 8 pdb's and then do 16 scissor kicks as in Fig. V.

Women 1 and 2 do scissor kicks as women 3 and 4 are turning out (16 kicks, 8 on each foot) and then 16 more scissor kicks with women #3 and 4.

Men: As women do their steps they do prechid with squat and kick holding R forearms turning in CW direction. (8 prechids) Then they reverse (8 prechids).

FIG. VIII.

Repeat Fig. VI with different partners. Man 1 to #4  
Man #2 to Woman #3, Women #1 and 2 to center. (SEE DIAGRAM  
IN FIG. VI.)

FIG. IX.

Repeat Fig. VII reversing steps. Women #1 & 2 do what Women #3 & 4 did in Fig. VII and Women #3 & 4 vice versa. Man #1 & 2 do same prechid as in Fig. VII.

FIG. X.

Man #1 and 2 move between Women #1 & 3 and make a circle moving in CCW direction with pdb. Man #2 breaks the circle and leads into a thread the rope or weave the rope. He leads under the clasped hands of the end two people, all follow with hands joined under the arch. As woman #1 goes through the space, man #1 turns, but does not turn under his left arm. He lets it come to rest on his R shoulder with his partner's R hand in his left hand. This is repeated with man #2 leading into each arch of joined hands until he himself turns to finish the rope. (thus far the step looks exactly like the one done in the Russian Scher). Now the hands are raised above the head to form arches and the completed "rope" is carried in a CCW circle. Pdb's are done all through step. (This should be done in approximately 5 melodies, there is no set amount of pas de bas to be done here).

FIG. XI.

After Fig. X is completed Man #2 leads the circle into one line. All move forward with a pdb stamp. (very heavy accent on third beat of pdb.) (8 pdb's).

FIG. XII.

Line moves backward with pdb. kick (on third count of pdb. the trailing foot is kicked out in front with toe pointed). Called in Ukrainian: veedrevenya (8 pdb's).

Katerena (cont'd)

FIG. XIII.

All raise hands into arches, Man #2 as leader turns to face line, and line instead of being shoulder to shoulder turns so that they are single file. Man #2 snakes line all over the hall and man at end of line may do any moving show-off step he chooses. The duck walk (schupak vbeek) for example can be done by the end man here.



## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelyne Greene

## DAS FENSTER

MUSIC: Tanze der Volker T72479  
 Luneberger Heide Record: order from The Record Center, 3742  
 North Avenue, Chicago.

FORMATION: 4 couples in a circle or all couples in a large circle. Dancers  
 stand rt. shoulders together, girl going backward, man forward.

Pattern

Step Ia) Heide Figure

Begin man's L ft. fwd. girl's R bkwd. Do step close,  
 repeat in LOD with stiff leg accent.

b) Walk 4 steps LOD begin L. Repeat a and b and on b both turn  
 to face opp. direction.

c) Repeat a and b in R LOD. On last 4 cts., partners turn to face  
 each other in crossed hand hold, (R over L) men's L, girls R  
 side to center. (May be danced in one direction without  
 reverses)

Step II - Window

Man's L, girls R take 4 small side steps to center. Hold rt hands  
 higher than L, girls turn under the arms CW slowly - 8 steps,  
 lowering left hand to form a window. Look at partner.  
 With 4 side steps, couples come back out of circle, with 8 more  
 steps, girl turns out of window CCW, ending in a single circle  
 facing center.

Step III - Changing Place

a) Join hds, boys start L, girls with R, do one two step to center,  
 one two step out. Release hands, girls turn with 4 steps in  
 front of corner, ending on his R facing in. Boys help to  
 lead new partner from L to R side. Do 4 times.

b) Repeat: done like above except that in Part III the girls remain  
 in place, boys change to L 4 times.

c) Repeat again both girls and men moving. Men on outside of the  
 circle.



## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynn Greene

## HAMBO

(Swedish)

**SOURCE:** The Hambo is a favorite wherever it is danced. It is probably the most common folk-dance still extant from the 19th Century. Its popularity in Sweden and the characteristics it has acquired in the long years of its adoption have placed it foremost on the list of beautiful Swedish dances. Its earlier history has root sources in other countries.

The dance is described as it was learned at Naas Institute, Floda, Sweden (1939). At this Institute courses are offered for teachers of folk-song-games and folk dances. (Lucile Czarnowski).

**MUSIC:** Records: Victor V-24085A Columbia 22048F Victor V-20036A  
Victor V-20087B

**FORMATION:** Couples, in open position. (W L hand is on M R shoulder. His R arm is around her waist, outside hands are on hips.)

**STEPS:** Dal step,\* Hambo Polska.

---

**Music**
**Pattern**


---

**Meas.**

- 1-2 I. Dal steps and light running steps fwd - Both starting with outside foot 2 dal steps fwd.
- 3 3 light running steps fwd (cts. 1,2,3).
- 4 Partners facing, take shoulder-waist position. M steps toward partner with stamp R (cts. 1,2); and shifts weight back on L (ct. 3). W steps toward partner with L foot with slight bend of L knee (cts. 1, 2); and shifts weight back onto R foot (ct. 3).
- 5 II. Hambo Polska turning continuously clockwise -- M steps toward partner with a stamp R (ct 1); steps back on L (ct 2); touches R toe beside the L foot as he pivots on L (ct 3). He gives W a slight lift on cts. 2 and 3. Simultaneously W steps toward partner with the L foot, slightly bending L knee (ct. 1); touches R toe behind L foot for balance (ct. 2); leaps onto R foot (ct. 3). This gives a soft down up motion to her turns.
- 6-7 Continue with 2 more hambo polska steps.
- 8 Open dance position is resumed as both step on inside foot (ct. 1); both take 2 quick steps in place (outside foot, inside foot)(ct.3).

## Hambo (cont'd)

Expert dancers sometimes omit the transition step described for measure 4, Step I. and go immediately into the turning hambo polska. 4 hambo polska steps would then be danced in all.

Additional turns and spins are never inserted by European and Scandinavian folk-dancers. Expertness is shown in lightness and grace and not in furious spins and whirls.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelyne Greene

HUKILAU

MUSIC: Decca 27101 - or any other recording of Hukilau

(Dance arrangement from authentic steps, by Marjorie Bronson)

O we're going	V R	L hip, R thumb over R shoulder
To a Hukilau	V L	Pull from R
Huki Huki Huki Huki	V R	Pull from L
Huki Hukilau	V L	Pull from R
Everybody	V R	Both hands open in front
Loves a Hukilau	V L	R/L at heart
Where the lau lau is	4 uwehe	2 counts show fish
The Kau Kau at the Hukilau	beg. 4	2 counts show bowl and pol
We'll throw our nets	V. R. fwd.	From L shoulder out
out into the sea	2 sways step L and R	Paddle L and R
Where all the ame ame	2 uwehe L and R	Show fish
Come swimming to me	V L fwd.	Show fish swimming
Oh we're going etc. etc.	V R and L diag. & back same	same
	R V facing L wall	
What a wonderful day	reverse	L hip, R high and reverse
for fishing		
The old Hawaiian way	V R and L	Pull from L and R
The Hukilan nets	V R in circle	fling nets waist high
are swishing	to R, V L and return	
down in old Lahia	fig. 8 L, R, L	from back make
Bay	R hip	bay in front palms out

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynnne Greene

## KALENA KAI

(Hawaiian)

SOURCE: Taught to Miss Greene by Marjorie Bronson

MUSIC: Capital Album 987

## Pattern

Meanings: Stones (llllll), Clk-click, Ct-count, sitting and/or standing.  
The same hand motions and stone clicks for both sitting and standing dance.

SITTINGSTANDING

Elbows in -	Hold hand in frt 8 ct. R out, R clk ct 1,2,3,(4 cts) L out L clk ct 1,2,3,(4 cts) Repeat 8 cts	Hold 8 cts Vamp RLRL, 16 cts
1. O Kalena Kai hale auau At Kalena we went for a swim	Both hands R side, clk 1,2,3, (4 cts), Reverse 4 cts Take hds fwd & to sides, (like swim) clk 1,3,5,7, (8 cts)	Fig. 8 fwd R,L,R,L, 8 cts
Ao 'L ihue i Malama Nui L ihue could be seem from Malama Nui	Lean R,L hand out, L,R, at chest, clk 1,2,3,(4 cts) Reverse 4 cts Hds from L to R, clk 1,2,3 (4 cts) R hd up, L at R elb, clk 1,2,3, (4 cts)	Vamp R,L 8 cts  Vamp R, L 8 cts
VAMP:	R hd out to R, L at chest clk 1, R hd in to chest, clk 3 (4 cts) Reverse 4 cts (lean to sides)	Uwehe R,L,R,L, 8 cts
Repeat Verse 1		
2. Oka ehu ehu oke kai, The sprays of the ocean against the sea walls,	From L to R, one roll hds for waves, clk 1,3,5,7 (8 cts) Hds to L, clk 1,2,3, (4 cts) Reverse 4 cts	Hukilau R, 8 cts  Vamp, turn little L, R 8 cts
Ka moena pa wehe o Mikuleia And the lovely mats we sat on at Mokuleia	Hds low, L,R,L,R, clk 1,3,5,7 (8 cts) Hds go out in frt,clk, 1,2,3 (4cts) bring to chest clk 5,6,7 (8 cts)  Vamp as above (8 cts)	7 sways L, 8 cts Vamp R,L, 8 cts  Uwehe as above 8 cts

## Kalena Kai

SITTINGSTANDING

2. (cont'd)

Repeat Verse 2

3.

Haina ia mai ana kapuana  
This is the end of my song

R to mouth & out, clk 1,  
2,3,(4 cts) Reverse 4 cts  
Both hands to mouth & out  
L side, clk 1,2,3, (4 cts)  
Reverse 4 cts

Vamp R,L, 8 cts

8 cts  
 $\frac{1}{4}$  turn L,R

Ao L ihue i Malama Nui

Hds R,L,R,L, clk 1,3,5,7  
(8 cts)

Fig. 8 fwd R,L,R,  
L, 8 cts

To L ihue from the point  
Malama Nui

Hds from L to R clk 1,2,3  
(4 cts) R hd up, L at R elb.  
clk 1,2,3, (4 cts)

Vamp R,L, 8 cts

Vamp as above (8 cts)

Uwehe as above  
(8 cts)

Repeat Verse 3

Rise on knees to finish

Uwehe R, L, touch  
R toe then R in  
frt.

Choreography - Marguerite Kuuipolani Duane

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynne Greene

## THE POLISH MAZUR

(Poland)

- SOURCE:** The figures used in this dance were done by a Polish group at the World's Fair at San Francisco's Treasure Island. They were taught to Madelynne Greene, who arranged them to fit this record to be used as an exhibition dance for sets of four couples. There are many Mazur figures, just as we have many Square exhibition dance. It should be done vigorously, accurately, but not so stylized that it loses its feeling of vitality and "folking dancing."
- MUSIC:** Imperial "Mazur," No. 1206. National 4001
- FORMATION:** Circle of 8 or 12 couples, all facing CCW, W on R of M, inside arms extended slightly fwd., chest high, elbows bent. W forearm resting lightly on M, fingers clasped in his hand. Outside fist on hips.
- STEPS:** Mazur Step: An accented running step to 3/4 time. Accent the first beat of each measure by bending the supporting knee slightly and touching the opposite heel beside the supporting foot. ie Step fwd. on L, bending L knee slightly (ct. 1), the foot is flat (not just the ball of the foot), step on R heel beside L or slightly in front of it (ct. and), roll weight from heel to ball of foot (ct. 2), step fwd. on L (ct. 3). The feet are parallel and close to the floor. The dip and rise are from the bending of the knees. Repeat starting R.
- According to Madelynne Greene, the above step is more authentic. When the dance was first taught the following step was used and is therefore more familiar to California folk dancers:
- Mazur step, an accented running step to 3/4 time. Accent the first beat with a heavy step, bringing the opposite foot up sharply in back with a knee bend. On cts. 2 and 3 the steps are small and unaccented.
- Mazur Turn -- Partners face each other, right hips adjacent, R arm around partner's waist, L hands high; 2 Mazur steps turning CW, starting M L, W R. Reverse, placing L arm at partner's waist, R arm high, turn CCW with 2 Mazur steps.
- Step-close with heel clicks: Starting M L, W R, step to side (ct. 1), close opposite foot to leading foot (ct. 2), jump on supporting foot, clicking heels together in air (ct. 3).
- \*Mazurka, \*Pas de Basque.

## The Polish Mazur (cont'd)

Music 3/4	Pattern
Meas.	
1-2	Introduction, Stand in Formation.
	I. Balance and Click Steps
1-4	a. Progressing fwd. in LOD with 4 Mazur steps (starting M L, W R), balance away from each other, pushing joined hands fwd. and turning slightly back to back. Balance toward each other, bending elbows again. Arms are kept chest high throughout step. Repeat balance away and together.
5-8	b. Face partners, release inside hands and sweep them down between partners and up, finishing with M R, W L, hands curved over head, outside fists remain on hips. At the same time take 4 step-close with heel click steps in LOD.
9-12	c. Mazur turn
13-24	Repeat Fig. I, meas. 1-12.
	II. Circle Right and Left.
1-4	a. All join hands in single circle, facing R. Circle CCW with 4 Mazur steps, starting M L, W R.
5-8	b. W turn toward partners, Mazur turn.
9-12	c. Repeat Fig. II a, facing L and progressing CW.
13-16	d. M turn toward partners, Mazur turn.
	III. Double Circle.
1-4	a. All face center, with 4 Mazur steps W move forward forming small circle by linking arms at the elbows, fist on hips. If each W puts her R arm through the L elbow of the adjacent W, it avoids confusion. At the same time the M move in with 4 Mazur steps to join hands, arms extended to form the outer circle.
5-8	M circle L, W circle R with 3 Mazur steps, accent last meas. with 2 stamps.
9-12	c. Repeat Fig. III b, reversing direction, M circle R, W circle L.
1-2	Weaving the Basket. On two chorded measures partners should be in place, W on R of M. W slide hands down, joining them to form a circle, M lift joined hands over W heads, forming a basket.
	IV. The Basket.
1-8	a. Circle CW 7 Mazur steps all starting with L ft. Accent 8th meas. with 2 stamps.
9-16	b. Circle CCW 7 Mazur steps starting with R, 2 stamps on 16th meas.

## The Polish Mazur (cont'd)

Meas.

## V. Forming Lines.

The next two figures are done with M in one line, W in line facing partners, in groups of 4 couples. Couples number CW around circle 1, 2, 3, 4. For festival dancing, the two couples with backs nearest the music break the circle and swing back into line, all facing the music. For an exhibition, the couples with backs to the audience break the circle and all move into a line facing the audience.

- 1-8 a. W of couple 1 and M of last couple release hands, and join them with own partners so all dancers are in a chain. The end couples move backward and the center couples slightly forward with 8 Mazur steps to form a straight line.
- 9-12 b. Release hands. M dance forward with 4 Mazur steps, turning to face partners on the last meas. Arms are crossed on chest. W turn CW in place, L hand on hip, R hand high. The lines should be 6 or 8 ft. apart with a space between each group of 4 couples.

## VI. Solos.

Each couple does a solo while the other couples in the lines keep time with small Mazur steps in place, clapping their hands. M clap on the first beat, W on 2 and 3. This is supposed to be an impromptu step to show the skill of the dancers, however four figures are suggested and most used by dancers in California.

- 1-4 a. Couple 1 in each group dances down the center of the set with 4 Mazurka steps, facing each other, M L, W R hands high, other fist on hip.
- 5-8 2 Mazur steps backing even with lines, both fists on hips, elbows slightly forward. Dance toward each other 2 Mazur steps.
- 9-12 Mazur turn at foot of group of four.
- 13-16 Couple 1 returns to place with 4 Mazur steps, M going up outside of M line, W outside W line.  
While couple 1 returns to place, couple 4 dances up the center of the lines; with inside hands joined, balance away, together, the W turns R under joined hands to face partner.
- 17-20 Mazur turn at head of sets.
- 21-24 Couple 4 returns to own place with 4 Mazur steps, each going down outside of respective lines.  
While couple 4 returns to place, couple 2 dances down the center of the set with 4 step-close heel clicks.
- 25-28 Couple 2 does Mazur turn at foot of set.
- 29-32 Couple 2 returns to place with 4 Mazur steps, dancing up the outside of respective lines.  
While couple 2 returns to place, couple 3 dances up the center of the set with inside hands joined, free hands on hips, balance away, together, away together with 4 Mazur steps.
- 33-36 Couple 3 does Mazur turn at head of set.
- 37-40 Couple 3 returns to place with 4 Mazur steps, outside respective lines.



## The Polish Mazur (cont'd)

Meas.

## VII. The Tunnel.

On two chorded measures all face the head of the set, inside hands joined high.

1-16

M of head couple leads the line under the tunnel made by the joined hands. He turns R under his R arm, L fist on hip, R hand joined with partner's L. W of head couple takes the L hand of the next M in her R, drawing him after her into the tunnel. Each W does this in turn. All dance forward with Mazur steps, and then join the line. When the leading man reaches the end of the tunnel, he leads the line CW into a circle. He must time his steps to join hands with the last W on the 16th meas.

## VIII. Modified Pas-de-basque.

1-12

Release hands in circle, partners face CCW in Varsouvienne position, hands joined high. Take 12 pas-de-basques keeping feet close to floor. Both start with R foot so first pas-de-basque is away from center of circle.

