

*Paul Pritchard*

First Annual

# FOLK DANCE CONFERENCE

at

UNIVERSITY OF CALIFORNIA  
SANTA BARBARA COLLEGE

AUGUST 12 - 18, 1956

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## SYLLABUS

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University Extension  
University of California

Folk Dance  
Federation, South

Departments of Physical Education  
University of California, Santa Barbara College

TEACHING STAFF

Marian H. Anderson - Methods and materials for teaching folk dancing to children

Paul Erfer - Early American dances for public school instruction

Madelynne Greene - European dances and castenet technique

Anatole Joukowsky - Slavic dances

Ed Kremer - Squares

Miriam Lidster - Fundamentals of motion

Dorothy Patchett - Early California dances

Albert Pill - Mexican dances

Edith Stevenson - Children's teacher

Millie von Kinsky - European dances for public school instruction

GUEST CALLERS

Dale Garrett

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SANTA BARBARA FOLK DANCE WORKSHOP, 1956

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

### MI PECOSITA

Typical Mexican Polka danced throughout northern Mexico and especially in the states of Chihuahua, Sonora, and Durango.

SOURCE: Learned by Albert S. Pill from Jacinto Angel Guzman, teacher of regional dances in Durango, Mexico.

MUSIC: Record: A S P 102

FORMATION: Cpls in social dance pos M faces LOD.

BASIC STEP: The Mexican polka step is danced on ball of foot with heel very close to floor. Step fwd on L ft (ct 1), step R ft next to L ft (ct &), step L ft in place (ct 2). Repeat starting with R ft.

The Mexican polka is danced with bodies very relaxed. There is a great deal of up and down movement resulting from action in the knees.

Footwork is described for M; the W does same on opposite foot unless otherwise specified.

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Meas.	PATTERN
2/4	INTRODUCTION 7 meas.
A	<u>FIGURE I</u>
1-8	8 Mexican polka steps in LOD, begin L ft. M moves Fwd in LOD while W moves bwd in LOD.
9-16	8 Mexican polka steps turning CW while moving CCw around the room. Bodies sway first to M's L then to M's R.
1-16 (rpt)	Repeat action meas. 1-16, end with M's back to center of circle.
B	<u>FIGURE II</u> (Social dance pos; M's back to center of circle).
1	Hop on R ft and extend L heel to L side (ct 1), hop on R ft and extend L toe to L side with L heel pointed to the L (ct 2).
2	Repeat action meas 1, Fig. II.
3-4	4 slides to M's L.
5	Hop on L ft and extend R heel to R side (ct 1), hop on L ft and extend R toe to R side with R heel pointed to the R (ct 2).
6	Repeat action meas 5, Fig. II.
7-8	4 slides to M's R.
9-32	Repeat above action, meas 1-8 Fig. II, 3 more times.
A	<u>FIGURE III</u> (turn so M faces LOD, W's back to LOD).
1-4	4 Mexican polka steps in LOD, begin L ft. M moves fwd in LOD while W moves bwd in LOD.

Meas.	Pattern
5-8	W turns once to R under M's L arm with 4 Mexican polka steps, M dances 4 polka steps in place.
9-12	4 Mexican polka steps turning once CW while moving CCW around room. Bodies sway.
13-16	Repeat action meas 5-8, Fig. III.
1-16 (rpt)	Repeat action meas. 1-16, Fig. III, ending in semi-varsouvienne pos
B	<u>FIGURE IV</u> (Ptrs in semi varsouvienne pos, facing LOD. W is to R of M. L hands are joined and extended across M's chest, R hands joined at W's waist. Both M & W begin L Ft.)
1	Touch L toe fwd (ct 1), hop on R ft while lifting L ft (ct 2).
2	Repeat action meas 1, Fig. IV.
3-4	4 slides diag fwd to the L. M moves behind W as R hands are joined and extended across M's chest, L hands joined at W's waist.
5	Touch R toe fwd (ct 1), hop on L ft lifting R ft (ct 2),
6	Repeat action meas 5, Fig. IV.
7-8	4 slides diag fwd to the R. M moves behind W to original pos at beginning of figure.
9-32	Repeat above action, meas 1-8 Fig. IV, 3 more times.
A	<u>FIGURE V</u>
	Drop hands and face ptr. M's hands clasped behind back, W holds skirts. M's back to center of circle. Both M & W start L ft.
1	Low leap sideward on L ft (ct 1), step R ft next to L ft (ct &), step L ft in place (ct 2).
2	Shorter leap to R on R ft (ct 1), step L ft next to R (ct &), step R ft in place (ct 2).
3-4	Repeat action meas 1-2, Fig. V. Movement is to the L, covering space CW.
5	1 Mexican polka step begin L ft and moving twd ptr.
6	1 Mexican polka step begin R ft and moving away from ptr.
7-8	Repeat action meas 5-6, Fig. V.
9-32	Repeat above action, meas 1-8, Fig. V, 3 more times.
B	<u>FIGURE VI</u> (Social dance position. M's back to center of circle)
1	Hop on R ft and extend L heel to L side (ct 1); hop on R ft and extend L toe to L side with L heel pointed to L (ct 2)
2	Hop on R ft and extend L heel to L side (ct 1), chug sideward to R.
3-4	4 slides to M's L.
5	Hop on L ft and extend R heel to R side (ct 1), hop on L ft and extend R toe to R side with R heel pointed to the R (ct 2).
6	Hop on L ft and extend R heel to R side (ct 1), chug sideways to L on L ft lifting R ft in twd shin, hold (ct 2).
7-8	4 slides to M's R.
9-16	Repeat action meas 1-8, Fig. VI.
17-20	In social dance pos, 4 Mexican polka steps in LOD, M moving fwd and W moving bwd.
21-24	4 Mexican polka steps turning CW while moving CCW around room.
25-28	Repeat action meas 17-20, Fig. VI.
29-31	W turns R under M's L hand with 3 Mexican polka steps, M dances 3 polka steps in place.
32	M bow, W curtsy.

Researched by:  
Marion Wilson, chairman, Albert Pill  
Helen Yost, Edith Stevenson, Valerie Staigh

A M O R D E M A D R E

(Ranchero - Schottis from the Northern Mexican state of Durango)

SOURCE: Learned by Albert S. Pill from Jacinto Angel Guzman, teacher of regional dances in Durango. This type of dance can be seen in tiny villages and ranchos in the remote mountain towns of the state of Durango.

RECORD: A S P 101

FORMATION: Cpls in social dance pos. in a circle around the room. M's back to center.

STEPS: Amor de Madre step: (starts on ct 4 of preceding meas) Moving to L hit L heel in place without taking wt (ct 4); step to L on Lft (ct 1); step R in front of L (ct 2); step on L on L ft. (ct 3); stamp R heel in place without taking wt (ct 4). Moving to R, reverse footwork.  
Schottische\*; Step-hop\*.  
Footwork is described for M; W does the same action with opposite foot unless otherwise specified.

MEAS	PATTERN
No Intro. <u>FIGURE I</u> Social dance pos.	
ct. 4	Hit L heel in place without taking wt.
A 1	Perform one Amor De Madre step to L
2	Perform one Amor De Madre step to R
3	Perform one Amor De Madre step to L
4	Perform one schottische step to R
5-6	Turn CW in social dance pos. with four step-hops. (M starts L)
7-12	Repeat action meas 1-6 (making sure to hit heel on ct. 4, each meas)
13-15	Repeat action meas 1-3
16	Moving to M's R, stamp R, L, R, and hit L heel
1-15	Repeat action meas. 1-15
(repeated)	
16	Stamp R, L, R, making $\frac{1}{4}$ turn CCW so that M's L shoulder and W's R
(rpt)	shoulder are twd center of circle (M faces LOD). On ct 4, M lifts L leg, knee bent.
<u>FIGURE II</u> Social dance pos.	
B 1	(M) In place, stamp L (ct 1); step R (ct 2); step L (ct 3); lift R leg, knee bent (ct 4). During this meas, M is leading W twd his L side. (W) Moving to her L in front of M, W performs one schottische step, turning $1/2$ turn CCW on hop so as to face M's R side.
2	(M) Stamp R, L, R, lift L, while leading W to his R side. (W) Moving in front of M to his R, W performs one schottische step, turning $1/2$ turn CW on hop to face M's L.
3-6	REPEAT action meas 1-2, Fig. II.
7	Repeat action Meas 1, Fig. II.
8	(M) Stamp R,L,R, raise R leg, knee bent. W stamps L,R,L, hold. Join R hands head high; M places free hand behind back, W holds skirt.

MEAS	PATTERN
1-7 (rpt)	(M) Stamp R, two stamps per meas. Stamp on cts 1 & 3, raise on cts 2 and 4. (W) With seven schottische steps, make two complete circles CW around M.
8 (rpt)	Stamp R,L,R, cpl making 1/4 turn CW so that M's back is again twd center of circle. On ct 4, hit heel (M's L, W's R) as cpl takes social dance pos.
A	<u>FIGURE III</u>
1-4	Rpt action meas 1-4, Fig. I.
5-6	M's L hand and W's R hand remain joined; W turns CW with four step-hops while M does four step-hops in place, beginning M's L, W's R.
7-10	Rpt action meas 1-4, Fig. I.
11-12	With four step-hops, ptrs make one turn away from each other. M turns CCW; W turns CW.
13-15	Resume social dance pos. and rpt action meas 1-3, Fig. I.
16	Moving to M's R, stamp R,L,R, hit L heel.
C	<u>FIGURE IV</u>
1	Perform one Amor De Madre step to M's L.
2	Moving to M's R, perform one schottische step, beginning to turn CW on the hop of ct 4.
3-4	With four step-hops, cpl turns CW 1 1/2 turns, ending with M's R and W's L shoulder twd center of circle. (W facing LOD)
5-6	Rpt action meas 1-2, Fig. IV, moving away from circle and return.
7-8	Rpt action meas 3-4, Fig. IV, ending with W's back twd and M facing center of circle.
1-2 (rpt)	Rpt action meas 1-2, Fig. IV, moving RLOD (meas 1); LOD (meas 2)
3-4 (rpt)	Rpt action meas 3-4, Fig. IV, ending with M's L and W's R shoulder toward center of circle (M facing LOD).
5-6 (rpt)	Rpt action meas 1-2, Fig. IV, moving twd the center and return.
7-8 (rpt)	Rpt action meas 3-4, Fig. IV, except that cpl ends side by side in open ballroom pos., facing LOD. Hit heel (M's L, W's R) on floor, ct 4 of meas 8.
D	<u>FIGURE V</u>
1	Moving in LOD, step L (ct 1), step R (ct 2); step L, pivoting to face RLOD and changing hand hold (ct 3); stamp R in place with emphasis on heel (ct 4). (Amor De Madre Step)
2	Moving RLOD, perform one schottische step, making 1/4 turn on ct. 4 to fact ptr.
3-4	Drop hands, make one individual turn with four step-hops; M turns CCW; W, CW.
5-8 & 1-8 (rpt)	Rpt action meas 1-4 Fig. V, three more times. End facing ptr with M's back to center.
	NOTE: On each hit of heel in Fig. V, M flings free arm fws and out to the side. On the turns, M clasps hands behind back, girl holds skirt with free hand.

Meas.	PATTERN
C	<u>FIGURE VI</u>
1	Backing away from ptr, step L behind R (ct 1); hop on L while swinging R ft back (ct 2); step R ft in back of L (ct 3); hop R (ct 4).
2	Moving twd ptr, stamp L,R,L, without taking wt on 3rd stamp (cts 1,2,3); swing L behind R (ct 4).
3-8	Repeat action meas 1-2, Fig. VI, three more times. On last three stamps of meas 8, take ptr into semi-varsouvienne pos, facing LOD. W is to R of M, L hands are joined and extended across M's chest, R hands joined at W's waist. Both hit L heel in place (ct 4, meas 8).
A	<u>FIGURE VII</u>
1	Both M and W start L ft. Moving in LOD, perform one Amor de Madre step, pivoting to face RLOD on ct 3. Hand pos changes on pivot.
2	Moving RLOD, perform one Amor De Madre step, pivoting on ct 3 to face LOD, again changing handhold.
3	Rpt action meas 1, Fig. VII.
4	Moving RLOD dance one schottische step, making 1/2 turn CCW on hop to face LOD.
5-6	Cpl in same pos as in meas 1, Fig. VII, turn CCW with four step-hops, ending facing LOD
7-12	Rpt action meas 1-6, Fig. VII.
13-14	Rpt action meas 1-2, Fig. VII.
15-16	W turns CW under joined L hands with 3 step hops. M dances in place. W curtsies. M bows, L hands joined.

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

EL BARRETERO  
(Schottis from Mexican State of Zacatecas)

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

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

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

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

RECORD: A S P 102

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

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MEAS

PATTERN

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4/4 NO INTRODUCTION

A FIGURE I

ct 4 Lift L leg

1 Moving to M's L, step L to L side (ct 1); step R ft across in front of L (ct 2); step L to L side (ct 3); chug bwd on L ft as R ft is lifted (ct 4). NOTE: On the chug, turn to face RLOD; raise M's L and W's R arms at the same time lowering other joined hands.

2 Moving to M's R, step R to R side (ct 1); step L ft across in front of R (ct 2); step R to R side (ct 3); chug bwd on R ft as L ft is lifted (ct 4). NOTE: On the chug, turn to face LOD; raise M's R and W's L arms at the same time lowering other joined hands.

3 Rpt action meas 1, Fig. I.

4 Lightly stamp R,L,R (cts 1,2,3); lift R (ct 4) in place.

5-7 Rpt action meas 1-3, Fig. I, reversing Ftwk and direction (start R).

8 Lightly stamp L,R,L, (cts 1,2,3); lift L (ct 4) in place.

1-4 (rpt) Rpt action meas 1-4, Fig. I, turning CW in place 1/2 turn, so that W ends with back twd center of circle.

5-8 (rpt) Rpt action meas 5-8, Fig. I, turning CCW in place 1/2 turn, so that M ends with back twd center of circle. Hold on ct 4 of meas 8.

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

MEAS	PATTERN
1-2	Turn R once around with 4 step-hops, stepping on cts 1 & 3, hopping on cts 2 & 4. When step-hopping on R, tilt body to R without bending at waist; when step-hopping on L, tilt body to L.
3	Moving to R, step R,L,R, (cts 1,2,3); hop R while tilting to R (ct 4).
4	Moving to L, lightly stamp L,R,L, hold.
5-6	Starting L ft, turn L once around with four step-hops, again tilting body in direction of step-hop.
7	Moving to L, step L,R,L, hop L while tilting to L.
8	Moving to R, lightly stamp R,L,R, hold, (do not take wt on R on ct 4).
1-8 (rpt)	Rpt action meas 1-8, Fig. II. <u>NOTE:</u> During the step-hop-turns, keep legs well apart.
A	<u>FIGURE III</u>
1-8	Rpt action meas 1-8, Fig. I.
C	<u>FIGURE IV</u> (Ptrs in skating pos. facing LOD. W to R of M; R hands joined, L hands joined under R hands. W does opp. ftwork.)
1	With light stamps, move fwd L, R, L (cts 1,2,3); hop L (ct 4).
2	Rpt action meas 1, Fig. IV, starting M's R.
3	Drop handhold, and with 2 step-hops, turn once around away from each other (M turns L; W,R), tilting body on step-hops,
4	Rejoin hands, stamp L,R,L, hold, in place.
5-6	Rpt action meas 1-2, Fig. IV, beginning M's R ft.
7	Drop handhold, and with 2 step-hops turn once around twd each other (M turns R; W, L), tilting body on step-hops.
8	Stamp R,L,R, hold.
1-8 (rpt)	Rpt action meas 1-8, Fig. VI
D	<u>FIGURE V</u> (Skating pos, facing LOD, both begin L ft. <u>NOTE:</u> The pattern of ftwk in this fig, as is typical in many Mexican dances, follows the beat of, but not the meas of music.
1	Stamp L (ct 1); hop L, lifting R leg to rear and bending body slightly fwd (ct 2); bring R ft fwd and take wt on R heel (ct 3); stamp L (ct 4)
2	Hop L (ct 1); step R toe to rear (ct 2); stamp L (ct 3); hop L, lifting R leg in back at same time accentuating bend of body fwd (ct 4).
3	Moving fwd in LOD, stamp R (ct 1); stamp L (ct 2); stamp R (ct 3) hop R, lifting L leg to rear and bending body slightly fwd(ct 4).
4	Bring L ft fwd and take wt on L heel (ct 1); stamp R (ct 2); hop R (ct 3); step L toe to rear (ct 4).
5	Stamp R (ct 1); hop R, lifting L leg bwd to rear at same time accentuating bend of body fwd (ct 2); moving fwd in LOD, stamp L (ct 3); Stamp R (ct 4).
6	Rpt action meas 1, Fig. V.

MEAS	PATTERN
7	Rpt action meas 2, Fig. V
8	Moving fwd in LOD, stamp R (ct 1); stamp L (ct 2); stamp R (ct 3); hold (ct 4).
1-8 (rpt)	Rpt action meas 1-8, Fig. V. <u>NOTE:</u> Below is a diagram of the steps for Fig. V (8 meas)
ft:	L L R L L R L L R L R R
action:	stamp hop heel stamp hop toe stamp hop stamp stamp stamp hop
ct:	1 2 3 4 1 2 3 4 1 2 3 4
ft:	R R L R R L R L L R L L
action:	stamp hop toe stamp hop stamp stamp stamp hop heel stamp hop
ct:	2 3 4 1 2 3 4 1 2 3 4 1
ft:	L L R L R R
action:	stamp hop stamp stamp stamp hold
ct:	3 4 1 2 3 4
E	<u>FIGURE VI</u> (Pos as in Fig. I, starting M's L, W's R)
1-2	Rpt action meas 1-2, Fig. I.
3	With 2 step-hops, make 1 dishrag turn under joined hands, M turns L and W turns R.
4	Stamp L,R,L, hold.
5-6	Rpt action meas 2, then of meas 1 of Fig. I.
7	With 2 step-hops, make 1 dishrag turn under joined hands, M turns R and W, L.
8	Stamp R,L,R, hold.
1-8 (rpt)	Rpt action meas 1-8, Fig. VI.
C	<u>FIGURE VII</u>
1-8	Rpt. action meas 1-8, Fig. IV.
A	<u>FIGURE VIII</u>
1-8	Rpt action meas 1-8, Fig. I.
B	<u>FIGURE IX</u>
1-8	Rpt action meas 1-8, Fig. II.
A	<u>FIGURE X</u>
1-4	Rpt action meas 1-4, Fig. I, moving in a large circle, turning CW while traveling CCW around room.
5-6	Rpt action meas 1-2 as above, continuing to turn, and end with W's back to center of circle.
7-8	W turns once around R under M's arm with three step-hops (2 step-hops per meas) while M dances 3 step-hops in place. Finish meas 8 with pose: W drops down with one knee touching floor, L hand holding skirt; M's L and W's R hands joined, M's R hand behind his back. All W's backs are twd center of circle and M face ptr.



