

DIANE PRECIADO



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1960 SANTA BARBARA FOLK DANCE CONFERENCE

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1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

ALEXANDROVSKA

Russian

This is an old Russian Ballroom Dance for which no folk origin can be found.

- MUSIC: Record: Kismet 129 or Imperial 1025 or any slow Russian Waltz phrased in an eight measure pattern.
Piano: Beliajus, Dance and B Merry, Vol. I.
- FORMATION: Couples; partners facing with both hands joined and raised sideward shoulder high.
- STEPS: Waltz*, Step-close. Steps are described for man; woman uses opposite hand or foot.

Music (3/4)

Pattern

-
- | meas | Pattern |
|------|---|
| | I. BACK TO BACK |
| 1 | Starting with outside foot (man's L, woman's R) step sideward (ct. 1) close inside foot to outside (ct. 2,3). |
| 2 | Step to side with outside foot (ct. 1) release forward hands (man's L, woman's R), swing other joined hands forward bringing partners into back to back position (ct. 2-3), On the turn pivot on outside foot swinging inside hands forward; join other hands shoulder high. |
| 3 | Still back to back, step forward with inside foot (ct. 1) close outside foot to inside (ct. 2,3). |
| 4 | Step forward with inside foot again (ct. 1) pause, drawing foot almost to close. (ct. 2,3). |
| 5-8 | Still back to back repeat above in opposite direction. Note on Meas. 6 the joined forward hands are swung backward bringing partners face to face. |
| 9-16 | Repeat steps described for Meas. 1-8, Figure I. |
| | II. WOMAN TURN |
| 1-4 | Position: Partners facing, inside hands joined, outside on hips, woman turns under man's raised R arm. Man: step sdw. L (ct. 1), close R (ct. 2,3). Repeat three times pausing on last measure without closing R to L. If preferred, man may waltz forward for 4 measures.
Woman: Meas. 1--step sideward R (ct. 1), close L (ct. 2,3). Meas. 2--with same step make a complete turn to R under joined hands. Repeat this step. |

Alexandrovskaja (continued)

II. Woman Turn (cont'd)

- 5-8 Same as for Meas. 1-4 in opposite direction.
 9-16 Repeat steps described for Meas. 1-8, Figure II.

III. HANDS JOINED IN SKATING POSITION

- 1 Waltz forward.
 2 With one waltz step face in opposite direction turning in toward each other.
 3-4 Waltz backward for one Meas., then step R (ct. 1), raise (slightly) and point L (ct. 2,3).
 5-8 Repeat action for Meas. 1-4 in opposite direction, ending by pointing with R.
 9-16 Repeat steps described for Meas. 1-8, Figure III.

IV. COUPLE WALTZ (Closed position)

- 1 Step with outside foot (ct. 1), close (ct. 2,3).
 2 Step with outside foot (c. 1), pause drawing foot almost to close (ct. 2,3).
 3-4 Same in reverse direction.
 5-8 Turning and progressing forward with four waltz steps.
 9-16 Repeat steps described for Meas. 1-8, Figure IV.

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1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

AT THE INN

German

RECORD: "At The Inn," Folk Dance MH 1022, Kismet K-135

MUSIC: 3/4 (accented German Waltz)

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

 Pattern

measures

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

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

CABALLITO BLANCO

Mexican

MUSIC: Records: Standard T 124-A "Fado Blanquita," Decca 10331A
Piano: "Caballito Blanco by Retana" --Edward B. Marks

FORMATION: Couples in a line, W in front of M (with her back to him) W arms are folded at shoulder height, L over R. M holds her L hand with his R hand and her R hand with his L.

Note: Throughout dance, unless otherwise stipulated, M keeps hands clasped low behind him. W holds skirt lightly in front with both hands.

STEPS: Fado step, Jump-hop, Walk* (stroll), Buzz-step turn*, Dos-a-dos.

Music 4/4

Pattern

meas

INTRODUCTION

1-3 M gives W slight impetus by slightly pulling her L hand with his R, starting her off clockwise. W takes 6 step-hops moving directly fwd. starting with R foot, revolving clockwise and stopping 6 or 8 feet from partner. W holds skirts with both hands.

M in place, with hands clasped loosely behind back, sways very slightly in time to music.

4 Partners facing, stamp lightly R,L,R (cts. 1,2,3), hold (ct. 4).

5-8 Both beginning L, M and W stroll across to change places, passing R shoulders. (Step pattern: slow, slow, quick, quick, slow.) Repeat beginning R. When in opposite position both turn to face each other.

VAMP

1 M slaps thighs R, L,R,L (cts. 1 and 2 and) then claps hands together twice (cts. 3,4).

W, holding skirts, step R (ct. 1), points L toe across in front of R (ct. 2), steps L (ct. 3), points R toe across in front of L (ct. 4).

2 Repeat action of measure 1.

A

I. (a) LONG FADO STEP AND BUZZ-STEP TURN

1 Step diagonally to R on R(ct.1),hop R (ct.2);step L in front of R (ct. 3),hop L (ct. 4).

2 Step R behind L (ct. 1), hop R (ct.2), step diagonally to L on L (ct. 3), hop L (ct. 4).

3 Step R in front of L (ct. 1), hop R (ct. 2), step L behind R (ct. 3), hop L (ct. 4).

Caballito Blanco (cont'd)

I. (a) Long Fado Step and Buzz-Step Turn

Note: When L ft. is in front, L shoulder is toward partner and the R foot is raised in back. When the R foot is in front the R shoulder is toward partner and L foot is raised. M keeps hands clasped in back. W holds skirts and both look back over own shoulder toward partner.

- 4-9 Repeat action of measures 1-3 twice.
- 10 Repeat action of measure 1.
- 11-13 Beginning R, buzz-step turn clockwise (6 slow buzz-steps), making 3 complete turns to finish facing partner.
- 14 Stamp R, L, R (cts. 1,2,3), hold (ct. 4).

B (b) JUMP-HOP STEP

- 1 Jump to easy stride position, with knees bent slightly, toes turned out (ct. 1), hop on L ft. straightening L leg and turning R knee to R and pointing R toe down in front of L calf (ct. 2), jump to stride position (ct. 3), hop on R ft., bending L leg in front of R with L knee pointing to L and L toe down in front of R calf (ct. 4).
- 2 Jump to stride position (ct. 1), hop on L ft., bending R leg (ct. 2), hop L (ct. 3), hop L (ct. 4). (Make one complete turn clockwise on the 3 hops on the L foot.)
- 3-4 Repeat action of measures 1-2, hopping first on R foot and turning counterclockwise.
- 5-8 Beginning L, M and W stroll across to change places as in the Introduction, passing R shoulders. (Now in original positions.)
- 9-12 Repeat action of measures 1-4.
- 13-16 Repeat action of measures 5-8, but instead of changing places, partners do a dos-a-dos (pass R shoulders, move to R around each other and back into place). As the dos-a-dos is completed M makes a 1/4 turn L, and W makes a 1/4 turn R to finish on M's R. Both face in same direction and at R angles to original position.

C (c) SHORT FADO STEP

- 1-3 In skating position (R hands joined on top of the joined L hands), partners do one Fado step (6 step-hops), starting on R.
- 4 Stamp R, L, R (cts. 1, 2, 3), hold (ct. 4), weight on L.
- 5-8 Repeat action of measures 1-4.

VAMP

- 1-2 Partners face each other and back away to position 6 or 8 feet apart while they repeat action of Vamp as described above in Introduction.