## IX. Women's Star.

1-8

With 3 Mazur steps W dance CW toward center of circle into an open R hand star, accent 4th meas. with 2 stamps (R arms extended slightly above shoulder high, hands not quite touching). With 4 Mazur steps reverse with an open L hand star. While W spiral into circle and out, M dance backward with 3 Mazur steps, 2 stamps on 4th. Forward with 4 Mazur steps arms crossed high on chest.

9-12

Meet partners and Mazur turn.

## X. Men's Star.

1-12

The M spiral CW toward center of circle to form an open R hand star, 7 Mazur steps and 2 stamps. Reverse and form open L hand star and return to partner with 4 Mazur steps.

W dance backward with 7 Mazur steps, moving arms gracefully first toward partners, then backward toward waist. On meas. 8 place both fists on hips and stamp twice. Move forward, moving arms alternately forward and back, 4 Mazur steps.

13-16

Turn partner 4 Mazur steps to R. Do not reverse.

## XI. Polka Mazurka -- Kneel and Pose

1-4

Partners in open position, facing CCW, inside hands joined, outside fists on hips. 2 Mazur steps balancing away from each other and toward each other. With 2 Mazur steps W turns R under joined hands to finish facing partner, both hands joined.

5-8

4 Mazur steps moving LOD, M forward, W backward.

9-12

M kneels on L knee and leads girl around him CCW holding her L hand in his R. Girl does 3 Mazur steps to circle M, on 4th meas. she turns and sits on M's R knee. R hands joined at W's R hip, both L hands held high with a shout.

## SELJANCICA KOLO (Sēl-yān-cheet-sā)

(Yugoslavian)

- SOURCE:** The Kolo as the National dance of Yugoslavia expresses the Yugoslavian "joie de vivre." A vibrant, scintillating quality is typical of the Yugoslavian Kolo which combines the finesse of a tap dancer with the spirit of the Slavic peoples. While performing the Yugoslavian Kolo the dancer should dance lightly allowing at the same time for freedom of body movement. (HG)
- MUSIC:** Record: Columbia 1150-F  
Piano: Seljancica--Beliajus, Finadar; Dance and Be Merry, Vol. I  
Kolo--Hinman, Mary; Gymnastic and Folk Dance, Vol. IV
- FORMATION:** Broken circle of dancers with hands joined, leader at R end of chain, all facing center of circle. Leader, who should be a man, places R arm with clinched fist behind his back. Kolo begins slowly and gradually increases with repetition of the dance. By adjustment of length of steps, the group gradually progresses to the R. The course of the group around and across the floor depends on the discretion of the leader.

Music	Pattern
Meas. 1-2	I. Move sideward R 3 steps, R, L, R, hop on R and swing L forward over R.
3-4	Move sideward L 3 steps, L, R, L, hop on L and swing R forward over L
1-4	Repeat action of meas. 1-4.
5	II. Dancing in place step on R ft. (ct. 1), swing L ft. across R, slightly lifting R heel (ct. 2).
6	Step on L foot, swing R across L, slightly lifting L heel (ct. 1, 2).
7-8	Repeat action of meas 5-6.
9	III. Moving obliquely to the R with weight on L ft., hop on L ft. (ct 1). Step fwd. R in front of L (ct. and). Step fwd. L (ct. 2), pause, (ct. and).
10-12	Repeat 3 more times to R.
13	Moving obliquely to the L with weight on R ft., hop on R ft. (ct. 1). Step fwd. L in front of R (ct. and). Step fwd. R (ct. 2), pause, (ct. and).
14-16	Repeat 3 more times to L. Repeat dance from beginning.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynn Greene

## ŠESTINSKI DRMEŠ

(Croatian)

SOURCE: Learned from Dick Crum.

MUSIC: Records: Jugoton C-6262 (78), Monitor LP 344, side 1, band 3.

FORMATION: Circle of about 8 or more dancers, back-basket hold.

Music	Pattern
Meas.	<u>I. Moving CW, facing diag CW.</u>
1-7	14 very proud, erect walking steps, beginning on L, and NO SHOOSHING.
8	Stamp L-R.
9-16	Repeat action meas 1-8, again moving CW.
17	Continuing to move CW, "plop" step: With a very slight preliminary hop on R, jump onto both ft, L ft fwd bearing wt (ct 1); close R ft to L ft, taking wt on R.
18-23	Continuing to move CW, dance six more "plop" steps.
24	Stamp L-R.
25-31	Continuing CW, dance 7 more "plop" steps.
32	Jump twice in place on both ft (not very high), turning to face CCW.
	<u>II. Moving CCW, facing diag CCW.</u>
1-32	Moving CCW, repeat all action of Fig. with oppos ftwork.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynn Greene

## THE SHEPHERD'S CROOK

(Scotland)

**SOURCE:** The Shepherd's Crook was introduced to California folk dancers by Bruce McClure, from Glasgow, Scotland, at College of the Pacific Folk Dance Camp, 1959.

**MUSIC:** Capitol T 10014 My Scotland, Side 2, Band 4\*  
Parlaphone P M D Side 2, Band 2 Beltona 2624\*

Any good Strathspey\*

**FORMATION:** Sets of 3, 1 M between 2 W, facing head of hall. Sets should line up directly behind, or alongside, one another to present symmetrical pattern on the floor.

**STEPS:** Strathspey Travelling Step: (1 meas 4/4 meter) Step fwd on R, keeping ft close to floor (ct 1); bring L ft up to and behind R, L instep close to R heel (ct 2); step fwd on R, keeping ft close to floor (ct 3); hop on R, bringing L ft through close to floor, knee turned out and ankle extended (ct 4). Begin next step with L, moving fwd.

Strathspey Setting Step: (1 meas 4/4 meter) Like Travelling Step, but done to side. Step to R on R, knee and toe turned out (ct 1); close L to R, L instep close to R heel (ct 2); step to R on R (ct 3); hop on R, bringing L ft up behind R calf, L knee turned out and ankle extended (ct 4). Also done beginning L.

Strathspey Rocking Step: (2 meas 4/4 meter) Although there are many variations of the Strathspey step, this Glasgow Highlanders Setting Step was the one taught for this dance. Step diag fwd on R (ct 1); hop on R, bringing L up behind R, toe pointed to floor (ct 2); step back in place on L (ct 3); hop on L (ct 4). Step R behind L (meas 2, ct 1); step to L side with L (ct 2); step R in front of L (ct 3); hop on R (ct 4). Repeat starts to L with L. Steps are kept small, heels are off floor and ft are turned out. Ft pass close together.

Highland Fling Side Step: (2 meas 4/4 meter) Throughout step knees and ft are well turned out. With small hop on L touch R toe to R side (ct 1); repeat hop on L and touch R heel in same spot as toe touched (ct 2); repeat small hop on L, touch R toe next to L instep (ct 3); repeat small hop on L, touch R heel next to L instep (ct 4). Rock fwd on ball of R ft (meas 2, ct 1); rock back on ball of L (ct 2); repeat rock onto R and L (cts 3,4). In order to repeat step with L toe touching it is necessary to take small leap onto R while extending L toe to side on ct 1.

## The Shepherd's Crook (cont'd)

**STEPS:** Highland Fling Step: (1 meas 4/4 meter) Throughout step knees and ft are well turned out. Hop on L, touch R toe to side (ct 1); hop on L, touch R behind L calf (ct 2); hop on L, bring R in front of L shin; heel just below knee (ct 3); hop on L, touch R behind L calf (ct 4). Movements of cts 2,3,4 are cased "Round the Leg."

**STYLE:** In Scottish dancing posture is erect, chest held high. M lead W and help them at all times - i.e. put them in their proper pos, not just let go, leaving the W to find her proper pos. Ptrs. dance with each other, communicating by means of tension in arms, and by looking at one another. In this dance M free hands are held at sides. W free hands hold skirt at either side between thumb and first two fingers, elbows rounded, skirt held out very slightly.

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Music 4/4

Pattern

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Meas

Chord 1 M bow from waist, hands held at sides.

W curtsy by taking small step fwd on R, placing L instep close to R heel, and bending both knees slightly, keeping back straight. Hold skirt as described above. Each dancer turns to R (CW) to face bottom of hall.

Chord 2 Join hands in a line of 3, elbows bent. (Correct record has only one chord, so when using it, omit this action for chord 2).

I. PROMENADE

1-4 Begin R, dance 4 Strathspey Travelling Steps twd bottom of hall. At end of meas 4 drop hands, each turn R (CW) to face head of hall, rejoin hands.

5-8 Repeat action of meas 1-4, dancing twd head of hall. Omit turn.

II. ROCKING STEP

1-8 Begin R, dance 4 Strathspey Rocking Steps.

III. SHEPHERD'S CROOK

1-4 M and 2nd W (on L of M) dance in place facing head of hall while 1st W (on R of M), guided by M, dances 4 Strathspey Travelling Steps CCW around M through arch formed by M and 2nd W. On meas 3 M turn L in place under L arm as he follows 1st W with Strathspey Travelling Step. On meas 4 2nd W turn R under her R arm with Strathspey Travelling Step. 1st W make as large a "Crook" (circle around M) as possible.

5-8 Repeat action of Fig. III, meas 1-4 with 2nd W making "Crook". On meas 7 M turn R under his R arm. On meas 8, 1st W turn L under her L arm.

## The Shepherd's Crook (cont'd)

Meas.

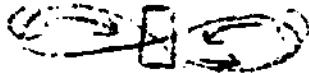
IV. SCHOTTISCHE

Step described for M, W do counterpart. Inactive W face head of hall.

- 1 M take 1st W in closed pos Hop on R, point L toe to side, knee extended (ct 1); hop on R, bend L knee and touch L ft behind R calf, toe pointed down (ct 2); hop on R, extend L toe to side (ct 3); hop on R, bring L in front of R shin, toe pointed down (ct 4).
- 2 Dance one Strathspey Setting Step as described, travelling to M L.
- 3-4 Repeat action of Fig. IV, meas 1-2, to M R.
- 5-8 M and 1st W join hands in a rounded circle and dance 4 Travelling Steps CW. M end in original pos between the 2 W. M begin L, W R.
- 9-16 Repeat action of Fig. IV, meas 1-8, M dance with 2nd W twd bottom of hall.

V. REEL OF THREE (Figure Eight)

- 1-8 M and 1st W face each other. 2nd W face twd M. Begin R, all dance 8 Travelling Steps in a figure eight weave and return to original pos. M and 1st W pass L shoulders. 2nd W dance 1 meas in place before moving into pattern. See diagram:



Cue: Always cut between other 2 dancers.

VI. HIGHLAND FLING SIDE STEP AND CIRCLE

- 1-8 Join hands as in Fig. I, dance 4 Highland Fling Side Steps, Begin R.
- 9-16 W join hands to form a circle with M. All dance 4 Strathspey Travelling Steps CW. Begin R. (This necessitates a quick shift of wt). Dance 4 Travelling Steps CCW to finish in original pos in a line of 3.

VII. HIGHLAND FLING STEP

- 1-3 Hop on L, dance 3 Highland Fling Steps. Drop hands.
- 4 W: Turn R (CW) with 4 small walking steps. On last step, do not take wt.
- M: With small spring onto R, point L toe to side (ct 1); hopping 3 times on R turn once to the R(CW) while doing "Round the Leg" with L (cts 2,3,4).

## The Shepherd's Crook (cont'd)

Meas.

VII. HIGHLAND FLING STEP (Cont'd)

5-6 Join hands in line of 3. Hop on R, point L toe to side, dance 2 Highland Fling Steps. Drop hands.

7-8 W: Turn L (CCW) once with 4 slow walking steps (2 per meas).

M: Repeat action of Fig. VII, meas 4 twice, but turn L, hopping on L and do "Round the Leg" with R. Make one complete turn on each meas.

Finish dance with curtsy for W and bow for M as at beginning.

\*Pick up needle at end of dance as most recorded Strathspeys are too long.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelyne Greene

## SICILIAN TARANTELLA

(Italian)

**SOURCE:** Legend tells that the Tarantella with its wild-turns was done to relieve the maddening pain of the tarantula's sting. Encyclopedia Britannica states more correctly that this dance derives its name from the Italian city of Taranto in Apulia.

There are numerous versions of the Tarantella. The one listed below is as done by a majority of Federation groups. Using Mary Hinman's version as basis, Barbara Hirschfield began to teach the dance to the Berkeley Folk Dancers. When she was called away, the remainder of the arrangement was completed by Constance Moncharsh. The steps were arranged in order to fit the specific record.

**MUSIC:** Records: Victor Record V-175A Sicilian Tarantella  
Victor Record V-12462A Fischiettando  
Piano: Hinman, Mary: Gymnastic and Folk Dancing, Vol. IV.

**FORMATION:** To be danced in groups of four. Carry tambourines. W--women M--men



**STEPS:** \*Step-hop                      \*Chasse (slide)                      \*Heel and Toe  
\*Hop                                      \*Skip                                      \*Buzz Turn  
Change Step  
Change Step: Jump on R foot at the same time kicking L foot straight forward (c. 1); quickly change feet kicking R foot forward (ct 2) and so on. Strike tambourine directly in front once for each count.

Music in 6/8 or 2/4 time. Count two beats to a measure.

\*Description for step to be found in Introduction.

Music	Pattern	Check List
A. Meas.	<u>Introduction</u>	Introduction
1-4	Stand, hands straight up, shaking tambourine	
	<u>I. Step-hop-swing and change step</u>	I. Step-hop-swing and change step
5	Step R, swing L foot forward and across and hop on R	
6	Repeat, stepping L	

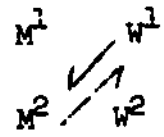
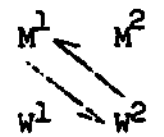
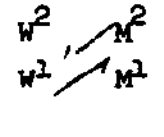
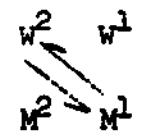



## Sicilian Tarantella (cont'd)

Music	Pattern	Check List
I. <u>Step-hop-swing and change step</u> (cont'd)		
7-8	Four change steps starting R	
Repeat 1-8	Repeat step-hop-swing and change sequence twice more.	
B. Meas.	II. <u>Hopping to side</u>	II. Hopping to side
1-2	With weight on L ft, lift R knee high to the side (keeping R ft close to L knee), keep it up and hop 4 times toward R. R hand on hip, tambourine in L overhead.	
3-4	Stamp on R, turn right 4 counts, using buzz step. L hand on hip. R hand stretched low to R holds tambourine.	
5-8	Repeat hops and turn to L	
Repeat 1-8	Repeat whole sequence to R, then L.	
C. Meas.	III. <u>Square</u>	III. Square
1-2	All face out. Both hands overhead. Slide R four slides to next person's place.	
3-4	Stop at new corner to do 4 change steps, starting on R foot.	
5-8	Repeat all until each person has returned to original place.	
Repeat 1-8		
D. Meas.	IV. <u>Skip Across</u>	IV. Skip Across
1-2	Partners face, both arms raised. Skip four to partner's place, passing R shoulders.	
3-4	Stop to do four change steps in place	
5-6	Skip <u>backward</u> passing R shoulders to original places.	
7-8	Do four change steps.	
Repeat 1-8	Repeat whole sequence	

Metric	Pattern	Check List
E Meas.	V. <u>Matching fingers</u>	V. Matching finers
	Man kneels on L knee facing partner. Lady stands. Both have L hands on hips.	
1	Both slap R knee (ct. 1), then raise (ct. 2)	
2-4	Repeat 3 times, raising different numbers of fingers each time.	
5-8	Lady starts R, skips 8 skips around man, returning to place	
Repeat 1-8	Repeat whole sequence	
F. Meas.	VI. <u>Back to back</u>	VI. Back to back
	Men rise. Partners stand back to back with R shoulders touching, arms overhead	
1	Tap L toe across R, return L foot to place	
2	Tap R across L, return R to place	
3-4	Turn R with four short buzz steps, remaining back to back.	
5-8	Repeat three more times in all--to end in own place.	
Repeat 1-8		
B. Meas.	VII. <u>Heel and toe</u>	VII. Heel and toe
	Facing audience, all progress to R.	
1-4	Hopping on L foot, moving to R, touch R heel (ct. 1), toe (ct. 2) alternately on floor. Continue for 8 cts. L hand holds tambourine, R on hip.	
5-8	Stamp R and turn R with 8 buzz steps. L hand on hips, R stretched to side with tambourine.	
Repeat 1-8	Repeat whole sequence to L.	