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

J A R A B E R A N C H E R O

This dance contains a medley of dances popular in various states of Northern and Central Mexico. The Zapateados are typical of Jarabes found in many states. The Botella is danced chiefly in Jalisco and Machoacan. The Jota, in its simple form, is known in many areas.

SOURCE: Learned by Albert S. Pill from Jacinto Angel Guzman, teacher of regional dances in Durango, Mexico.

MUSIC: Record: A S P 101

FORMATION: Cpls in a circle, facing each other, M's back to center, M's hands clasped behind back W holds skirts.

STEPS: ZAPATEADO (6/8) #1

Meas 1 Step flat on L ft (ct 1); step R heel (ct 2); step R toe (ct 3); step flat on L ft (ct 4); hit R heel on floor without taking wt (ct 5); hold (ct 6).

Meas 2 Step flat on R ft (ct 1); step L heel (ct 2); step L toe (ct 3); step flat on R ft (ct 4); hit L heel on floor without taking wt (ct 5); hold (ct 6).

STEP # 2 (3/4)

Meas 1 Starting with wt on L, hop L, flicking R, toe pointed down, in air across in front on L (ct 1); hop L, flicking R, toe pointed down, in air to rear (ct 2) leap down onto R (ct 3);

Meas 2 Hop R, flicking L, toe pointed down, in air across in front of R (ct 1); hop R, flicking L, toe pointed down, in air to rear; (ct 2); leap down onto L (ct 3).

STEP # 3 (3/4)

Meas 1 Leap onto R Ft, flicking L, heel raised, to the rear (ct 1); step L ft next to R ft (ct 2); step R ft in place (ct 3).

Bodies twist so that R shoulders are pointed twd each other.

Meas 2 Leap onto L ft, flicking R, heel raised, to the rear (ct 1); step R ft next to L ft (ct 2); step L ft in place (ct 3). Bodies twist so that L shoulders are pointed twd each other.

STEP # 4 (3/4) NOTE: This step pattern of 2 steps and 3 rocks is danced with complete disregard to meas of music, but does follow the beat.

A Moving fwd, leap onto R (ct 1); step L toe behind R ft (ct &); step R ft in place (ct 2).

B Moving fwd, leap onto L (ct 3); step R toe behind L ft (ct &); step L ft in place (ct 1).

C Rock; bring R ft fwd across L and rock R (ct 2); L (ct 3); R (ct 1).

D Moving fwd, leap onto L (ct 2); step R toe behind L ft (ct &); step L ft in place (ct 3).

STEP # 4 3/4 con't

- E Moving fwd, leap onto R (ct 1); step L toe behind R ft (ct &); step R ft in place (ct 2).  
 F Rock: bring L ft fwd across R and rock L (ct 3); R (ct 1); L (ct 2); and repeat from A, starting on ct 3, etc.

STEP #5 LA BOFELLA # 1 (3/4)

- meas 1 Step L (ct 1); hop L (ct 2); step R across in front of L (ct 3);  
 meas 2 Step L (ct 1); hop L (ct 2); wave R ft in air and to R over tequila bottle (ct 3).  
 meas 3 Step R (ct 1); hop R (ct 2); step L across in front of R (ct 3).  
 meas 4 Step R (ct 1); hop R (ct 2); wave L ft in air and L over tequila bottle (ct 3).

STEP # 6 LA BOFELLA # 2 (for M only) (3/4)

Hop on L, one hop to each ct of music. R ft, toe pointed down, is flicked alternately across in front of L and back to the rear-over the bottle.

STEP # 7 LA JOTA # 1 (Basic Jota Step) (6/8)

Arms out to side, hands a little above shoulder level.

- meas 1 Leap lightly onto R, L touching floor in front of R (cts 1-2); hop R while raising L, toe pointed (ct 3); step L in back of R (ct 4); step R ft to R (ct 5); step L in front of R (ct 6)  
 meas 2 Hop lightly on L, R touching floor in front of L (cts 1-2); hop L while raising R, toe pointed (ct 3); step R in back of L (ct 4); step L ft to L (ct 5); step R in front of L (ct 6).

STEP # 8 LA JOTA # 2 (pas de Basque) (6/8)

- meas 1 Leap lightly to R on R (ct 1); step L across in front of R (ct 2); step R in place back of L (ct 3); leap lightly to L on L (ct 4); step R across in front of L (ct 5); step L in place back of R (ct 6).

STEP # 9 LA JOTA #3 (Knee Bends) (6/8)

- meas 1 Leap down onto R, R knee bent and L leg stretched out to L as body is twisted to R, R arm raised and L arm curved across chest (cts 1,2,3); leap down onto L, L knee bent and R leg stretched out to R as body is twisted to L, L arm raised and R arm curved across chest (cts 4,5,6).  
 meas 2 Turn to R with step R (ct 1); hold (ct 2); L (ct 3); R (ct 4); hold (cts 5,6).  
 meas 3-4 Repeat above two meas, reversing all ftwk and other motion.

STEP # 10 LA JOTA #4 (Cross over) (6/8). L arm raised, R arm curved across chest.

- meas 1 Step fwd L (ct 1); hop L, raising R leg fwd (ct 2); step fwd R heel (ct 3); rpt action cts 1,2,3, (cts 4,5,6); (These steps are used to exchange place with ptr, R shoulder leading, passing back to back.)  
 meas 2 Make 1/2 turn R with step L (ct 1); hold (ct 2); R (ct 3); L (ct 4); hold (cts 5,6).  
 meas 3 R arm raised, L arm curved across chest, step fwd R (ct 1); hop R raising L leg fwd (ct 2); step fwd L heel (ct 3); rpt action cts 1,2,3 (cts 4,5,6); (These steps are used to return to own pos, L shoulders leading, passing back to back.)  
 meas 4 Make 1/2 turn L with step R (ct 1); hold (ct 2); L (ct 3); R(ct 4); hold (ct 5,6).

STEP # 11 LA JOTA # 5 (The Kicks) (6/8)

Leap onto L, kicking R ft fwd (ct 1); leap onto R, kicking L ft fwd (ct 2); continue, alternating L and R, one kick per ct(cts 3,4,5,6).

STEP # 12 (2/4) (two-step)

meas 1 Stamp fwd R (ct 1); step L toe behind R (ct &); step fwd R (ct 2).  
meas 2 Stamp fwd L (ct 1); step R toe behind L (ct &); step fwd L (ct 2).

STEP # 13 Push Steps (2/4)

Stamp R (ct 1); push L ft to L side (ct &); rpt action cts(1& 2 &) (two push-steps per meas). Moving to L, reverse ftwk.

MEAS	PATTERN
<u>PART I LCS ZAPATEADOS</u>	
1-16	Alternating meas 1 & 2 of Step pattern #1 (Zapateado), ptrs perform a large CCW circle around each other, ending in own place.
1-16	Alternating meas 1 & 2 of Step pattern #2, ptrs perform a large CCW circle around each other, ending in own place.
1-16	Alternating meas 1 & 2 of Step pattern #3, ptrs perform a large CCW circle around each other, ending in own place.
1-4	Still dancing step pattern # 3, ptrs move directly twd each other.
5-7	Still dancing step pattern # 3, ptrs move bwd to place.
8	Stamp L, hold.
1-12	Ptrs perform a large CCW circle around each other, ending in own place, using step pattern # 4. Stamp R, L, hold.
13	
<u>PART II LA BOTELLA (3/4)</u>	
1-16	While M stands in place clapping and yelling and shouting words of encouragement, W dances in place alternating meas 1,2, & 3,4 of step pattern #5, (La Botella #1)
17-24	While W claps and shouts words of encouragement, M dances in place step pattern # 5, (La Botella #1)
25-32	W continues to clap and shout while M dances CW around botella bottle with step # 6 (La Botella #2).
	<u>NOTE:</u> Typical shouts of encouragement are: Andale, Tumba La Botella, Andale Borracho, Etc.
<u>PART III LA JOTA (6/8)</u>	
Fanfare	Action is done on strong drumbeats, 9 of 'em. With three steps, turn R - step R (bt 1); L (bt 2); R (bt 3); close L to R (bt 4); turn L - step L (bt 5); R (bt 6); L (bt 7); close R to L (bt 8); and hold (bt 9).
1-7	Dance in place, alternating meas 1 & 2 of Step pattern # 7, (La Jota #1).
1-8	Ptrs circle each other, returning to original places with Step pattern # 8 (Pas de basque).
9	Stamp R (cts 1,2); stamp L (ct 3); stamp R, hold (cts 4,5,6).
1-6	In place, facing ptr, dance step pattern #9 (knee bends) alternating meas 1,2, & 3,4 & 1,2).
1-8	Perform step pattern #10 (crossover and back twice)
1-7	Dance in place, alternating meas 1 & 2 of step pattern # 7 (La Jota #1).
1-2	Move twd ptr with step pattern #11 (the kicks)
3-4	Back away from ptr with step pattern #11 (the kicks)
5-6	Turn to own R - step R (cts 1,2,3); L (cts 4,5,6); R (cts 1,2,3); close L to R without taking wt (cts 4,5,6).

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MEAS

PATTERN

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PART III LA JOTA (6/8) (con't)

- 7-8 Turn to own L - reversing action of above two meas.  
 9 Stamp R (cts 1,2,3); stamp L (cts 4,5,6) - two stamps only.

EL JARABE (2/4)

- 1-10 Alternating meas 1 & 2 of step pattern # 12 (two steps) ptrs  
 circle around each other CW.  
 1-8 With R shoulders almost touching dance 16 push steps (#13) to R.  
 9-16 With L shoulders almost touching dance 16 push steps to L.

FINALE AND POSE

- 5 cts W kneels and M kicks R leg over W. M then helps W to her feet and  
 (slow) cpl poses, M's R arm around W's waist, W's L arm on M's R shoulder,  
 free hands raised in air.

T R O P A N K A

RECORD: Folk Dancer 1020

FORMATION: Single circle, all hands joined at shoulder level; face slightly to R to begin. No partners required.

(2/4)

- 1 Beginning with RF, take 5 quick light running steps to R, then stamp twice with LF in front of RF, toe pointing twd L, wt on whole ft. Beginning L, take 5 quick running steps to L and stamp RF twice in the same manner.  
Repeat Figure 1.
- 2 Face center. Step on RF, hop on RF, lifting LF with knee well turned out and toe pointing upward. Step on LF, hop on LF, lifting RF in same manner. Step on RF, in front of L, and stamp twice with LF, toe pointing twd L.  
Repeat the step-hops and stamps, starting with LF.  
Repeat all of Figure 2.
- 3 Repeat the action of Figure 2, moving in twd center of circle on 1st measure, and raising joined hands gradually upward. Stamp foot without crossing over. Move bwd to place lowering the joined hands with the same action starting LF. Repeat.

On the stamps in Figure 3, dancers may shout "Hey! Hey! or  
"Ho! Ho!"

Repeat dance from the beginning.

OSLO WALTZ

(Good Night Waltz)

English-Scottish

RECORD: F D 3016 A

FORMATION: Single circle of couples facing center of circle, hands joined.

(3/4) Introduction - 8 meas.

Meas 1 M starting LF, W RF, take 1 waltz-balance fwd and 1 bwd, with a swing of the joined hands. While M dance 2 waltz steps in place, W pass one place over to R making a  $\frac{1}{2}$  turn as they do so with 2 waltz steps.

1-16

M drop RH as they help turn L lady into their partners' places, leading them over in front.

Rejoin hands and repeat Figure 1 three more times. At end of which, face new partner and join both hands.

Meas 2 Waltz-balance sideward twd center, waltz-balance away from center. Drop hands and each does a solo waltz turn, M to L, W to R, into center of circle.

17-24

Rejoin hands with partner and repeat Figure 2 in opposite direction.

Meas 3 Take 2 step-close steps twd center, and 2 away from center. Assume social dance position and balance, M fwd on LF, W bwd on RF. Then turn once CW with 3 waltz steps, M leading fwd on RF, W bwd on LF.

25-32

Open out into single circle on last waltz step, join hands in a ring and repeat dance from the beginning.

NORWEGIAN MOUNTAIN MARCH

DANISH

RECORD: Victor 45-6173; Victor 20151

FORMATION: Groups of three, 1 M and 2 W preferably, in triangle formation. Each carries a handkerchief. M stands in front; his 2 partners behind him, each holding a corner of the handkerchief between the three of them. Elbows are bent and handkerchiefs joined above shoulder level. The steps are the same for all three.

(3/4 time)

- 1 Starting with RF, slide fwd diagonally to R, then hop twice lightly on RF. Repeat same moving diagonally L. Continue this zigzag movement 6 times, alternating R and L. In place, all stamp 4 times, R, L, R, L and pause.  
Repeat Figure 1.
- 2 Continuing to hop 3 times on each foot, M (or leader) moves bwd under the arch made by the upraised arms of other two with step R, hop, hop, step L, hop, hop. RH dancer turns slowly under the handkerchief held in her LH with same steps (6 cts.).  
L; while M at same time making a quick CW turn runs around to his place in front of W, bringing his hands over their heads.

Repeat Figure 2.

\* \* \* \* \*

A simpler step may be used to dance the Norwegian Mountain March, such as a waltz-hop -- step on RF (ct 1, 2); hop on RF, swinging LF fwd and across RF, (Ct 3). Repeat on opposite foot. During Figure 2, the step-swing is modified.

NOTE: This dance represents a guide leading climbers up and down the mountain. Most important to the fun is in keeping the chain of handkerchiefs unbroken and untangled throughout the dance.

ERSKO KOLO  
(Air' - Sko-Kolo)  
Serbia

This dance was learned by Dick Crum from natives in Yugoslavia and introduced by him at the College of the Pacific Folk Dance Camp in 1955.

MUSIC: Record: Folk Dancer 3020-A "ERSKO"

FORMATION: Open circle, hands joined and held down at sides.

STEPS: Fourteens\*, running hops.

NOTE: In Part I, be sure to keep facing straight toward center. The Schottischelike steps in Part II are very free.

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MUSIC 2/4

PATTERN

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Measures

- I FOURTEENS\* (slow)
- 1 Ct 1 - step R ft to R. (Ct &); step L ft behind R ft. (ct 2);  
step R ft to R. (ct &); step L ft behind R ft.
- 2-7 Same as meas 1, moving continually R.
- 8 Stamp R, L, raising L ft immediately after stamp.
- 9-16 Same as meas 1-8, but with opposite ftwork, moving L, i.e., L  
ft to side, R ft behind, etc., ending with 2 stamps L,R,  
raising R ft immediately after stamp.  
\*This is done with no dip - Keep steps small.
- II RUNNING HOPS\* (fast)
- Turn to face full R:
- 1-2 Run R, L, R hop (a kind of Schottische step),  
moving CCW. Bring L knee up quite high on hop.
- 3-4 Without turning around, run L, R, L hop bkwd (moving CW),  
turning on hop to face center.
- 5-6 Run R, L, R hop into center.
- 7-8 Run L, R, L hop bkwd to place.
- 9-16 Same as meas 1-8.



# S I C I L I A N E L L A

## Sicilain Tarantella

RECORD: Victor 25-7061; Imperial 1052

FORMATION: Set of 2 couples, partners facing each other. Tambourines are carried in LH. In the sets, the 2 men are side by side, girls the same.

(6/8)

- 1 Step on LF, swing RF across L; clap hands or strike tambourines on count 1. Step on RF, swing LF across R; clap hands or strike tambourine. Do 4 running steps in place (L,R,L,R), snapping fingers or shaking tambourines.(shoulder high)  
Repeat Figure 1 three more times.
- 2 Take 4 short running steps forward toward partner bending low, with snapping of fingers or shaking tambourines. Return to places dancing back with 4 running steps slowly straightening body and raising hands, continuing to shake tambourines. Repeat Figure 2 three more times.
- 3 Man #1 and girl #2 hook R elbows and turn around with 8 running steps. Man #2 and girl #1 do the same. Repeat Figure 3 hooking L elbows.
- 4 Man #1 and girl #2 dance a dos-a-dos passing R shoulders, Man #2 and girl #1 do the same. Repeat Figure 4 doing the dos-a-dos by L shoulder. During this figure, the hands are held up and fingers snapped. An extra turn or two may be added in moving around to add to the flirtatious character.
- 5 Place hands on hips and all turn to face CCW (L shoulder toward center); skip once around the set with 8 steps. Make a half turn and reverse direction and skip back to place with 8 steps. Form a LH star, holding tambourine in RH and shaking it, and skip 8 steps around CCW. Change to form a RH star and skip 8 steps in opposite direction, shaking tambourine which is held in LH.

Face partner and repeat dance from the beginning.

DANISH    SCHOTTISCHE

Danish

RECORD: Victor 26-1127 ("Rallarshottis") Methodist 102; or any lively Scandinavian schottische.

FORMATION: Double circle of couples side by side with both hands joined and crossed in front in skaters hold, RH in RH and LH in LH. All face CCW. The steps are the same for M & W.

(4/4)

- 1 Starting with RF, take 2 schottische steps fwd (step-step-step-hop). Dance 4 hop-steps (step and hop on same ft) moving fwd, alternating R L R L.  
Repeat Figure 1.
- 2 Release RH and face partner, M with backs to center. Holding LH, take a step-step-step-hop moving to own R to arm's length. Change to RH hold and take a step-step-step-hop to own L. Retaining RH, rejoin LH and repeat Figure 2.

At close, both turn to face CCW and join both hands as at beginning and repeat dance as many times as desired.

B I N G O

American Play Party

RECORD: Victor 45-6172; Folkraft 1189

FORMATION: Double circle of couples, partners side by side and arm-in-arm.

SONG

A big black dog sat on the back porch  
And Bingo was his name.  
A big black dog sat on the back porch  
and Bingo was his name.

B-I-N-G-O; B-I-N-G-O;  
B-I-N-G-O  
And Bingo was his name.

"B!"

"I!"

"N!"

"G!"

"O!"

ACTION

All walk fwd around the circle  
CCW in time to the music, singing  
the first verse.

All join hands to form one  
large circle, girls on partners'  
R side and still walk around the  
circle CCW singing second verse,  
spelling out the name Bingo.

Partners face and clasp RH, calling  
out "B" on first chord.

All pass on to next person clasping  
LEFT hands and calling out "I"

Continue to the third person taking  
RIGHT hands and calling out "N"

Continue to the fourth person  
with LEFT hand hold, shouting "G"

Instead of taking hands with 5th  
person, shout "O!" and hug your  
new partner vigorously! (Or you ma  
may swing this partner once around.

Repeat dance from the beginning with person last met, and continue as long  
as desired.

There are several versions of the song "Bingo" as collected in different  
parts of the United States with varying tunes and action. This one as  
recorded on Victor record is probably the most popular.

J A S A A

RECORD: Victor 45-6173

FORMATION: Single circle facing center, all hands joined. No partners are needed. One person is in the middle.

SONG

ACTION

I am waiting, I am hoping  
That someone will join me in the ring.