Caballito Blanco (cont'd))

- A II. LONG FADO STEP
- 1-14 Repeat action of I (a).
- B JUMP-HOP STEP
- 1-16 Repeat action as in I(b) above, except that instead of a dos-a-dos at the close, M and W again stroll across to change places.
- C SHORT FADO STEP
- 1-8 Repeat action as in I (c) above, but in double line formation, partners facing each other (M clasping hands loosely behind back, W holding skirt) as in the Long Fado.
- B JUMP-HOP STEP
- 1-16 Repeat action as in I (b) above with the dos-a-dos. Since partners have now changed places, couples will face in opposite direction to that originally taken in B.
- C SHORT FADO STEP
- 1-8 Repeat action of I (c) as before. On final stamps, without releasing hands, lean away from partner to pose.

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1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

ČÁČÁK (Chah-chahk)
from the Serbian area in Yugoslavia

SOURCE: The first two variations of Cacak were presented by Dick Crum at the Stockton Camp in 1956. The following six variations were learned in Yugoslavia, 1957, by Elsie Dunin.

MUSIC: Jugoton, LPM 1, side 1, band 1; MH 3022-B.

FORMATION: Small lines of from 3-6 dancers, scattered about the floor, but all facing center. M and W in separate lines. Grasp neighbor's belt at sides nearest you, L arm in front of neighbor's R arm all down the line. End dancers tuck thumb of free hand inside own belt. All steps should be small and feet should be held close together.

<u>MEASURES</u>	<u>CT.</u>	<u>VARIATION I</u>
1	1	Step to R with P
	2	continuing R, step L in back of R
2		same as Meas. 1
3	1	step on R in place
	2	hop on R in place
4	1	step on L in place
	2	hop on L in place
5	1	stamp fwd on R, bringing shoulders back
	2	hop on R
6	1	step back to original place with L
	2	close R to L
7	1	step on L in place
	2	hop on L in place, bringing shoulders fwd
8-9		same as Meas. 5-6
10		step IRL in place.

VARIATION II

1-2		Two 2-steps, beginning with R, moving R
3-5		step in place: RIR, IRL, RIR
6	1	step L with L
	2	moving L, cross R over L
7-8		step in place IRL, RIR
9		same as Meas. 6
10		step IRL in place, as in Meas. 10 of Variation I.

VARIATION III

The steps are the same as in Variation I, but the floor pattern is as follows:

1-2		same as Var. I.
3-4		move and face obliq. R
5		sharp turn to face and move L
6-7		move and face to L
8-9		face front and move bwd
10		facing front dance in place.

ČAČAK (continued)

<u>MEASURES</u>	<u>CT.</u>	<u>VARIATION IV</u>
1	1	(Face obliq. R) Hop on L
	&	step R diagonally R
	2	close L to R
2		repeat Meas. 1
3	1	(face front) step R in place
	2	hop R in place, lifting L only about 1" off ground
4	1	step L in place
	2	hop L in place, lifting R only about 1" off ground
5		repeat Meas. 3
6	1	(face obliq. L) hop on R
	&	step L diagonally L
	2	close R to L
7-8		repeat Meas. 4-5
9		repeat Meas. 6
10	1	step on L in place
	2	hop on L in place.

VARIATION V

1-4		Same as Var. IV
5	1	step R in place
	2	stamp L in place
6		same as Var. IV
7	1	step L in place
	2	stamp R in place
8	1	step R in place
	2	stamp L in place
9		same as Var. IV
10	1	step L in place
	2	stamp R in place.

VARIATION VI

8	1	The pattern is identical to Bar. V except for Meas. 8.
	2	step R in place
	2	hop on R in place, lifting L only about 1" off ground.

VARIATION VII

1-4		Same as Var. IV
5	1	stamp R fwd, bring shoulders back
	2	hop on R
6	1	hop on R
	&	step back to original place with L
	2	close R to L
7	1	step on L in place
	2	hop on L
8-9		same as Meas. 5-6
10		step LRL in place.

VARIATION VIII

8	1	The pattern is identical to Var. IV except for Meas. 8.
	2	step R in place
	2	stamp L in place.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

CORRIDO

Mexican

The Mexican Corrido is a true folk ballad. Historically this form descended from the Spanish romance which flourished most brilliantly during the 14th and 15th centuries in Spain. The earliest Mexican example that bears a date was issued in Mexico City August 19, 1684.

The music for secular folk dances is in the form of songs. This dance Corrido, has developed from the ballad form. Three characteristic steps are noted in this dance: "soldado," a soldier stype of dancing from the revolutionary days; a dipping step commonly called the "grapevine;" and a typical sideward step-close.

SOURCE: Miss Avis Landis, a member of the Research Committee of the Folk Dance Federation of California, introduced this dance to the Federation. Miss Landis, who has been an active dancer and leader in the local Mexican colony in Oakland, danced Corrido in various parts of Mexico.

MUSIC: Record: Mexican Columbia 1613-C (original with vocal)
Imperial 1137 (no vocal)

FORMATION: A double circle of couples in closed dance position*, M with back to center and W facing center.

STEPS: Step-close*; Soldado; Grapevine (Mexican dipping step).

 Music (4/4)

 Pattern

- meas I. STEP-CLOSE, MOVING SIDEWARD
- A 1-5 In closed position, couples move clockwise with 10 step-close steps. The hips sway easily in typical Mexican fashion.
- II. GRAPEVINE (Mexican Dipping Step)
- B 1-7 Beginning with M's R and W's L execute 7 grapevine steps moving CCW.
Eso Si Grapevine Step: (Described for M; W begin with opposite ft.) Step R ft. across in front of L (ct. 1), step swd. L with L (ct. 2), step R ft. across in back of L (ct. 3), step swd. L with L (ct. 4). In this step partners watch feet and keep close to each other.
- 8 Step R ft. across L (ct. 1), stamp L ft. in place (ct. 2), stamp R ft. in place (ct. 3), hold (ct. 4). (W same with opposite ft.)
- III. STEP-CLOSE AND SOLDADO
- C 9-10 In closed position, repeat step-close step 4 times in a CW direction. The Soldado step partners facing in closed position):
- 11 Starting with M's R ft. and W's L ft., couples move to the center of circle, M moving bwd., W fwd. The step is a relaxed shuffle step in typical Mexican manner keeping ft. on floor. 4 steps moving twd. center.

Corrido (cont'd)

- meas III. Step-close and Soldado (cont'd)
- 12 Reverse direction moving away from center of the circle and slightly to M's L with 4 steps (M: R,L, R, L and W: L, R, L, R).
- 13-17 Repeat Soldado 5 more times, continuing to move toward and away from the center of the circle, at the same time progressing fwd. in LOD.
- 18 Moving away from the center of the circle, M steps fwd. on R (ct. 1), M stamps on L ft. (ct. 2), M stamps R (ct. 3), hold (ct. 4). W stamps with opposite ft. Both change weight for grapevine.
- IV. GRAPEVINE
- B 1-8 Repeat 7 grapevine steps, progressing CCW with same ending as in
Eso Si Fig. II.
- Repetition with Variations
- I. STEP-CLOSE, MOVING SIDEWARD
- A 1-5 Action same as in Figure I. above:
- II. CROSS STEP WITH ONE TURN
- Partners facing M hands clasped behind back, R hand holding L wrist. W holds skirt at sides.
Moving to M's L, W's R, take the following step. (Described for M; W begin with opposite ft.)
- B 1 Step R across in front of L with an accent, lifting L off the floor
Eso Si in back (ct. 1); step L in place (ct. 2); step R beside L (ct. 3);
step L across R with accent; lifting R ft. off floor in back (ct. 4).
During this action shoulders point alternately toward partner.
- 2 M takes a 4-step turn to his L away from partner starting with R ft.
in back of L. W does same with opposite ft.
- 3-6 Repeat action of meas. 1-2 twice.
- 7 Repeat action of meas. 1.
- 8 Facing partner, M steps with R behind L (ct 1); stamp fwd. L (ct. 2);
stamp R beside L (ct. 3); hold (ct. 4). W does same with opposite ft.
- III. STEP-CLOSE AND SOLDADO
- C 9-18 Repeat action of meas. 9-18 in first section.
- IV. GRAPEVINE WITH TWO TURNS
- B 1-8 Partners face each other, holding R hands shoulder height, M's L hand
Eso Si held in back, W's L hand holds skirt. Progressing CCW, M takes grape-
vine step throughout as in meas. 1-8, Figure IV, first section.