## S'cilian Tarantella (cont'd)

Music	Pattern	Check List
C. Meas. VIII.	<u>Face partners - Heel and toe</u>	VIII. Face partners heel and toe
1	Partners face Hop on R foot, extending L heel sideward (ct. 1) Tap L toe (turned toward other foot) in same spot (ct. 2) Tambourine in L hand.	
2	Repeat above step hopping L, extending R heel and toe. Tambourine changed to R hand.	
3-4	Partners stand with R hips together, R hands around partner's waist, L hand raised high. Hop four on R foot turning with partner in place.	
5-8	Repeat measures 1-4 starting with hop on L, and turning with four hops on L foot.	
Repeat 1-8	Repeat whole sequence.	
D. Music	IX. <u>Square</u>	IX. Square
1-8	Repeat square as in Figure III.	
E. Meas.	X. <u>Diagonal cross</u>	X. Diagonal cross
1-2	Lady 1 and Man 2 skip four to exchange places passing R shoulders. Hands high overhead.	
	Simultaneously Lady 2 and Man 1 do four change steps in place	
3-4	Lady 2 and Man 1 exchange places. Lady 1 and Man 2 do change step in place	
5-6	Lady 1 and Man 2 skip four <u>backward</u> steps to own places. Lady 2 and Man 1 do change steps in place.	
7-8	Lady 2 and Man 1 skip <u>backward</u> to original places. Lady 1 and Man 2 do change steps	
Repeat 1-8	Repeat whole sequence	

Music	Pattern	Check List
G. Meas. XI. <u>Star</u>		XI. Star
1-4	Form star with R hands to center, tambourine raised in L hand. Hop eight on R foot moving forward.	
5-8	Break star, stamp L and turn L away from square with 8 buzz steps, R hand on hip and tambourine stretched out in L.	
Repeat 1-8	Repeat starting with L hand star and turning to R.	
H. Meas. XII. <u>Step-hop-swing and change step</u>		Step-hop-swing and change step
1-8	Repeat step-hop-swing and four change steps (See I) twice starting to R.	
J. Meas. XIII. <u>Turn and pose</u>		XIII. Turn and pose
1-8	R hand overhead, step to R and buzz 15 counts ending in pose with man's R hand around lady's waist and lady's L hand on her hip; both outside hands with tambourines raised.	

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynnne Greene  
Notes by Mary Scott

## TOKYO DONTAKU

## Japanese Bon Dance

**SOURCE:** This dance was learned in Honolulu where the Japanese community celebrates the Buddhist feast of the dead with week-end dance festivals on the swept ground in front of their temples. The musicians play on a raised stand in the middle of the circling dancers with banners and bunting and fluttering prayer scrolls. A hugh drum stands beside the band stand and is performed upon by gyrating experts occasionally. The dancers wear cotton kimonos (Yukata), tabi and go-aheads; the men dance more vigorously so they bind their foreheads with the little cotton towels given by each temple to those who dance there.

Kimonos are very modest and quite restricting. You dance pigeon-toed and with knees close together and a little bent. Hands are soft and graceful but the fingers are kept paralled with only the thumbs separating themselves from the flowing movement.

Mary Scott of Honolulu taught the dance to Miss Greene in Honolulu.

**MUSIC:** The dance sequence begins with the vocal on Victor V-40871 (side P-2900). The music has a strong first beat in a 4-beat measure. Most steps "movements" are made on the emphasized beat.

Pattern

- A
- 1, 2 Starting R walk fwd 2 steps clapping hands in front of chest (R & L)
- 3 As though continuing sequence of 3 instead step forward with a little crouching dip and instead of clapping the hands, let them pass each other across and down in that "end of sequence" signal so common in Japanese dances. The L foot is left in place behind.
- & Step back L
- 4 Step back R and repeat clap of first two forward steps.
- B
- 1 Step back L moving both arms down and back to L as though paddling a boat
- 2 Step back R moving both hands as above to R
- 3 Step forward L raising L hand palm back upright in front of L ear, R hand is upright forward at end of straight-ahead arm.
- & Step forward R raising R hand palm back upright in front of R ear etc.
- 4 Repeat 3.

## Tokyo Dontakyu(cont'd)

C

- 1 Step forward R facing outside LOD dipping knee and starting "tree" made with bowed arms, hands meeting first below knees then swooping around and up
- 2 Draw L ft. to R ankle (you may need to touch the L for balance but the experts do not put the L ft down on this) completing arm movement with hands meeting and arms bowed overhead.
- 3 Step forward L facing inside LOD, making another tree as you
- 4 Draw R ft. up to L and complete rounded tree overhead

D

- 1, 2 Holding R arm high, left bowed across at waist to hold your kimono sleeve so it won't swing out, make a flat-footed stepping turn R almost completely around yourself.
- 3, 4 Holding L arm high, R bowed across, make the same stepping turn L. End in position to begin dance sequence again. Repeat to end of record.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Arden J. Johnson

## CROATIAN WALTZ

(Croatian)

MUSIC: "Ja Sam Sirota" - National 454 or Balkan 500. Any similar Croatian Waltz may be used.

FORMATION: Couples facing CCW around the room, inside hands joined, outside hands on hips, fingers fwd, thumbs bwd.

STEPS: Waltz\*  
Note: CW -- Clockwise; CCW -- Counterclockwise; Ft -- Foot

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 Music 3/4

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 Pattern
 

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Meas.

I. Waltz Forward and Backward

1-2 Beginning on the outside ft. ML, WR, take two waltz steps straight fwd (CCW).

3-4 Partners turn inwardly, join inside hands (ML,WR), and move bwd (still moving CCW) with two waltz steps, beginning ML,WR.

II. Waltz Around and Backward

5-6 Partners face each other, join R hands at shoulder height, turn once around with two waltz steps. M finishes step facing fwd (CCW) W takes an extra half turn to finish in original position beside M. Join inside hands as in beginning step.

7-8 Beginning on outside ft, partners move bwd (CW) with one Waltz step. Step back on inside ft, MR, WL (ct. 1), lift outside ft fwd slightly (ct. 2), hold (ct. 3).

Note: Throughout the entire dance the body is kept erect but not stiff. The joined hands are held slightly above waist height; they do not swing. The free hand is always on the hip, thumb bwd. The waltz is very smooth, not bouncy.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Arden J. Johnson

## DASHING WHITE SERGEANT

(Scotland)

MUSIC: Record: Imperial 1005-B.  
Piano: See ref. 306, Book III.

FORMATION: Two sets of three facing each other. These may both be 2 W with a M between them or one set of 2 M with a W between them and one set of 2 W with a M between them.

STEPS: Progression step or skip change of step: "This step should be done on the tips of the toes. The R ft. is brought fwd. with toe pointed and knee almost straight, while a little hop is made on the L ft., then step fwd. on the R ft., bring the L close behind, step fwd. on the R and hop on it, bringing the L in front with a small knee bending, and so on. The well pointed toe is raised but a slight distance from the ground. Count: 'and, step, step, step."  
(Jean Milligan)

Pas de Basque: Spring sdwd. R, step small step L in front of R ft. barely taking weight, step back in place R and stretch L leg fwd. with toe pointed and close to floor. Swing L in small arc to spring L to start alternate step.

Music	Pattern	Check list
Meas.		
I. <u>Six Hands Around</u>		
A 1-8	All six join hands in circle and take 4 progression steps to L, and back R.	Six hands around and back
A 2-2	II. <u>Set</u>	Set
3-4	The center M or W set to M and W on R. (Set: Pas de Basque R and L with both hands held high) and turn them (join R elbows and circle each other with 2 progression steps).	and turn
5-8	Set to M or W on L, join R elbows and turn	Set and turn
III. <u>Reels of Three</u>		Reels of three
B 1-8	Both center people, starting by passing L shoulders with R hand partner, describe a figure of 8; the R hand partner passes R shoulders with the 3rd person; with the result that all 3 dance a figure of 8 simultaneously. Continue until all are in original places.	



## Dashing White Sergeant

Meas.	Pattern	Check List
9-12	IV. <u>Advance and Retire</u>	Advance and Retire
	Each set of 3, joining hands in straight line, advance with 2 progression steps and retire with 2 progression steps.	
13-16	Lines advance again, passing through opposite set of 3, R shoulder to opposite's R, to meet another set of 3 coming toward them; 4 progression steps.	Advance and pass through

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The Scottish Country Dance Society in Scotland dances I 6 hands around (meas. A 1-8) with 8 slip steps L followed by 8's in steps R. (The slip step is taken sideward and is like a slide taken on the balls of the feet. The heels meet each time one foot is brought to the other. Heels do not click and feet do not scrape the floor.) The Argyll and Sutherland Highlanders of Canada prefer a right forearm grasp to hooking R elbows when turning partners.

Presented by Arden J Johnson

## EIDE RATAS (Spinning Wheel)

(Estonian)

MUSIC: Record: Imperial 1004

FORMATION: Couples in a double circle facing counterclockwise in open position\* (M's L hand is joined with W's R hand).

STEPS: Running\*, Waltz\* Leap-step-hop

Leap-step-hop: Leap on to the outside ft. (ct. 1) at the same time the body fwd. Step on the inside ft. (ct. 2); hop on the inside ft. (ct. 3). On cts 2 and 3 the body is straightened.

\*Description to be found in introduction.

Music 3/4

Pattern

Meas.

I. Leap-Step-Hop and Turning

- A 1-2 Beginning with outside ft., take leap-step-hop pattern twice, (Danced in place)  
 3-4 In closed position couples turn clockwise once around with 6 running steps.  
 5-8 Repeat action of meas. 1-4  
 1-8 Repeat action of meas. 1-8  
 Repeated

II. Waltz Away and Return

- Partners face each other with hands on own hips, M with back to center, W facing center.  
 B 9 Beginning with the L ft. take 1 waltz step bwd. turning slightly to the L.  
 10 Beginning with the R ft. take 1 waltz step bwd. turning slightly to the R.  
 11-12 Repeat action of meas. 9-10  
 13-14 Partners run fwd. toward each other with 6 running steps.  
 15-16 Hooking R elbows partners turn in place clockwise with 6 running steps. W end on the inside and M on the outside of circle.  
 9-16 Repeat action of meas. 9-16 with partners hooking L elbows and finishing in original position.

The dance may be made progressive by having the M hook L elbows with the W on his R on meas. 15-16.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Arden J. Johnson

## GUSTAV'S SKOAL

(Swedish)

**MUSIC:** Record: Linden 701, RCA Victor 41-45-6170, World of Fun M 108.  
Piano: Rohrbough, L., Cooperative Recreation Service, Handy "O",  
p. 22.

**POSITION:** Couple\*, inside hands joined at shoulder height, outside hand on hip, thumb pointing backward, fingers forward.

**FORMATION:** Set of four couples arranged in a square formation.

**STEPS\*:** Walk, Buzz

Music 2/4

Pattern

Meas.

I. Forward and Back

1-4 Head couples\* take four steps forward and bow on fourth step; take four steps backward to place and bow to partner on fourth step.

5-8 Side couples\* repeat action of measure 1-4.

1-8 Repeat action of measures 1-8.

II. Arch and Swing

9-12 Head couples move forward. Man number one and lady number three join inside hands and go through arch formed by couple number four; separate and return to home positions. At the same time man number three and lady number one join inside hands and go through an arch formed by couple number two; separate and return to home positions.

13-16 Left reverse open positions. Head couples swing using a buzz step\* in home positions.

9-16 Side couples repeat action of measures 9-16.

**VARIATION:** The Swedish version used a shoulder waist position\* for the swings and an omdansings step which is as follows: man and lady jump on both feet (left foot slightly ahead of right) (ct. 1), hop right and lift left foot behind(ct. 2). This step is used as couples turn clockwise.

Note: Additional fun may be had by encouraging extra dancers to "steal". An extra man or lady slips into home position while a couple is traveling through the arches and when the dancers return to swing, one person of the original couple is left out.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Arden J. Johnson

## KOROBUSHEKA

(Russian)

**MUSIC:** Record: Kismet 106, Imperial 1022, Stinson 3134, World of Fun M 108, Folk Dancer MH 1059.

Piano: Beliajus, V.F., Dance and Be Merry, Vol. I., p.20.

**FORMATION:** Double circle, partners facing, man's back to center. Two hands joined or man crosses arms on chest, lady places hands on hips.

**STEPS\*:** Hungarian break step, schottische, balance, three step turn. Directions are for man, lady's part reverse.

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Music 2/4

Pattern

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Meas.

I. Schottische Step

1-2 Beginning left, take one schottisch away from center of circle. Extend right foot on hop.

3-4 Beginning right, take one schottische step toward center of circle.

5-6 Repeat action of meas. 1-2.

7-8 Hungarian break step (cross-part-together).

II. Three Step Turn

9-10 Drop hands, Man and lady beginning right, take one three step turn or one schottische step moving away from each other.

11-12 Beginning left, repeat three step turn or schottische back to place.

13-14 Join right hands. Man and lady beginning right, balance together, balance back.

15-16 Man and lady beginning right, change places with four walking steps, lady turning counterclockwise under man's arm.

17-24 Repeat action of measures 9-16, returning to original starting position.

Mixer:

One may progress to a new partner on the last three step turn, Meas. 19-20, by taking turn in place, balancing with new partner, and changing sides. The man progresses to the lady in front of him at the completion of the three step turn in place. Before dancers cross over the man may identify his new partner as the next lady in the line of direction.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Arden J. Johnson

## MISERLOU

(Kritikos)

- MUSIC:** Record: Columbia 7217F, Festival 3505, Odalisque, Kismet 142.  
Piano: Miserlou by M. Roubanis, Colonial Music Publishing Company, 168 West 23rd, New York City, N.Y.
- FORMATION:** One large broken circle, hands joined, lead dancers at the right end of the line.
- STEPS\*:** Two-step, grapevine. Directions are same for both lady and man.

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 Music 4/4

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 Pattern
 

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Meas.

- 1 Beginning right, step in place (ct. 1). Hold (ct. 2). Pointing left toe in front of right, describe an arc to left toward right heel (ct. 3-4). Circle moves counterclockwise.
- 2 Step left behind right (ct. 1). Step right to side (ct. 2). Step left across in front of right (ct. 3), and pivot counterclockwise a half turn on left to face reverse line of direction.
- 3 Beginning right and moving clockwise take one two-step.
4. Step back on left (ct. 1). Step right to side, body facing center (ct. 2). Step left across in front of right (ct. 3). Hold (ct. 4).

Note: The dancer at the right end of the broken circle leads the line in serpentine fashion, coiling it counterclockwise then reversing and uncoiling it clockwise, while executing the dance pattern.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Arden J. Johnson

## NEBESKO KOLO

(Yugoslavian)

- SOURCE:** This kolo, which came from Yugoslavia to this country after World War II, was brought to California by Milan Pakaski.
- MUSIC:** Record: Balkan 513B "Nebesko"
- FORMATION:** Single circle open at one end. Leader stands at R end, and secondary leader at L end, and continually guide the group to assure maintenance of circle formation. All dancers face forward center of circle, and hands are joined at hip level with neighbor at either side.
- STEPS:** Pas de basque\*, two-step\* banat (bahn-not) step (low leap\*)

Music 4/4

Pattern

Meas.

1-4 Rest four measures.

I. Forward and Back

5 With weight on L ft, swing R ft. directly fwd, knee straight, and toe touching floor (cts. 1,2). With weight still on L ft, swing R ft. directly bwd, knee straight and toe touching floor (cts. 3,4).

6 Repeat action of measure 5.  
Note: As ft. is pointed fwd, joined hands are swung easily fwd. from shoulder; as ft. is pointed bwd, joined hands are swung bwd.

II. Pas de basque and Stamp

7-8 Starting to R, dance four pas de basque steps (R,L,R,L). Joined hands swing slightly fwd. when pas de basque to R, and bwd. when pas de basque to L.

Note: Feet are kept close to the floor and close together in pas de basque. On fwd. step of the pas de basque (second step) the weight is on the outer edge of the ft. (L edge of L ft, R edge of R ft.)

9 Stamp R ft. sharply, placing it parallel to L ft.  
 (2 ct. meas.)

III. Two-step and Banat Step

1 Make quarter turn to R to follow person standing to R. Take two two-steps starting R ft.

2 Banat Step: Starting with weight on L ft, shift weight to R ft, moving diagonally fwd. R with short, slight leap. At the same time, swing hip to R so all weight is on R leg (ct. 1). Repeat Banat step leaping on the L and moving diagonally fwd L (ct.2). Make half turn to L using three steps (R,L,R) (cts. 3,4).

Meas.

III. Two-step and Banat Step (cont'd)

3 Moving around circle to L with two two-steps, starting L ft.

4 Take two Banat steps, starting to L. (cts. 1,2). Finish figure with three steps in place, turning to face center of circle (L,R,L) (cts. 3,4).

Note: Footwork is kept light; feet are close to floor, but there is no shuffling. In Banat step, hips are swung to R and L in line with supporting foot. Avoid exaggeration.

Presented by Arden J. Johnson

## ROAD TO THE ISLES

(Scottish)

MSUIC: Record: Imperial 1005A, Folk Dancer ME 3003, World of Fun M 110.  
 Piano: Rorrbough, Lynn, Cooperative Recreation Service,  
Sing It Again, Handy II, p.16.

POSITION: Varsouvienne\*

STEPS\*: Schottische. Directions are same for both lady and man.

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 Music 2/4

 Pattern
 

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Meas.

I. Point, Grapevine

- 1 Point left toe forward to left.
- 2-3 Step left behind right (ct. 1), right to right side (ct. 2),  
 left in front of right (ct. 1), and hold (ct. 2).
- 4 Point right toe forward to right.
- 5-6 Step right behind left (ct. 1), left to left side (ct. 2),  
 right in front of left (ct. 1), and hold (ct. 2).
- 7-8 Point left toe forward (body leans backward), point left toe  
 back (body leans forward).

II. Schottische

- 9-12 Beginning left, take two schottische steps in line of direction.  
 Without releasing hands, turn clockwise on hop (ct.2 meas. 12)  
 to face reverse line of direction. Lady is now on man's left.
- 13-14 Beginning left, take one schottische step in reverse line of  
 direction. Without releasing hands, turn counterclockwise on  
 hop to face line of direction. Lady is now back in original  
 position on man's right.
- 15-16 Stamp in place right, left, right.