Circle moves to L with 4 waltz steps, while center player looks for a partner.

Will you come and dance with me  
my partner  
While the other people clap & sing.

Center player selects one from the ring drawing him (or her) into the center with both hands. Circle reverses and waltzes 4 steps to R.

Tra la la la, ja saa.

All drop hands. Outside players make a three step turn to R and stamp LF on "ja" and clap hands on "saa". The couple on inside at same time makes a  $\frac{1}{2}$  turn with 3 steps and bow back to back.

Tra la la la, ja saa.

Outside players make a 3 step turn to L and stamp and clap as before as they sing "ja saa". The couple makes a  $\frac{1}{2}$  turn to face and bow twd each other.

Won't you swing around the way  
that I do  
Or shall I reverse and swing  
with you.

Center couple hook R elbows and run around CW 6 steps.  
They then hook L elbows and run around CCW 6 steps.  
The outside players stand still and sing and clap.

Each person in the center looks for a new partner as the game is repeated until everyone in the circle has been invited to dance in the middle.

T W O   P L A Y   P A R T Y   G A M E S

I.   C O M E,   M Y   L O V E

RECORD: Folk Dancer 1110; Folkraft 1182; Methodist 111.

FORMATION: Double circle of couples facing CCW; Both hands joined and crossed.

S O N G

Come, my love and go with me  
Come, my love and go with me  
Come, my love and go with me  
And I will take good care of thee

You are too young, you are not fit  
You are too young, you are not fit  
You are too young, you are not fit  
You cannot leave your mother yet.

You're old enuf, you're just about right  
You're old enought, you're just about right  
You're old enought, you're just about right  
I asked your mother last Saturday night.

A C T I O N

In promenade position, walk fwd moving CCW during the first verse.

Drop hands. Men reverse direction and walk clockwise, while girls continue to walk in a CCW direction.

At words "you're just about right", men turn to nearest girl and, assuming square dance hold, swing around vigorously during singing of last verse.

Repeat song and action with new partner.

II.   S O M E B O D Y   W A I T I N G

RECORD: Folk Dancer 1106

FORMATION: Single circle facing center, all hands joined. No partners are required. Two or three extra players are in the center.

S O N G

As I looked into your eyes  
I beheld a glad surprise  
That there's somebody waiting for me  
There is somebody waiting  
There is somebody waiting  
There is somebody waiting for me.

Now choose two, leave the others  
Now choose two, leave the others  
Now choose two, leave the others for me.

Swing the one, leave the other  
Swing the one, leave the other  
Swing the one, leave the other for me.

A C T I O N

Circle moves to L with walking steps, while the players in the center move in opposite direction close to the outside ring in single file.

Each one in the center selects 2 from the circle (Men choose girls, and vice-versa), draws them into the center and in a ring of three-hands-around, skips around CW. The other players in the ring (outside) remain in place as they sing and clap.

During last verse, original center players choose one of the two he has danced with, and swings around with a two-hand hold. Players who have swung last retire to outer circle, leaving a new player in the center and the game is repeated.

K I N D E R P O L K A

"Children's Polka" - German

RECORD: Victor 45-6179

FORMATION: Single circle of couples, partners facing, with hands joined and arms extended sideward shoulder level.

- 1 Moving twd center of circle, step-close, step-close; then 3 light stamps in place. Moving away from center, step-close, step-close and 3 stamps in place.  
Repeat Figure 1.
- 2 Drop hands. Slap thighs with both hands; clap own hands; then clap partner's both hands 3 times.  
Repeat Figure 2.
- 3 Place R heel fwd and shake R forefinger at partner 3 times in an admonishing manner. Repeat, placing L heel fwd and shaking L forefinger. Turn about once to R with four running steps, placing hands on hips, face partner and stamp 3 times.

Repeat dance from the beginning.

"Kinderpolka" may be also danced as a mixer if boy moves fwd to next partner in place of the final 3 stamps. Children may enjoy jumping on both feet as they turn around in Figure 3 instead of running steps.

# GREENSLEEVES

## ENGLISH

RECORD: Victor 45-6175; Methodist 106

FORMATION: Double circle of couples in sets of two couples, all facing CCW. Couples are designated as #1 and #2. Partners join near hands, outside arms swing freely.

- 1 PROCESSIONAL - All walk forward briskly with 16 steps.
- 2 STAR - Couple #1 turn back to face #2 (W remaining on M's R) and each takes RH with opposite partner (M #1 with W #2 and M#2 with W #1) to form a R hand star. In this formation, all walk CW 8 steps. Turn half-right and change to make a LH Star in the same manner, walking 8 steps CCW. On final step, couple #1 turns to face fwd again to take original position joining inside hands with partner.
- 3 THE SLEEVES - Couple #2 with inside hands joined to make an arch walk fwd 4 steps as couple #1 moves backward under the arch with 4 steps. Now couple #1 raises joined hands to form arch and walk fwd 4 steps as couple #2 moves backward under the arch with 4 steps. Repeat Figure 3 once more.

Repeat dance from the beginning. To make the dance more interesting couples #1 and 2 may change numbers occasionally in order to dance with another couple.

C I R C A S S I A N      C I R C L E

English and American

RECORD: Folkraft 1115; Imperial 1042 ("Garryowan")

FORMATION: Single circle of couples, W on partner's R, all hands joined at shoulder level. All face center.

2/4

- 1-4      1      Take 3 running or walking steps fwd toward center of circle and bring feet together. Take 3 running or walking steps bwd to place and bring feet together.  
Repeat Figure 1.
- 5-8      2      M remain in place, while W move fwd 3 steps and curtsey; then retire moving backward to place with 3 steps and close. W remain in place, while M move fwd 3 steps and turning sharply L, move fwd to W who was originally on his L side (corner W).
- 9-16    3      Assume dance position with R hips adjacent (square dance hold) and swing around vigorously with corner with 16 buzz steps, RF carrying the weight fwd. (In the traditional English version, partners take a cross hand hold and turn CW with 16 skipping steps. This may be more suitable for children.)
- 17-24   4      New partners face CCW around the circle, W on M's R side, and in promenade position (hands crossed in front with RH in RH and LH in LH), walk fwd around the circle with 16 steps.

At close, re-form a single circle with new partner on M's R side, all hands joined to repeat the dance from the beginning. Repeat as many times as desired.



VANDRA POLKA

Estonian

RECORD: Folk Dancer 3010; Imperial 1035

FORMATION: Double circle of couples, partners facing with both hands gripping upper arms of partner. Steps described are for the Man; Woman dances counterpart.

PART A

Measure

- 1 Step sideward L, close R to L quickly (ct 1 &); step sideward L (ct 2); step R across in front of L (ct 3).
- 2 Leap slightly sideward L (ct 1); hop L leaning twd L (ct 2); hop L again, RF raised off floor (ct 3).
- 3-4 Repeat Measures 1-2 moving to R.
- 5-6 Repeat Measures 1-2 moving to L again.
- 7-8 Retaining same arm hold, turn CW in place together with 5 running steps.

Repeat Part A.

PART B

- Assume open dance position, M's R arm around W's waist, W's LH on m's near shoulder; free hands at hips.
- 1-2 Take two mazurka steps fwd: leap fwd on LF, bending at the waist (ct 1); bring RF up to L, straightening body (ct 2); hop on RF, lifting L knee (ct 3).
  - 3-4 Take 5 running steps fwd, L R L R L, then hop on LF.
  - 5-6 Repeat measures 1-2, starting with RF.
  - 7-8 Turn CCW in place (M moving backward) with 5 running steps.

Repeat Part B.

NOTE: VANDRA POLKA is played in 3/4 time and is a type of polka-mazurka. When dancing to the Imperial record, the second part is danced once only.

A L U N E L U L

Rumanian

RECORD: F D 1120

FORMATION: Closed circle, hands joined and held at shoulder height.

MEASURES

- A 1-4 Starting with RF, take 5 steps sideways to R, LF moving behind R; then stamp twice L.  
5-8 Repeat Measures 1-4, starting with LF and moving L.  
9-16 Repeat Measures 1-8
- B 1-2 Move to R sideward R L R, LF moving behind R; stamp L  
3-4 Repeat to L, starting with LF.  
5-8 Repeat B Measures 1-4
- C 1-4 In place, step R, stamp L; step L, stamp R; step R, stamp LF twice.  
5-8 Repeat C Measure 1-4 starting with LF.

DOUDLEBSKÁ POLKA

Czechoslovakian

RECORD: F D 3016-B

FORMATION: Any number of couples in a large circle

STEPS: Polka and Walk

INTROD.: - 4 meas.

2/4

- A 1-16 In social dance position, dance around the circle with 16 polkas, turning CW and progressing CCW.
- B 17-32 Partners side by side in open dance position (M's R arm around W's waist; W's LH on M's R shoulder). M extends his LH fwd to place it on shoulder of M ahead, as circle closes in to form a mill hold, and all march fwd, singing tune, around the circle CCW for 16 measures.
- C 33-48 W fall back and dance around the outside circle with polka steps, moving CW, while M face center. M remain in place and execute the following action during the next 16 measures: clap own hands quickly twice, then extend hands to sides and clap hand of M on either side once. (16 times)

At the end of 16th measure, M turn around and take W they find behind them for a repeat of the dance.

When extra W are present, they may enter the dance during the last figure, joining in the solo polka for W. Extra M may enter during the 2nd figure during the march, doing it without a partner.

G O R A L S K I    T A N I E C

Poland

SOURCE: This dance was taught to Madelynne Greene by Joe Smiel who danced it in Eastern Polish Dance Groups.

MUSIC: Record - Biscaye 104B

FORMATION: A dance for 8 couples

Part I            Chorale -

A.                Four couples walk out on floor (R arm of M around W's waist)  
16 meas.        to center.

Four couples enter with a gallop step around outside forming a circle while center 4 couples polka.

16 meas.        Inside couples join outside circle reversing direction of polka dancing CCW.

B.

16 Meas.        Men leave women and turn L to center swinging arms L, bending body fwd.

(a) Step L, hop, R hop, L,R,L, push R (Circling in center) R,L,R, push R.

(b) Step R, hop, L hop, R,L,R, push L, R,L,R, push L - 3 times in all.

AT THE SAME TIME

4 Meas.        (Girls Balance R,L, turning with 4 buzz steps R in place)  
                  ( "            "            L,R,            "            "            4            "            "            L in place)  
Repeat above 4 times in all.

C.

All face center - girl behind a man.

Men click heels 24 times - pigeon toed - raise heels on ct 1 and come down with heels together on ct. 2. On last heel click M turns 1/4 turn to his R and stamps R ft. facing LOD.

Girl balances R,L and turns 1,2,1,2 R in front of next man and then behind next man - progressing 6 times and ending 2 men behind her partner.

D & E

16 meas.        (Couples with inside hands joined - step on outside ft. - step swing) Reverse (step swing, step swing, step swing - facing each other they do push) (kick step - M's step - L,R,L push R - W's step opposite R,L,R push L). Both do 4 polka steps turning CW outside hands held outward, body bent forward. W's L hand on M's R shoulder. R hand on waist.

E

Repeat D.

Part II

F - 4 Meas. Intro.    M & W clasp inside hands - step on outside ft - do 3 step swings - leap inward ending against LOD on M's L and W's R ft. body in crouched position with W's R and M's L arm hanging straight from shoulder over clasped hands. This position is maintained during the following step.

GORALSKI (continued)

- G. Both do 8 push away steps - M doing R,L,R fall onto L ft. swinging R out to side - Girl doing opposite. 6 times. On 7th step lift outside ft. up behind and leap backward, M turning L; W turning R - falling on R ft. and M falling on L ft.
- H. Starting in a crouching position do 12 flat pas de bas steps, gradually straightening body with first couple leading the circle out into a straight line. Leading couple assume ballroom position and split the line with 12 polka steps. Second couple lead off, M turning L, W turning R, form two lines with balance steps.
- A. First couple finish in center of line and M throws W out to M's side of line and does solo "Boot Step" (L close L, hop R hop L hop) (R close R, hop L hop R hop) for 16 measures while W struts around - Men clicking heels and ignoring women. W's step- feet together, twist both heels to R, in place to L, in place.
- C. As soon as man finishes solo W leaps in to perform "Boot Step" with flashing turns and skirts whirling for 12 measures as men do W's heel shift step as described above - Women repeating Balance R,L, buzz R 4 steps - repeat reversing ftwork 3 times.
- Leading couple polka out in ballroom position while lines come together with 4 balance steps and doing a Krakowiak turn - hopping on R ft. - R hips adjacent - L hands high for 12 measures - couples gallop in a CCW circle for 8 measures and then in ballroom position polka out and break formation dancing at will around the floor.

MAILA BABA KOGOTA - Poland

A Country Dance - Mazur

RECORD: Biscaye 104A

Source: A Polish dance taught to Madelynne Greene by Joe Smiel who learned the dance from Polish dancers in Pennsylvania. It is generally danced by all Polish people.

Eight couples: Couple 1 is a leader and Couple 5 is also a leader.

Dancers form a straight line - Lady on Man's right. Inside hands joined, outside hand on hip.

I. - An accented mazur type of step, start outside foot. Swing inside arms fwd. on first step; back on second step, etc.

Into a Circle - 16 steps: Leader forms the line into a circle moving CCW 2 stamp accent.

The Circle - 16 steps in circle inside hands still joined.

Start the basket:

- 8 steps, all circle R CCW - single circle beginning on R foot. Girls join hands behind the men's back, Men join hands in circle 7th step; on 8th stamp L,R.

Complete the basket:

- Reverse direction start L foot. Men raise joined hands over girls heads and form a basket.

Breakbasket -

8 steps - Couples 1 and 8 break and all dance backwards into straight line (note couples 4 and 5 dance in place to form a straight line  
4 forward  
4 backward

Musical Break

All sing "Hoy-Don-Ah" as dancers do 16 pas de bas in place swaying as they sing.

Introduction to Polka - 2 Measures

Note: On this music partners face each other and in shoulder waist position form a single line, men facing line of direction.

FORM 2 Circles - 16 Steps

Couples 1 and 5 lead their lines forward and into a counterclockwise direction form 2 separate circles of 4 couples each. The step is a typical bouncy Polish polka, bring the feet up in back on last accent of step.

Maila Baba Kogota (con't)

Gallop Across - changing places

Couples 1 and 3 in ballroom position, the men passing back to back do 8 gallop steps changing places.

Couples 2 and 4 do the same  
" 1 and 3 return to place  
" 2 and 4 return to place.

No. 1 Man Visits Around the Set

- (a) On 8 polka steps starting on L ft. No. 1 man takes 2 polkas to face lady No. 2 and in shoulder waist position they do a polka step together around set and at 7th and 8th measure the No. 1 man and No. 2 man lifts the lady high into the air.
- (b) Repeat dancing with lady No. 3
- (c) Repeat dancing with lady No. 4
- (d) All couples polka around the set and the men lift their own partners.

Repeat Gallop changing places etc.

No. 2 Lady Visits

Lady No. 2 follows the same procedure as No. 1 man, but she starts polka on her R ft dancing in turn with men No. 5, 4, and 1.

Note: (The two ladies lift the man) Then all polka around set.

Repeat Gallop

No. 3 Man visits

(Same as No. 1) with ladies No. 4, 1 and 2, then all polka around set.

Repeat Gallop figure across set, etc.

No. 4 Lady Visits

Same as No. 2 lady dancing with man No. 1, 2 and 3  
Then all polka around set.

Finals: Holding hands in a circle all dancers circle to left with 8 polkas.  
Then firmly holding hands the ladies all slide their feet into the center of the circle as the men walk around forming a mill.

PARADO de VALDEMOSA (Bolero)

RECORD: Biscaye 103(B)

This dance was taught to Madelynn Greene while in Palma de Mallorca in 1954 by the leader and teacher of the ethnic group DANZA TIPICA de Mallorca.

An ancient bolero slow and majestic, the steps are small and dignified since it is a court dance the melody was imported from Castille during the latter part of the 18th Century.

One man and two women stand facing inward in a triangle.  
Left hands on hip; Right at side.

Introduction: 4 measures and one beat (then singers begin)

(count meas. one 3/4  
" " two 4/4  
" " three 3/4  
" " four 4/4  
" " five 3/4 as singers begin: All dancers raise R arm slowly; R hand ending - palm out just above eyes. Step back on L foot and draw R heel over left arch, body bending fwd. as R arm sweeps downward describing an arc ending curved in front of the body as the left arm ends curved over head. The pose is a salutation to begin the dance:

As the dance begins arms are raised in curved position about shoulder height. Fingers snapping throughout the dance accent the beat of the music. This arm position is maintained through the dance except when otherwise indicated.

(NOTE:) All accented steps - or slow steps are underscored, others are quick or double time.)

PART I

I - Walking steps circling to right R, L, R, (Tap L) (dancers quick (travel ccw)  
(Step L)

touch R to floor in front of left (hands close in toward face.)

Kneel lightly on R (hands describe outward circle ending just above knees.)

Rise and stamp R (Note: each time this kneeling step is done the arms are the same as described above)

II - Leap to Left L cross R behind (dancers travel clockwise)

L cross R behind

L cross R behind

L hold weight

Crouching circle (to own left)

revolving CCW (L arm curved in front of body  
R arm curved behind body)

With knees bent body in crouching position

Note: Each time the step is done arms are the same as above.



Parado de Valdemosa (Bolero) - con't

Record - Biscaye 103(B)

PART I

Walk: R L R L (at end of 4th step the body straightens)  
Walk R L (CCW)  
Point R (face to the left)  
Kneel R  
Walk (clockwise) R  
L, cross R behind L, step L (quick)  
tap R)  
step R quick  
Point L in front of R  
Kneel L  
L R L (quick)  
Point R  
Kneel R  
Walk R L R  
L lift heel as the R foot brushes across L  
R " " " " L foot " " R  
Step L - point R  
Step R - " L  
Step L - " R  
Kneel R  
Stamp R

PART II

Second time through:

Girls make tiny CCW circle together facing each other

L (cross R behind) L cross L cross L L cross L hold

Girls only do crouching step R L R L (CCW direction)

Man only does crouching step R L R L

stamp R

All: (walk in circle to R) L; R; run lightly; feet up in back

L R L touch R kneel R

(run lightly - feet up in back)

All: (walk in circle to R) R L R L R touch L kneel L

(run)

All reversing direction circling to left

L R L R L R: Point L

L (lift heel) brush R across

R (lift heel) brush L across

step L point R

step R point L

step L point R

kneel R

stamp R

PART III - Repeat Part I

On very last "kneel R" all face same direction as man and as the dancers rise the R hand is placed palm out just above eyes; and left hand is placed on hip; both feet together.

MATEIXA D'ES FIGUERAL

MALLORCA, SPAIN

Record - Biscaye 103

Madelynn Greene studies these dances in Palma de Mallorca in 1954 where they are today danced by native groups.

The Mateixas are famous for their poetical melodies. Partners dance close together but without touching each other. The dance is sentimental and languid and at other times dynamic.