Corrido-Repetition with Variations (cont'd)

IV. Grapevine with Two Turns (cont'd)

While M dances this plain grapevine step, W dances as follows:

- Meas. 1 Grapevine step
- 2 Two turns to R in 4 cts.
- 3-4 Repeat action of meas. 1-2.
- 5-6 Repeat action of meas. 1-2.
- 7 Grapevine step
- 8 Pivot turn, stepping on L (ct. 1); facing partner, stamp R (ct. 2); stamp L (ct. 3); hold (ct. 4).

2nd Repetition

This is performed exactly as in 1st section, with a slight variation in part IV as follows: Couples hold inside hands for grapevine step; W holds skirt withoutside hand, M has outside hand in back; W accentuates movement of skirt with R hand and the dance ends with sharp stamps.

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1960 Santa Barbara Folk Dance Conference

Presented by Elsie Dunin

DOUDLEBSKA POLKA

Czechoslovakian

SOURCE: This polka mixer was learned in Czechoslovakia by Jeannet Novak and taught to Michael and Mary Ann Herman of New York, who introduced it in San Francisco in the spring of 1956. Walter Crothe presented it at the 1956 Folk Dance Camp in Stockton.

MUSIC: Record: Folk Dancer MH-3016-B "Doudlebska Polka."

FORMATION: Couples in closed position any place on the floor.

STEPS: Polka,* Walk.*

 Music 2/4

 Pattern

meas

4

INTRODUCTION

I. POLKA

A 1-16 Take 16 polka steps turning CW and progressing any place on the floor

II. WALK AND STAR

B 17-32 In open position, W free hand on hip, walk CCW into one big circle. (When group is large, smaller circles of any number of couples may be formed). M form star with L arms outstretched, hands on L shoulder of M in front. All sing, "Tra-la-la, etc." throughout this figure.

III. M CLAP, W CIRCLE

C 33-48 M face ctr and clap hands throughout figure as follows: Clap own hands (ct. 1), clap own hands (ct. &), clap hands of M on both sides, shoulder high (ct. 2). W turn $\frac{1}{2}$ CW and take 16 polka steps CW around M circle. (If there is more than one circle, W may "cheat" by changing freely from one M circle to another) W hands on hips. At end of meas 48 M turn around and begin dance again with new ptr.

NOTE: Extra W may join dance during Fig. III. Extra M may join dance during Fig. II, joining start without ptr.

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1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

DUJ-DUJ (Dooee-Dooee)

Yugoslavia - Region in southern Serbia

SOURCE: In many areas of the Balkan countries, Turkish styles were accentuated in the urban folk dances during the reign of the Ottoman Empire. Here is a women's dance probably done mainly by gypsies; however, similar steps and patterns were performed by harem and Serbian women. Learned by Elsie Dunin from natives in Yugoslavia, 1957.

MUSIC: Record: Kolo Festival, RRHBOP - 1020, vol. 2-B band 3. Rhythm is $\frac{9}{8}$ $\left(\begin{array}{ccccccccc} \overline{1} & \overline{2} & \overline{3} & \overline{4} & \overline{5} & \overline{6} & \overline{7} & \overline{8} & \overline{9} \\ \overline{1} & \overline{2} & \overline{3} & \overline{4} & & & & & \end{array} \right)$, most easily counted 1-2-3-4- with a slight hold on 4.

OPENING FORMATION: A semi-circle of W with little fingers interlocked; a silk scarf (neck-scarf size) is held by the index finger and thumb of the L hand; elbows bent close to sides, hands held up about shoulder level so that elbows and wrists almost touch those of W on either side.

STEP-PATTERNS: The dance consists of two basic step-patterns which are used in various dance figures.

Ct.

#1 1 step to R, move hip to R
2 step L in place, move hip to L (ft are now apart)
3 step R in place, move hip to R (ft are still apart)
4 step L next to R, move hips over both ft
& slight bounce in place

#2 (ft together thruout)
1 step R in place, hip moves to R
2 step L in place, hip moves to L
3 step R in place, hip moves to R
4 step L in place, hip moves to L) these are two
& step R in place, hip moves to R) quick steps

1-4& repeat step-pattern # 2 entirely, beginning with L.

- Notes:**
- Both step-patterns are done on the balls of ft, with heels barely touching floor.
 - The free ft is picked up slightly off ground, not too high!
 - The hips move side to side with the corresponding ft.
 - When both hands hold the scarf, the arms follow the hips from side to side; the upper part of the body is held as still as possible.
 - All the dance movements should have a smooth quality.

Music
Dance-Pattern

meas

1-2 Intro.

1-8 Fig. I. Dance step-pattern #1, 8 times.

1-8 Fig. II. Dance step-pattern #2 (alternately R & L), 8 times altogether

Duj-Duj (contd.)

meas.

- 1-8 Fig. III. Dance step-pattern #1, 8 times
- 1-8 Fig. IV. Dance step-pattern #2; each girl dances individually with scarf held in both hands, swishing from side to side while moving arms up and down (preferably following tempo of the leader.)
- 1-8 Fig. V. Dance step-pattern #1, 8 times.
- 1-8 Fig. VI. Dance step-pattern #2; individually turn slowly in place CW while holding scarf high overhead with L hand; R hand hangs down freely.
- 1-8 Fig. VII. Dance step-pattern #1.
- 1-8 Fig. VIII. Dance step-pattern #1 in groups of two's or three's, facing ptrs and holding scarves straight out twd each other; move in slow circle CCW.
- 1-8 Fig. IX. Dance step-pattern #2. Leader and 2nd W face L of LOD (leader on inside of semi-circle, 2nd W on outside); they form an arch, interlocking little fingers, while still holding scarves with both hands; they progress down the line to the end. The line of W duck under the arch and follow alternately in back of the leader and 2nd W (i.e. 3rd W follows the leader, 4th W follows the 2nd W, 5th W follows the 3rd W etc). As the leader and ptr reach the end of the line, the leader continues moving in a CCW circle, while ptr falls back into line following her; 3rd W follows 2nd W in line, etc., until a full circle is formed.
- 1-8 Fig. X Dance step-pattern #2. Continue moving in a CCW circle, alternating scarves either up or down on each step (follow the leader).
- 1-8 Fig. XI. Dance step-pattern #1. Face ctr; scarves are still held with both hands straight out in front, elbows straight.
- 1-8 Fig. XII. Dance step-pattern #2, individually turning CW. (Speed of turn in individual).
- 1-4 Fig. XIII. Dance step-pattern #2. All move into the ctr to end the dance.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

ERSKO KOLO (Air¹-sko Kolo)

Serbia

- SOURCE:** This dance was presented at the 1955 Folk Dance Camp at College of Pacific by Richard Crum, who learned it from natives in Yugoslavia.
- MUSIC:** MH 3020-A, The Duquesne University Tamburitians.
Piano--Narodne Igre Za Klavir, Lj. M. Bosnjakovic, "Prosveta,"
Belgrade, (no date).
- FORMATION:** Open or closed kolo, hands joined and held down at sides.
Note: In Part I, be sure to keep facing straight toward center. The schottische-like steps in Part II are very free.
- STEPS:** Walk*, Run*.