STYLE: The Scottish flavor may be added by precise and petite foot  
 movement. Kicking the heel up on the hop of the schottische  
 step so as to flict the kilt is characteristic.



Presented by Arden J. Johnson

## THE ROBERTS

(Scottish)

- MUSIC: Record: Rik-Ma-Rec, Beltona 2457 Roberts, Windsor R 607.
- FORMATION: Partners face two hands joined .
- STEPS\*: Draw, four step turn, heel toe, two-step.  
Directions are for man, lady's part reverse.

Music $\frac{4}{4}$	Pattern
Meas.	I. <u>Draw, Four Step Turn</u>
1	Beginning left, take two draws in line of direction.
2	Drop hands, beginning left, take a four step turn in line of direction, man turning counterclockwise, lady clockwise.
3-4	Join two hands. Repeat action of measures 1-2.
	II. <u>Heel Toe, Two-step</u>
5	Open position. Beginning left, place left heel besides right, place left toe near right instep, take one two-step forward.
6	Beginning right, repeat action of measure 5 <u>in line of direction.</u>
	III. <u>Two-step</u>
7-8	Closed position. Beginning left, take four two steps, turning clockwise, progressing in line of direction.

Presented by Arden J. Johnson

## RUMUNJSKO KOLO

(Roumanian)

MUSIC: Record: Balkan 525

FORMATION: Broken circle, joined hands held down.

STEPS\*: Schottische, rock, stamp, step hop.

STYLE: The dancers are close together, standing straight, hands joined below waist level. The basic body movement comes from below the hips, knees relaxed. The foot work is close to the floor. The body doesn't sway on the rock, but the rock comes from the knees. Note: Directions are same for both lady and man.

Music 4/4	Pattern
Meas.	<u>Introduction</u>
	Dancers stand in place and feel the basic rhythm for the first four measures and start with Part II or they may begin on the first beat with Part I.
	<u>I. Step hop, Schottische</u>
1-4	Face line of direction. Beginning right, take two step hops and one schottische step turning on hop to face reverse line of direction. Moving backward in line of direction and beginning left, take two step hops and one schottische step turning on hop to face center. On each hop, free foot swings forward. Circle moves counterclockwise.
	<u>II. Rock, Stamp</u>
5	Face center. Beginning right, cross right over left (ct. 1), rock back onto left (ct. 2), rock forward onto right (ct. 3), hop right and swing left forward into position to repeat (ct. 4).
6	Beginning left, cross left over right (ct. 1), rock back onto right (ct. 2), rock forward onto left (ct. 3), hop left and swing right forward into position to repeat (ct. 4).
7-8	Beginning right, cross right over left (ct. 1), rock back onto left (ct. 2), rock forward onto right (ct. 3), place left beside right (weight remains on right) (ct. 4). Stamp left three times (ct. 1,2,3), hold (ct. 4).
9-12	Beginning left, repeat action of measures 5-8. Finish with stamp on right.

Presented by Arden J. Johnson

## SPINNING WALTZ

(Finnish)

- MUSIC: Record: Imperial 1036, Linden 72, Mac Gregor 607, World of Fun M 110
- FORMATION: Double circle, partners face, man's back to center.
- STEPS\*: Walk, balance, three step turn. Directions are for man; lady's part reverse.

Music 3/4

Pattern

Meas.

I. Step Swing, Walk Three, Lady Turns

- 1-2 Step to left, swing right across left, step to right, swing left across right.
- 3-4 Man, beginning left takes three steps sideways to left and swings right across left, Lady, beginning right, takes a three step turn clockwise and finishes swinging left across right. Both advance in line of direction. Note: May be counted as follows:
- |       |       |       |       |             |
|-------|-------|-------|-------|-------------|
|       | 1-2   | 3     | 1-2   | 3           |
| Man:  | Left  | Right | Left  | Swing Right |
| Lady: | Right | Left  | Right | Swing Left  |
- 5-6 Beginning right, repeat action of measures 1-2.
- 7-8 Repeat action of measures 3-4 in reverse line of direction, except that lady takes three steps to left and man takes three step turn clockwise.

II. Balance and Walking Turn

- 9-10 Partners face, join two hands. Balance forward together, arms swinging out to side, balance backward apart, arms swinging in together.
- 11-12 Arms swing out to side shoulder height and partners moving into left reverse open positions\*, take walking steps turning clockwise. Finish in original position.
- 13-14 Partners balance apart and then together.
- 15-16 Lady takes two waltz steps turning clockwise under man's left arm and progresses in line of direction to next man. Man takes one small balance step backward and one balance step forward to receive new partner.

Presented by Arden J. Johnson

## SQUARE DANCING

FIRST 20 BASIC MOVEMENTS

1. Do Se Do:
  - A. See Saw:
  - B. All Around Your left Hand Lady:
  - C. See Saw Your Pretty Little Tow:
2. Swing:
  - A. Waist Swing:
  - B. Arm Swing:
  - C. Do Paso:
  - D. Courtesy Turn:
3. Promenade (In Couples)
  - A. Single File Promenade:
  - B. Half Promenade:
  - C. Promenade Half:
4. Pass Thru:
5. Split the Ring (Divide the Ring)
  - A. One Couple
  - B. Two Couples
  - C. Around one - Two etc.
  - D. Around one to a line
  - E. Split Your Corner
6. Stars - Single
  - A. Star by the Right
  - B. Back by the Left
  - C. Complete: Star Promenade
  - D. Spread the Star out Wide
7. Allemande:
8. Grand Right and Left:
  - A. Weave the Ring:
9. Ladies Chain (Two Ladies)
  - A. Ladies Grand Chain (Four Ladies)
  - B. Four Men Chain
  - C. Three-Quarter Chain
  - D. Wheel Chain
10. Right and Left Thru:
11. Sashay (cahasee)
  - A. Half Sashay
  - B. Resashay
  - C. Go All the Way Around
  - D. Rollaway with a Half Sashay
  - E. Whirlaway (With a Half Sashay)
  - F. Corners Whirlaway (With A Half Sashay)
12. Turn Unders:
  - A. Twirl:
  - B. Promenade Twirl from a Swing
  - C. Promenade Ending Twirl
  - D. Frontier Whirl-California Twirl
  - E. Turn Your Corner Under  
(California Whirl)
  - F. Box the Goat
  - G. Swat the Flea-Box the Flea
13. Allemande Thar Star:
  - A. Shoot the star
  - B. Throw in the Clutch:
14. Cross Trail:
15. Turn Backs:
  - A. Turn Back from a Right and Left Grand
  - B. Turn Back from Single File:
  - C. Couple Back Track:
  - D. Couple Wheel Around:
16. Arch and Under:
  - A. Inside Arch-Outside Under:
  - B. Inside Out-Outside In:
  - C. Ends Turn In:
  - D. Ends Turn Out:
  - E. Right Hand Over-Left Hand Under:
  - F. Right End Over-Left End Under:
17. Square Thru: Full 1/2-3/4
  - A. Left Square Thru: Full 1/2-3/4
18. Balance:
  - A. Forward and Back
  - B. Ocean Wave Ballonet
  - C. Alamo Style
19. Facings:
  - A. Face to the Middle
  - B. Face Your Own
  - C. Face the Sides
  - D. Face out-Face In
  - E. Alamo Style
20. Grand Square:

Presented by Arden J. Johnson

## SQUARE DANCES

BROKEN H

One and three you bow and swing  
 Chain your girls to the right of the ring  
 First couple, just you two, Down the center, split those two  
 Four in line you stand.  
 Forward four and back like that, forward four and then stand pat  
 Sides right and left thru along the line  
 Turn 'em around and pass thru, Both turn right in single file  
 The line divide and follow those two  
 Now circle up eight, that's what you do  
 Those who can do a left allemand  
 The other two you whirlaway, To a right and left grand in the usual way.

PICK UP YOUR CORNER

First old couple bow and swing  
 Go down the center and split the ring  
 The lady to the right and gent to the left  
 And four in line you stand (by opposite couple)

And forward four and four fall back  
 Couples two and four go forward and back  
 Forward again and star by the right on the inside track  
 Now turn that star in the middle of the set

And back by the left your not through yet  
 Go full around then the fourth lady first (sequence: 4, 1, 2, 3)  
 All pick up your corner from the end of the line  
 Its a star promenade your doing fine

Now the inside out and the outside in  
 A turn and a half and you star again  
 The inside ladies roll away (2 gents star as ladies roll away)  
 You turn that star in the same old way

Now the girls turn back on the outside track  
 You meet that same gent coming back  
 With an allemande left with your left hand  
 A right to your honey, etc.

Presented by Arden J. Johnson

SQUARE DANCESKOOL

One and three bow and swing  
 Into the center and back again  
 Swing the opposite, face the sides  
 Circle  $\frac{1}{2}$  and do it wide  
 Dive to the center then pass thru  
 Split that couple both turn left (man  
 in lead)  
 Go around one then down the middle  
 Dixie Chain and both turn right  
 Around one then down the middle  
 Dixie Chain, Men go left, lady go right  
 Into the middle cross trail thru  
 Allemande left is what you do

6/8 TO THE BAR

First and third bow and swing  
 Lead on out to the right of the ring  
 Circle four, you're off to the races  
 Head gents off in your home places  
 Forward six and back with you  
 Forward again and pass thru  
 Turn to the left in single file  
 Go around just one to a line of four  
 Forward eight and back with you  
 Forward again and pass thru  
 Join your hands and circle four  
 Once around you're off to the races  
 Side gents off in your home places  
 Forward six and back with you  
 Forward again and pass thru  
 Turn to the left in single file  
 Go around just one to a line of four  
 Forward eight and back with you  
 Forward again and pass thru  
 Turn to the left in single file  
 Swing with the one behind you! (mother)

EASY DOES IT

Swing your partner, hold her tight  
 Head, two ladies chain to the right  
 Turn 'em boys and don't delay  
 Third couple half sashay  
 The rest promenade half around the land  
 And number one behind that couple stand  
 Forward four and back you glide  
 Forward four and face the side  
 Now a right and left thru at the old  
 side door  
 Turn 'em around and circle up four  
 Circle four you're doing fine  
 Head gents break and make a line  
 Forward eight and back you go  
 Forward again and do sa do  
 Got no time to stop and chat  
 Forward again and box the gnat  
 With the lady on your left, do a left  
 allemande  
 Partner right, right and left grand.

LINE OF EIGHT

First couple promenade all the way round  
 Stand by four as you come down  
 Second couple bow and swing go down  
 the center divide the line  
 Separate around two to a line of 6  
 Forward 6 then 6 fall back  
 Now third couple bow and swing  
 Promenade around one person  
 Crowd right in to a line of eight  
 Forward eight and 8 fall back  
 Allemande left

BACK AWAY

Head two couples forward and back, side ladies chain across the way  
 Heads promenade three-quarters round side two couples half sashay,  
 Heads behind the sides you stand, forward eight and back to the land,  
 Forward and face your own, back away and stand alone.  
 (All pass thru and face to the right, single file don't take all night)  
 Any partner change or break may be used from here.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Arden J. Johnson

SQUARE DANCES  
(EIGHT SINGING CALLS)

SOMEBODY ELSE'S DATE

RECORD: Blue Starr 1557

## INTRODUCTION: BREAK: ENDING:

Why don't you bow then swing with your partner, prom..en..ade single file  
Girls back track around that world, gents step in behind your girl  
Trail behind her.....For awhile  
Girls roll out skip one man, corners all left allemande  
Grand right eight.....go round the world  
Then prom..en..ade with your sweetheart, for she's nobody else's girl

## FIGURE:

First and third to the right and there you circle  
Make a line go forward up and back  
Star right with the opposite pair, turn it once around out there  
Back right out circle eight around that track  
The four gents will star right on over, turn em left and corner promenade  
I'd like to call you sweetheart but you're.....somebody else's date..

BLESS YOUR PEA-PICKIN' HEART

RECORD: Windsor 4168

## OPENER, MIDDLE BREAK AND CLOSER:

Well, you allemand your corner, and your partner right hand round  
Then the gents star left three-quarters round the square...  
Box the gnat and then change hands, catch her left - left allemand  
And a grand ol' right and left you go from there..

- Do-sa-do when you meet...
- Swing'er, 'cause she's mighty sweet...
- Promenade in close relation, if she wants some conversation (say)
- " - Bless your pea pickin' heart..."

## FIGURE:

Well now, the head two couples promenade, go halfway with your maid  
Then you lead out to the right and circle four...  
Head gents break to make two lines, forward up and back in time  
Bend the lines and chain the ladies 'cross the floor...

- Pass through and promenade with this maid...
- Walk her all the way, don't be afraid...
- Home you go and balance out, do-sa-do and swing and shout
- " - Bless your pea pickin' heart..."

## SEQUENCE:

Opener, figure twice for heads, middle break, figure twice for sides, closer.

Square Dances  
Eight Singing Calls -(Cont'd)

MARINA

RECORD: Top 25003

Allemande left and dos sa dos Marina  
Head two couples promenade half way round the ring  
Sides - Right and left through then turn them  
Four little ladies chain across the ring.  
Join those hands and circle with Marina  
Hey! - Corner swing, Corner swing  
Allemande left and dos sa dos Marina  
Bow to her, check in and weave the ring.  
(I want to hear you sing)  
Marina, Marina, Marina  
Dos sa dos and promenade  
Marina, Marina, Marina  
Swing and whirl - You've got your maid

## (MIDDLE BREAK)

Join your hands and circle with Marina  
All the way around that ring you're gonna go  
Allemande left and dos sa dos Marina  
Men star left in the middle you know  
Put your arm around your pretty Marina  
Four ladies backtrack twice around you go  
Second time you meet dos sa dos him  
Allemande left your corner weave the ring  
(I want to hear you sing)  
Marina, Marina, Marina  
Dos sa dos and promenade  
Marina, Marina, Marina  
Swing and whirl - You've got your maid

## SEQUENCE:

Figure: Heads twice; middle break  
Figure: Sides twice.

HEY, LOOK ME OVER RECORD: LORE # 1009. Flip- instrumental/calls

## OPENER, BREAK, AND CLOSER:

Walk around your corner, swing with your maid  
Swing your little lady and then you promenade  
Four couples back-track and let me tell you why  
With your partner, box the gnat and pull your lady by  
Left allemande now and weave around the ring  
Hey, look them over, such pretty little things  
Promenade your lady and take her home with you  
And she may look you over too.



Square Dances  
Eight Singing Calls - (cont'd)

HEY, LOOK ME OVER (Cont'd)

FIGURE:

Allemande left, promenade, go single file  
Now play follow the leader for awhile  
Head two gents will turn back, lead her to a line  
With a brand new lady, go up and back in time  
Cross-trail over and then left allemande  
Come on back and box the gnat and swing her if you can  
Swing and promenade her, and you will see the light  
It's been good lookin' over tonight

SEQUENCE:

Opener, Figure twice for head, break figure twice for sides, closer.

LAZY RIVER

RECORD: S10 X-2112A - Instrumental

OPENER - BREAK - CLOSER :

Join your hands circle by the old mill run that  
Lazy, Lazy river in the noon day sun  
Do-ci corner girl see saw your pet  
Allemande your corner grand old right and left  
Up a Lazy river where the robins sing you  
Do-sa-do your partner and the same girl swing  
Swing her round and  
Promenade your honey how happy you will be  
Up a lazy river with me

FIGURE:

Do-ci round your corner then your partner swing you  
Swing and then four ladies promenade the ring  
Turn a right hand round with your man at home  
Allemande your corner do-sa-do your own  
Back to back and men star left around that ring a  
Right hand round your partner corner girl you swing  
Swing that gal you've found promenade around  
Up a lazy river how happy you will be  
Up a lazy river with me

SEQUENCE :

Opener, figure twice, break, figure twice, closer.

Square Dances  
Eight Singing Calls - (Cont'd)

MACK IS BACK

RECORD: Grenn 12013

INTRODUCTION - BREAK - CLOSER:

Join your hands and make a ring - Circle left you know  
Make it all the way around - Until you get back home  
Allemande left your corner girl - Do-Sa-Do your own  
Men star by the old left hand - And turn it once around  
Do-Sa-Do go round your own - Then do an old left allemande  
Come home and swing your lady - And then promenade the land  
Oh the line forms - On the right girls  
Now that mack is - Back in town

FIGURE:

Head two couples square thru - About four hands you sail  
Star by the right with the outside two - Roll it down the trail  
Heads to the middle left hand star - One time you know  
Turn your corner by the right - Partner by the left and go  
Back to the corner catch all eight - By the right hand half way round  
Back by the left and keep her - Promenade the town  
Oh the line forms - On the right girls  
Now that mack is - Back in town

SEQUENCE :

Introduction - Fig. (2) - Break - Fig (2) - Closer  
Note: There is time for one swing at end of promenades

HONEY SQUARE

RECORD: Jubilee 568

OPENER - MIDDLE BREAK - CLOSER

Walk around your corner  
Turn your partner by the left  
The ladies star right  
Gents promenade the set

Partner right and left grand  
Go 'round the big ole ring  
Promenade your honey  
And everybody sing

Twice around you go  
Turn your partner left hand round  
And walk around your corner girl  
Partner right

Every day will be  
So sunny  
Honey  
Swingin' with you.