This particular mateixa symbolizes the gathering of figs.

Music - 3/4 time -

Partners stand facing each other about three feet apart. Arms at sides.

Introduction: three, one - two

Step I - Bounce bounce slightly to R  
" 3 " 1,2 " " L  
" 3 " 1,2 " " R  
" 3 " 1,2 " " L

Repeat above.

Step II - Revolving to left in place

3 meas. L ft on floor is used as a pivot; R ft turns the body around by taking tiny steps as arms are slowly opening out, left hand ending curved over head and right curved upward and out to R side. Turn to left slowly, one revolution, bend body forward.  
(a)  
(b) With L shoulder to partner bend knees and crouch, R arm leading forward and L following in same motion describing a fwd circle in a winding motion. Pull back and repeat with R shoulder to partner; arms winding in same manner. Straighten the body to a standing position and end in a pose- L hand on hip; R hand held above eyes, palms out (as though to shade eyes from sun).

Step III- Still facing partner, arms curved upward as though holding a tray above head level:

Waltz Balances - Revolving.

(a) Both balance in a waltz balance step to right; L,R,L, gradually revolving 3/4 of a turn ending L shoulders adjacent.

(b) Tilt body to R as R heel is placed out on floor to R side, ct 1-2, on 3 return toe to arch of supporting foot.

Repeat (b)

Two waltz balances to R then L (still L shoulders adjacent).

Step IV - Face Partner:

Four waltz balances, body sways slightly to R; and L,R, and L.

Step V - Jota Step to Side:

- (a) With feet together bend knees, ct 1 -2, kick R foot out, ct.3, hop on L, step R behind L, ct. 4, step L to L, ct. 5, step R in front of L, ct. 6. Arms describing a fwd winding motion as in previous step (dancers travel left on this step).

Repeat(a) Reversing footwork - arms moving same way for both steps - don't reverse arms.

Step VI - Jota Step Backwards:

- (a) Repeat same footwork as in V but travel backwards from partner.  
(b) Spring on to both feet, ct 1-2, leap fwd, on to L ft, on ct. 3, leap fwd on to R ft. knee bent, ending back to back with partner, R shoulders close to partner's; looking over R shoulder; hold this pose, ct 4 - 5 - 6.

Step VII -Waltz Balances

Step back onto L and do revolving 3/4 turn to L, arms same as above.

Waltz balance L, 1 - 2 - 3

Waltz balance R, 1 - 2 - 3

Step on L, ct. 1

Place R heel to side, ct. 2 (body tilts to R) ct. 3. Place R toe to arch of L feet, body straightens (L shoulders are still adjacent).

Step VIII-Springing - Cross Step:

(Music repeats the bounce bounce theme.)

Dancers cross and change places back to back on this step.

On first measure and without stopping return to own place.

(Count and - Spring on to L ft. - R ft. off floor and to R

- (a) ( (partners back to back) side.  
" 1 - 2 Spring again to L on L - close R to L  
( (partners have changed places).  
" 3 Spring on L foot traveling to R  
( (partners again back to back)  
(b) " 1-2 Spring again on L traveling to own R  
( (partners are now in original places.)

Repeat a - b

a - b

Arms: On (a) L arm curves upward overhead; R curves in front - look over right shoulder.

(b) Reverse arms and head direction.

Repeat Step II - Revolving to left

Repeat Step III - (a) Waltz balances to left

(b) Heel - toe

MATEIXA D'ES FIGUERAL - con't

Step IX - Boy in Place - Girl Around:

Placing L hand close to L shoulder (elbow out to side) Boy pivots on L foot turning L alternately placing R heel to side on Ct. 1-2, toe to arch of L foot, ct. 3.

As he places heel to side, R arm is extended fully to the R side(shoulder high); ct. 1-2. On ct. 3 his R hand falls lightly to his R shoulder.

Simultaneously: The Girl waltzes around the boy 8 steps on R. On first waltz her R arm is out to the R side, shoulder high, L elbow bent and L hand near L shoulder.

Arm positions are reversed on each succeeding waltz.

Repeat Steps V  
" " VI  
" " I  
" " II  
" " III

Step X - Riding Step

(a) Partners facing:	Both step on L	Ct.1
	Hop L	" 2
	Touch R in front	" 3
	step on L	" 1
	Hop on L	" 2
	Touch R in back	" 3
Partners with shoulders adjacent pass each other and change places	(Spring on both feet	" 1 - 2
	(Kick R to side	" 3
	(Step back on R	" 1
	(Step L to side	" 2
	(Stamp R in place	" 3

(b) Reverse above footwork and travel back to original places.

Repeat Step V  
" " VI  
" " I  
" " II

Finale: Girl makes only a 1/2 turn on the pivot step and on the crouching forward she remains in front of partner so that they stand, both facing audience in final pose.

DANSE DE PETIT BATON

Basque  
A dance for boys

SOURCE: This dance was taught to Madelynne Greene by an ethnic dance group in Biarritz, France. It is danced all through the Basque country. There are many versions of the dance ranging from the very simple to a very brilliant and skillful version. The one described below is a simple one.

MUSIC: Biscaye Record 102B

FORMATION: The dancers each carry 2 "batons" or sticks about 15 inches long. They can be painted or plain as the dancers wish. The first 16 bars of music are used as an entrance and the boys march in single file, 8 boys one behind the other, facing the other line of 8 boys. They carry their sticks one in each hand crossed over their chests as they march in.

Entrance Music A - 16

B - 16 - They march to the center and down the middle - two by two arranging themselves so that they are evenly spaced when the leaders stop. The two lines face each other.

MUSIC A - Part I

- Strike sticks behind  
" " in front  
" " behind  
" " in front  
" " behind  
" " in front  
Strike partners 2 sticks  
" own in front  
" partners R  
" own in front  
" partners L  
" own in back  
" own in front  
" partners R and L

A. Repeat above

B. Kick-Step and turn  
Turning slowly clockwise  
a. Step on R and kick L fwd as strike sticks behind  
b. Step on L and kick R fwd as strike sticks in front  
Continue a and b 8 times in all.  
C. Repeat reversing direction of turn ending by striking sticks behind, in front, partner's.

Part II - The first two boys now turn to the two boys in back of them as do the third two boys turn to face the fourth two boys, etc.

Repeat Part I with new partners. End facing original partner.

Danse De Petit Baton - con't

MUSIC A - Part III - Repeat A, Part I

MUSIC B

Turning clockwise: a. strike sticks in front  
b. strike sticks under L knee  
(knee is lifted about hip high)  
c. repeat a  
d. strike stick under R knee

Continue 8 times in all

B. Reverse above - Turn to second partner  
Repeat Part III

Part IV - Exit

Facing original partner  
A Strike sticks behind  
" " in front  
" " behind  
" " in front  
" " behind  
" " in front  
" partners 2 sticks

Note this time the sticks are held high and forward to form an arch with partners' sticks.

First man withdraws his sticks, crosses them over his chest and goes under the arch, next man same and so on until the arch has "dissolved".

A "Tableau" can be done here by the dancers leading out to the R or L side as they go completely under the arch so that the last two men just turn to face the audience and they all bow together.

Note: The music on this record is played longer than this dance needs for completion - so it may be used for a longer and more complicated version.

DANCE DE PANNIERE

Basque

SOURCE: This dance was taught to Madelynne Greene by Yulita Atchondo, Dancer in the Centre Regional D'Art et Folklore, Biarritz, France in June 1954. It is currently danced by the Ethnic Performing Groups in the Basque Country.

MUSIC: Danse de Panniere, Biscaye Records 102-B

FORMATION: Four girls in a set. The W carry the tray-basket in their L hand: The edge of the tray rests on the L hip. R hand on R hip.

STEPS: I.

- A) Step R Hop R (ct 1 &), Step L Hop L (ct 2 &), Step R Hop R (ct 3 &), Step L reversing direction (4), Step R turning to own R (ct &),
- B) Step L Hop (Ct 5 &), step R Hop (ct 6 &), Step L Hop (ct 7 &) Step R-Step L (ct 8 &).  
Repeat A), (ct 9-12).  
Repeat B), (ct 13-16).

II.

Skip - crossing R behind L very tightly crossed: Close to each other.  
Skip 12 times (staying in place), Spin on R ft to R (Lft behind calf of R leg) (ct 13-14), Spring into the air lightly on both feet (ct 15), Repeat ct 15 (ct 16) - should be a light bouncy step.

Part I - On introduction all girls face audience in this position: 1 2  
3 4

Part I - Dance Step I

- A) 1 and 2 change places (passing R shoulders) as 3 and 4 change places: 1 ↔ 2  
3 ↔ 4
- B) Return to original places.
- A) 2 and 4 change places as 1 and 3 changes places: 1 ↔ 2  
3 ↔ 4
- B) Return to original places.

Part IA - Holding trays over head in 2 hands face audience and do Step II.

Part II - Circle

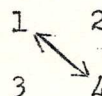
Dance Step I.

- A) Describe a circle moving CCW
  - B) Describe a circle moving CW
- Repeat A) and B).

Part IIIA - Facing center of square (with baskets over head), Dance Step II.

Part III - Dance Step I.

- A) 1 and 4 change places.
- B) 2 and 3 change places.
- A) 1 and 4 return to own place.
- B) 2 and 3 return to own place.



Part IIIA - Dance Step II facing center.

Part IV - Repeat Part I

IA

(Music increases in tempo for the finale.)

LA ADELITA y LA VALENTINA

(Mexican)

SOURCE: Learned by Albert S. Pill from Casilda Amador Thoreson, leading dancer of the Padua Hills Theatre, Claremont, California. The two songs La Adelita, and La Valentina grew in popularity in Mexico in the decade known as the Revolution of 1910. These songs were sung with great gusto by the soldiers of the Armies of the North, the soldiers led by Pancho Villa, Carranza, Orozco, Obregon, and other Northern Generals. The steps used in the dance are typical of those danced during this era. The dance should be executed with a great deal of "soldierly abandon" and accompanied by many yells and oaths about some of the Northern leaders of the Revolutionary armies.

MUSIC: Record: ASP 104

FORMATION: Couples in SD pos, in a circle with M's back to center.

STEPS: MEXICAN SHUFFLE STEP: a relaxed walking step with feet kept close to floor.

MEXICAN POLKA STEP: danced on ball of ft with heel very close to floor. Step fwd on L ft (ct 1), step R ft next to L ft (ct &), step L ft in place (ct 2), hold (ct &).

STEP HOP-DRAW STEPS: directions for M, W does same on opp ft. When moving in LOD; Lift L leg with knee well turned out at same time hop on R ft, step L ft to L side, draw R ft to L ft with R toe pointing straight to R, bodies bent and facing R. When moving RLOD; Lift R leg with knee well turned out, at same time hop on L ft, step R ft to R side, draw L ft to R ft with L Toe pointing straight to L, bodies bent and facing L.

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Meas.	PATTERN
A	<u>LA ADELITA</u>
Intro	
1-4	Ptrs in SD pos, bodies bent from waist twd LOD, extended arms bent in an exaggerated pos, also pointing twd LOD. Lift L leg with knee well turned out, moving in LOD with 7 Mexican Shuffle steps and hold.
5-8	Still in SD pos but with bodies bent twd RLOD, lift R leg with knee well turned out and move RLOD with 7 Mexican shuffle steps and hold.
9-16	Repeat action meas 1-8.
17-20	Release hands, W holds skirt while M clasps hands behind back. Do-sa-do ptr passing R shoulders with 4 Mexican Polka steps, M Begin L ft and W R ft.
21-24	Do-sa-do ptr passing L shoulders with 4 Mexican Polka steps.



La Adelita y La Valentina cont'd.

Meas.	Pattern
25-28	Turn R(CW) with 7 buzz steps and a pause.
29-32	Turn L(CCW) with 7 buzz steps and a pause.
33-34	Ptrs join hands outstretched to side, moving away from circle with 4 Mexican shuffle steps; M begin R ft, W L ft.
35-36	In above pos, 4 Mexican shuffle steps twd center of circle.
37-48	Repeat action of meas. 33-36 3 more times. There is continual progression in LOD throughout meas 33-48.
49-64	Repeat ftwk of meas 33-48, making $\frac{1}{4}$ turn CW for every 2 meas.
1-4	<u>INTERLUDE</u> W turns R (CW) with 7 Mexican shuffle steps. M makes $\frac{1}{4}$ turn L (CCW) and ptrs assume varsouvienne pos, all couples facing LOD.
B	<u>LA VALENTINA</u>
1-3	Moving fwd in LOD take 3 Mexican polka steps, M. and W begin L ft.
4	W turns $\frac{1}{2}$ turn to L(CCW) to face M on one Mexican polka step as M does one polka step in place.
5-7	Ptrs join both hands and dance 3 Mexican polka steps in LOD.
8	W turns $\frac{1}{2}$ turn to R (CW) with one Mexican Polka step as M dances one polka step in place, resume varsouvienne pos.
9-24	Repeat action of meas 1-8, three more times
25-28	Repeat action meas 1-4
29-32	Ptrs do two dishrag turns twd M's L with 4 Mexican polka steps.
33-40	Dance 4 Step Hop draw steps beginning with lift of L leg for M and lift of R leg for W, move twd center of circle.
41-48	Repeat action of 33-40 starting opp ft away from center of circle
49-56	Repeat action meas. 33-40.
57-60	2 Step Hop Draw steps moving away from center of circle
61-64	Repeat action meas 29-32. (Dish rag turns)
65-96	Resume varsouvienne pos and repeat action of meas 1-32.
	<u>INTERLUDE</u>
1-5	W turns R (CW) with 9 Mexican shuffle steps and couples resume SD pos as at beginning of LA ADELITA.
	<u>LA ADELITA</u> (repeated)
1-16	Repeat action of meas 1-16, LA ADELITA
17-24	Repeat action of meas 17-24, LA ADELITA
25-30	Both M and W turn to own R with 6 Mexican Polka steps, circling each other and return to own place.
31-32	End with 3 stamps and hold, coming twd each other and pose.

YESUSUN MIDBAR  
(Happiness Shall Come to The Desert)  
(Israeli)

SOURCE: Learned by Albert S. Pill from Millie Libaw who brought the dance from Israel.

MUSIC: Record, ASP 3

FORMATION: Single circle of couples, W to R of M. Hands joined and held down. Steps are same for M and W throughout dance.

MEASURE

PART I

- A 1 Circle moves to R with 4 running steps beg L ft, L,R,L,R.  
2 Hop lightly onto R ft in place while touching L toe on floor with emphasis (ct 1), hop lightly onto R ft in place while raising L ft with bent knee (ct 2). Repeat above action of meas. 2 (cts 3 & 4).  
3 Repeat action meas. 1, PART I.  
4 Leap lightly onto L ft (ct 1), hop on L ft while swinging R ft across L (ct 2), step on R ft with emphasis next to L ft (ct 3), hold (ct 4).  
5-8 Repeat above action, meas. 1-4, PART I  
Partners take varsouvienne position at end of meas 8, couples facing LOD.

PART II

- B 1 Ptnrs in varsouvienne pos, M a little to rear of W  
Step L to L side (ct 1), step R ft in place (ct 2), cross L ft over R ft (ct 3), hold (ct 4) (Yemenite Three Step)  
2 Leap lightly onto R ft to R side at same time bringing L ft up to R ft without crossing (ct 1), step L ft to L side (ct 2), step R ft next to L ft (ct 3), hold (ct 4).  
3-8 Repeat above action meas 1-2, PART II, three more times.  
At end of meas 8, resume circle formation and start dance from the beginning.

ADARIM (Sheep)  
(Israeli)

SCURCE: Learned by Albert S. Pill from Millie Libaw who brought the dance from Israel.

MUSIC: Record, ASP 2

FORMATION: Couples facing CCW, Inside hands joined and bent fwd waist high. Outside arms are raised high in front of body and bent at elbow, thumb and adjacent fingers touching to form the shape of a nut, the other three fingers extended upward.

Both M and W use same footwork throughout the dance unless otherwise specified.

4/4  
MEASURE  
A

PART I

- 1 MAN'S PART: Dancing in place, step L ft in front of R (ct 1), step R toe back of L ft. (ct 2) Repeat above action(cts 3 & 4).
- 2 Step L ft in front of R ft (ct 1), step R toe back of L ft (ct 2), step L ft in front of R (ct 3), rise on L toe and lower L heel as R ft is swung from rear to the front (ct 4).
- 3 Step R ft in front of L ft (ct 1), step L toe back of R ft (ct 2) . Repeat above action (cts 3 & 4)
- 4 Step R ft in front of L ft (ct 1), step L toe back of R ft (ct 2), step R ft next to L ft (cts 3 & 4)

- 1 WOMAN'S PART: Moving fwd in LOD and looking at M over L shoulder--step L ft in front of R ft(ct 1), step R toe back of L ft (ct 2), Repeat above action (cts 3 & 4),
- 2 Step L ft in front of R ft (ct 1), step R toe back of L ft (ct 2) step and pivot on L ft swinging R ft across in front and turning  $\frac{1}{2}$  turn to L (CCW) so as to face M (cts 3 & 4).
- 3 Moving RLOD, facing M and returning to him, step R ft in front of L ft (ct 1), step L toe in back of R ft (ct 2). Repeat above action (cts 3 & 4).
- 4 Step R ft in front of L ft (ct 1), step L toe back of R ft (ct 2), pivot on L ft turning  $\frac{1}{2}$  turn to R (CW) to face LOD and step on R ft next to L ft (cts 3 & 4).

NOTE: There is a distinctive down-up vibration of the body throughout the pattern for both M and W.

Couples now face LOD; hands joined as at beg. of dance.

- 5 Step L ft to L side (ct 1), step R ft in place (ct 2), cross L ft over R ft (ct 3), hop on L ft (ct 4).
- 6 Step R ft to R side (ct 1), step L ft in place (ct 2), cross R ft over L ft (ct 3), hop on R ft (ct 4).
- 7 Step L ft to L side (ct 1), step R ft in place (ct 2), cross L ft over R ft (ct 3), hold (ct 4).

ADARIM (Sheep) - continued

MEASURE      PART II

B

- 1      Crouched slightly fwd, M claps hands twice and shouts "hey, hey" (cts 1 & 2); while M does above W turns  $\frac{1}{2}$  turn to her R (CW) by taking a step hop on R ft (ct 1), stepping back on L ft ending in a crouched position facing M (ct 2).  
While M stands in place, W claps hands twice and shouts "hey, hey" in answer to M (cts 3 & 4).
- 2-3      Ptnrs move twd each other, put L hands on ptnrs waist and raise free R hands high and turn once CCW with 4 step hops beg with R ft (cts 1-8). On last step hop M turns  $\frac{1}{2}$  turn to his L and ptnrs take pos as at beg of dance, facing LOD.
- 4      Step fwd on R ft bending body slightly bwd (ct 1), step back on L ft straightening body (ct 2), step R ft next to L ft (ct 3), hold (ct 4).
- 5      Step fwd on L ft bending body slightly bwd (ct 1), step back on R ft straightening body (ct 2), step L ft next to R ft without taking wt onto L ft (ct 3), hold (ct 4).