Music 2/4

Pattern

meas		
	1 note	INTRODUCTION I. SLOW PART
A	1	Step to R on R(ct. 1), Step L behind R(ct. &). Step R to R (ct. 2), Step L behind R (ct. &).
	2-7	Repeat action of meas 1, moving continually R, facing center.
	8	Stamp R (ct. 1, &), Stamp L, lifting L immediately after stamp(ct.2, &).
	9-16	Repeat action of meas 1-8, starting L, moving L. End with wt on L,R ft raised slightly. II. FAST PART
B	1-2	Turning $\frac{1}{4}$ R to face LOD, run 3 steps, starting R(ct.1), L(ct. 2), R(ct. 1), hop R (ct. 2), moving CCW.(The 3 runs and hop are similar to a schottische step). Bring L knee up quite high on hop.
	3-4	Without turning around, run backward(moving CW) L,R,L, hop, turning on hop to face center.
	5-6	Moving into center, run fwd 3 steps and hop, R,L,R, hop.
	7-8	Moving out of center, run bwd 3 steps and hop, L,R,L, hop.
	9-16	Repeat action of Fig II, meas 1-8. Repeat dance from beginning.

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1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

KACERAC (Kah-cheh'-rahts)

Serbia, Yugoslavia

- SOURCE: This dance was learned by Elsie Dunin in Beograd, Yugoslavia, 1957.
- MUSIC: Records: Jugoton C-6296 (78 rpm); Jugoton LPM 6, side 2, band 4 (33 1/3)
- FORMATION: Mixed line of M and W linked together by (1) hand hold low at sides, or (2) M sticking thumbs in own belt, while W rests her hands on M's forearm. Begin with ft together.

Music 4/8
meas

Pattern

No intro.

I. IN PLACE

- 1 Toes in place, move both heels to R (ct 1); move both heels to L (ct 2); step in place R, L, R (cts 3, &, 4).
- 2 Reverse ftwork of Fig I, meas 1.
- 3-8 Repeat action Fig I, meas 1-2, three times more.

II. STEP HOP-STEP

- 1 Moving and facing R of LOD, step R (ct 1); small hop R (ct 2); step L (ct &); repeat action cts 1--2-&. (Two step hop-steps per meas)
- 2-3 Repeat action Fig II, meas 1, twice more. (Four step hop-steps)
- 4 Facing ctr, step R in place (ct 1); small hop on R (ct 2); step L in place (ct &); step R in place (ct 3); step L in place (ct 4); step R in place (ct &). (cts 1 2& are a step hop-step; cts 3 4& are a change step).
- 5-8 Moving and facing L of LOD, repeat action Fig II, meas 1-4 with reverse ftwork.

IA. VARIATION ON FIG I.

- 1 Ft together, move both heels to R (ct 1); move both heels to L (ct 2); step on R fwd in front of L (ct 3); step L across in back of R (ct &); step-close R to L (ct 4).
- 2 Reverse action and ftwork of Fig IA, meas 1.
- 2-8 Repeat action Fig IA, meas 1-2, three times more.

- 1-8 II.. REPEATED: Repeat all action Fig II, meas 1-8.

III. TINY GRAPEVINE R & L.

- 1 Moving very slightly to the R: step on ball of R in front of L (ct &); step on L across in back of R, keeping R in place (ct 1); step on ball of R in back of L (ct &); step on L across in front of R, keeping R in place (ct 2); (The above action constitutes one complete grapevine step). Repeat another grapevine step (cts &3 &4).
- 2 Still moving slightly to the R, dance one more grapevine step (cts &1 &2); step R in place (ct 3); step L in place (ct &); step R in place (ct 4).

Kacerac (cont'd.)

meas

3-4 Reversing direction and ftwork, repeat action Fig III, meas 1-2.
5-8 Repeat action Fig III, meas 1-4.

IV. "REST STEP"

1 Facing ctr, step to R on R (ct 1); step L across in back of R (ct 2);
step close R to L (ct 3); hold (ct 4).
2 Reverse ftwork of Fig IV, meas 1.
3-8 Repeat action Fig IV meas 1-2 three times more.

V.

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

VI.

Repeat action Fig IV, meas 1-8.

VII.

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

VIII.

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

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

KALVELIS (Blacksmith)

(Lithuania) a mixer

MUSIC: Record: Folkraft 1051-A, "Kalvelis"

FORMATION: Cpls in circle formation, W to R of M, all hands joined.

STEPS: Polka* and skip*.

music 2/4	Pattern
meas.	
A	I. CIRCLE R & L
1-8	Facing obliq. R, all dance 7 polka steps CCW; end with 3 light stamps, facing ctr. (Begin on R.)
1-8 rptd	Facing obliq. L, all dance 7 polka steps CW; end with 3 light stamps, facing ctr.
B	CHORUS
9-12	Face ptr. Clap own hands 4 times (first R to L, then L to R & rpt); then link R elbows and turn CW with ptr with 2 polka steps, or 4 skips.
13-16	Repeat claps; then link L elbows with ptr and turn CCW with 2 polka steps, or 4 skips.
9-16 rptd	Repeat chorus.
A	II TO CTR AND OUT
1-8	W, hands on hips, dance 3 polka steps twd ctr of circle, then stamp 3 times. Turn to face ptr, dance 3 polka steps and 3 stamps back to place, ending facing ctr.
1-8 rptd	M, arms crossed at shoulder height, repeat W's action of Fig II with more vigorous steps, stamping on 1st beat of each meas.
B	CHORUS: Repeat all of chorus.
A	III R & L
1-8 &	Give R hand to ptr and dance 16 polka steps in a grand R & L
1-8 rptd	(W move CW; M move CCW) to end with a new ptr.
B	CHORUS: Dance chorus with new ptr.
	Rpt dance from beginning.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

KOJA-KOJA (The Foot)

Lithuanian

MUSIC: Record: Folkraft F 1049 B, band 2 (78 RPM)

FORMATION: Cpls anywhere on floor. Face ptr and join hands straight across.

STEPS: Polka*

 Music 2/4

 Pattern

meas

- A I.
- 1 With 1 polka step, beginning on R, move twd own R until L shoulders are adj and arms are stretched across each others chests.
 - 2 Stamp L ft in place twice
 - 3 With 1 polka step, beginning on L, move twd own L until R shoulders are adj. and arms are again stretched.
 - 4 Stamp R ft in place twice.
 - 5 Rpt action meas 1.
 - 6 Bump L hip with ptrs.
 - 7 Repeat action meas 3
 - 8 Bump R hip with ptrs.
- B II
- 9-16 In ballroom pos, dance 8 polka steps anywhere on floor.

Repeat dance from beginning.

Presented by Elsie Dunin

OSLO WALTZ

English-Scottish

- SOURCE: This old-time waltz mixer was introduced in San Francisco in the Spring of 1956 by Michael and Mary Ann Herman. Walter Grothe presented it at the 1956 Stockton Folk Dance Camp.
- MUSIC: Record: Folk Dancer-3016-A "Oslo Waltz" - an old Norwegian tune.
- FORMATION: Circle of couples, all facing center, W to R of M, all hands joined at shoulder height.
- STEPS: Waltz Balance*, Waltz,
Step-draws: Step in any direction (ct. 1) and slowly draw free ft to the supporting ft (cts. 2,3).