FIGURE

Head(side) two couples go up and back  
And then a half sashay  
Star thru and face the sides (heads)  
Do a right and left thru

Allemande left your corner  
And you pass by your own  
Swing the next girl  
And you promenade home

Dive thru pass thru  
Split the next old two  
Left square thru in the middle  
All the way 'round

Every day will be  
So sunny  
Honey  
Swinging' with you.

SEQUENCE

Open, figure twice for heads, middle Figure twice for sides, closer.

Square Dances  
Eight Singing Calls (cont'd)

WILD OVER YOU

RECORD: MacGregor #8745-B (without Call)

INTRODUCTION- BREAK - ENDING:

Join your hands, circle left 'round the land (On introduction only, hold the words "Join" and "Your" for two cts. each)  
Full around, when you're home, just drop your hands  
Face your partner, box the gnat, girls star left, the men stand pat  
(Your) partners now, a right hand turn left allemande like that  
Grand right eight 'till you meet your lady fair....  
Greet her there, then you promenade the square....  
(At) home you'll swing her high, in your arms she'll always sing  
I'll go wild, simply wild over you....

FIGURE :

Heads go forward up and back and then square thru....  
Four hands 'round, then you face the outside two....  
(Join) hands and circle left, one full turn, and keep in step  
Inside two, you rip and snort, make a line of four, you bet  
Forward eight, then come back, pass on thru and "U" turn back  
Bend the line, then box the gnat in front of you....  
(Change) girls and swing a while, promenade, go 'bout a mile  
(and) she'll go wild, simply wild over you.

TAG:

She'll go wild, simply wild over you.

SEQUENCE:

Introduction, Figure twice for heads, break, figure twice for sides ending.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Arden J. Johnson

## ZASIALI GORALE

(Zah-shya-lee Goo-rah-ley)

(Polish)

MUSIC: Record: Folkraft F-1090 A -- ZasiAli Gorale  
Piano: See Dance and Be Merry, Vol. II. by Vyts Beliajus

FORMATION: Groups of three, a man with two women or one woman with two men (the single person in the center), holding joined inside hands at shoulder height, elbows bent. The two outside people have their free hands on their hips. The groups may be facing forward in a column of threes down the center of room or facing counterclockwise in a circle.

STEPS: Step-swing\*, Run\*, Stamp

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Music 3/4 & 2/4

Pattern

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Meas.

A 3/4

Chorus

1-8

a. Beginning on the R foot, step R, swing L across R (cts. 1, 2, 3). Step on L, swing R across L (cts 1,2,3). Repeat 3 more times while progressing fwd. (8 step swings altogether) in line of direction. On the swing there is a lift on the supporting foot made by rising up on the toes on Ct. 2 and returning heel to floor on Ct. 3.

9-16

b. Beginning on R, take 8 fwd step swings while moving bwd to original place.

Note: Throughout figure M and W on his R look coyly at each other on R step-swing, M and W on his L look at each other on L step swing.

B. 2/4

I. Runs

1-3

4

a. Beginning R, take 6 running steps fwd.  
Stamp 3 times in place (R,L,R).

5-7

8

b. Beginning L, take 6 running steps bwd.  
Stamp 3 times in place (L,R,L).

9-16

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

## Zasiali Gorale (Cont'd)

Meas.

A 3/4  
1-16Chorus  
RepeatB 2/4  
1-3II. Arches

a. M and his L hand W raise joined hands (M L, W R) to form an arch. W on his R, beginning R, takes 6 running steps going under the arch, around the M and back to place. M and L hand W follow R hand W turning inward simultaneously and under their own joined hands.

4

All stamp in place 3 times (R,L,R).

5-7

b. Beginning L, repeat action of Fig. II, meas. 1-3, but with W on M L going under arch formed by M and W on his R.

8

All stamp in place 3 times (L,R,L).

9-16

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

Note: Throughout Fig. II. trio keeps inside hands joined.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Anatol Joukovsky

## DODECANESIAN BALLOS

(Couple dance from the Greek Islands)

- PRONUNCIATION:** Bah-lohs
- SOURCE:** A Greek dancer now living in Montreal: Nassau Stereopis. Presented in California first by Michel Cartier at Folk Dance Camp, Stockton, 1961.
- RECORDS:** Pot-Pourri of Ballos; Olympic 24-13, band 1  
Matia San Ke Ta Dika Sou, Festival F 3508
- FORMATION:** It can start with a syrtos formation with some cpls breaking away and dancing a few figures in the ctr and going back to the syrtos formation, or, with all cpls scattered on the floor. The dancers stand in cpls facing CCW. W on R of M. Inside Hs joined at shoulder level and sometimes holding handkerchief.
- HISTORY:** It is a type of dance known all over the islands of Greece. Each group of Islands (as the Dodecanesion version here) has its own version and the man in the cpl itself chooses the figures in the version of his island. It was, centuries ago, probably an erotic dance and still today some of the gestures recall the mating of birds. It was called "Ballo" by the Italians because it recalls to them a popular form of medieval couple dance.
- STYLE:** It is a flirting dance. The man is proud and tries to catch his ptr. The lady is shy, runs away and casts down her eyes at the beginning of the dance. It is gay and liting; the men snap their finger or slap on their boots. The women have a little swaying of the shoulder. Both use handkerchiefs. Walking steps are done on the ball of the feet (no sliding) and knees are flexible.
- RYTHM:** 2/4 easily broken into a Slow-quick-quick pattern. Count 1, & for SLOW, 2 for QUICK, & for QUICK.
- BASIC STEPS:**
- Ct. 1, & Step on L fwd
  - 2 Step on R fwd
  - & Step on L fwd
  - Ct. 1, & Step on R fwd
  - 2 Step on L fwd
  - & Step on R fwd

This is the men's step. W use opp ftwk. This is what is termed "Syrtos step", it could be described as a broad step followed by 2 quick steps. It can be done fwd, bwd, side-cross etc.....

## Dodecanesian Ballos (cont'd)

Music 2/4

Pattern

Meas.

- I. Dancers get to know each other.
- 1-4 4 syrto steps fwd (CCW).  
 5-8 4 syrto steps coming back (CW).  
 1-8 rptd. Repeat action of above 8 meas.
- II. Men try to approach the lady.
- This is the man's step, he is slightly back to ctr, action moving Ct 1, & Stamp on L ft, bending on L knee
- 1 2 Step fwd (CCW) on R ft (can be a stamp of R heel)  
 & Step fwd (CCW) on L ft.  
 Ct 1, & Cross and step on R ft behind L one.  
 2 Step on L ft CCW.  
 & Step on R ft CCW.
- 3-4 Repeat 1-2 going CCW.  
 5-8 Repeat 1-4.
- This is the lady's step:
- 1-2 With 2 syrto steps she turns CW while progressing CCW. While she turns she bends to the outside to avoid the M who is trying to catch her attention.
- 3-4 Repeat 1-2 always progressing CCW.  
 5-8 Repeat 1-4.
- III. Man try to take the lady's waist.
- Dancers are facing each other, man back to ctr. This is the Man's step. When he moves fwd he tries to pass one arm around his ptr's waist.
- 1 Ct. 1, & Move CCW twd the lady on L. L arm close to ptrs waist.  
 2 Close R ft to L one.  
 & Step back on L ft.
- 2 Ct. 1, & Move CW twd the Lady on R. R arm close to ptr's waist.  
 2 Close L ft to R one  
 & Step back on R ft.
- 3-4 Repeat 1-2.  
 5-8 Repeat 1-4.
- Woman's step:
- 1 Ct. 1, & Step CCW on R ft.  
 2 Close L ft to R one.  
 & Step on R ft on place.
- 2 Ct. 1, & Step CW on L ft  
 2 Close R ft to L one.  
 & Step on L ft on place.
- 3-4 Repeat 1-2.  
 5-8 Repeat 1-4.

## Dodecanesian Ballos (cont'd)

- Meas. II.  
1-8 Repeat Fig. II as described above.
- IV. Man force her ptr to promenade with him  
1-4 4 syrto steps fwd (CCW) in banjo pos.  
5-8 4 syrto steps fwd (CCW) in reverse banjo pos.
- II.  
1-8 Repeat the second Fig as described above.
- V. Man is angry and show off  
This is the man's step. He is back to ctr and face to ptr.  
1 Ct. 1, & Squat on both ft.  
2 Hop and turn CW on R ft.  
& Step on L ft on place.  
2 Ct. 1, & Stamp slightly on R ft.  
2 Stamp slightly on L ft.  
& Stamp slightly on R ft.  
3 Ct. 1, & Cross and step on L ft in front of R, lift this R one.  
2 Step on R ft behind L one, lift this L one.  
& Step on L still in front of R which is lifted.  
4 Ct. 1, & Kick R toe on floor, behind L ft.  
2 With an arc and knee high, L ft. goes CCW  
& Cross R ft. behind L with a hop and bending R knee  
5-8 Repeat 1-4.
- Woman's step  
1-4 She uses 4 syrto steps to turn on spot, CW not looking at all  
at this showing off of her ptr.  
5-8 Repeat 1-4.
- VI. Man try to lift skirt of his ptr.  
This is the man's step. Both ptr will exchange places and come  
back.  
1 Ct. 1, & Step fwd on L bending L knee, R hand with handkerchief  
sweep the floor.  
2 Step fwd on R ft.  
& Step fwd on L ft and turn back to face ctr.  
2 Ct. 1, & Step bwd on R ft.  
2 Step backward on L ft.  
& Step in place on R ft.  
3-4 Repeat 1-2 to end in original place  
5-8 Repeat 1-4 once more.
- Woman's step  
1-8 They are the same, but opp ftwk, but she does not bend knee and  
tries to avoid the handkerchief of her ptr by lifting her skirt.
- Banjo position: Ptrs give both hands, and they place themselves in such an manner  
that M is facing the direction (CCW) and the lady has back to  
it. R hips adjacent. Action goes CCW, this means that the lady  
goes bwd.
- Repeat dance from beginning; then finish with Fig. I.



Presented by Anatol Joukowsky  
Notes by Ruth Ruling

## DUNDA KOLO

(Serbia)

- SOURCE:** Learned and danced in Serbia during the period from 1920-1940 by Anatol Joukowsky.
- RECORDS:** Kolo Festival KF 812-B Dunda Kolo  
Kolo in Beograda Vol I, Side I, Band 2 2/4 meter
- FORMATION:** Dancers in open circle, facing ctr, leader at R end. Hands joined and held down.
- STEPS:** Side-Close: (to R) Step R to R side (ct 1). Close L to R (ct 2). Next step would be again R.
- Syncopated Threes: Step R in place, bending knee (cts 1, &). Step L beside R (ct 2). Step R in place (ct &). Also done beg with L. Rhythm is "slow-quick-quick". Same step found in Moravac, Zabarka, U Sest Koraka.
- Dunda Step: (1 step to 2 meas) Described in body of dance but basically the same step as used in Vasino Kolo of Serbian Medley #3.

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 Pattern
 

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## Meas.

Introduction

1-8 Dance 8 side-close steps to R.

I. Threes and Side-Close

1-4 Four Syncopated 3's in place beg R.

5-8 Four Side-Close steps to R.

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

II. Walking

1 Step R to R side (ct 1). Step L across in front of R (ct 2).

2 Step R to R side (ct 1). Step L across in back of R (ct 2).

3-4 Repeat action of meas 2 (Fig. II) two more times.

Cue: Side-Front (once) Side-Back (3 times).

Dunda

Meas.

II. Walking (cont'd)

5-16 Repeat action of meas 1-4 (Fig. II) 3 times (4 in all). On all walking steps there is a slight body turn as the shoulder follows the crossing ft.

III. Threes and Side-Close

1-16 Repeat action of Fig. I.

IV. Walking

1-8 Repeat action of Fig. II meas 1-8 only.

V. Dunda Step Facing Ctr

1 Hop on L (ct 1). Small step to R on R (ct &). Step L next to R (ct 2). Hold ct &.

2 Small step to R on R (ct 1). Hop on R (ct 2).

3-4 Repeat action of meas 1-2 (Dunda Step) beg hop on R, and moving L.

5-16 Repeat action of meas 1-4 three more times (8 Dunda Steps in all).

VI. Walking Var I

1 Step R to R side (ct 1). Step L across in front of R (ct 2).

2 Repeat action of meas 1 (Fig. VI).

3 Step R to R side (ct 1). Step L across in back of R (ct 2).

4 Repeat action of meas 3 (Fig. VI).

5-8 Repeat action of meas 1 (Fig. VI) 4 times.

Cue: Sd-Fr (2 times) Sd-Bk(2 times) Sd-Fr(4 times).

9-10 Repeat action of meas 3 (Fig. VI) twice.

11-12 Repeat action of meas 1 (Fig. VI) twice.

13-16 Repeat action of meas 3 (Fig VI) 4 times. End facing RLOD.

Cue: Sd-Bk (2 times) Sd-Fr (2 times) Sd-Bk (4 times).

## Dunda Kolo (cont'd)

Meas.

VII. Dunda Step Traveling in LOD

- 1 Hop on L, facing RLOD (ct 1). Step back on R in LOD (ct &).  
Step back on L in LOD (ct 2).
- 2 Step on R (ct 1). Hop on R (ct 2). Turn to face LOD on Step-hop.
- 3 Repeat action of meas 1 but beg hop on R. Face and travel LOD.
- 4 Step-hop on L, turning to face RLOD.
- 5-16 Repeat action of meas 1-4 (Fig. VII) 3 times (8 Dunda Steps in all).  
On last Step-hop end facing ctr.

VIII. Interlude

- 1 Step R to R side (ct 1). Step L across in back of R (ct 2).
- 2-3 Repeat action of meas 1 two more times.
- 4 Small step R on R (ct 1). Step L next to R (ct &). Step R in  
place (ct 2).
- 5-8 Repeat action of meas 1-4 but beg L and travel L.

IX. Walking Var II

- 1 Step R to R side (ct 1). Step L across in front of R (ct 2).
- 2 Step R to R side (ct 1). Step L across in back of R (ct 2).
- 3-6 Repeat action of meas 1 four times.  
Cue: Sd-Fr, Sd-Bk, Sd-Fr (4 times).
- 7 Repeat action of meas. 2
- 8 Repeat action of meas 1.
- 9-12 Repeat action of meas 2 four times.  
Cue: Sd-Bk, Sd-Fr, Sd-Bk (4 times).
- 13-24 Repeat action of meas 1-12 (Fig. IX). End facing RLOD.

X. Dunda Step Traveling in LOD.

- 1-16 Repeat action of Fig VII.

Presented by Anatol Joukowsky  
Notes by Ruth Ruling

## MEDGIDIA SARBA

(Romania)

SOURCE: Medgidia (med gee' dee ah) Sarba was learned from the natives in Romania by Anatol Joukowsky.

RECORD: Through Rumania in Song and Dance BR 50155 Side A, Band 6 Sirba 2/4 meter. No introduction.

FORMATION: Line of dancers with hands joined and held down. Leader at R end.

Meas.	Pattern
<u>Figure I</u>	
1	Step R in place while extending L ft fwd, almost brushing floor (ct. 1). Take heel lift on R, while bending L knee to raise L ft in front of R leg (just below R knee) (ct 2).
2	Step L in original place (ct 1). Step R in place (ct 2).
3-4	Repeat action of meas 1-2 but start stepping on L.
5-12	Repeat action of meas 1-4 two times. This makes 6 steps in all.
13	Step to R side with R (ct 1). Step L across in front of R (ct 2).
14-15	Repeat action of meas 13 two times (3 in all).
16	Small step R to R side with accent (ct 1). Hold ct 2.
17-32	Repeat action of meas 1-16 but start stepping on L and extending R.

Figure II

1	Step on R side with R (cts 1, 2).
2	Step L across and in front of R (cts 1, 2).
3	Step to R side with R (ct 1). Step L in back of R (ct 2).
4	Repeat action of meas 3 (Fig II).
5-12	Repeat action of meas 1-4 (Fig II) two times (3 in all).
13	Stamp R (ct 1). Extend L fwd, knee straight and ft a few inches off floor (ct 2).

## Medgidia Sarba (cont'd)

## Meas

## Figure II (cont'd)

- 14 Bend L knee so L ft is under body.
- 15 Step L next to R (ct 1). Step R in place (ct 2).
- 16 Step L in place (ct 1). Hold ct 2.
- 17-32 Repeat action of meas 1-16 (Fig II).  
Repeat action of Fig I and II 2 more times (3 times complete).  
End by repeating Fig I again.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Anatol Joukowsky  
Notes by Ruth Ruling

## NITRIANSKI TANZ

(Slovakia)

- SOURCE:** This is a Slovakian Csardas for one man and two women. Learned by Anatol Joukowsky while in Slovakia.
- RECORD:** Folk Art FALP I Side 2, Band 1. Nitrianski Csardas 4/4 and 2/4 meter. No introduction.
- FORMATION:** Sets of 1 M between 2 W in a large circle all facing ctr of the large circle. M join hands with outside hands of W in front of W. W. inside hands on near shoulder of M. Joined hands held a little fwd so all shoulders are in a line.
- STEPS:** Walk: Knees are relaxed.  
W Turns: On R turns, start with R ft. On L turns, start with L ft. This means that W may have to anticipate turns to free correct ft. Special directions are given to that 1 W. Description same for M and W unless otherwise noted.