Repeat dance from Beg, starting with L ft.

VAMOS A TEPA

(Mexican)

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

MUSIC: Record; Musart 1154 (Las Altenitas)

FORMATION: Partners facing each other in separate lines of M and W. Lines are about 8 feet apart. W holds skirt, M's hands clasped behind back.

STEPS: Mexican shuffle step - A relaxed walking step with feet kept close to floor.

Step # 1 - Cross L ft over R while lightly brushing L ft on floor, step L ft crossed over R ft while turning body slightly to R, step R ft in back of L, step L ft crossed in front of R. Repeat starting with R ft crossing over L.

Step # 2 - Brush L ft fwd keeping L ft on floor. Step forward on L ft, step on R ft bringing it slightly fwd but not passing L ft, step fwd on L ft with accent (slight stamp). Repeat starting with brush of R ft fwd.

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Meas.	Pattern
Intro	Ptrs walk 3 steps twd each other and bow, then walk 4 steps bwd away from each other and bow, then do-sa-do, passing R shoulders with 5 walking steps and bow. The bows come on the chords in the music. M sways to L and R, W sways to R and L.
A	<u>FIGURE I</u>
1-8	Ptrs move in circle CCW to opposite place and back to own place with 16 Mexican shuffle steps. (M begin L ft, W R ft.)
9-16	Repeat action of meas 1-8 moving CW, finish standing side by side with M's R and W's L shoulder adjacent.
17-20	Dance 4 Step #1's in place, turning slightly in twd ptr on meas 17 and 19. M starting L ft, W R ft.
21-24	M makes $\frac{1}{2}$ turn L and W makes $\frac{1}{2}$ turn R and move away from each other to original places with 4 Step #1's. Turn to face ptr on meas 4.
25-28	Ptrs move toward each other with 4 Step #1's, turning on 4 so that M's R and W's L shoulder are again adjacent.
29-32	Repeat action meas. 17-20.
B	<u>FIGURE II</u>
1-2	Ptrs standing side by side, M's R and W's L shoulder adjacent. M makes 2 complete turns to his L (W to her R) with 4 walking pivot steps, moving apart, M starting L ft, W R ft.
3-4	M stamps L,R,L. W stamps R,L,R.
5-8	Repeat action of meas. 1-4 with opposite ft, moving back to place,
9-10	M Makes 2 complete turns to his R moving behind W as W makes 2 complete turns to her L moving in front of M, with 4 walking pivot steps. M starting R ft, W L ft.

Meas.	Pattern
B	<u>FIGURE II cont'd.</u>
11-12	M stamps R,L,R. W stamps L,R,L.
13-16	Repeat action meas 9-12 starting opposite ft moving back to place.
	<u>Interlude</u>
1-2	M sways L,R, W sways R,L as ptrs turn to face each other.
A	<u>FIGURE III</u>
1-6	Ptrs move twd each other, M starting L ft and W R ft, pass L shoulders and move into opposite position with 6 Step #1's. M makes $\frac{1}{2}$ turn L and W $\frac{1}{2}$ turn R on meas 6 so as to face each other.
7-8	M stamps L,R,L, W stamps R,L,R as both move slightly twd each other.
9-14	Repeat action of meas 1-6, returning to own place. M again begins L ft and W R ft.
15-16	Repeat action of meas. 7-8.
17-32	Repeat action of meas. 1-16.
B	<u>FIGURE IV</u>
1-3	Ptrs walk twd each other and make 1 CW turn with R shoulders almost touching, using 6 Mexican shuffle steps.
4	Ptrs back away to own places with 2 Mexican shuffle steps.
5-8	Repeat action of meas 1-4 moving CCW with L shoulders almost touching.
9-16	Repeat action of meas. 1-8.
	<u>INTERLUDE</u>
1-2	M sways L,R and W sways R,L as ptrs turn to face each other.
A	<u>FIGURE V</u>
1-6	Ptrs move into opposite pos passing L shoulders with 6 Step #2's, M. starting L and W R ft. M makes $\frac{1}{2}$ turn L and W $\frac{1}{2}$ turn R on meas 6 so as to face each other.
7-8	M stamps L,R,L and W stamps R,L,R as both move slightly twd eqch other.
9-16	Repeat action of meas 1-8 returning to own place.
17-32	Repeat action meas. 1-16.
B	<u>FIGURE VI</u>
1-16	Repeat action of Figure II.
	<u>FINALE</u>
	M turns R and W turns L making $1\frac{1}{2}$ turns into ptrs place with 3 walking pivot steps ending with backs twd each other. Ptrs. turn to face each other with 2 stamps and pose.

ALL-AMERICAN PROMENADE

(American)

MUSIC: Record: Windsor 7605

FORMATION: Couples in a circle, facing counter-clockwise, inside hands joined.

STEPS: Walk, Balance

MUSIC 4/4	PATTERN
Measure I	WALK FORWARD, PIVOT, WALK BACKWARD
1	Each start with outside foot; take 4 steps forward pivoting on 4 step and turning toward partner.
2	Join inside hands and walk backward 4 steps.
3-4	Repeat action of measure 1-2. Each start on inside foot; take 4 steps forward pivoting on 4th step and turning toward partner. Join inside hands, walk backward 3 steps and hold count 4.
	II BALANCE IN, BALANCE OUT, EXCHANGE PLACES; BALANCE IN, BALANCE OUT, EXCHANGE PARTNERS.
5	Starting with inside foot, balance toward partner and balance away from partner.
6	Partners exchange places with 3 steps and hold on count 4. (W passes in front of M and makes one complete L turn.)
7	With inside hands joined, balance toward partner, balance away from partner.
8	Raise inside arms making an arch. With 4 steps W walks under the arch; makes one complete turn to her right; moves diagonally back to outside circle and joins inside hand with new partner. M moves diagonally forward to inside circle with 4 steps and joins inside hand with new partner.
	Repeat from beginning.

PATTY CAKE POLKA

(American)

MUSIC: Record: Imp. 1117

FORMATION: Double circle, couples facing with both hands joined

STEPS: Heel toe, slide, walk

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MUSIC 2/4

PATTERN

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Measure I HEEL TOE, SLIDE

1-2 M starting with L foot, W with R foot, Heel toe, Heel toe

3-4 Take 3 slides and a step in line of direction.

5-8 Repeat action of measures 1-4 returning to place. (Take heel toe, heel toe, then 4 slides.)  
(M starts with R foot and W starts with L foot)

II HAND CLAPPING, WALKING

9-12 Partners clap own hands together 3 times, clap partner's hands 3 times; clap own hands together 3 times; clap thighs 3 times.

13-16 Partners link R elbows. With 8 walking steps make one complete turn around partner and move one place to the left to a new partner.

Repeat from beginning.



CIRCLE SCHOTTISCHE

(Scandinavian)

MUSIC: Record: Imperial 1035 "Balén I Karlstad"

FORMATION: Couples in single circle facing center, all hands joined

STEPS: Schottische, step hop

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MUSIC (4/4)

Pattern

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- Measure I. SCHOTTISCHE R, SCHOTTISCHE L AND STEP HOP IN PLACE
- 1-2 Take one schottische to R and one schottische to L.  
(swing free foot across on the hop)
- 3-4 Take 4 step-hops in place.
- 5-8 Repeat action of measures 1-4 finishing facing partner.
- II. SCHOTTISCHE R, SCHOTTISCHE L AND STEP HOP TURNING.
- 9-10 (Face partner.) Take one schottische to own R and  
return to place with one schottische to own L.
- 11-12 Link R elbows with partner and turn around once only  
with 4 step hops.  
(Finish facing partner)
- 13-14 Take one schottische to own R then take one schottische  
diagonally to own L going behind original partner and  
facing a new partner.
- 15-16 Link R elbows with new partner turning once around new  
partner with 4 step hops and finishing facing center  
of circle in starting position.
- Repeat from beginning.

TEACHING PROGRESSIONS:

NAME	NAME OF DANCE	NATIONALITY	SOURCE	RECORD
	Shibolet Bassadeh	Israel	M. Lidster	Folkraft 1109 B
	Hineh Ma Tov	Israel	M. Lidster	Folk Dancer MH 1091
	Seljanica	Yugoslav	Let's Dance, Vol. B	Sonart 2021 or Standard F 12002
	Mayim	Israel	Let's Dance, Jan. 1952	Folkraft 1108 A
	Harmonica	Israel	M. Lidster	Folkraft 1109 A
	Lech Lamidbar	Israel	Let's Dance, Aug. 1955	Israel 118 B
	Basic Schottische		M. Lidster	Any good record
	Danish Schottische	Danish	M. Lidster	RCA Victor 260017B
	Pljeskavac Kolo	Yugoslav	Ingra Kolo, Filcich	Folk Dancer 1009 A
	Ersko Kolo	Serbia	Let's Dance, Apr. 1956	MH 3020 A
	Korobushka	Ukranian	Let's Dance, Vol A	Victor 26-5017 or Kismet A-106
	Road to Isles	Scottish	Let's Dance, Vol A	Imperial 1005 A
	Rumunjsko Kolo	Roumanian	Let's Dance, Vol C	Balkan 525 B
	Rheinlander Zu Dreien	German	Let's Dance, July 1953	Folk Dancer MH 1050
	Ken Yovdu	Israel	M. Lidster	Israel 118 A
	Siasma Beirte	Irish	Let's Dance, Mar. 1955	Parlophone MIP 306
	LA Joaquinita	Mexico	Let's Dance, Vol C	Imperial 1084
	Milanova Kolo	Yugoslav	Let's Dance, Vol C	Stanchel 1011 B
	Macedonka	Macedonia	Let's Dance, Vol C	Balkan 547 or
	Laces and Graces	American	Let's Dance, Vol A	Imperial 1006 B
	Sonderburg Double Quadrille	Danish	Let's Dance, Aug. 1953	World of Fun M 115
	La Faira Da Strada	Swiss	Let's Dance, June 1956	Folk Dancer 1112 A
	To Tur	Danish	Let's Dance, Vol A	Folk Dancer 1021 B
	Senftenberger	German	Let's Dance, Vol B	Imperial 1101 A
	Dodi Li	Israel	Let's Dance, Vol C	Arzi 770 M
	Iti M' Lvanon	Israel	Let's Dance, Vol C	Arzi R-307-1

## TEACHING PROGRESSIONS - (con't)

NAME OF DANCE	NATIONALITY	SOURCE	RECORD
Ranchera	Argentine	Let's Dance, Vol. A	Imperial 1085
Zillertaler Ländler	Austrian	Let's Dance, Vol. B	Victor 25-4147 A
Dreisteyrer	Austrian	Let's Dance, Vol. C	London P-18017
Black Forest Mazurka	German	M. Lidster	Folk Dancer MH 1048
Waltz Mazurka	German	College of Pacific Notes, 1952	Rondo RFD 11
At the Inn	German	German Folk Dances	World of Fun M 115
Square Tango	English	Let's Dance, Vol. A	Columbia Eng. DX 1322 or Columbia C 71-3
Cuckoo Waltz	American	M. Lidster	Standard T 2030 A
Brandiswalzer	Swiss	Let's Dance, Apr. 1955	Folk Dancer MH 1113

## TEACHING PROGRESSIONS:

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

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

### I - STEP-BEND, STEP-HOP

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

Notes: Folkraft 1109 B

Simple single circle dance without partners.

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

#### HINEH MA TOV (Israel)

Notes: Folk Dancer, MH 1091

Simple single circle dance without partners.

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

### II - GRAPEVINE

#### SELJANCICA (Yugoslav)

Source: Let's Dance, Vol. B. Record: Sonart 2021 or Standard F 12002

Single circle dance without partners. This kolo may be very elementary or advanced depending on the pattern taught. The elementary pattern contains a step-step-step lift (or close) and a running pattern; the advanced kolo contains a basic kolo step and a heel-ball of the foot pattern.

#### MAYIM (Israel)

Source: Let's Dance, January 1952. Record: Folkraft 1108 A  
Single circle, no partners.

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

Teaching Progressions cont'd.

HARMONICA (Israel)

Notes: Folkraft 1109 A

Single circle, no partners.

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

LECH LAMIDBAR (Israel)

Source: Let's Dance, August, 1955. Record: Israel 118 B

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

III - ROCK, SCHOTTISCHE

BASIC SCHOTTISCHE with variations

Notes: Use any good schottische record

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

DANISH SCHOTTISCHE (Denmark)

Notes: RCA Victor 260017 B

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

PLJESKAVAC KOLO (Yugoslav)

Source: Igra Kolo by John Filcich. Record: Folk Dancer 1009A

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

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

ERSKO KOLO (Serbia)

Source: Let's Dance, April 1956. Record: MH 3020-A

Single circle, no partners.

Contains a variation on a grapevine, and a schottische pattern.

KOROBUSHKA (Ukrainian)

Source: Let's Dance, Vol. A, pg. 19. Record: Victor 26-5017 or Kismet A-106.

Couple dance, double circle, progressive.

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

ROAD TO ISLES (Scottish)

Source: Let's Dance, Vol. A, pg. 5. Record: Imperial 1005 A

Couple dance.

Contains a modified grapevine and a schottische pattern.

RUMUNJSKO KOLO (Roumanian)

Source: Let's Dance, Vol. C, pg. 20. Record: Balkan 525 B

Single circle, no partners.

Contains a rocking step, a step-hop, and a schottische.

RHEINLANDER ZU DREIEN (German)

Source: Let's Dance, July 1953. Record: Folk Dancer MH 1050

A dance for three.

Contains a schottische and step-hop pattern.

Teaching Progressions - (con't)

KEN YOVDU (Israel)

Notes: Israel 118A  
Single circle, no partners.  
Contains a step-close pattern and a schottische.

SIASMA BEIRTE (Irish)

Source: Let's Dance, March 1955. Record: Parlophone  
Couple dance. MIP 306.  
Contains a schottische pattern, a schottische turning, and  
a rocking step.

LA JOAQUINITA (Mexico)

Source: Let's Dance, Vol. C, pg. 14, Record: Imperial 1084  
Couple dance.  
Contains a schottische pattern, a step-close and a step-  
hop sequence.

IV - STEP-CLOSE, TWO-STEP, POLKA

MILANOVA KOLO (Yugoslavia)

Source: Let's Dance, Vol. C, pg. 17. Record: Stanchel 1011 B  
Single circle, no partners.  
Contains a step-close sequence, step-hop and schottische  
pattern.

MACEDONKA (Macedonia)

Source: Let's Dance, Vol. C, pg. 16. Record: Balkan 547 or  
Single circle, no partners.  
Contains a modified grapevine with a step-close feeling  
(long, short, short pattern).

LACES AND GRACES (American)

Source: Let's Dance, Vol. A, pg. 12. Record: Imperial 1006B  
Couple dance.  
Contains a walking step with a pivot turn, a step-swing and  
two-step. Excellent for practice of two-step in a forward  
direction and turning.

SONDERBURG DOUBLE QUADRILLE (Danish)

Source: Let's Dance, August 1953. Record: World of Fun M115  
A longways dance for eight couples.  
Contains a promenade walk, circles, grand R and L, and a  
two-step turn.

LA FAIRA DA STRADA (Swiss)

Source: Let's Dance, June 1956. Record: Folk Dancer 1112A  
Couple Dance.  
Contains a two-step, a pivot, and a step-close, pivot-step.

TO TUR (Danish)

Source: Let's Dance, Vol. A, pg. 8, Record: Folk Dancer  
1021 B, or Imperial 1038 A.  
Couples, double circle, progressive.

SENFENBERGER (German)

Source: Let's Dance, Vol. B, pg. 26. Record: Imperial 1101A

Teaching Progressions - (con't)

Couple dance.

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

DODI LI (Israel)

Source: Let's Dance, Vol.C, pg. 7. Record: Arzi 770M

Couple dance.

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

ITI M'LVANON (Israel)

Source: Let's Dance, Vol. C., pg. 12. Record: Arzi R-307-1.

Couple Dance.

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

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

RANCHERA (Argentine)

Source: Let's Dance, Vol. A, pg. 24. Record: Imperial 1085.

Couple dance, double circle.

Contains a three-beat running step.

ZILLERTALER LÄNDLER (Austrian)

Source: Let's Dance, Vol. B, pg. 35. Record: Victor 25-4147 A.

Couple dance.

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

DREISTEYRER (Austrian)

Source: Let's Dance, Vol. C, pg. 8. Record: London P-18017.

A dance for three.

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

BLACK FOREST MAZURKA (German)

Notes: Folk Dancer MH 1048.

Couple dance.

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

WALTZ MAZURKA (German)

Source: College of Pacific Folk Dance Camp Notes, 1952

Record: Rondo RFD 11.

Couple dance.

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

AT THE INN (German)

Source: German Folk Dances Vol. I, Paul Dunsing.

Record: World of Fun M 115

Couple dance.

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

Teaching Progressions - (Con't)

SQUARE TANGO (English)

Source: Let's Dance, Vol. A, pg. 17. Record: Columbia  
English DX 1322 or Columbia C 71-3.

Couple dance.

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

CUCKOO WALTZ (American)

Notes: Standard T 2030 A

Couple dance.

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

BRANDISWALZER (Swiss)

Source: Let's Dance, April 1955. Record: Folk Dancer MH 1113.

Couple dance.

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



HORA FOR THE OMER CEREMONY - "Shibolet Bassadeh"

(Israel)

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

Record: Folkraft 1109-B

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

Steps: Sliding, skipping, half-turn.

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Music: 4/4 (A), 2/4 (B)      Pattern

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

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

HINEH MA TOV

(Israel)

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

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

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

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

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

Introduction: 2 measures.