Music 3/4

Pattern

Meas

- 8 INTRODUCTION
I. BALANCE AND W PROGRESS
- 1 Waltz balance fwd. ML, WR.
2 Waltz balance bwd, MR, WL.
3-4 M balance in place and lead L-hand W to MR while W makes one complete turn CW with 2 waltz steps.
5-16 All rejoin hands and repeat action of meas 1-4 three more times. On meas 16 M face new ptr on his R.
- II. TURN AND WALTZ
- 1 Join both hands and waltz balance sdwd twd ctr. ML, WR.
2 Waltz balance away from ctr. MR, WL.
3-4 Turn individually once around, M CCW, W CW, with a waltz step and 2 more steps, moving slightly twd ctr.
5-8 Repeat action of Fig II, meas 1-4 starting away from ctr, MR, WL. This time M turns CW, W CCW, both moving slightly away from ctr.
9-12 With both hands joined take 2 step-draws twd ctr and 2 step-draws away from ctr. On last step-draw end M back to ctr.
13-16 In closed pos take 4 waltz steps turning CW and progressing CCW
All join hands and repeat dance from beginning.

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1960 Santa Barbara Folk Dance Conference

Presented by Elsie Dunin

RED BOOTS
Hungary

SOURCE: This couple dance was learned by Elsie Ivancich-Dunin from Antun Krickovic (from Budapest, Hungary) in Yugoslavia, 1957.

MUSIC: Record: International - S 705 - "I Give Up." 4/4, 2/4 time.

FORMATION: Line of ptrs in semi-circle, M to R of W; M hands on hips, W's R hand on ptrs L shoulder and W's L hand on R shoulder of M who is L of her; ft together, bodies erect.

STEPS: Described in dance pattern.

4/4, 2/4

Pattern

no intro
meas.

A-4/4 I.

1 Step on R to R, bending and straightening knees slightly (ct 1); step L next to R, again bending and straightening knees slightly (ct 2); repeat action of cts 1 & 2 (cts. 3-4).

2-3 Repeat action of meas 1 twice.

4 Stamp on R, turning $\frac{1}{2}$ CW (ct 1); stamp on L in place (ct 2); close R to L with a snap (ct 3); hold (ct 4). W drop hands during ctl, return them to M's shoulders during ct 3.

5-8 Repeat action Fig I, meas 1-4, beginning on L, moving to L.

9-11 Repeat action Fig I, meas 1-3.

12 Stamp R in place (ct 1); stamp L in place (ct 2); close R to L with a snap (ct 3); hold (ct 4).

II. Steps are described for M; W does opposite. Ptrs hold inside hands, M on inside of circle, all facing CCW in LOD.

13 Step fwd on L, (ct 1); step fwd on R (ct 2); step fwd in LOD on L so that both toes face inward (ct 3); snap heels together (ct 4). (Note: during ct 2, ptrs are almost back to back and joined hands are swung straight fwd; during cts 3-4, ptrs face, joined hands swung back, arms straight).

14-16 Repeat action Fig II, meas 13, three times more.

A rptd III. Shoulder-waist pos, M facing out of circle; ftwork same for M & W

9 Hop on L while swinging R ft across in front to L (ct 1); hop on L while swinging R ft across in front to R (ct 2); step R-L-R in place (cts 3 & 4). Cpl make $\frac{1}{4}$ CW turn during this meas.

10-11 Repeat action Fig III, meas 9 twice more (reverse ft work in meas 10, but continue turn CW.)

12 (Facing inside of circle, M to L of ptr, shoulder to shoulder hold) Place L toe with inside of heel facing fwd in front of R, wt on R (ct 1); wt on both ft, toes face in, heels out, knees bent slightly (ct 2); snap both ft together (ct 3); hold (ct 4).

Red Boots (cont'd.)

meas. IV. Closed circle, shoulder to shoulder hold.

13 Step on R to R (ct 1); step L behind R (ct 2) step to R on R (ct 3); with wt on R, chug to R without taking R off ground, lifting L leg to L diagonally off ground (ct 4).

14 Repeat action Fig IV, meas 13, to L, reversing ftwork.

15-16 Repeat action Fig IV, meas 13-14.

A rptd V. Closed circle, hands dropped to sides in hand hold; circle moves out during course of figure.

1-4 Repeat action Fig III, meas 9-12, but without turn.

VI. W's turn steps.

5 W: Hands on hips, step to L on L in front of ptr, making $\frac{1}{4}$ turn CCW (ct 1); step on R, making $\frac{1}{4}$ turn CCW to face ptr (ct 2); step on L, making $\frac{1}{2}$ turn CCW to reach L side of ptr (ct 3); bring R to L (no wt) and bend knees slightly (ct 4).

6 Reversing ftwork and turns, rpt action Fig VI, meas 5 to R,

7-8 Repeat action Fig VI, meas 5-6.

5-8 M: Step bwd on R (ct 1); step bwd on L (ct 2); step fwd on R (ct 3); close L to R with wt (ct 4). Repeat action of these four cts three times more, helping W turn from side to side by pushing gently to L with R hand on her waist (meas 5); then to R with L hand on her waist (meas 6), etc.

VII. Closed circle, hand hold at sides; on each step, knees bend and straighten slightly.

9 Step to L on L (ct 1); bring R next to L without wt (ct 2); step to R on R (ct 3); bring L next to R without wt (ct 4).

10 Step to L on L (ct 1); step R next to L (ct 2); step to L on L (ct 3); bring R next to L without wt (ct 4).

11-12 Repeat action Fig VII, meas 9-10 to R, reversing ftwork.

13-16 Repeat action Fig VII, meas 9-12.

A rptd VIII. Combination-Step.

9-10 Repeat action Fig II, meas 13 twice.

11-12 Repeat action Fig III, meas 9-10, but complete full ptr turn.

13-14 Repeat action Fig VIII, meas 9-10

15-16 Repeat action Fig III, meas 11-12, but complete $\frac{3}{4}$ ptr turn during meas 15.

B 17-20 Repeat action Fig IV, meas 13-16

21-24 Repeat action Fig V, meas 1-4.

25-28 Repeat action Fig VI, meas 5-8.

29-32, Repeat action Fig VII, meas 9-16, but with joined hands held straight above heads.

IX. Slow turn; M's R hand on ptrs L waist, L hand on ptrs R shoulder; W puts both hands on ptrs shoulders. Complete $2\frac{1}{4}$ turns so that M is inside circle facing out, W facing ptr.

29 Step R fwd, bending R knee (ct 1); leaving R in place, step fwd on L, straightening both knees (ct 2); repeat action cts 1-2 (cts 3-4).

30-32 Repeat action Fig IX, meas 29 three times more.

Red Boots (contd.)

Fast Csardas - 2/4 time.