Meas.	Pattern
4/4 meter	<u>Figure 1 Facing Ctr</u>
1	Step to R on R (cts 1, 2). Step L over R (cts 3,4).
2	Step to R on R (cts 1,2). Close L to R (no wt) (cts 3,4).
3-4	Repeat action of meas 1-2 but start to L with L.
5	Repeat action of meas. 2.
6	Repeat action of meas 2 but start to L with L. RW take wt on cts 3,4.
7	M and LW small step to R on R (ct 1). Close L to R (ct 2). LW hold cts 3,4. Man may click heels on cts 3,4. RW make L turn on 3 steps beg L (1 to a ct). Close on ct 4. Keep hands joined on turn so RW ends beside M with M R arm around RW and joined R hands on her R hip. Her L hand on M R shoulder.
8	M and RW small step to L on L (ct 1). Close R to L (no wt) (ct 2). RW hold cts 3,4. M may click heels. LW make R turn beg R on 3 steps (1 to a ct). Close on ct 4. LW end in same pos as RW but at L side of M.
9	Beg R, all move twd ctr on 4 walks.
10	Click heels on cts 1 and 3.

## Nitrianski Tanz

## Meas

Figure I Facing Cts (cont'd)

- 11-12 Raising joined hands, M give lead to W for turns. RW turn R twice (beg R) on 8 steps. LW turn L twice (beg L) on 8 steps (no wt on last). W end in beg pos of Fig I. M step in place for 4 cts and then click heels on cts 1 & 3 of meas 12. On last ct end ft together, ready to start dance again.
- 13-20 Repeat action of meas 1-8.
- 21 Beg R, all back out of ctr on 4 walks (1 to a ct).
- 22 Click Heels on cts 1 & 3.
- 23 Keeping hand hold, on 4 steps M turn RW  $\frac{1}{2}$  turn R and LW  $\frac{1}{2}$  turn L. M & RW beg R. LW beg L. RW no wt on last. W end side by side with backs to ctr and facing M. Hands still joined. W free hands on hips, fingers fwd.
- 24 On 4 steps, M wheel set  $\frac{1}{4}$  turn to his R so M faces LOD and W RLOD. M beg R, W L. Instead of walking, M may click heels on cts 1 & 3.

2/4 meter Figure II Facing LOD

Description for M, W opp.

- 1 In LOD, step fwd R (ct 1), L (Ct 2). (W start bwd on L).
- 2 In LOD, step fwd R (ct 1), L, bending knee and extending R ft to side (ct 2).
- 3 In place step R (ct 1), L(ct &), R, bending knee and extending L ft to side (ct 2). Hold ct &.
- 4 Repeat action of meas 3 (Fig II) but start L.
- 5-8 Repeat action of meas 1-4 (Fig II).
- 9-10 In LOD, step R (ct 1), L (ct 2), R(meas 10, ct 1). Close L to R (ct 2). Thus far W has done opp. Now follow specific directions.
- 11 M small step to R on R, LW to L on L (ct 1). M close L to R, LW R to L (both no wt) (ct 2). At same time, M turn RW  $\frac{1}{2}$  turn L on 2 steps beg L. RW end at R side of M, joined R hands on her R hip. Her L hand on M R shoulder. This is same pos for RW as at end of meas 7, Fig I.
- 12 M & RW small step to L on L (ct 1). Close R to L (no wt) (ct 2). At same time, M turn LW  $\frac{1}{2}$  turn R on 2 steps beg R. LW end at L side of M, joined L hands at her hip. Her R hand on M L shoulder. This is the same pose for LW as at end of meas 8, Fig I. All are now facing LOD.
- 13-14 Walk 4 steps in LOD, all beg R. LW no wt on last step.

## Nitrianski Tanz

## Meas

Figure II Facing LOD (cont'd)

- 15-16 On 3 steps M turn RW  $\frac{1}{2}$  turn R (beg R) and LW  $\frac{1}{2}$  turn L (beg L) so W end in starting pos of Fig II. M steps R,L,R (no wt). All hold ct 2 of meas 16.
- 17-28 Repeat action of meas 1-12 (Fig II).
- 29-30 All beg R. On 4 steps M wheel set  $\frac{1}{2}$  turn to his L so all face ctr. LW on wt on last step.
- 31-32 On 3 steps M turn RW 1 turn R (beg R) and LW 1 turn L (beg L) so W end in starting pos of Fig I. M step R,L,R (no wt). All hold ct 2 of meas 32.
- 1-24 REPEAT ACTION OF FIGURE I
- This time the music is in 2/4 time. Action is just the same as in 4/4 time but cts differ. Meas are counted 1, &, 2, & instead of 1,2,3,4. Same no of steps are taken in each meas. Since tempo is faster, M may wish to release W hands during the turns on meas 11-12.
- 1-32 REPEAT ACTION OF FIGURE II
- 1-24 REPEAT ACTION OF FIGURE I (2/4 time)



## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Anatol Joukowsky

## PREKID KOLO

(Serbian)

SOURCE: Learned by Barbara Welch Hill in Yugoslavia in July, 1960.  
Dance description prepared by Stan Leszynski, Seattle, Washington.

RECORD: RTB-LP-102 "Prekid Kolo"

FORMATION: Open circle, leader at the R end; joined hands held straight down.

Music		Pattern
Meas.	Cts.	
		I. Walking and Skoći Step (4 times in all)
		a) Facing in LOD, do 4 walking steps, flexing knees with each step
1	1	Step R ft to R
	2	Step L ft to R
2	3	Step R ft to R
	4	Step L ft to R
		b) One Skoći step turning to face ctr.
3	5	Step R ft to R, turning to face ctr.
	&	Hold
	6	Slight hop on ball of R ft
	&	Step on L ft in back of R ft, L ft hugging R ft at ankles.
		c) One quick step, still facing ctr.
4	7	Hold
	&	a quick step, R ft to R.
	8	a quick step, L ft across R ft
	&	Hold
5-16		d) Repeat (a) thru (c) three more times.
		II. Čujes and Syncopated threes (6 times in all)
		a) One Čujes step.
1	1	Step R ft to R
	&	Hold
	2	Hop on R ft, moving R
	&	Step on L ft in front of R ft
		b) One quick step, facing ctr.
2	3	Hold
	&	a quick step, R ft to R
	4	a quick step, L ft behind and to R of R ft
	&	Hold
		c) Two Syncopated threes, facing ctr.
3	5	Step on R ft to R, flexing knee
	&	Hold
	6	Step on L ft beside R ft, flexing knee.
	&	Step on R ft beside L ft, flexing knee
4	7	Step on L ft in place, flexing knee
	&	Hold
	8	Step on R ft beside L ft, flexing knee
	&	Step on L ft beside R ft, flexing knee
5-24		d) Repeat (a) thru (c) 5 more times.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill

## BAILE NORTENO

(Mexico)

SOURCE: Learned in Mexico by Albert S. Pill

RECORD: ASP 6005

FORMATION: Cpls in a circle, hands joined and outstretched to side, M-L and W-R shoulder twd center of circle.

STEPS: Slide, Heel-Toe, Balance, One Step

Heel-Toe: Hop on R ft twice and do a heel-toe in air, slightly off floor with L ft (cts. 1-2); hop on L ft twice and do heel-toe in air with R ft (cts. 3-4).

Balance Step: Step fwd on R ft crossed over L ft (cts. 1-2), step back on L ft (cts. 3-4), keep feet on floor during step.

One Step: A relaxed walking step done in Mexican style in sets of 4 steps - L, R, L, R or R, L, R, L.

Directions written for M; W do same on opposite ft unless otherwise noted.

Music 4/4

Pattern

Meas.	INTRODUCTION 4 Measures.
A	I. <u>INTO CENTER AND OUT</u>
ct. 4	Lift L leg with bent knee.
1	Cpls do 3 slides twd center of circle beg L ft (cts. 1-3), extend R heel to R side (ct. 4).
2	Tap R toe to R side (L heel pointed up) (ct. 1), extend R heel to R side (cts. 2-3), lift R leg with bent knee (ct. 4).
3	Do 3 slides away from center of circle beg R ft (cts. 1-3), extend L heel to L side (ct. 4).
4	Tap L toe to L side (R heel pointed up) (ct. 1), extend L heel to L side (cts. 2-3), lift L leg with bent knee (ct. 4).
5-16	Repeat action meas. 1-4 of FIG I, cpls continuing to move twd and away from center of circle.
B	II. <u>W CIRCLES THE M</u>
1-8	M kneels on one knee, thumbs hooked in belt. W circles M moving CW with 8 Heel-Toe Steps.
9-16	Repeat action meas. 1-8, FIG II, with W circling CCW. M may clap hands during meas. 1-16 to encourage ptrnr.

## Baile Norteño (cont'd)

A            III. M CIRCLES W

- 1-8            M hooks thumbs in belt and circles W moving CW with 8 Heel-Toe Steps as W continually turns in place with 8 Balance Steps (W tries to face ptrnr; flirt with skirt.)
- 9-16          Repeat action meas. 1-8, FIG III, with M circling CCW.

NOTE:    In FIGS II and III keep the circles wide; those circling moving in a wide arc around ptrnr.

C            IV. ONE STEP

- 1-16          Cpls join hands and stretch them out to sides. Cpls dance a one step freely in own spot in circle, moving out and into circle or turning CW or CCW, beg with M fwd on L ft and W bwd on R ft.

At end of meas 16, FIG IV, cpls resume starting position as at beg of dance and repeat dance from beginning.

The above dance description will soon appear in a book by Albert S. Pili and should not be reproduced in any form.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill

## LA MARIETA

(Mexico)

SOURCE: Learned in Mexico by Albert S. Pill

RECORD: Peerless LPL 226 "Cantares de La Revolucion, Side A, Band 5.

FORMATION: Cpls in circle; social dance position; M back to center.

STEPS: In Place Step: Step fwd L ft (ct 1), step in place R ft. (ct 2), step bwd L ft (ct 1), step in place R ft (ct 2). It takes two meas. to complete one of these steps.

Side Step: Step L ft to L side (ct 1), close R ft to L ft (ct 2).

One Step: A relaxed walking step keeping feet close to floor done in sets of four steps (L,R,L,R).

Music 2/4

Pattern

Meas.	PATTERN
	INTRODUCTION 4 MEAS.
A	<u>I. IN PLACE</u>
1-8	Cpls dance 4 In Place Steps in their own places, beg M fwd on L and W bwd on R ft.
B	<u>II. SIDEWAYS</u>
1-16	Cpls move in LOD with 16 Side Steps beg M-L and W-R.
C	<u>III. OUT AND IN OR TURNING</u>
1-16	Cpls dance one step freely, but staying in own spot in circle, W starting back on R ft and M fwd on L ft. Cpls can move back and forth-out and into circle or turn CW.
A	<u>IV. PROGRESSION</u>
1-4	Repeat action meas. 1-4, Fig. I.
5-8	W leave ptrn, move to R to get new ptrn, with 4 side steps beg R ft. M dance One Step in place while awaiting new ptrn.
	Repeat dance from beg, Parts II, III, and IV only.

The above dance description will soon appear in a book by Albert S. Pill and should not be reproduced in any form.

## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill

## LA RIELERA

(Mexico)

- SOURCE: Learned by Albert S. Pill in Parral, Chihuahua.
- RECORD: ASP 6005
- FORMATION: Cpls in circle; modified social dance pos. - M-L and W-R hands joined M-R and W-L hands gripping each other above the elbow. M-L and W-R shoulders twd center of circle.
- STEPS: Mexican Heel-Toe Polka: Hop R ft (ct &) and extend L heel to L side (ct 1), hop R ft (ct &) and touch L toe to L side (ct 2); then do 3 slides to M-L. Repeat beg with hop on L ft.
- Swing Step: Leap lightly onto L ft and swing R ft across L (ct 1), leap lightly onto R ft and swing L ft across R (ct 2). Keep feet close to floor.

Music 2/4

Pattern

Meas.

INTRODUCTION 8 measures.

A

I. POLKA

1-16 Cpls move twd and away from center of circle with 6 complete Mexican Heel-Toe Polka Steps beg M-L and W-R ft. Since the steps will not actually correspond evenly to the 16 meas of music, cpls will have time left over prior to meas 16.

B

II. SWING STEP - CIRCLING

1-8 Ptnrs join R hands and face twd each other on an angle. Cpls circle once CW with 8 Swing Steps beg M-L and W-R.

9-16 Cpls join L hands and circle once CCW with 8 Swing Steps.

A

III. POLKA

1-16 Repeat action meas. 1-16, Fig. I.

B

IV. SWING STEP - CHASING

1-4 Ptnrs facing, M back to center of circle, hands behind back. M follows W out of circle with 4 Swing Steps beg M-L and W-R.

5-8 Dance 4 Swing Steps in place.

9-12 W follows M back to original place in circle with 4 Swing Steps.

13-16 Dance 4 Swing Steps in Place.

Repeat dance from beginning.

The above dance description will soon appear in a book by Albert S. Pill and should not be reproduced in any form.

Presented by Albert S. Pili

## LAS CUADRILLAS DEL NORTE

(Mexico)

- SOURCE: Learned and danced by Albert S. Pili in Mexico.
- RECORD: Ideal 1319 or Ideal 1519.
- FORMATION: Sets of 4 cpls, arranged in longways formation, ptrs facing, M hands clasped behind back and W holding skirt.

W#1	W#2	W#3	W#4
M#1	M#2	M#3	M#4

Throughout the dance, all dancers who are not moving are to clap their hands to the beat of the music.

- STEPS: Mexican Walking Step: A relaxed walking step done in Mexican style with feet close to floor.

Mexican Two-Step: A Two Step done in the Mexican style with feet spread apart and first step taken diag fwd and to the side.

---

 Music 2/4

 Pattern
 

---

Meas.

I. Lines Forward and Back

- 1-4 Ptrns approach each other with 4 Mexican Walking Steps, acknowledging ptrn on 4th step and back up into own place with 4 more Mexican Walking Steps.
- 5-8 Repeat action meas 1-4, Fig. I.

II. Corners Forward and Back

- 1-4 M #1 and W #4 approach each other with 4 Mexican Walking Steps, acknowledging on the 4th step and back up to own place with 4 more Mexican Walking Steps.
- 5-8 M #4 and W #1 repeat action of meas 1-4, Fig. II.

III. Right Hands Around

- 1-4 M #1 and W #4 join R hands, circle  $\frac{1}{2}$  way around and return to own place with 8 Mexican Walking Steps.
- 5-8 M #4 and W #1 repeat action of meas 1-4, Fig. III.

IV. Left Hands Around

- 1-4 M #1 and W #4 join L hands, circle  $\frac{1}{2}$  way around and return to own place with 8 Mexican Walking Steps.
- 5-8 M #4 and W #1 repeat action of meas 1-4, Fig. IV.

Meas.

V. Both Hands Around

- 1-4 M #1 and W #4 join both hands, circle  $\frac{1}{2}$  way around and return to own place with 8 Mexican Walking Steps.
- 5-8 M #4 and W #1 repeat action of meas 1-4, Fig. V.

VI. Dos Sa Dos

- 1-4 M #1 and W #4 Dos Sa Dos passing R shoulders and back up to own place with 4 Mexican Two Steps.
- 5-8 M #4 and W #1 repeat action meas 1-4, Fig. VI.

VII. Head Couple Slide and Reel

- A. Cpl #1 join both hands, do a heel-toe on M-R and W-L ft and 4 slides down to foot of set and then a heel-toe and 4 slides back to the head of the set.
- B. Cpl #1 then join R hands and reel once and a half around so that the M faces the W line and the W faces the M line. The M then reels each W with L hand beg with W #2 while the W reels each man with L hand beg with M #2. Ptnrs (cpl #1) always return to each other and reel each other with R hand after reeling one of the opposite people.
- C. When Cpl #1 reach the foot of set, ptnrs change sides, join both hands, do a heel-toe and 4 slides back to the head of the set.

Note: Use the Mexican Walking Step throughout the reel. There are no assigned number of measures to do Fig. VII. Just dance, relax, and enjoy the figure.

VIII. The Cast Off

- A. M #1 turns sharply to L and W #1 turns sharply to R as both lead their respective lines to the foot of the set with Mexican Two Step.
- B. When Cpl #1 reach the foot of the set they make an arch and all other cpls join inside hands when they reach the arch and go under it. Cpl #2 now becomes the new head cpl.

Repeat the dance until all of the cpls have had the opportunity to be head cpls from FIGURES I through VIII. At end of dance all cpls take skating pos and form one large circle around the room dancing Mexican Two Step till end of music.

NOTES:

1. Since no exact amount of measures are set down for the execution of Fig. VII and VIII, they are to be danced freely in each set using the number of measures required. When all of the cpls have passed under the arches and have reformed their sets they clap hands and await signal to begin dance again. The director of the class, or someone assigned beforehand, upon seeing that all of the cpls in all of the sets have passed under the arches, then gives a command for all the sets to start anew.

NOTES (cont'd)

2. When the record ends, just lift the needle and play it from the beginning and so on until all cpls have had a chance to be #1 and all have done the final Two Step in the circle.
3. Be sure to keep the Mexican style and feeling throughout the dance. Feel free to insert "gritos" when the feeling reaches you.

The above dance description will soon appear in a book by Albert S. Pill and should not be reproduced in any form.



## 1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill

## SON HUASTECO

(Mexico)

SOURCE: Learned by Albert S. Pill in Mexico.

RECORD: "Son Huasteco"

FORMATION: Cpls facing in lines about six feet apart. W holds skirt and M has hands at side throughout dance.