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MEAS.	PATTERN
I.	
1-2	Beginning with R ft. move to the R (CCW) with 4 step-bend steps: step (1), bend both knees slightly (2).
3-4	Continue in CCW direction with 8 running steps.
1-4	Repeat Fig. I, meas. 1-4.
repeated	
II.	
5-6	Stamp R, taking weight (1), hold (2), step bkws. on L (3) step R beside L (4). Step Fwd L (1), hold (2), tap R ft. beside L(3), hold (4)
7	Do 1 Yemenite three-step: Step to R with R (1), step on L(2), step R across L (3), hold (4). The feet do not close on this step.
8	Repeat Yemenite three-step, beginning on L. Do not turn on Yemenite three-step. Keep facing into the center of the circle.
5-8	Repeat Fig. II, meas. 5-8
repeated	

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

HARMONICA

(Israel)

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

RECORD: Folkraft 1109-A

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

STEPS: Step-hops, Circassia:

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

---

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

KEN YOVDU

(Thus Will They Perish)  
(Israel)

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

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

RECORD: Israel 118 A

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

STEPS: Step-close, debka, running\*

MUSIC	4/4	PATTERN
Measure	Introduction:	8 measures (4 with drum, 4 with instrumental accompaniment)
A I		Standing shoulder to shoulder, hands joined and down, in a single line formation, facing center of room.
1		Beginning with R ft. step directly to R side (1), close L ft. to R and bend knees slightly (2), step again to R with R ft. (3), hold (4).
2		Tap L ft. across in front of R, turning body slightly to R, (1), hop on R ft. (2), step with L ft. close to R (3), hold (4).
3		Repeat action of Fig. I, meas. 1.
4		Do one debka jump to the L (jumping on both feet and turning body slightly to L) (1), hop on R ft. and turn to face fwd direction (2), bring L ft. to R (3), hold (4).
5-8		Repeat action of Fig. I, meas. 1-4.
II 9		Beginning with R ft. move fwd twd center of room with 3 running steps (R L R) (1, 2, 3), then hop on R ft. (4) lifting joined hands high and finishing facing CCW so dancers are one behind the other.
10		Beginning with L ft move fwd in a CCW direction with 3 running steps (L R L), and hop on L ft. turning 1/4 turn to L so line is facing fwd twd center of room.
11		Bringing joined hands down to sides, begin with R ft. and move bwd with 3 running steps (R L R) and hop on R.
12-14		Repeat action of Fig. II, meas. 9-11
9-14		Repeat action of Fig. II, meas. 9-14
repeated		

DANISH SCHOTTISCHE

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

RECORD: RCA Victor 26-0017 B

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

STEPS: Schottische, step-hop.

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

BLACK FOREST MAZURKA

(German)

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

RECORD: Folk Dancer MH 1048

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

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

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

CUCKOO WALTZ

(American)

A fun waltz dance.

Record: Standard T 2030 A

Formation: Couples around the room, inside hands joined at shoulder height.

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

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Music: 3/4

Pattern

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Measures

Introduction: 2 measures

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

Repeat the dance as many times as desirable.

ALEKOKI

SOURCE: Alekoki is a Hawaiian "stick" dance. It is a fun dance of two lovers meeting under a waterfall. They are surrounded by water and mountains. The boy gives the girl flowers which she throws into the water and watches float downstream. Whether this is all of the true meaning of the dance is a question as the Hawaiian teacher hesitated to give the full meaning; perhaps it is a little risqué. The following pattern was presented to me by Sally Phillips Angove, graduate student at Stanford University.

MUSIC: Bell, LKS 222. 4/4 meter.

STEPS: Vamp, Break, Water, Mountains, Hand-elbow, Hesitation, Floor-fans, Shoulder-fans, Body, Flower, Waterfall, Diamonds. The entire dance is performed on the knees and the Puili stick (bamboo) is held in the R hand. The following is a description of the steps used in the dance:

VAMP (2 measures)

Hit inside L wrist (ct 1); hand is held out from the body,  
Hit floor with end of stick (ct 2)  
Hit outside L wrist (ct 3)  
Hit R shoulder (ct 4)

The L arm moves across to the R as the VAMP is executed  
Finish the Vamp with L hand on R side.

Repeat VAMP.

BREAK (2 measures)

Hit L shoulder (ct 1)  
Hit floor (ct 2)  
Hit R shoulder (ct 3)  
Hit floor (ct 4)  
Hit L shoulder (ct 1)  
Hit floor (ct 2)  
Strike floor with butt of puili stick (ct 3)  
Hold (ct 4)

The hips move in opposition.

WATER (2 measures)

Hit back of L wrist (ct 1, 2, & 3)  
Hit R shoulder (ct 4). The L hand moves across in front of the body to the R as L wrist is struck.

REPEAT WATER movement. Begin with hand on R and bring L hand back across body to L side (ct 1, 2, & 3). Hit R shoulder (ct 4)

MOUNTAINS (2 measures)

Rise up on knees (ct 1)  
Hit back of L wrist (ct 2). The L hand is held high to L



Alekoki - cont'd.

and with elbow extended.  
Hit R shoulder (ct. 3), hit back of L wrist (ct. &).  
Hand is held high R.  
Hit R shoulder (ct. 4)

REPEAT MOUNTAINS.

HAND-ELBOW (2 measures)

Hit L wrist (arms outstretched to L (ct. 1)  
Hit R shoulder (ct. 2)  
Bend arm so that palm is down and parallel to L shoulder.  
Hit L elbow (ct. 3)  
Hit R shoulder (ct. 4)

REPEAT HAND-ELBOW. Begin with L arm outstretched to R.

Hit L hand (ct. 1)  
Hit R shoulder (ct. 2)  
Bend L elbow so that palm is down and pointing toward R shoulder;  
Hit L elbow (ct. 3)  
Hit R shoulder (ct. 4)

HESITATION (2 measures)

Hit L wrist (ct. 1)  
Hold (ct. 2)  
Bend L arm bringing hand in close to body (elbow is bent)  
Hit R shoulder (ct. 4)

Hit L wrist (arm extending toward the R) (ct. 1)  
Hold (ct. 2)  
Bring L arm across body; fingers pointing toward the R (ct. 3)  
Hit R shoulder (ct. 4)

FLOOR-FANS (2 measures)

Hit the floor on the L, R, L, R (ct. 1, 2, 3, 4)

REPEAT FLOOR-FANS (L, R, L, R)  
The hips move in opposition; the shoulders remain still,  
quiet and as stationary as possible.

SHOULDER-FANS (2 measures)

Hit L shoulder; shoulder moves forward to meet the stick; it  
is a quick forward thrust (ct. 1)  
Hit R shoulder thrusting R shoulder forward (ct. 2)  
Hit L shoulder (ct. 3)  
Hit R shoulder (ct. 4)

REPEAT SHOULDER-FANS (L R L R)

There is NO HIP MOVEMENT with this figure.

Alekoki - (con't)

BODY (1 measure)

Holding the stick vertical (cut portion of the stick pointing slightly downward) move the stick around the head, beginning to the L and moving CCW (ct 1-4).

FLOWER: (2 measures)

Hit palm of L hand (ct 1)  
Hit back of L wrist (ct 2)  
Repeat above (ct 3, 4)

REPEAT FLOWER

WATERFALLS (2 measures)

Rise up on knees.  
Hit L wrist, Begin with L hand held very high and gradually bring it down toward the body (ct 1, 2, & 3)  
Hit R shoulder (ct 4)

Repeat WATERFALLS

Begin with L hand held high to R and slowly lower on Waterfalls.

DIAMONDS (2 measures)

Reach outward L, Hit L (ct 1)  
Hold (ct 2)  
Hit L again (ct 3)  
Hit R shoulder (ct 4)  
Hit L again (ct 1)  
Hit R shoulder (ct 2)  
Extend L hand to the R and Hit L hand (ct 3)  
Hit R shoulder (ct 4)

The following is the sequence of the dance:

Introduction: (10 measures)

Meas.	I - <u>WATER, MOUNTAINS</u>
1-2	2 Vamps
3-4	2 Waters
5-6	2 Vamps
7-8	2 Mountains
1-8 repeated	REPEAT Fig. I, meas. 1-8
9-10	Break
	II <u>HAND-ELBOW, HESITATION</u>
1-2	2 Vamps
3-4	2 Hand-elbow
5-6	2 Vamps
7-8	2 Hesitation

Alekoki - (con't)

1-8 REPEAT FIG. II, Meas. 1-8  
repeated Break  
9-10

III FLOOR-FANS, BODY (Interlude-Instrumental section)

1-2 2 Vamps  
3-4 2 Floor-Fans  
5-6 2 Vamps  
7-9 3 Vamps  
10 Hold

IV BODY, FLOWER, WATERFALLS

1 1 Body  
2-3 2 Flowers  
4-5 2 Vamps  
6-7 2 Waterfalls  
8 1 Vamp

1-8 REPEAT FIG. IV, Meas. 1-8  
repeated  
9-10 BREAK

V DIAMONDS, WATER

1-2 2 Vamps  
3-4 2 Diamonds  
5-6 2 Vamps  
7-8 2 Waters

1-8 REPEAT FIG. V, Meas. 1-8  
repeated

9-10 Final Break: Hit L shoulder, hit floor, hit R shoulder,  
hit floor, L shoulder, hit floor with stick  
(butt end up), sit up on knees and place  
stick across the top of left hand.

STARO SVADBARSKO  
(Old Wedding Dance)  
Macedonian

SOURCE: Dance done in the Skopsko area of Macedonia and learned there by Anatol Joukowsky. It is an old dance performed by girls around the bride on the eve of her wedding. Described in "Bulgarian Folk Dances-with Some Examples of Macedonian Folk Lore" by S. Jujov, Professor at the State Conservatory, Sophia.

RECORD: XOPO (Horo) X 305-A. Skopsko Horo. 7/8 time. No introduction.

FORMATION: Open circle or line. Hands are joined by interlocking last two fingers of R hand through last two fingers of neighbor.

STEPS: Knees are flexible and steps are not too large. Because of the 7/8 time (3/8, 2/8, 2/8) the steps are described below showing the relationship between the ct and the step.

FIG. I - 8 meas. Done facing center.

7/8			
Meas.	<hr/>		
1	Step R		Close L to R
2	Step L		Close R to L
3	Step R		Cross L behind R - no wt
4	Step L		Cross R behind L - no wt
5	Step R		Step L behind R   Step R in place
6	Step L		Step R behind L   Step L in place
7	Step fwd R with lift of L knee		Step fwd L
8	Step back R in place		Close L to R

FIG. II - 2 meas. Done in LOD

7/8			
Meas.	<hr/>		
1	Step fwd R and lift L heel out		Step L in LOD   Step R in LOD
2	Step L in LOD		Bring R around in front of L and close to L. Toes out.

Staro Svadbarsko cont'd.

FIG. III - 2 meas. Moves to LOD. Hips follow ft but shoulders face towards center.



Meas.

1            Step R in LOD | Step L in LOD | Step R in LOD

2            Step L in LOD Close R to L - no wt (face ctr)  
Turn too to ctr

DANCE PATTERN

Meas.

- I. FIG I  
 1-32        Face center. Dance Fig I 4 times.  
 Arms: Hands are joined and down at start of dance. On meas 1-2 they are raised to shoulder level. They stay there meas 3-6. On meas 7-8 they are brought up, out and back down to sides (hands still joined). They inscribe part of a CW circle.
- II. FIG II  
 1-8        Turn to face LOD. Hands are joined and down. Dance Fig II 4 times.
- III. FIG I  
 1-16        Dance Fig I two times.
- IV. FIG II WITH TURN  
 1-6        Dance Fig II 3 times.  
 7-8        With same step and styling, turn R once around. Drop hands on turn and rejoin on completion.
- 9-16        Repeat all once more.
- V. FIG I  
 1-16        Dance Fig I two times.
- VI. FIG III  
 1-16        Arms raised to shoulder height. Dance Fig III 8 times.
- VII. FIG I  
 1-16        Dance Fig I two times.
- VIII. FIG III  
 1-16        Dance Fig III 8 times.
- IX. FIG I  
 1-8        Dance Fig I once and end with bow to center.

IN THE FOREST

SOURCE: Folk Dances of U.S.S.R., State Edition (Art), Moscow 1954.  
RECORDS: Stinson 3130-A V Lesu Prifrontovom  
Colosseum 144A Folk Dances and Songs From Russia (LP) Band 3:  
In the Forest

FORMATION: Double Circle, M on inside, ptrs facing. Unless otherwise stated,  
W holds skirts, M has L hand on hip, R hand at side.

STEPS: Waltz, Waltz Balance, Pivot, Directions same for M and W unless  
otherwise stated. 3/4 time.

Meas.

INTRODUCTION

- 4 M: Step R (Meas 1). Close L to R (meas 2). Step L (meas 3). Close R to L with bow from waist (meas 4). Hands at sides.  
W: Step R (meas 1). Step L behind R and bend L knee in curtsey (meas 2). Rise and return wt to R (meas 3). Step L and close R to L (meas 4). Hands on skirts.
- I. WALTZ AND CROSS OVER
- A 1-4 Starting with R, do 4 waltz steps. On first step make 1/4 turn to R. M circle CW, W CCW. Pass ptr and next person. On 4th waltz face 3rd person in opp circle (count ptr as no 1).
- 5-8 Join R hands. Waltz balance to new ptr (3rd person) on R (meas 5) Waltz balance back on L (meas 6). Step fwd R and pivot 1/2 turn L so couples change places, hands still joined (meas 7). Step back on L and close R to L, no wt (meas 8).
- 9-12 Repeat meas 1-4 returning to original ptr. Because of changing places, M circle CCW, W CW.
- 13-16 Repeat meas 5-8 changing places with original ptr.
- 17-24 Repeat meas 1-8 again changing places with new ptr (3rd person).
- 25-32 In ballroom pos, waltz 8 meas turning CW and progressing in LOD M start R, WL. M start and end in outer circle.
- 1-8 (rptd) Repeat meas 1-8 changing places with original ptr. M Circle CCW, W CW. M circle CW, W CCW ←
- 9-16 Repeat meas 1-8 changing places with new ptr (3rd person).
- 17-24 Repeat meas 1-8 changing places with original ptr. M circle CCW, W CW.
- 25-32 In ballroom pos, waltz 8 meas turning CW and progressing in LOD. M start L, W R. 4 complete turns should be made.
- II. BALLROOM WALTZ AND WOMEN PROGRESS
- B 1-6 Still in ballroom pos continue waltz in LOD making 3 more complete turns.
- 7-8 Waltzing in place M turn W under joined hands fwd to next M. W make 1 turn on 2 waltzes.
- 9-16 With new ptr (2nd person) repeat meas 1-8. Turn W on to next M.
- 17-24 With new ptr (3rd person) repeat meas 1-8. Turn W on to next M. (ptr 4)
- 25-28 With just a glance at ptr 4, waltz back to original ptr. Start with L ft. M circle CCW, W CW.
- 29-32 With original ptr, repeat Introduction. Start L instead of R.
- III. WALTZ AND CROSS OVER
- A 1-32 Repeat Fig. I, meas 1-32 only.  
Note: This will leave cpls with new ptr (3rd person). M in outer circle.

IN THE FOREST - con't

IV. CIRCLE AND BASKET

- 1-8(rptd) All start R ft.M:join hands in outer circle and travel LOD 7 waltz steps. Count 7 W after last ptr. On 8th meas waltz fwd and bring hands over W heads to make basket. M is between W 7 and W 8.  
W: on first Waltz turn R to face center of circle, join hands and circle CW.  
9-16 Circle in basket CW (direction W were going).  
17-24 Reverse direction and circle CCW. On meas 23 and 24 M raise arms to undo basket.  
25-28 Hands still joined M waltz CW. On first waltz, W release hands, make 1/2 turn R and rejoin hands.W circle CCW. Stop facing ORIGINAL PTR.  
29-32 With original ptr join R hands and do Cross Over pattern (Fig. I, meas 5-8).

V. BALLROOM WALTZ AND WOMEN PROGRESS

- B 1-28 Repeat Fig. II meas 1-28.  
29-32 Assume ballroom pos with original ptr. Pause in music takes place of meas 31-32.

VI. WALTZ AND BCW

- Coda 1-6 Waltz in LOD(turning CW) 3 complete turns.  
7 M turn W under joined hands. W step R and pivot R to face ptr.  
8 and Join R hands. M bow from waist, ft together. W step L and cross  
chord R behind to make curtsey.

GANKINO HORO  
(Gana's Horo)  
Bulgarian

SOURCE: Learned in Bulgaria from the natives by Anatol Joukowsky. Described in "Bulgarian Horos and Rchetrnitztzi-Vol I" by Boris Tzonev, Science and Art Edition, Sophia, 1950.


RECORD: XOPO (Horo) X302-A Ganakino

FORMATION: Open circle or line. Hands joined and down.

STEPS: Every step is done with a plie or bend of knee. Wt is on balls of ft with heels close to ground.

Gankino is danced all over Bulgaria, It is one of the principal dances done in 11/16 meter. In the diagrams below, each step is shown in relation to the musical beat to which it is danced. This is done in order to give the proper rhythmical count for each in the dance. 11/16 meter consists of 4/16, 3/16, 4/16, all in one meas. Three beats can be felt in each meas but the ct is not the same as our 3/4 time because the second beat is of shorter duration than the others. The dance is done in a 3 meas phrase while the music uses a 4 meas phrase.

Introduction: 4 meas. Stand in place.

11/16				
Meas.	<hr/>			
1	Step R	Cross L behind R	Step R	Cross L in front of R
2	Step R	Cross L behind R	Step R	Stamp L beside R, no wt (L ft in 3rd pos.)
3	Step L	Cross R behind L	Step L	Stamp R beside L, no wt (R ft in 3rd pos.)

Repeat meas 1, 2, 3 to end of record.

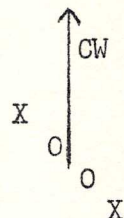


UN PIED DANS L'EAU

French

SOURCE: Dance from the Vandee district south of Brittany. It is a type of Ridee which is a dance form common to Brittany. Described in "Folk Dances of France" by E. Arma, Paris, 1950.

RECORD: Disque Le Soleil 433-A 4/4 time. No Introduction.  
FORMATION: Two cpls form a line. W are in middle and one M on each end. R hands on hips and link L arms through neighbor's R. Free hands of M are on hips. Line faces in CW direction. Each person is a little behind one on L so that they do not stand abreast but on a diagonal. First M of one line is leader.



STEPS: Walk, Two-step Directions are same for M and W.

Meas.

I. WALK AND SWEEP FOOT

- 1 Taking 1 step to each ct, walk L R L. On ct 4, Sweep R ft in arc out to R, ending behind L.
- 2 Step R (ct 1). Step L beside R (ct 2). Step fwd R (ct 3). Lift heel of R (modified Hop) (ct 4).
- 3-8 Repeat meas 1-2 three more times (4 in all).

II. TAPPING

- 1 Cross L over R and tap L toe 4 times (leg Straight). R heel is lifted before each tap (modified hop). On this figure all face a little R of CW direction. Arms are still joined.
- 2 With small leap L, cross R over L and tap toe 4 times. L heel is lifted before each tap.
- 3-8 Repeat meas 1-2 three more times (4 in all).

III. WALK AND SWEEP FOOT

- 1-16 Repeat Fig I two times.

IV. TAPPING WITH HAND MOTION

- 1 Repeat Fig II meas 1. With elbow bent and close to side. R hand is extended fwd, chest height, palm up. On each tap forearm and hand are lowered to waist and returned to pos. L hand on hip.
- 2 Repeat Fig II meas 2. With elbow bent and close to side, extend L hand fwd, chest height, palm out. On each tap, move forearm and hand swd, R to L. R hand on hip.  
Note: Originally a verse was sung throughout dance. At this point the words were saying, "Yes, my left foot does very well. No, my right is not so good."
- 3-8 Repeat Fig II meas 1-2 three more times with the hand motions added.

V. WALK AND SWEEP FOOT.

- 1-8 Repeat Fig I. As action takes place, all sets move in so 1st M of each line links L arm through R arm of end M in next set. Leader does not link L arm so there is one break in circle.