- C X. Kis harang (bell step) M and W opposite ft; step described for M.
Hands on hips.
- 1 Raise R leg to R side (ct &); cut-step onto R, displacing L (ct 1);
step L in place (ct &); step R in place, while swinging L leg swd to
L (ct 2);
- 2 Reverse ftwork on Fig. X, meas 1.
- 3-6 Repeat action Fig X, meas 1-2 twice more.
- 7-8 (Bokazo) Wt on L, place R toe with inside of heel facing fwd in front of
L ft (ct 1); Bring R back to place, wt on both ft, toes face in, heels
out, knees bent slightly (ct 2); snap both ft together sharply and hold
(meas 8).
- XI. Step-hop Turn and Bokazo: Ptrs take inside hand hold, still facing
one another. Step described for M, W use oppos ftwork.
- 9-10 With two step-hops, beginning on R, make one complete CCW turn in place;
swing ptrs arm fwd and let go when turn is started, then place hands on
hips
- 11-12 Repeat action of Bokaxo (Fig X, meas 7-8).
- 13-16 Repeat action Fig XI, meas 9-12.
- C rptd XII. Bwd Skip: Ptrs hold inside hands down at sides and both face CCW.
Ftwork same for M & W.
- 1 Place R in back of L (ct 1); hop on R (ct &); place L in back of R (ct 2);
hop on L (ct &);
- 2-4 Repeat action Fig XII, meas 1, three times more (two skips per meas).
NOTE: Move bwd during all of Fig XII.
- XIII. Fwd "Pas de Bas" and Bwd Skip: Bring inside hand hold up to
shoulder level in front, elbows straight.
- 5 Moving diagonally fwd R, leap to R on R (ct 1); step L across in front
of R (ct &); step R in place (ct 2).
- 6 "Pas de Bas" diagonally fwd to L, beginning on L.
- 7-8 Repeat action Fig XIII, meas 5-6
- 9-16 Handhold as in Fig XII, repeat action Fig XII, meas 1, eight times
(16 bwd skips).
- D XIV. Click Step: Hands on hips, W turns $\frac{1}{2}$ CCW to face ptr on meas 1 and
travels to inside of circle; M travels to outside of circle away
from ptr. Ftwork same for M and W.
- 17 Hop on L, bringing R heel to click L heel at same time (ct 1); step swd
to R on R (ct &); step on L next to R (ct 2).
- 18-19 Repeat action Fig XIV, meas 17, twice more (2 more click-steps).
- 20 (Change step) Step to R on R (ct 1); step on L in place (ct &); step R
in place (ct 2).
- 21-24 Moving to L, beginning with hop on R, Repeat action Fig XIV, meas 17-20,
ending facing ptr.
- XV. Cpl Turn:
- 25 Step fwd on R twd ptr, knee bent slightly, arms at shoulder level
stretched twd ptr (cts 1-2).
- 26 Step bwd on L, straightening both knees, hands on own hips (cts 1-2).

Red Boots (contd.)

- 27-31 R hips adjacent, R arm on ptrs waist, L arm high, turn CW very fast with walking steps, beginning on R, two steps per meas, (10 walking steps in all)
- 32 With two more walking steps, W turns $\frac{1}{2}$ CW to face LOD, M remains facing LOD.
- D rptd XVI Click-Steps Out of Circle and Back: Cpls facing CCW in LOD; M L hand on ptrs waist, R arm out to R side holding ptrs R hand; W L hand on her waist.
- 17-23 Travelling out of the circle and back to original position, repeat action Fig XIV, meas 17-23 (3 click-steps to R and change; 3 click steps to L)
- 24 With "Change-step" beginning on L, W turn $\frac{1}{2}$ CCW to face ptr; M remain facing LOD.
- 25-32 Repeat action Fig XV, meas 25-32; W remains R hip adjacent with ptrs R hip during meas 32.
- 3 chords FINALE
- chord 1 M takes W L hand with his R and turns ptr away from him CW.
- chord 2 M swings ptr in CCW turn to his R side.
- chord 3 M holds W L hand at her waist; M L, W R hands lifted high, call CSUHAJ (chu-hi), (Heh)

Presented by Elsie Dunin

SCANDINAVIAN POLKA

Scandinavian

This is a dance which has been danced by local groups for a number of years, to Scandinavian polka music. The origin is unknown.

MUSIC: Record: Harmony #1 "Scandinavian Polka", Standard F-11054-B

FORMATION: Couple facing each other with inside hands joined, arranged in large circle. Progression counter-clockwise.

STEPS: Three-step turn*

Music (2/4)

Pattern

meas

- 1-2 Each make a three-step turn away from each other (M to L, W to R), clapping on last beat of 2nd meas.
- 3-4 Repeat in opposite direction (M to R, W to L).
- 5-6 M walks fwd. in LOD with 4 steps, starting with L, while W makes a three-step turn to her R. At end of this action M turns slightly to face partner and to assume shoulder-waist position. On the last beat of the 6th meas., W steps fwd. on her L as she joins with M in shoulder-waist position.
- 7-8 Couples in shoulder-waist position do a "twirl" progressing fwd. in 4 cts. (In ballroom dancing this turn is called "twirling.") The M starts on L and W on R, the ft. must be kept close to partner's ft., and the M's R is always beside and close to the W's R. Steps are made evenly on the beat. Partners should lean away from each other so as to attain balance and momentum in the turn. M should take care to end with back to center of circle, ready for repetition of the dance.

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1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

SIAMSA BEIRTE (Sheen-suh Berta)

Irish

- SOURCE:** An Irish couple dance in Hornpipe time. This dance was introduced at the College of the Pacific Folk Dance Camp, 1954, by Sean and Una O'Farrell.
- MUSIC:** Record: Parlophone MIP 306, "Bluebell Polka", or any good hornpipe.
- FORMATION:** Partners face with R hands joined at shoulder height, elbows bent and down, M with back to center of circle. Free hand hangs at side.
- STEPS:** Threes, rock promenade. A complete description with meas. and ct. is given in Let's Dance, October 1951, and in Folk Dances From Near and Far, Vol. VII. The steps are described for the M, the W does the counterpart.
Note: The step pattern for Siamsa Beirte begins on the 4th ct. and each meas. description includes the 4th ct. of the preceding meas.

Music: Slow 4/4 Hornpipe

Pattern

Meas

8

INTRODUCTION

I. THREES, ROCK

1

(a) Moving to M's L, M hop on R in place (ct. 4).
Step to L on L (ct. 1), step on R behind L (ct. 2), step to L on L (ct. 3).

2

Repeat meas. 1, Fig. I, using opposite feet and moving in opposite direction.

(b) Note: This step is done in one place and is very quick and subtle. Do not move away from partner. One ft. replaces the other on the hop. On the rock the wt. is transferred from the ball of one ft. to the ball of the other ft.

3-4

Hop on R ft. in place (ct. 4), bring L behind R, then step on L (ct. 1), now hop on L (ct. 2), bring R behind L and step on R (ct. 3); hop on R (ct. 4), bring L behind R and rock L, R, L (ct. 1,2,3).

5-8

Repeat action of Fig. I (a), (b), meas. 1-2, 3-4. Beginning M's L, W's R, and moving in reverse LOD.

II. CHANGE PLACES, PROMENADE

9-10

(a) Repeat action of Fig. I (a), meas. 1. Then M and W change places using 1 three: hop, step, step, step. M makes half turn CW, W moves CCW into M's place, turning under R hands which are still joined. W also does 1 three step.

Siamsa Beirte (cont'd)

II. CHANGE PLACES, (cont'd)

- 11-12 Repeat action of Fig. II, meas. 9-10, moving against LOD and changing places so M is again on the inside of the circle.
- 13-16 (b) Both hands joined with partner---R joined over, L joined under. Do a continuous turn CW, moving CCW with 4 Promenade steps: hop, step, step, step.
Note: On the Promenade (swing), partners are close, elbows bent, forearms upright. Variation on hand hold for promenade (swing): M rolls joined R hand toward him and under their joined L hands to finish with R hands near W, L hands near M, W arms resting on M arms with elbows held out horizontally.

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1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

VO SADU

Ukranian

- SOURCE:** Vo Sadu was introduced by Mary Ann Herman on her visit to California in 1946.
- MUSIC:** Record: Kismet 131-A "In the Orchard"
- FORMATION:** Circle of couples facing fwd. in CCW direction, W to R of M. W has L hand on hip and R hand free. M has R hand on hip and L hand free.
Note: Throughout the dance, whenever hands are placed on hips, the thumb is fwd., the palm is up, and the fingers of the hand slant downward on the back of hip. Handkerchief in free hand.
- STEPS:** Russian Polka*, lift step, push step*, buzz step turn*.

Music (2/4)

Pattern

meas

I. RUSSIAN POLKA FORWARD

- 1-8 Starting L for M and R for W, take 8 Russian polka steps fwd. moving CCW in the large circle. Free arm is extended at about shoulder level, diagonally fwd. and away from partner. On first polka step the arm is moved outward, palms up, in a restrained gesture (meas. 1) and on the second polka step, the forearm is brought in twd. the front of the body (meas. 2).