STEPS: Zapateado #1 - stamp to rear on L ft., do a low leap bwd on R ft. at same time bring L ft. fwd., step fwd. on L ft; stamp to rear on R ft., do a low leap bwd on L ft. at same time bring R ft. fwd., step fwd. on R ft. Keep feet flat on floor and close to floor.

Zapateado #2 - stamp L ft. flat twice, slightly to the front, leap lightly onto L ft; stamp R ft. flat twice, slightly to the front, leap lightly onto R ft.

Rest Step - step onto L ft. and brush R ft. fwd. twice (action from the knee), step onto R ft. and brush L ft. fwd. twice. Step done only during the singing.

Music	Pattern
I.	With Zapateado #1 turn to own R, turn to own L, change places with ptrnr passing face to face.
II.	With Rest Step M goes to ptrnr's place, W follows M to M place, M follows W to W place, M returns to own place.
III.	With Zapateado #2 turn to own R, turn to own L, return to original place by passing ptrnr face to face.
IV.	With Rest Step ptrnr's move twd each other and meet in the center, ptrnr's return to own place, repeat meeting in center and returning to own place, turn to own R, turn to own L.
V.	Repeat action of FIG. I

## Son Huasteco (cont'd)

VI.

Repeat action of FIG. II.

VII.

With Zapateado #2, turn to own R, turn to own L, approach ptr.

ERRATA FOR 1961 SANTA BARBARA FOLK DANCE

CONFERENCE SYLLABUS

Page

2 APAT-APAT. Record - Folk Dancer MH 2031.

- 6 BASULTO. Record - Folk Dancer MH 2031.
- 7 Part IIIa, line 5: change to read "when raising foot on count 5 of ..."
- 8 BINADYONG. SOURCE, paragraph 2, "The costume for the girls is a "Patadyong"
- 9 Part IIIa takes 4 meas of music.
- 11 HIMIG SA NAYON: is from Tagalog region.  
Part 1d) Add to end of this pattern: "Transfer wt immediately to L ft."
- 13 KALAPATI means "Dove" is from Cabugas, Ilocas, Sur. Record: Folk Dancer  
MH 2032 or Mico MX 641-B.  
Note: Omit the words "waltz and" from between the brackets. Add another  
note: "The Kumintang is done with the fingers touching the thumb"  
Introduction: Omit words "Sing verse". Add - "Good Evening" - acknowledge  
audience with open arms and a bow.
- 15 Part IV d), line 3. Change to read: "...Finish facing own place."  
Part IV e), add "flapping elbows".
- 20 MANANG BIDAY: Is an Ilocano dance.
- 22 POLKA SA NAYON: is from Tagalog region.  
NOTE: Throughout the Philippine dance descriptions, Kumintang should be  
spelled "Kumintang"
- 31 AHAVAT HADASSAH (Ah-ha-vat' Hah-das-sah')
- 33 BE'ER BASADEH - (Bě-air'Bass-ah-deh'). Begin dance when singing begins.
- 39 EL GINAT EGOZ  
Formation: change to read: "Cpls anywhere on floor,....."
- 40 ERETZ ZAVAT (Air-etz' Zah-vat')
- \*\*  
45 LE'OR CHIYUCHECH.  
Fig II, meas 11: change to read: "Step fwd on L (ct 1); step swd on  
R, CCW (ct 2).  
Meas 12: change to read: "Step bwd in LOD on L, bending knees (ct 1);  
rising, step swd on R (ct 2). Joined hands come up to shoulder ht  
during ct 1.
- \*\*  
41 IM HASHACHAR, Fig I, meas 1-4 rptd: Delete words "reversing ftwork."  
Add: "Finish sequence with step on L (ct &)".

ERRATA FOR 1961 SANTA BARBARA FOLK DANCE (continued)

Page

- 46 CHUMAK Record is Alto LP 502. Fig VIII may be done in line or circle.
- 49 HOINEI VITER Record: Ukrainian Folk Dances - Alto LP 502  
 Fig II, change line 2 to read: "R hand on beads, L on hip, start R ft"  
 Fig III, change to read: "PDB turn in place CW, R hand on beads, L  
hand on hip (8 cts). Reverse hands and turn CCW (8 cts)"  
 Fig. IV, line 2, should read ...8 fast steps....  
 Fig. V. Begin with R shoulder twd ctr, L hand up, R hand on hip, wt  
 on R ft, L ft tapping. L ft should hold....The step is reversed with  
 R hand up and R ft pawing, 6 more times....facing CW, CCW.  
 Fig. VI. Moves CW around circle.
- 50 FIG. IX. Begin facing CW, hopping on L. Then turn out to face CCW and  
 repeat on opposite feet.  
 FIG. X. Reverse ftwork (First dance cts 2 &, then dance cts 1 & as  
 described in notes).  
 FIG. XI, line 2. Change word "circles" to "Lifts," then add "extending R  
 ft fwd close to floor, then bending and raising knee before returning  
 ft to floor. Ct is: Take wt on L (ct &); brush R ft fwd (ct 1); lift  
 R ft, R knee bent, simultaneously hopping on L ft (ct &) step momen-  
 tarily on R (ct 2); repeat, taking wt on L (ct & ).
- 51 FIG XII. Reverse all hand descriptions as described. Make 1 complete  
 turn on each meas.  
 FIG. XIII. Hands folded in front of chest. Dance 14 kicks and one pas  
de bas.  
 FIG. XVII. Line 4: Repeat on opposite feet, then repeat all.  
 FIG. XVIII.(not XIX), line 2: Change word "down" to "Out"  
 Note: In Fig. I, II, III, X, change the word cts (in the brackets) to meas
- 52 JURAVEL Record: National N 4516-B (45 RPM). There is an 8 meas intro.
- 53 FIG. VII, last line: (this will take 10 sets of 8 cts).  
 FIG. VIII. Continue moving CCW in the circle.
- 54 KATERENA Record: National N 4516 A (45RPM).  
 FIG. X, line 2 should read: "CW direction with pdb. M #1.....  
 line 5: ...woman #3 goes through the space; M #3 turns....  
 line 8: ...Man #1 leading.....  
 line 12: carried in a CW circle....  
 line 13: ..approximately 4 melodies  
 Now add "As Fig X is completed M #1 leads the circle into 1 line."  
 FIG XI: Delete line 1. Line 2: ...very heavy accent on 1st beat
- 58 DAS FENSTER. Formation: pdrs hold hands. Each Figure takes 16 meas of  
 music. Sequence is: I, II, IIIa; I, II, IIIb; I, II, IIIc; I, II.
- 79 TOKYO DONTAKYU: Additional Record: Folk Dancer, MH 2050  
 Part B, cts 1, 2: step fwd not bwd.
- 104,105 DODECANESIAN BALLOS. Add under Fig. I, this note: Olympic record adds  
 2 meas of music at the beginning of the first repetition of the dance, so  
 at this time only, Fig I will be 6 syrto steps fwd, 4 coming back, 4 fwd,  
 and 4 coming back.

ERRATA FOR 1961 SANTA BARBARA FOLK DANCE (continued)

Page

FIG. III, meas 1, ct 2: Step on R toe in back of L. Ct 3: Step on L in place. Meas 2, ct 2: Step L toe in back of R. Ct. 3: Step on R in place.

107 DUNDA KOLO The Kolo Festival record should be slightly speeded up.

114 NITRIANSKI TANZ

Fig. II, meas 29-30: M wheel set  $\frac{1}{4}$  turn to his L ---

Ending: On last repeat of Fig I, do not move into pos for Fig II. On meas 23 M turns W out as in meas 11 releasing hands. On meas 24, W finish turn and end with hands on hips, fingers fwd, looking at M. On meas 24 M may clap hands or slap R knee and/or floor with L hand. End facing ctr with click of heels and arms outstretched at shoulder height.

Dance description for "Raksi Jaak", taught by Arden Johnson, may be found in "FOLK DANCES FROM NEAR AND FAR", Vol. VIII.

1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelyne Greene

"  
BAK MAS

SOURCE: Learned from Sirkka Vitanen and Jussi and Hilikka Williams, Helsinki, Finland, and presented at the 1960 Conference by Dave Rosenberg.

RECORD: Decca SD 4015 "Sakkijärven Polkka" (slowed down a bit). The dance can be done to other Finnish polkas of similar tempo.

FORMATION: Couples in a circle. Girl stands at right of boy, her left hand on his right shoulder; his right arm around her waist. Dance can be done anywhere on the dance floor, but all couples must move around the room counterclockwise.

---

Music 4/4

PATTERN

---

PART I. WALKING FORWARD

In the above position, start on outside feet and walk forward around the room. The walk is with a slightly flexed knee, and a casual heel scuffing once in a while is in order. Hands may hang freely at the sides, or the hands may make a fist on the hips; hand position is optional.

Walk for sixteen steps (eight measures). In Finland, the two parts of this dance may be done as long as desired, with changes made when the boy so decides. For teaching purposes, it is best however, to do each part for eight measures.

PART II. TURNING \*MOSTOL" (couples turn \*counterclockwise)

Take regular dance position, with joined hands held at shoulder level or slightly lower and arms held firmly. Don't be too close to partner.

Boy's Step: Take a little jump onto both feet, bending knees. Then take three small quick steps--left, right, left. Then leap onto the right foot (leaping toward the right). The jump onto both feet is done in place; the three steps are very small; the leap onto right foot is a big step.

Girl's Step: The girl does exactly the same thing, but she begins the step at a different place and does it at a different time in the music. Girl begins with the three small steps--left, right, left, leaps to the right, and then jumps on both feet.

Do this step four times (remembering that in Finland, each part is done as long as desired--and you can too when you've gotten the knack of it). On the very first jump, the boy should land on both feet with a good loud stamp!

1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by C. Stewart Smith

SCOTTISH REFORM or  
"THE PRINCE OF WALES."



MOVEMENTS.

MUSIC:

BARS.

- 1-2 First couple turn by right hands to position as in Figure 1.
- 3-4 First and second couples balance in line.
- 5-6 First man turns second woman, while first woman turns second man, to position, as in Figure 2.
- 7-8 First and second couples balance in line.
- 9-10 First man turns second woman, while first woman turns second man, to position, as in Figure 1.
- 11-12 First and second couples balance in line.
- 13-16 First couple turn each other to own places.
- 17-20 First couple lead down the middle.
- 21-24 and up again.
- 25-32 First and second couples poussette.

Repeat having passed a couple.

Collected in Perthshire and Argyll. This dance is called "The Prince of Wales" in Lochaber and Mull and danced to the tune, "Kenmure's on and awa'" with the words, am faicinn thu tighinn mo bhalachan bham...till mo righ mo bhalachan bhan," etc. (Do I see you coming, my fair-haired lad? my king returns, my fair-haired lad).



THE FOURSOME REEL  
Scottish

This is a dance for 2 cpls and is half strathspey and half reel.

FORMATION: Two cpls facing each other a good length apart.

MUSIC: Record: "Foursome Reel" (45 rpm) 4/4 time

STEPS: All steps begin on R at beginning of each figure. Strathspey travelling step: Take a step forward on the right foot (1), bring the left foot up behind - left instep close to right heel (2), step forward again with the right foot (3), and bring the left foot slowly through bending the knee as the foot passes the right ankle, then gradually stretch it straight forward ready to take a step forward on to it (4). While this carry through is being done you hop softly on the right foot.

Music 4/4 & 2/4

Pattern

Meas.

4/4

1 chord Bow to ptr.

- I. Strathspey Travelling steps. REEL OF FOUR
- 1-2 The two ladies begin the reel by passing each other by the left with two travelling steps. Men remain in place.
- 3-7 W continue dancing, M begin on meas. 3. M pass the opposite W by the R. M then pass each other in the middle by the L. The reel continues until the W are back to original places, with the M standing back to back in the middle facing the opposite W.
- 8 W: "change L, change R" (wt on R ft and L toe, L heel in front of R (cts 1-2); with a very low jump, reverse position of feet (cts 3-4).  
M: "Assemble", L in front (cts 1-2); leap, landing on both toes with R in front (cts 3-4).
- II. M: HIGHLAND FLING; W: HIGHLAND SCHOTTISCHE.
- action for M.
- 9 Hop L, extending R toe on floor at R side (ct 1); hop L three more times, R ft lifted behind, before, behind L calf, (cts 2,3,4).
- 10 Reverse action of meas 9. (On ct 1, leap down onto R, L toe extended on floor at L side).
- 11 Repeat action meas 9.
- 12 Now repeat foot action of meas 10, making one complete turn CW during the hops of cts 2,3,4.
- 13-16 Repeat action of above four meas (9-12) reversing ftwork. (Begin with hop on R, L toe extended, end sequence with CCW turn.
- action for W
- 9 Hop on L, extending R toe on floor at R side (ct 1); hop on L, bringing R into 3rd Rear aerial pos (ct 2); repeat action of ct 1 (ct 3 hop on L, bringing R into 3rd aerial pos (ct 4).
- 10 Dance one strathspey step swd to R. (Extending L toe swd to L on ct 3)
- 11-12 Reverse action meas 9-10.
- 13-16 Repeat action meas 9-12.

The Foursome Reel (continued)

III. REEL OF FOUR

- 17-24 Repeat the reel of four as in Fig. I, except that both M and W begin dancing on 1st meas.

IV. HIGHLAND FLING (different for M and W).

action for M.

- 25 Hop on L, extending R toe on floor at R side (ct 1); hop on L, placing R in 3rd rear aerial pos (ct 2); hop on L, R ft in 5th position, toe to toe (ct 3); hop on L, shaking R out to 4th intermediate aerial pos (ct 4).
- 26 With R toe in front of L, rock onto R,L,R.L (cts 1, 2, 3, 4).  
Note: take a full spring into air between each rock, keeping feet close together during the whole meas.
- 27-32 Repeat above action of meas 25-26 three more times, reversing ftwork during meas 27-28, 31-32. On the very last rock (meas 32, ct 4), jump with R toe in front, land with wt on L toes.

action for W:

- 25 Short step fwd on R (ct 1); hop on R, L in 3rd rear full aerial pos (ct 2); step bwd onto L (ct 3); hop on L, R in 3rd front full aerial pos (ct 4).
- 26 Dance open burree, making one complete CW turn (step on R behind L (ct 1); step slightly swd on L (ct 2); again step on R behind L (ct 3); hop on R (ct 4).)
- 27-32 Repeat above action of meas 25-26 three more times, reversing ftwork and turn during meas 27-28, 31-32.

V. REEL OF FOUR

- 1-8 Repeat Reel of four

VI. M: HIGHLAND FLING; W: HIGHLAND SCHOTTISCHE

- 9-16 Repeat Fig. II.

VII. REEL OF FOUR

- 17-24 Repeat Reel of Four

VIII. HIGHLAND FLING

- 25-32 Repeat Fig. IV.

2<sup>1/2</sup>

ENTRY (Position: as at end of Fig. VIII)

- 1-2 In place, all dance one pas de bas to R and one pas de bas to L.
- 3-4 Repeat pas de bas R & L, ptrs passing L shoulders, M turning to face ctr on outside while W move fwd making 1 complete turn R. to face ctr.

Note: for the next 12 meas, M stand in place

- 5-6 In place, W pas de bas R & L.
- 7-8 Meas.7 Step in place on R, placing L toe fwd on floor (ct 1); step in place on L, placing R toe fwd on floor (ct 2); repeat all (meas 8).
- 9-11 W take R Tulloch hold (R arm extended waist high at side, reach behind other W and grasp her L hand on her L hip. R shoulders are adjacent and R straight elbows are crossed). Dance six push steps (L ft pushing), turning CW.
- 12 While turning  $\frac{1}{2}$  CW to reverse hold, dance "point-point": Step on L, point R fwd (ct 1); step on R, point L fwd (ct 2).
- 13-16 W take L Tulloch hold and dance 8 push-steps, turning CCW. End facing opposite M.

The Foursome Reel (Continued)

I. M and W DANCE DIFFERENT STEPS.

- action for M:  
17-18 Assemble with L in front (ct 1); L hand high. jump onto L, bringing R to 3rd rear aerial pos (ct 2); hop on L, bringing R to 3rd front aerial position (ct 1); step on R toe extended swd to R (ct &); cut step onto L, raising R swd to R (ct 2).  
19-20 Using reverse ftwork, repeat action 17-18.  
21-22 Repeat action meas 17-18.  
23-24 Dance 4 spring-pointing steps (same ftwork as W do in meas 7-8 but M should spring high between each point of ft. (L ft points first).

- action for W:  
17-18 Begin with wt on L, R extended fwd. Meas. 17: Cut-step onto R, extending L bwd (ct 1): cut-step onto L, extending R fwd (ct 2). Meas. 18: Pas de bas to R.  
19-20 Reversing ftwork of meas 17-18: cut, cut, pas de bas to L.  
21-22 Repeat cut, cut, pas de bas to R as in meas. 17-18.  
23-24 Dance the pointing steps (4) as in "Entry", meas 7-8.