VI. SERPENTINE

- 1-16 Starting with L, do 32 two-steps (2 to a meas). Leader serpentine line about room. Usually starts by leading line out to his L.

OKLAHOMA MIXER

(American)

This dance was taught by Rev. Larry Eisenberg at the Pacific Recreation Laboratory School, Asilomar, California, September, 1947. This progressive type dance is popular in the Southwest, particularly Texas. The title, "Oklahoma Mixer" is used here because the present version was learned in Norman, Oklahoma.

MUSIC: Records: Folkraft 1035 "Oklahoma Mixer"  
Columbia 20117 "Starlight Schottische"  
Coral 60792 "Shepard's Schottische"

FORMATION Couples in double circle formation in Varsouvienne position\* facing counter-clockwise.

STEPS: Two-step\*, Heel-toe\*

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Music (2/4)	PATTERN
Measure I.	<u>Two-Step and Walk</u>
1-2	In Varsouvienne position, couples take a step-close-step hold diagonally fwd. L, starting with L foot (cts 1,2,3,4) and a step-close-step hold diagonally fwd. R, starting with R foot (cts. 1,2,3,4).
3-4	Moving directly fwd., take 4 walking steps L,R,L,R. (Two steps to each meas. of music with a slight swagger).
	II. <u>Heel and Toe and Progress</u>
5	Keeping same position both M and W place L heel diagonally fwd. L (cts. 1,2), place L toe on floor directly behind R foot (cts 3,4).
6	Dropping R hands, W crosses to L in front of M with 3 walking steps L,R,L, hold (cts 1,2,3,4) to end on inside of circle at L side of M and facing in clockwise direction, at the same time M steps in place L,R,L, hold (cts 1,2,3,4)
7	Starting with R foot, both repeat heel-toe pattern in place (cts 1,2,3,4).
8	W takes 3 steps R,L,R, hold (cts 1,2,3,4) toward R side of next M in back of present partner. At the same time, W turns slightly to L extending R hand across to take R hand of new partner and reaching L hand back to assume Varsouvienne position. M takes 3 steps moving slightly fwd. R,L,R, hold (cts 1,2,3,4) extending R hand fwd to new W and leading W into Varsouvienne position.
	Repeat sequence as long as desired. W moves back to new partner at end of each sequence.

WOODEN SHOES

(Lithuanian)

This delightful yet simple Lithuanian dance is one of the oldest dances in the Federation repertoire and was introduced by members of the Lithuanian colony of San Francisco.

Similar patterns in music and dance arrangement are found in the Bohemian Strasak, Italian La Vinca and Lithuanian Klumpakojis.

MUSIC: Records: Imperial 1007-A "Wooden Shoes"  
Piano: Strasak (repeats in music must be rearranged.)

FORMATION: Couples in double circle formation facing counter-clockwise.  
Inside hands joined at shoulder height, outside hands on hips.

STEPS: Walking, Polka\*

---

MUSIC (2/4)	PATTERN
	I. <u>Walking Step</u>
A. 1-4	Beginning with outside foot, walk fwd. 8 steps in line of direction
5-8	Turning inward toward partner, join other hands and walk 8 steps in opposite direction.
9-12	Facing partner, join R hands, shoulder height, and walk 8 steps turning with partner in a small circle.
13-16	Join L hands and repeat above action in opposite direction.
	II. <u>Stamp and Clap</u>
B. 1-2	Placing hands on hips face partner. Hold for 4 cts.
3-4	Stamp R,L,R, hold.
5-6	Repeat hold as in meas. 1-2.
7-8	Clap own hands 3 times and hold 1 ct.
9-10	Placing R elbow in palm of L hand shake R forefinger at partner 3 times and hold 1 ct.
11-12	Repeat action of 9-10 shaking L forefinger.
13-14	Swinging R hand as if to strike partner, W takes a pivot* turn to L on L foot. At the same time the M drops to a squat position.
15-16	M returns to standing position while W stands in place.
1-16 (repeated)	Repeat action of meas. 1-16 with M and W action reversed in meas 13-16.
C. (Same as A music)	III. <u>Polka</u>
1-16	Taking Varsouvienne Position* polka fwd. counter-clockwise around the circle. Both start with L foot.

This dance is now done progressively by having M advance to W in front on meas. 15 & 16.

CALIFORNIA SCHOTTISCHE

(American)

Herb Greggerson of the Texas Blue Bonnets" suggests we call this form of Schottische the California Schottische, since Spanish soldiers learned it in California during the Gold Rush and took it to New Mexico. It is sometimes called the Military Schottische. It is a smooth dance with none of the usual schottische steps and step-hops, and the variations do not necessarily follow in a certain order. Other steps besides the two given here are danced in New Mexico and Texas.

MUSIC: Record: Decca 25062 "Military Schottische"

FORMATION: Couples in Varsouvienne position\*, facing CCW around room.

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MUSIC (4/4)	PATTERN
Measure	I. Both start L. Point L toe fwd. (cts 1,2); point L toe to
1	L side (cts 3,4). Step on L back of R (ct 1); step sdwd.
2	R on R (ct 2); close L to R (ct. 3); hold (ct.4).
3-4	Repeat action of meas. 1-2, starting R.
5-8	Repeat action of meas. 1-4
1	II. Walk fwd. L (cts. 1,2); R (cts. 3,4).
2	Half turn in place to R with 3 steps and hold, backing
3	around so as to end facing clockwise. M now has his
4	partner on his L, hands still held.
5-8	Walk bwd. (counter-clockwise) R,L.
	Half turn in place to L with 3 steps and hold, backing
	around so as to end facing counter-clockwise. M now
	has his partner on his R again.
	Repeat action of meas. 1-4, Fig. II.

EVA THREE-STEP








(Old Time English Ballroom)

Taught to Miss Lucille Czarnowski by Mr. Harold Evans, an old time English Ballroom Master, now living in Victoria, B.C.

MUSIC: Records: Columbia DX 1257 "Eva Three Step."  
Capitol 15420 "The Teddy Bears' Picnic."  
CAS 3083

FORMATION: Partners, with inside hands joined, standing side by side and facing counter-clockwise in double circle.

STEPS: Walk, Two-Step\*, Step-Swing\*

MUSIC	4/4	PATTERN	ILLUSTRATIONS
Measures	I.	<u>Walk and Cross</u>	
1		Beginning with outside ft., walk forward 3 steps (M-L,R,L,W-R,L,R) (cts 1,2,3), touching free toe on floor near instep of supporting ft. (ct.4).	
2		Still facing counterclockwise, exchange places with 3 steps (M-R,L,R,W-L,R,L), (cts. 1,2,3), W crossing in front of M. Pause, touching free toe near instep of supporting foot(ct 4).	
3		Partners again exchange places with three walking steps (M-L,R,L, W-R,L,R). M moves diagonally forward to L passing in front of W, W moves diagonally backward to R. (cts.1,2,3).Pause, touch free toe to floor near instep of supporting ft. (ct 4).	
4		M moves backward, W fwd on 3 steps (M-R,L,R, W-L,R,L) to meet and face each other (cts. 1,2,3). Pause (ct.4)	
		Note: Throughout all of Fig. I M and W face counterclockwise.	
	II.	<u>Two-Step, Step Swing, and Two Step Turn</u>	
5		Beginning M L, W R, turn away from each other (M to L, W to R) on 2 two-steps.	
6		Facing each other, join both hands, M steps on L, swings R across L (cts 1,2), (W opposite). M steps on R, swings L across R (cts 3,4), (W opposite).	
7-8		In closed position, take 4 two-steps turning clockwise and traveling counterclockwise.	

ROAD TO THE ISLES

(Scottish)

In tracing the origin of this dance, Mr. Phil Aldrich has found that the music stems from an old Scottish pipe tune. It is presumed that the dance is relatively modern; and in pattern is similar to the Scottish Douglas Schottische.

MUSIC: Record: Imperial 1005A  
Piano: "Adventures in Song," Methodist Publishing Company, McAllister St., San Francisco.

FORMATION: Couples in a double circle facing counter-clockwise in Varsouvienne position.

STEPS: Schottische\*

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MUSIC (2/4)	PATTERN
Measure	I. <u>Point, Step, Step, Step</u>
1	Point L toe fwd. slightly to the L and hold.
2-3	Take 3 steps starting with the L foot, as follows: L ft. slightly in back of R foot (ct 1); R foot to R (ct 2); L foot fwd. in front of R ft. (ct 1); and hold (ct 2).
4	Point R toe fwd. and slightly to R and hold.
5-6	Take 3 steps, starting with R foot, as follows: R foot slightly in back of L foot (ct 1); L foot to L (ct 2); R foot fwd. in front of L (ct 1) and hold (ct 2).
7	Point L toe fwd. and hold.
8	Place L toe back and hold.
	II. <u>Schottische</u>
9-10	Schottische fwd. slightly to the L, beginning on the L ft.
11-12	Schottische fwd. slightly to the R, beginning on the R ft. On hop (ct. 2 of meas. 12) half turn to the R, facing in opposite direction. Hands remain joined.
13-14	Schottische beginning on L foot. On hop, half turn to L facing original direction.
15-16	Step in place R, L, R, hold.

COTTON-EYED JOE

(American)

MUSIC: Record: Imperial 1045 "Cotton-Eyed Joe"

FORMATION: Couples anywhere on floor in closed position.

STEPS: Polka\*, Heel-toe polka\*, push step\*

Note: Although steps are done in polka rhythm the hop is omitted. Feet are shuffled in Western style.

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	<u>MUSIC (2/4)</u>	<u>PATTERN</u>
	Measure I.	Heel-Toe Polka and Turn Away
A	1-2	Take one heel-toe polka step to M L and W R.
	3-4	Without changing hands so that arms are extended to the rear, take one heel-toe polka step in opposite direction.
	5-8	Dropping hands, turn away from partner describing small circle with four polka steps, M to L, W to R, facing partner on finish. W holds skirts, M clasps hands behind back, or places thumbs under his belt buckle.
		II. <u>Push and Polka</u>
B	1-2	Facing partner, take four push steps to M L and W R. Feet are kept close to floor.
	3-4	Take four push steps in opposite direction.
	5-8	In closed position, take four polka steps, starting M L, partners turning clockwise as they progress in line of direction.
		Repeat entire sequence as long as desired.

KCROBUSHKA

(Russian)

The Peddler

Folk dancing enthusiasts affiliated with the Folk Dance Federation of California generally agree that Korobushka is one of their most popular dances.

According to Michael Herman, this dance originated on American soil by a group of Russian immigrants following the close of World War I.

The California version of Korobushka seems unique in its patterns, although it was introduced here in 1940 by Romeo Rollette, a New York folk dancer.

MUSIC: Records: Kismet A-106, Victor 26-5017  
Piano: Beliajus, F.V., "Dance and Be Merry," Vol. I.  
McConathy, Osbourne, "Music Highways and Byways"  
FORMATION: Double circle, partners facing and holding both hands,  
M with back to center of circle, W facing center.  
STEPS: Hungarian Break Step\*, Balance Step), Turning Step\*

---

MUSIC (4/4)	PATTERN
Measure	I. <u>Schottische Step</u>
1-2	Walk fwd. (away from center of the circle) step L,R, step-hop L, and at the same time extend R foot. (W moves bwd. starting R foot.)
3-4	Repeat, moving back toward the center of the circle beginning with the R foot. Step R, L, step-hop R. (W fwd. L foot)
5-6	Repeat moving away from the center of the circle with the L foot, step L, R, step-hop L. (W moves bwd, start R foot.)
7-8	Pause slightly and execute Hungarian Break Step. (Hop L foot and tap R toe fwd. (ct 1); hop L foot, tap R toe sdwd. (ct 2); hop L foot, closing R foot with heel click (ct 3); pause (ct 4). (W start R foot.)
	II. <u>Turning Step</u>
9-10	Dropping hands, make one turn to R, moving away from each other with step R, L, R. Dancers clap their own hands on ct. 4.
11-12	Repeat by turning L back to place. Step L,R,L, clap.
13-14	Partners facing, take R hands, balance toward partner on R, then balance back on L.
15-16	M & W change places with 4 walking steps, R,L,R,L, the W turning to her L under M's arm.
17-18	Repeat action of meas. 9-10.
19-20	Repeat action of meas. 11-12 in place to face new partner
21-24	Repeat action of meas. 13-16 with new partner. Repeat dance from beginning.



BLACK HAWK WALTZ

(American)

MUSIC: Black Hawk Waltz by Mary E. Walsh  
Record: Imperial 1006 A (Note: 2nd section or B music is played first; 1st section or A is played last. Other sections may be used as B but Fig. II is always danced to A Music).

FORMATION: Couples in ballroom position, M facing CCW around room.

STEPS: Waltz\*, Waltz balance\*

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MUSIC (3/4)	PATTERN
Measures	Directions for M, W does counterpart
1-4	Introductipn: Dancers stand in place, holding position.
B	I. <u>Waltz balance and turn</u>
1-2	Beginning L, waltz balance fwd, then bwd R
3-4	Beginning L, take 2 waltz steps, turning CCW
5-16	Repeat action of meas. 1-4, Fig. I, three more times, and finish with M facing CCW.
A	II. <u>Cross Step with Point</u>
	This is danced with low reaching steps, allowing the hip to swing easily.
1-2	Step L across in front of R (ct 1,2,3) then step R across in front of L. (ct. 1,2,3)
3-4	Step L across in front of R (ct 1); step sdwd. R with R ft. (ct 2); step L across in back of R (ct 3); point sdwd. R with R ft. (ct 1); hold (cts 2,3)
5-6	Step R across in front of L (ct 1,2,3) then step L across in front of R. (ct 1,2,3)
7-8	Step R across in front of L (ct 1); step sdwd L with L ft. (ct 2); step R across in back of L (ct 3); point sdwd. L with L ft. (ct 1); hold (cts 2,3)
9-16	Repeat action of meas 1-8, Fig. II. Repeat dance from beginning.

## HARVEST DANCE

(This is a very easy Laendleß, every expression should come from every individual dancer. Joyful, happy, and carefree. The fun of doing a Folkdance.)

MUSIC: (Swiss Record )  
 (HE 241 Alti da Tenze Mir) but any 16 measure Mazurka  
 (B I E M Mazurka ) will do.

FORMATION: A circle of couples, facing center, hands joined.

MUSIC	PATTERN
Measure I	
1-12	Twelve running steps CW, (heels kicked high back.)
13-24	Twelve running steps CCW (drop hand hold at end of running steps.)
25	One light knee bend with hand clap on knee
26	Clap own hands
27	L handclap to L partner and R hand to R partner's L hand
28-48	Repeat 7 times.
II	
1-12	M holding the W L hand with both hands, and running in place one complete turn, while W is running with 12 running steps around man, CCW
13-24	W hold M R hand with both hands and does the running steps in place while M is running with 12 running steps around girl.
25-48	Repeat 1-24

Harvest Dance - Con't.

Measure III

- 1-12 M 3 step hop to the center of circle (starting L) (1) step L, swing R, across L (2) step R, swing L across R, (3) step L, swing R across L, (4) 3 stamp, R, L. R.  
W make one complete turn in place, turning C W on their toes, looking over their R shoulder.
- 13-24 M turning in place with 12 steps, turning CCW, 6 steps to a half turn, (shaking their heads as girls approach.)  
W 3 step hop towards M starting L, to stand behind M, hands on M shoulder.

IV

- 1-12 W look over M L shoulder, while M turn their heads to the R, away from W.  
(2) W look over M R shoulder, M turn L  
(3) W look over M L shoulder, M turn R  
(4) W look over M R while M looks right at her, (both may holler at each other.)
- 13-24 Repeat 1-12

V

- 1-12 M have hands joined in circle  
W starting to R go under M joined hands, and around M with 12 running steps, looking teasingly at M, when they are in the center.
- 13-24 Repeat 1-12
- 25-48 Repeat but starting to the the L

VI

- 1-12 W starting in back of M hands on M shoulders, M keeping hand hold in circle, 12 light running steps C W, while looking at each other over M L shoulder.
- 13-24 Reverse direction, (running steps CCW)
- 25-48 Repeat 1-24, on the last count, before this ending 48 with a light jump.  $\frac{1}{2}$  turn to L, facing out (w in front, M in back of her)
- 1-12 M with 12 running steps going around W starting R, as he passes in front of her, takes W L hand with both of his hands, and with 12 running steps turning in place while W is going around M, and back to form a circle.

Harvest Dance - Con't.

Measure VI

- 1-96 Repeat part I and II. On last measure (96) partners stand side by side in double circle, facing CCW direction.

Measure VII

- 1-12 2 Laendler step forward, starting with outside foot, M L, W R, swinging joined hand forward and back, both dropping hand hold. 2 Laendler steps turning in L.O.D. Turn away from partner, W R, M L.
- 13-24 W hands on M shoulder M hip hold, four Laendler steps turning in line of direction ( C C W)
- 1-24 Repeat same sequence, face center, W on R side of M and bow to each other.

## BOHEMIAN POLKA

(A Polka from the Bohemian Porter, near the Ore Mountain of Saxony)

MUSIC: Ballet music from the Fledermous (The Bat) by Johan Strauss

FORMATION: Couples in circle, facing CCW, W on R side of M. M hands on suspenders, W hands on hips.

STEPS: Heel toe Polka, Polka, Kreuz Polka

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MUSIC	PATTERN
Measure I	
1-2	W $\frac{1}{8}$ turn to R, 2 Polka steps away from M, 3-4 step L, make $\frac{1}{2}$ turn, step back on R, point L, and bow to partner.
5-6	2 Polka steps toward M
7-8	With 8 small running steps around M starting behind back $\frac{3}{4}$ turn, and look kind of sarcastically to M. Until now, M has been watching the W, hands on suspenders, now M is showing off, and W gives a doubtful look while he is dancing.
1-6	3 heel and toe Polkas forward and around W C.W., facing W.
7	both jump to face each other
8	both with a jump make a $\frac{1}{2}$ turn W, R-M. L so that they are standing back to back.
1	M (1) step close step to R, W step close step together R both looking at each other sheepishly, over L shoulder.
2	Reverse
3	As measure 1
4	M step L with a jump makes L turn to face W, W does the same, step L, with a jump, makes L turn to face M.
1-4	Couples facing C C W inside hands joined 2 heel and toe Polkas, in line of direction beginning with the outside foot.

Bohemian Polka - Con't.

Measure I

5-8 Ballroom position, and 4 Polka steps turning C W, on end of measure 8 join both hands.

Measure II

1-2 M (1) polka step to L, W R, drop hands and make 1 complete turn, M L, W R.

3-4 M (1) polka step to R, W L, M close L to R and bow  
W (1) polka to L, 15-16 W step back on R, point L and bow to partner.

5-6 touching R hand slightly both with 3 polka steps forward W starting with L foot, M with R foot, passing R shoulder, W to center of circle. M out of circle.

7-8 With a jump, make 1/2 turn W R, M L.

9-12 3 polka steps toward each other, the next 3 polkas around each other without turning their back, to face each other. W on inside of circle.