II. LIFT-STEP AND PUSH

- 1 With L arm extended from shoulder at about head level, curved slightly upward and palm inward, M steps on L toe with L knee straight; at the same time R ft. with R knee straight, is lifted from floor at an easy angle (ct. 1). Bending both knees slightly, place R ft. flat on floor in back of L ft., shifting wt. to R ft. to be ready for next step (ct. 2).
W executes same step to her R using opposite hands and feet from M.
- 2 Repeat action of meas. 1.
- 3-4 Execute 4 push steps moving sdwd. directly away from partner (M moves L twd. center of circle; W moves R away from circle.) The movement is slow and restrained. Hands remain in same position as in meas. 1.
- 5-8 Reversing hand positions, repeat 2 lift-steps and 4 push-steps returning to place. M starts R and W starts L.

III. FACE TO FACE, BACK TO BACK

- 1 Placing both hands on hips, M turns by swinging R ft. sharply bwd. so he is face to face with W (ct. 1) and completes this figure as a

Vo Sadu (cont'd)

III. Face to Face, Back to Back (cont'd)

- 1 Russian polka step in this position: close L (ct. and), step on R (ct. 2 and).
- 2 M turns so as to face outward by swing L ft. bwd; partners are now back to back (ct. 1); he then finishes with Russian polka step in this position; close R (ct. and), step L (ct. 2 and).
- 3-8 Continue face to face and back to back for 6 more meas. progressing CW in the large circle. Action for W is similar except she starts by swinging L ft. sharply bwd. On completing this figure partners are back to back.

IV. BACK TO BACK, STRAIGHT AHEAD, FACE TO FACE.

- 1 M extends R arm fwd. and L arm bwd., stepping R, L, R (back to back) (cts. 1 and 2). The arms are held at about waist level with palms up. Action for W is similar except she steps L, R, L and extends L arm fwd and R arm bwd.
- 2 With hands on hips and dancers facing fwd., M takes 1 Russian polka step fwd., L, R, L, and W takes 1 Russian polka step fwd. R. L,R.
- 3 M extends L arm fwd. and R arm bwd. stepping R, L. R. W extends R arm fwd and L arm bwd., stepping L, R L. (M and W twist body to face partner).
- 4 Repeat action of meas. 2.
- 5-8 Repeat action of meas. 1-4

V. TURN WITH PARTNER

Partners take position for a turn or swing as follows: With R hips adjacent, R hands are placed on partner's L hip, and L hands are free for action to be described.

- 1-4 Partners turn in place with 4 Russian polka steps. On meas. 1, L forearm swings inward twd. front of the body. On meas. 2, L forearm swings outward, so that arm is almost fully extended at shoulder height, with palm up. On meas. 3 the L arm swings in, and on meas. 4 outward, as in meas. 1 and 2.
- 5-8 Extend L hand bwd. twd. floor, arm straight, palm down; lean away from partner and execute buzz-step-turn bwd. (step on R ft. and push fwd. with L ft.) with 8 buzz steps.

VI. SAME AS FIGURE V

- 1-8 Repeat action of Figure V.

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1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

ZILLERTALER LAENDLER

Austrian

- SOURCE:** Introduced by the Austrian Students during the 1951 Good Will Tour. Presented at the 1951 Folk Dance Camp by Walter Grothe as taught to him by Margret Krebs, one of the Austrian students. This dance, one of the many Austrian Lancers, originated in the Zillertal, a very beautiful valley in Tyrol.
- MUSIC:** Record: Victor 25-41147A "Schwanthaler Hoher"
- FORMATION:** Couples in double circle, standing side by side, facing CCW. Inside hands are joined a little below shoulder height, arms outstretched, elbows slightly bent. Outside hands are placed on hips.
- STEP:** The Landler waltz, which is used throughout the dance, is a waltz step executed as smoothly and quietly as possible with a slight accent (not a stamp) on the first beat. It is danced on the whole foot, flat footedly rather than on the toes, with no swaying of the body. There must be a continuous, even flow of movement all through the dance.

Music (3/4)

Pattern

meas

4

INTRODUCTION

1-2

I. WALTZ, WOMAN TURNS

Beginning outside ft., waltz fwd. 2 steps, swinging joined inside hands fwd. on meas. 1, bwd. on meas. 2.

3-8

M continues to waltz fwd. CCW while turning W to her R (CW) under their raised joined hands. W moves in front of M as she turns 3 times.

II. WALTZ, SWING ARMS

9-16

Partners face each other in single circle, M still facing CCW, W CW. They join both hands (W R in M L, W L in M R), holding them close so that W can touch her two thumbs. Swing joined hands, which are held straight, into the center and out as they waltz, progressing CCW for 8 meas.

III. WOMAN TURNS UNDER, WALTZ AROUND

17-20

Keeping both hands joined, M raises R arm and W turns L (CCW) under her L arm and continues to turn L until her L arm is extended across M chest, L hips adjacent. Arms are held fairly high, R elbows are pulled out so that there is almost a straight line from M R to W R elbow. On these 4 meas. W has made 3/4 turn L to face center of circle, M one-fourth turn R to face outside.

Zillertaler Laendler (cont'd)

III. Woman Turns Under, Waltz Around (cont'd)

- 21-24 Circle once in place CCW with 4 waltz steps.
- 25-28 With hands still joined, M raises his R arm and W turns CW under her L arm, then M raises his L arm and W continues turning CW under her R arm until her R arm is across M chest, R hips adjacent. On the last 4 meas. M has made one-half turn L in place to face center of circle. W has made one and one-half turns to R to face outside.
- 29-32 Circle once in place CW with 4 waltz steps.

IV. THE KNOT

- 33 With hands still joined W makes three-fourths turn L to unwind and face M who has made one-fourth turn R to face LOD.
- 34 W kneels on her R knee, lowers her R hand and raises L.
- 35 M steps over the joined lowered hands (W R, M L) on R ft. as he starts to turn L.
- 36 M steps over the lowered hands onto L ft.
- 37-39 While W rises slowly to her ft., M, without releasing hands,* places the joined hands under his R arm pit and continues to turn L (CCW) twice, in bent over position.

*Note: M must stay in bent over position and goes between the W open arms as he faces her.

- 40 M straightens to upright position as W unwinds by turning once R (CW). They now drop hands and rejoin them in crossed position, R over L, holding them high.

V. WOMAN LEADS AROUND

- 41-44 M, dancing in place and facing LOD, keeps their joined R hands high, passing them over his head as he leads the W CCW around behind him until she finishes at his R side. Simultaneously, the joined L hands are placed on the M L hip.
- 45-48 Keeping the joined R hands fwd. with the elbows rounded and at chest level, W leads M as they turn L (CCW) once in place with 4 waltz steps.
- 49-52 M maneuvers W behind him from his R side to his L so that their joined L hands are now well fwd. (elbows rounded) and joined R hands are placed on M R hip.
- 53-56 W leads M as they turn R (CW) once in place with 4 waltz steps.

Zillertaler Laendler (cont'd)

VI. BACK OUT AND LITTLE WINDOWS

- 57-58 M, still facing LOD, steps bwd slightly as he draws his R elbow towards his R side and lifts their joined R hands over his head. At the same time with his L hand M draws W in front to face him.
- 59-60 Keeping joined hands held together high, R over L, W turns one and three-fourths to her R (CW) as M turns one-fourth to L so that R hips are adjacent and R upper arms are held together (W resting on M). Joined L hands are lowered to rest on "sill" (upper arms) as M and W peek at each other through the triangular shaped window.
- 61-64 M says "Guck-Guck" (meaning: "Look at me") as they waltz around, each other CW.
- 65-68 M faces LOD as they raise joined L hands up under the joined R hands. W turns L two and one-half times and M turns one-half to R to finish with L hips and L upper arms adjacent (W resting on M). R hands are lowered to "sill" and they peek through window.
- 69-72 W. says "Guck-Guck" as they waltz CCW around each other.