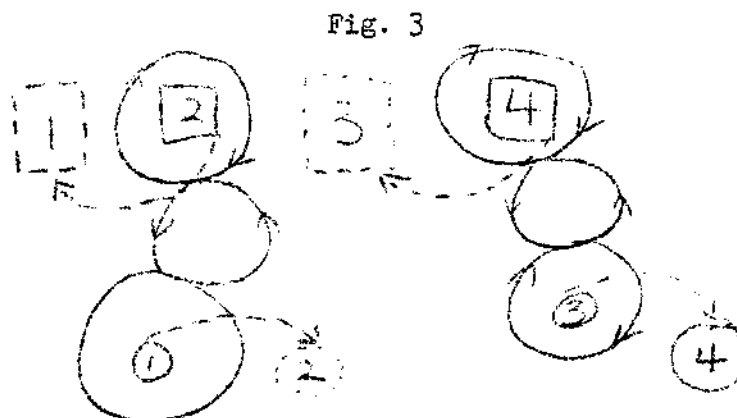
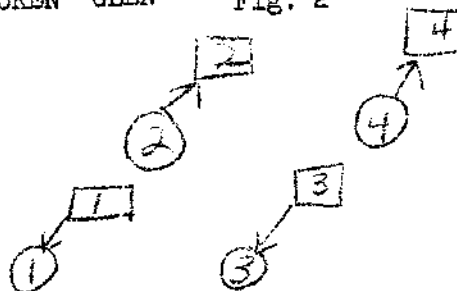
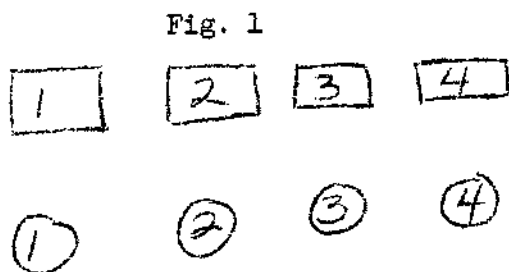
II. CPLS: TULLOCH HOLD-PROPELLED PIVOT TURN.

- 25-28 M take Tulloch hold (R) with oppos W: dance 6 push-steps, turning CW  $1\frac{1}{2}$  times, then "point, point" to reverse direction.  
29-32 In L Tulloch hold, turn CCW with 8 push-steps, ending with both M on the inside, facing each other, W on outside facing ctr.  
action for M only, W watch  
33-34 Meas 33: Cut-step onto R, L extended bwd (ct 1); cut-step onto L, R extended fwd (ct 2). Meas 34: Leap onto R, L in 3rd full aerial pos (ct 1); wt on R, place L in (front) 3rd aerial pos (ct &); wt still on on R, extend L swd to L (ct 2).  
35-36 Using oppos ftwork, repeat action above of meas 33-34.  
37-38 Meas. 37: Repeat action of meas 34. Meas 38: Reverse ftwork of meas 37  
39-40 Dance the 4 spring pointing steps as in Fig II, meas 23-24.  
41-48 M only: R hand cupped around elbow of other M, L hand high, dance the Propelled pivot turn CW & CCW. End facing own ptr.

III. ALL: CUT-STEPS, PAS DE BAS, PROPELLED PIVOT TURNS.

- 49-56 Facing ptr, all dance "cut, cut, pas de bas" 4 times.  
57-64 With own ptr, dance propelled pivot turns, R and L. Finish with W on ptr's R as at beginning of dance. Bow to ptr.  
Hand Positions:  
Slow part: Fig I. Opposite arm to working ft is up except on turns, where both arms are down, or one arm may be up.  
Fig II: One arm up on cts 1, 2, 3, 4; both up on cts 5, 6, 7, 8. Fast part: 1st M's step: Arms down on ct 1, up on cts 2, 3, 4; rpt for cts 5 (down), 6, 7, 8 (up). Arms are up during the spring points.  
2nd M's step: arms are up throughout.  
M's propelled pivot turn: free hand high.  
W hold skirts during whole dance.

ROUKEN GLEN Fig. 2



Set dance for four couples. Stand as for line country dance-men on one side with partners opposite. Figure 1.

DESCRIPTION

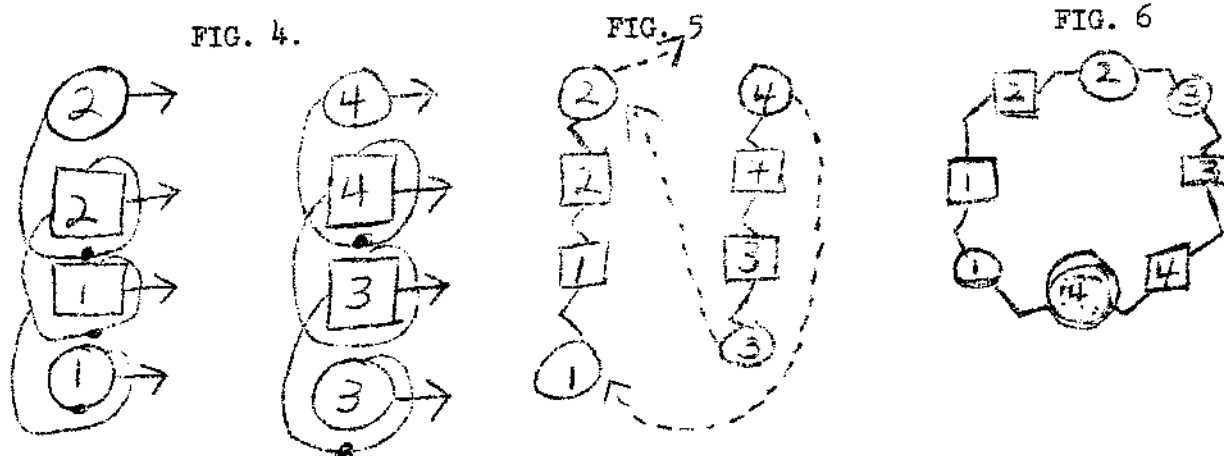
Bars.

- 1 - 4 First man and second woman, passing right shoulders without taking hands, change places, while third man and fourth woman do the same.
- 5 - 8 First woman and second man; third woman and fourth man, repeat bars 1-4.
- 9 - 12 First man and second woman meet and, giving right hands, turn  $1\frac{1}{2}$  times and return to original places, while third man and fourth woman do the same.
- 13 - 16 First woman and second man; third woman and fourth man, repeat bars 9-12, but finish back to back in the centre, each facing own partner. Fig. 2.
- 17 - 24 All dance reel of four diagonally across, finishing in original places. At end of reel, first woman and second man dance in front of second woman and first man respectively, while third woman and fourth man do the same. Fig. 3.
- 25 - 32 First and second men, first and second women joining nearer hands, advance one step, retire one step, then joining hands in a circle of four, they dance round to the left. The men drop each other's hands at 7th step, so that the four can finish in a straight line across facing the bottom of the room. Meanwhile third and fourth couples are doing the same. Fig. 4.
- 33 - 40 "WINDING UP." Keeping nearer hands joined in the line across, first man dances under the arms of second couple, his partner and second woman following. At end of fourth bar of music, first man and his partner should be back in their places. The second woman turns left about to face the same direction as her partner, her left arm across in front so that his right hand, held in her left, is resting on her right shoulder.

Rouken Glen (Continued)

First man now dances under the arch made by second woman and his partner who follows him and finishes at end of bar 6 in the same way as second woman with second woman's right hand held in her left resting on her right shoulder. During bars 7 and 8, first man turns left about, finishing in the same way as the two women. Meanwhile third and fourth couples are doing the same. Fig. 4.

In this figure everyone dances all the time with small setting steps when not actually changing position.



- 41 - 48 Both lines of four dance down the room. On the fourth step they turn right about, lifting arms over head, and with crossed hands held well out in front at chest level, dance up.
- 49 - 52 "UNWIND." Second man turns left about to face bottom of room, second woman turns left about under her arm to face the same direction, followed by first woman and lastly first man. Each dancer takes one Strathspey step for own movement, but all keep dancing throughout as in "winding up" figure. Meanwhile third and fourth couples are doing the same.
- 53 - 56 All dance four steps, moving to left to join in one large circle - the fourth man leading his line round so that he joins hands with first man, and third man joins hands with second man. Figures 5 and 6.
- 57 - 64 Continue dancing to left in the circle.
- 65 - 72 First couple join both hands to make an arch (if possible near exit): this is the Gate into Rouken Glen. All the others in a chain led by fourth man dance through the "Gate" and out of the room, first man joining left hands with the last to go through (second woman) and giving his right hand to his partner they dance off at the end of the line.

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AUGUST 22, 1961 SANTA BARBARA FOLK DANCE CONFERENCE Vol. 6 No. 2

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WASHROOMS in Santa Cruz a distance away....well we know it's a longer to walk to the washrooms but this is a good workout for dancing. Next year we'll be back in Santa Rosa. (and there are no wash cloths available).

CHANGE....Elizabeth Anderson and Carmen Hill have change for the vending machines, at the desk. Also, see Isabelle Persh.

LOCKED OUT...After the desk closes, see Isabelle Persh - Room # 1213.

MEET THE STAFF...(continued) DANI DASSA

Dani Dassa, Jerusalem born choreographer-dancer, was for 12 years one of the leading teachers of the Folk Dance movement in Israel. He organized Folk Festivals in Kibbutzim (Agricultural Settlements), and choreographed as well as performed in programs given in the largest auditoriums in Tel Aviv. He gave seminars in dance in Physical Education teachers and folk dance leaders.

He came to the United States to study on a scholarship with Martha Graham and choreography with Lou Horst. He was the Israeli representative on the Folk Festival Council of New York City and under the auspices of the Israeli Consulate, toured the United States giving performances and seminars on the Israeli folk dance. In his classes he stresses the Yemenite style and influence of the Middle East on Israeli folk dance.

C. STEWART SMITH

C. (Cedric) Stewart Smith was born Dundee, Scotland, and won his first medal at the age of four. He has been dancing ever since.

He came to the United States eleven years ago. He first went to Boulder, Colorado. One year later he moved to San Francisco, California. He now teaches at the San Francisco School of Scottish Dancing Studio located at 340 Presidio Avenue.

Stewart holds teaching certificates from the Royal Scottish Country Dance Society and the British Association of Teacher of Dancing, Highland Branch. He has done choreography for Brigadoon, for the San Francisco Opera Ring. He has had the honor of dancing before the Queen, and has appeared on T.V. programs, both in the United States and the British Isles. He is best known as a judge of Highland Dancing throughout the United States and Canada.

PARKING,,,,,,WARNING

Please be sure to park your car in the designated parking lots, otherwise you'll get a ticket from the Campus Police.....

POST OFFICE.....De La Guerra, first building West of Santa Cruz Hall.

NEED SUNDRIES...Knock on one of the doors of the Student Union, Bldg. 434, and someone will let you in.

AUGUST 20, 1961

SANTA BARBARA FOLK DANCE CONFERENCE

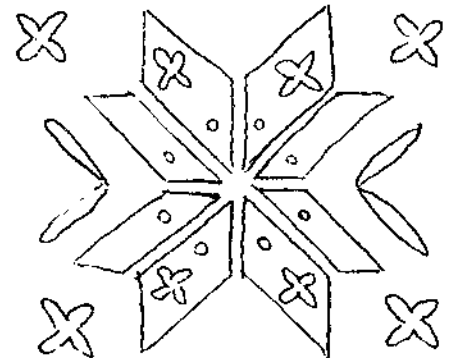
Vol. 6, No. 1

SCHEDULE... (Repeated for your information)

7:15 - 7:45	Breakfast
8:00 - 8:55	1st Period
9:05 - 10:00	2nd Period
10:00 - 10:25	Coffee (Santa Rosa Hall)
10:35 - 11:30	3rd Period
11:30 -- 12:00	Free
12:00 - 12:30	Lunch
12:30 - 1:10	Free
1:10 - 2:05	4th Period
2:15 - 3:10	5th Period
3:20 - 4:15	6th Period
4:25 - 5:30	Workshop & Practise Steps
5:30 - 6:00	Free
6:00 - 6:30	Dinner
7:00 - 7:55	Folklore
8:15 - 9:00	Review (Santa Rosa Hall)
9:00 -	Evening Program (Santa Rosa Hall)
10:00	Coffee (Santa Rosa Hall)

INTRODUCING THE COMMITTEE...

Isabelle Persh (Chairman)  
 Minnie Anstine  
 Pearl Bleadon  
 Ed Feldman  
 Bob Moriarty  
 Valerie Staigh  
 Maude Sykes  
 Avis Tarvin  
 Marion Wilson

INTRODUCING THE UNIVERSITY OF CALIFORNIA:..

Ms. Elizabeth Anderson -  
 Ms. Jan Hanlon -  
 Dr. Alma Hawkins -  
 Mr. Arden Johnson -

INTRODUCING THE STAFF...

FRANCISCA AQUINO - Supervisor of Physical Education, Board of Education, Republic of the Philippines.

Mrs. Aquino is the author of seven books on Philippine dance and music. Outstanding authority on the folk dance, music, lore, and costume of the Philippines. Has directed Folk Festivals, and is the source of the materials used by the "Bayanihan" troupe that toured the United States recently.

Mrs. Aquino has given workshops all over the United States.

VINCENT EVANCHUK

Vince Evanchuk, expert in Ukranian style and folklore, was born in the Ukrainian section of Winnipeg, Canada. At the age of three he started learning Ukrainian dances from his father, who had the largest dance studio in Winnipeg. While still in Canada he studied under Vasel Avramenko.

In 1948 his family came to the United States, where he studied Ballet with Eugene Loring and Belcher de Rey. 1954 Vince joined the Gandy Dancers and is still active with the group, instructing, directing, and dancing with them. He has also done some nightclub work in the Los Angeles area.

AUGUST 10, 1941

VICTOR STANISLOWSKI

Victor has just received his D.S. papers and is now applying for a passport. He is an Engineer in the Missouri Army and is stationed at Ft. Belknap, near St. Louis, the Balcon Camp.

MADRYNNE GIBBLE

Madrynne is one of these rare talents - a triple threat - a singer, dancer and actress. She started to dance at an early age, in the ballet and worked in a children's theatre. She first taught children's drama at an early age and later, in the same line, she has studied with leading teachers and acted with them.

She became interested in acting when she was in high school and she has since devoted entirely to acting. She has been in many plays and has been very active in the field. She has been very active in the field of acting and has been very active in the field of acting. She has been very active in the field of acting and has been very active in the field of acting.

Madrynne has done a lot of work in the field of acting and has been very active in the field of acting. She has been very active in the field of acting and has been very active in the field of acting. She has been very active in the field of acting and has been very active in the field of acting.

JAN HANSEN

Jan is a teacher of drama and acting at the University of California at Los Angeles. She has been very active in the field of acting and has been very active in the field of acting. She has been very active in the field of acting and has been very active in the field of acting.

While at UCLA working on her M.A. in Drama, she has been very active in the field of acting and has been very active in the field of acting. She has been very active in the field of acting and has been very active in the field of acting.

ALMA HAYDEN

Alma is a graduate of the University of California at Los Angeles and has been very active in the field of acting and has been very active in the field of acting.

Her professional career has been very active in the field of acting and has been very active in the field of acting. She has been very active in the field of acting and has been very active in the field of acting.

She has been very active in the field of acting and has been very active in the field of acting. She has been very active in the field of acting and has been very active in the field of acting.

EMERSON JACKSON

Emerson is a graduate of the University of California at Los Angeles and has been very active in the field of acting and has been very active in the field of acting.





VI. Women Circle

1-16 Dry hand hold. Move on 8 walks by P, pass L shoulder with gir and  
move to original place by P. Turn R to face out of set. Stand in  
place for rest of Fig. 1. Do 8 more like this combination 4 times.  
Move to the end of the line with right, elbows bent.  
Circle 2 (CC 2). Circle 1 (CC 1) and Circle 2 (CC 2) combination.  
End in original place, turn around, hold skirt.

VII. Men's Circle

1-2 1/2 Circle, turn out on 8 steps with right foot, leg R, with  
feet on line for 1/2 circle.

3-4 1/2 Circle, small circle between steps to join leg R. 1/2 circle may be  
to circle to the left and a small circle to the right of line W.  
Stand in place with feet on line, turn out on 8 steps to the left  
to circle. 1/2 circle to the right of line W. Circle 1 (CC 1),  
circle 2 (CC 2). Turn around to the right.

5-10 Repeat action of circle 1 and 2 in reverse. If circle to the  
left on 8 steps, circle to the right on 8 steps. If circle to the  
right on 8 steps, circle to the left on 8 steps. Turn around to the right  
to the original place. Turn around to the right to the original  
place. On 8th step turn around to the right to the original place.

VIII. Single Pairs

1-16 8 steps in place, circle 1 (CC 1) and circle 2 (CC 2) combination.

Approved by...  
dated by...

1961 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dani Dassa

VAYENIKEHU  
Israeli dance

RECORD: KARMON ALBUM # II

FORMATION: Line dance, no ptr necessary, hands joined and down. Begin facing ct

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Pattern

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Meas.

I. In place, shift wt to R ft (cts 1-2); shift wt to L ft (cts 3-4); shift wt back to R ft (cts 5-6). During wt shifts, incline body slightly twd ft with wt.

In LOD, jump onto both ft (ct 7); hop on L (ct 8).

In LOD, walk R (cts 1-2); walk L (cts 3-4); jump onto both ft (ct 5); hop on L (ct 6).

Repeat all of Fig. I.

II. Tiny hop on L to face ctr (ct & ); step on R bwd in LOD (ct 1); step on L, facing ctr (ct 2); step on R fwd in LOD (ct 3); step L, R, L fwd in LOD (cts 4, & 5); repeat this sequence three times.

Facing ctr, stamp R (cts 1-2); stamp L (cts 3-4). Joined hands are held high during these stamps.

Repeat dance from beginning.