13-14 W hands on M shoulder, M hands on W hips with light knee dipping (looking at each other)

15-16 M lift W and let her down on the outside of the circle, and quickly turns back to back.

1-2 M (1) step close step to R, W step close step to R both looking at each other over L shoulder.

3-4 Reverse

5-6 Same as Measure 1

7-8 M step left, with a jump makes L turn to face W, W same as M, step L, with a jump makes L turn to face M.

Measure III

1-2 Kreuz Polka: Couple facing C C W inside hands joined, starting with outside foot, Polka step forward point inside foot forward, make 1/2 turn turning towards partner to face C W.

Bohemian Polka - Con't.

Measure III

- 3-4 Kreuz polka in reversed position.
- 5-8 Ballroom position 4 Polkas - Turning C W
- 8-16 Repeat Kreuz Polka
- 1-8 Joining R hands, 2 heel and toe polkas starting with L foot, and 4 two steps, turning C W.
- 9-16 Clap hands, and join L hand, repeat heel and toe polka, and 4 two steps with W ending in front of M, on the inside of the circle, both face inside circle, Varsouvian position.
- 17-20 Heel and toe polka C W starting L, heel and toe polka CCW starting R
- 21-24 4 two step turning to the L, one complete turn to finish with W on the outside to M R beginning position.

Start dance from the beginning, omitting part IV Measures 1-24. After the second Kreuz Polka, the M pick up W with their R arm, W L hand on M R shoulder, M takes W R hand with his L, and carries her off.

OATS-PEAS-BEANS

Oats, peas, beans and barley grows  
Oats, peas, beans, and barley grows  
Not you, nor I, nor anyone knows  
How oats, peas, beans and barley grows.

Here the farmer sows his seed  
Here he stands and takes his ease  
Stamps his foot and claps his hand  
And turns around to view his lands.

BAND SONG

The band starts to play far away down the street  
While I hum a tune keeping time with my feet.  
I stand at the curb and I cheer as they come  
For I like the sound of the big bass drum.

Boom boomety boom boomety boom boom boom  
Boom boomety boom boomety boom boom boom  
Boom boomety boom boomety boom boom boom  
For I like the sound of the big bass drum.



## THE SWING

Music: Any even-tempo waltz, such as "Waltz of the Bells"

Formation: Children grouped in 3's, the two standing side by side have inside hands joined, making a swing. The third child stands behind to push the swing.

Action: Swing is pushed fwd and bkwd. On 8th ct. child runs under his swing and fwd., stopping at the swing just ahead of his own.

## ACH JA!

Music: Folk Dancer MH1110

Formation: Double circle of couples - skating position, or inside hands joined.

Song and Action:

Oh my father and my mother took the children to the fair  
(promenade)  
Ach, ja! (each bows to partner) Ach Ja! (and away from  
each other)  
Oh they hadn't any money but it's little that they care  
(promenade)  
Ach, ja! (bow to each other) Ach ja! (and away)  
Tra la la, Tra la la, Tra la la la la  
(partners face, join both hands and slide to boy's left  
4 slides)  
Tra la la, Tra la la, Tra la la la la (and back the other way)  
Ach ja! (bow to each other) Ach ja! (to new partner as boys  
move ahead 1)

SHOEMAKER'S DANCE

MUSIC: Victor 45-6171

FORMATION: Double circle with girls on outside, facing partners.  
Hands on own hips.

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<u>MUSIC</u>	<u>PATTERN</u>
Measure I (chorus)	
1-4	Winding the Thread - with forearms held horizontally, clench fists in front of chest. Revolve fists around each other forward and rapidly. (measure 1)  Revolve fists rapidly backward (measure 2)  Pulling the Thread - Pull elbows backward twice, vigorously and with a strong jerk, as if breaking thread across chest. (measure 3)  Driving the Pegs - Clap own hands three time (or pound one fist on the other) (measure 4)
5-8	Repeat all of Part 1
II	
9-16	Walk 8 quick steps away from partner (boys backing into center, girls backing to wall)  Walk 8 quick steps toward partner, join right hands  Walk 8 quick steps around partner to place, CW  Join left hands and walk 8 quick steps CCW to place
1-4	Repeat Part 1 (chorus)
9-16	Boy kneels on R knee, holding girls's foot  Taps shoe 16 counts, shines shoe 16 counts  Repeat dance from beginning

HIGHLAND QUADRILLE

(FIGURE 5)

as danced with ethnic groups in California  
introduced by Millie von Kensky

MUSIC: Original Record - Beltona 2338 - or any good Scottish Reel

FORMATION: 4 cpls. in quadrille formation, W on M's R side

Bow to Partner 8 counts. Bow to Corner 8 counts

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MUSIC

PATTERN

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Figure I (Circle)

All join hands in a circle, advance 3 counts into the center and hold on count 4; swing joined hands fwd and back. Return to place with 4 steps. Repeat all.

Figure II (Chasse)

Cps. 1, & 3, in ballroom pos. exchange places sliding (M pass back to back) Continue the slide back to place (cpls completing a circle) 16 cts.

Figure III (Ladies Visit)

Women 1 & 3, starting on RF, advance 3 steps to meet. Joining R hands, holding skirt with L hand, balance back on LF (ct. 4) passing R shoulders continue to opp M 4 steps, taking ballroom pos. buzz 8. Repeat all.

All 4 cpls. repeat Fig. I

Cps. 2 & 4 perform Fig. II

Women 2 & 4 perform Fig. III

FOOTNOTE: While 1 & 3 perform Fig. II and III Couples 2 & 4 remain inactive except during the buzz step, at which time all cpls are active.

On Ct. 4 of Fig. I dancers are known to exclaim "HOOT" as they raise hands.

## NINE-PIN QUADRILLE

MUSIC: Any good reel. "Haste to the Wedding" London 16060 suggested.

FORMATION: Quadrille set of four couples, with an extra man (or lady) in the center as the "Nine Pin"

SOURCE: There are many variations of this dance. This version was brought back by Millie von Kensky from Durham, England.

### 1. Heads and Sides Chasse

1st and 3rd couples in ballroom position, keeping to right, chasse or slide across the set and back to place, describing a circle around the "Nine Pin." Side couples repeat above action.

### 2. Circle Nine Pin

Couples 1 and 3 join hands around the "Nine Pin" to circle left and right, 8 each way. "Nine Pin" may improvise in the center as others move around him. ( 8 measures)  
Couples 2 and 4 now join hands around the "Nine Pin" repeating the same action as did couples 1 and 3.  
( 8 measures)

### 3. Action of the "Nine Pin" (man or woman)

The "Nine Pin" goes to 1st lady and swings her once around while her partner goes to center. As "Nine Pin" swings #2 lady, #2 man joins the man in the center and they circle left. This action continues with the "Nine Pin" swinging ladies 3 and 4 in the same manner. When the "Nine Pin" has swung #4 lady, he joins the men in the center and all five men circle left and right, 8 each way. The "Nine Pin," floor chairman, or instructor, may call "Nine Pin" for the break. On this signal the men leave the center circle to claim a new partner. The one ending without a partner is the next "Nine Pin."

After a brief pause, the dance starts again and when dancing to a record, that brief pause may be taken up by swinging partner in position.

NOTE: If the "Nine Pin" is a lady, the action described in 3. is reversed.

CIRCLE VIRGINIA REEL (MIXER)

RECORD: Standard 14001 - "Smash the Window"

FORMATION: Double circle, partners facing.

STEPS: Dance walk, adding a two-step as desired. Skipping if preferred.

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<u>MUSIC</u>	<u>PATTERN</u>
Measure I	<u>Forward and Back</u>
1-4	M's circle and W's circle move forward 4 steps and backward 4 steps honoring partner.
	II <u>Two Hand Swing</u>
5-8	Partners meet, two hand swing once around and fall back to place 8 steps.
	III <u>Do-Sa-Do Partner</u>
9-16	Partners do a R shoulder do-sa-do followed by a L shoulder do-sa-do.
	IV <u>Reel</u>
1-4	Partners join R elbows and turning with 8 steps finish with the M facing counterclockwise and the W clockwise (as in grand right and left).
5-8	Partners separate, progress on to next person facing and do a L elbow swing with 8 steps.
9-16	Continue to next person and take a R elbow swing. At the conclusion the W turns to face counterclockwise and promenade with this new partner around the circle 6 steps, both falling back to own places in respective circles steps 7 and 8.

HOF BRAU HAUS LAENDLER  
(German)

A figure dance as seen at the Hof-Brau Haus in Munich, Germany in 1952.  
Introduced by Millie von Kinsky.

MUSIC: Bonvery - B.F. 207

FORMATION: Cpls side by side, facing LOD, inside hands held at W's eye level high - M holds thumb of L hand in suspender - W holds apron with RH, LH at waist. M starts with LF throughout the dance. W opp. A smooth flat footed laendler step should be done throughout the dance.

STEPS: Laendler, Walk, Waltz, Walking pivot turn.

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MUSIC	PATTERN
Measure I	<u>INTRODUCTION BOW TO PTRN</u> (4 meas.)
	A.
1-8	LAENDLER PROMENADE, WOMEN TURN, CROSS CHEST CHASE, SIDE LAENDLER. (a) Facing CCW, side by side, M holding thumb of LH in suspender W holding apron with RH, and starting ML, & WR take 8 laendler steps fwd.
1-8	(b) As M continues with 8 laendler steps fwd. the W does a walking turn (8 times) under their joined raised hands (MR-WL). Without releasing MR & WL hand on the last turn W ends with her back to M (Both facing LOD).
1-8	(c) With both hands joined and crossed in front of chest (WL & MR on top) take 8 laendler steps fwd looking at ptrn to the L & R alternately.
	B.
1-8	(d) W places RH at waist and makes 2 1/2 turns CW under joined hands (MR & WL) with 2 laendler steps to end facing M yet standing at his side (RS touching). M places LH across his chest, joining it with WR. In this pos. M & W revolve on around each other, side by side, for 6 more laendler steps.
1-8	(e) Without releasing hold (M facing CCW & W CW) M kneels on R knee as W does 4 laendler steps around M. M raises & turns W CCW under their joined hands (MR & WL) 2 laendler steps (1 turn) thus placing LS near, cpls then revolve CCW 2 laendler steps. M ends with his back to ctr & W ends facing M.

Hof Brau Haus Laendler - Con't.

Measure II SOLO, MAN WIND, LAENDLER TURN, WALTZ

- C.
- 1-4 (a) With LH at waist and R holding apron W does 4 laendler steps CCW around Partner. M with L thumb in suspender stamps L & R then leaping on L stamps RF twice (M ends with wt. on RF).
- 1-16 (b) M does 8 laendler steps CW (inside circle) while clapping on cts. 2-3 of each measure. M repeats moving back to ptr. CCW. W with LH at waist & RH holding skirt does a walking pivot turn CCW. W returns to ptr with 8 laendler steps (no turns).
- III.
- 1-8 (c) As dancers meet (M facing CCW & W CW) they join R hands. M takes a bent over pos. and starts, turning in place (CCW). When his back is to his ptr they join hands. M continues in the bent over pos. keeping RH high and LH low (1 turn). When starting the 2nd turn M goes under both joined hands tucking hands under R arm pit to end facing ptr. (4 meas.) M straightens up as W makes 2 and 1/4 turn CW under joined hands (4 meas.)
- 1-8 (d) Couples side by side, facing center, LH over R, (chest high) perform 7 laendler steps turning CCW in place. Release hands on 8th Laendler step.
- D.
- 1-16 (e) Couples in ballroom pos. (ML & WR hands joined and extended straight down at side, take 16 laendler waltz steps turning CW and moving CCW.

Repeat Fig. I a, b, c, d, e,

Repeat Fig. II a, b, c, and 6 measures of d

Use measure 7 & 8 to pose (W makes 1 complete turn CCW under raised L hands then lowering LH and raising R W continues to turn until she faces CCW ending in a pose.

(Big Window Pose)

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## WALTZ MINUET

The dance described here is not a 17th century minuet. It is a 1955 Minuet danced to 17th century music, and attempting to catch, in a very simple dance, the unusual feeling of the old minuet. It is felt that the mood of the old minuet can be captured, in simpler steps for our time, and add spice and variety to the programs. The waltz steps at the end are a simple concession to the future, and makes this a modern minuet.

(By Dona M. Fresh)

MUSIC: Lloyd Shaw X 67 and X 68

FORMATION: Open pos., both facing LOD, with inside hands joined and held high. Footwork opposite.

Presented by Millie von Konsky

MUSIC	PATTERN
Measures 1-4	INTRODUCTION - You may bow slightly to ptr. on the 3rd meas
1-4	<u>I. STEP POINT, STEP POINT, TURN AWAY 2, 3, DIP 2, 3</u> With the dignity and light carriage of the Minuet - Step fwd in LOD on LF & Pt. RF fwd, hold " " " " " RF " " LF " " Turn away from ptr with 3 steps (beginning on M's L - W's R, make a 3/4 turn until you face ptr.) Step back away from ptr. on RF (W's LF) with a slight dip, and continue L face turn by stepping L,R, to end facing LOD again, with inside hands joined.
5-8	Repeat meas. 1-4.
9-12	<u>II. PIVOT, SIDE, BACK: PIVOT, SIDE, BACK, TURN, 2, 3; STEP, TOUCH.</u> Release hands (M putting backs of his hands on his hip pockets) Step fwd in LOD on LF, at the same time pivot back to back, step to side on RF, step L behind R with a slight dip; step R to side (in LOD) at the same time pivot R-face (W pivots L-face) to ptr. Step to side on L, step R behind L with a slight dip. (M keeps parallel with W) steps behind on L, steps to side on R, and closes L to R. W does a complete L-face solo turn starting to her R, (R,L,R); M steps to side (facing LOD) on his R (W's L), and touches L in front and holds.
13-16	Repeat Meas. 9-12, end facing partner.
17-20	<u>III. BALANCE AWAY, BALANCE TOGETHER, STAR AROUND, 2,3,4,5,6</u> Joining R hands, balance away from ptr. on M's L. (M bal. to ctr of room, W bal to wall) Balance together on M's R (W's L). Star around each other with 6 steps (Beg. M's L) with R hands held high and elbows touching.
22-24	<u>IV. BALANCE WWAY, BALANCE TOGETHER, PAS DE BASQUE, PAS DE BASQUE</u> Keeping R hands joined, balance away on M's L; bal.tog. on M's R; Pas de basque to L (M steps L, crosses R in front touching floor, steps again on L; does the same using opp. feet) Pas de basque R, while still facing ptr.



Waltz Minuet (continued)

MUSIC	PATTERN
Measures	
	V. <u>SIDE, BACK, SIDE, FRONT, SIDE, BACK; AWAY 2, DIP.</u> <u>FORWARD, PIVOT STEP.</u>
25-28	With R hands still joined, grapevine in LOD, M steps to side on L, steps behind L on R, step to side on L; steps across in front of L on R, steps to side on L, steps behind L on R; release hand holds and stepping away from ptr. (M to ctr, W to wall) on L,R,L (dipping slightly on final L, leaving RF in front while W steps R,L,R &dips. (dipping slightly on final R, leaving LF in front) Step twd ptr on R, turn on L in front of W, facing RLOD, step again on R (W doing counterpart.)
	VI. <u>WALTZ, WALTZ, WALTZ; OPEN OUT 2,3</u>
29-32	Assuming closed dance pos. without a break, step back in LOD on L and begin 3 R-face turning waltz steps; open out, making a slight bow to ptr on 1st step. Do not twirl W, but take 2 small steps to place while she takes her place at your side for a repetition of the whole dance.
	REPEAT DANCE 3 TIMES ending with a deep bow.
	Remember that the Minuet had almost died when the Waltz was first born, keep your waltzing simple, with no twirls or flourishes.

GUSTAF'S SKOAL

(Swedish Group Dance)

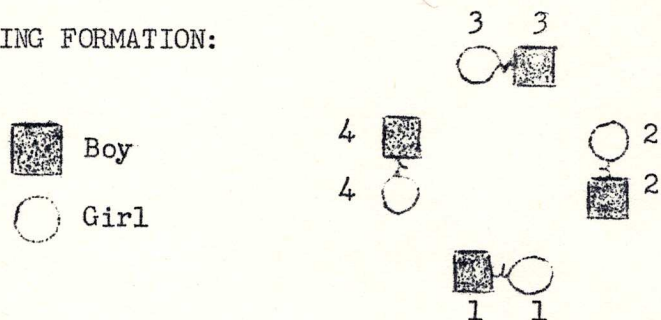
This is a carefree dance, especially useful when there are people or children without partners, because the "extras" can jump in during Part 2 to steal someone's partner, and add to the fun of the dance. Although not authentic to do so, in some groups the dancers shout "Skoal" after the word "pledge" in Part 1.

Part 1 is danced with decorum, as though in a court paying homage to King Gustaf, while the second part is lively as all rejoice at the King's ball.

SOURCE: by Michael Herman, The Folk Dancer Magazine, Flushing, New York.

RECORD: RCA Victor 45-6170 (41-6170)

OPENING FORMATION:



Square set of four couples, with girl on boy's right. Two opposite couples should be designated "head couples."

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Music 2/4

Pattern

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Part I (see figure above)

Meas. 1-4 With joined hands (boy's right, girl's left), and free hands on hips, head couples walk forward 4 steps and back 4 steps, singing:

"A toast we pledge to Gustaf who is brave and true."

Meas. 5-8 Side couples do same figure, singing:

"A toast we pledge to Gustaf brave and true."

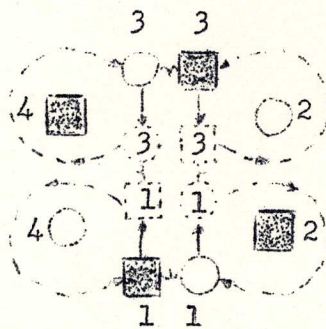
Meas. 9-16 Repeat whole figure from beginning.

Gustaf's Skoal cont'd.

Meas.	Pattern
Part 2 (see figure below)	
Meas. 17-24	<p>Head couples take 4 skips toward center, drop hands, exchange partners, and skip between the nearest side couple with 4 skips.</p> <p>Separate, clap own hands, and return to original position to meet own partner with a two hand hold, and swing to the right once around in place.</p> <p>Part 2 is done with skipping steps. The count is: 4 skips to center, 4 skips between side couples with new partner, 4 skips alone to original position, and 4 skips turning with own partner.</p>
Meas. 25-32	<p>Side couples do same figures, going between head couples.</p>

Repeat entire dance from beginning as often as desired.

NOTE: Extra people around the floor may enter into the dance by stepping into the place vacated by a dancer as he skips into the center in Part 2. When the dancer returns and finds someone else in his original place, he then must wait for the next round of the dance to get his place back.



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Vol. A, B, & C., are reprinted here-  
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Federation of California, North.

\*  
second annual

FOLK DANCE CONFERENCE

at

\* University of California \*  
Santa Barbara College

AUGUST 12 - 24, 1957

(tentative dates)  
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