VII. BIG WINDOWS

- 73-76 Raise R hands up under L and W turns 3 times to her R. On meas. 75 (3rd turn) the joined R hands are lowered. Retaining hand hold, on meas. 76, turn is completed as M makes one-fourth turn L to finish with R hips adjacent, M R arm across W lower back to form support. Joined L hands remain high forming big window.
- 77-80 As they waltz CW around each other M steals a kiss-if he can.
- 81-84 W turns 3 times to her L to form another big window: Meas. 81- As W turns once to L they raise R hands. Meas. 82 - On 2nd L turn all hands are held high. Meas. 83- L hands are lowered on 3rd turn to form support for W back and turn is completed as M turns one-half to R on meas. 84. Joined R hands remain high to form big window.
- 85-88 As they waltz CCW around each other, W, not to be outdone, reciprocates with a kiss.

VIII. WALTZ

- 89-96 Drop hands, assume Landler position, supporting each other on shoulder blades, fingers turned in, arms high and round, elbows out, W arms resting on M. Dance Landler waltz CW and progressing CCW.
- 97-192 Repeat entire dance. At finish M lifts W high using straight arm lift: M L and W R arms are held stiff and straight down. W L arm on M R shoulder, M R hand on W L hip. W pushes herself straight up as M lifts her and then he guides her straight down.

The above dance is printed with permission granted by the Folk Dance Federation-North.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynne Greene

BLUE BONNETS

A Ladies Solo Highland Dance

- MUSIC:** "Merrily Danced the Quakers Wife" LP My Scotland or any slow Jig time 6/8 rhythm.
- FORMATION:** Dancers stand facing the audience. Join girl's hands at your sides. Arms are away from the body and hands are held a little lower than shoulder height. End girls hold skirt with free hand.
- STYLE:** Body is held erect and for most of the dance the head does not turn from side to side. The toes turn slightly outward and the knees are flexed and bend easily on the pas de bas steps. The pas de bas steps are done widely covering space out to the sides. Keep weight lightly forward on the ball of the foot.

Music

Pattern

meas

I. INTRODUCTION:

(on chord) or introductory music, dancers step to R, place L behind R and bend both knees. Return L ft. to "first position" (heels together, toes out).

1. 1-2-3 Cut R ft. back over L, kick L ft. back (toes pointed)
4-5-6 Cut L ft. fwd. swinging R ft. fwd (toes pointed)
2. 1-2-3 Reach fwd. with R ft.
4-5-6 Close L to R
3. 1-2-3 Cut R ft. back over L (same as meas. 1)
4-5-6 Cut L ft. fwd. swinging R ft. fwd.
4. Pas de bas to R on R ft. (wide step-softly bend knees).
- 5,6,7,8 Repeat 1-2-3-4 reversing ftwork.
Note: During this first step the dancers progress fwd. twds, audience.

II.

1. 1-2-3 Hopping twice on L shake R foot out to side and end in fifth position (R behind L)
4-5-6 Hopping twice on R, shake L foot out to side and end in fifth position (L behind R).
2. Repeat 1.
3. A long step bckwds. on R, hopping on it as L ft. is placed parellel to R shin.
A long step bckwds. on L, hopping on it as R ft. is placed parellel to L shin.

Blue Bonnets (cont'd)

Step a long step fwd. on R and then place L ft. in first position (heels together, toes out).

4. With a little spring place R ft. in front of L. Then repeat the spring ending L ft. in front of R.
- 5,6,7,8. Repeat 1,2,3,4, but reversing the footwork. (On step II the dancer moves backwards.)

III.

1. 1-2-3 Step fwd. diagonally to R on R
4-5-6 Close L to R
2. 1-2-3 Pas de bas to R (wide step)
4-5-6
3. 1-2-3 Step fwd. diagonally to L on L
4-5-6 Close R to L
4. 1-2-3 Pas de bas to L (wide step)
4-5-6
5. 1-2-3 Step fwd. diagonally to R on R
4-5-6 Close L to R
6. 1-2-3- Pas de bas R (wide step) to R side
4-5-6
7. 1-2-3- Pas de bas L (wide step) to L side
4-5-6
8. 1-2-3- Pas de bas R (wide step) to R side
4-5-6 Repeat III reversing footwork (Begin on L ft.)

IV.

Drop hands and hold skirt. (During these steps the dancers make a tiny individual half-circle turning to R and ending a few feet behind original place)

1. 1-2-3- Skip change of step on R ft.
4-5-6
2. 1-2-3 Skip change of step on L ft. (end facing fwd.)
4-5-6
3. 1-2-3 Cut R ft. over L (L extends behind)
4-5-6 Cut L ft. fwd. (replacing R ft. which extends fwd.)
4. Pas de bas (wide) to R
- 5,6,7,8. Repeat 1,2,3,4 but start on L and turn to L etc. reversing footwork. (End facing fwd.)

Blue Bonnets (cont'd)

V.

Pas de Bouree (Join hands)

Tiny steps on toes 1, R 2, close R behind L.

1. 1 Step on R; 2, L closes to R; 3, step on R; 4 tap L toe lightly on floor behind R heel, hold for counts 5,6. (During this step the dancer looks to R). On this step the direction is fwd and diagonally R.
2. Repeat and reverse footwork (traveling and looking diagonally fwd. L.
3,4,5,6. Repeat 1-2 1-2
7. Slow step hop on R ft. (start to make a half turn, drop hands and place them on skirts)
8. Slow step hop on L ft., (completing the half turn)
- 1,2,3,4,
5,6,7,8. Repeat step V (back to audience, join hands again and travel in same manner to original place. End facing audience.)

VI.

In place. Join hands.

1. 1-2-3 Hop on L ft. (R ft. tightly behind and below calf)
4-5-6 Hop on L ft. (R ft. tightly in front of shin above ankle).
2. 1-2-3 Wide Pas de bas to R
4-5-6
3. 1-2-3 Hop on R ft. (L ft. tightly behind and below calf)
4-5-6 Hop on R ft. (L ft. tightly in front of shin above ankle).
4. Wide pas de bas to L
- 5,6. Repeat 1, 2.
7. Pas de bas (wide) L
8. Pas de bas (wide) R

VII.

1. Pas de bas to R (wide) traveling diagonally fwd to R
2. Pas de bas to L (wide) traveling diagonally fwd to L
- 3,4,5,6,7. Continue as 1. and 2.
8. Step to L and curtsy (R too behind L ft. bending both knees)

Note on Style: Chest is held high. There is no movement of the upper body (no bending to side or forward). The Pas de bas steps are done softly, gently bending knee at end of step. They are danced close to the floor.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynne Greene

LAGACH ANNA-Bonnie Anne
or
AN RIOGHAL LEANABH-The Royal Child

- SOURCE:** The story, steps and music were given to Mrs. MacNab by an elderly lady who came from Argyllshire to settle in Prince Edward Island, Canada.
The story goes that a band of gipsies stole a little girl from her home in England. She was brought to Scotland and reared with the gipsy children. She always seemed to be different and kept much to herself, so the the Highland folk called her "An Rioghal Leanabh". As she grew to womanhood and was considered the best dancer in the village one of the dances was named for her: Lagach Anna-Bonnie Anne.
- RECORD:** Parlaphone PMD 1029 - 10" LP - Jimmy Shands Band on back of Shepherd's Crook.
- FORMATION:** A four couple dance. First lady is always "Bonnie Anne".

Fig. I (Dance Pattern: #II)

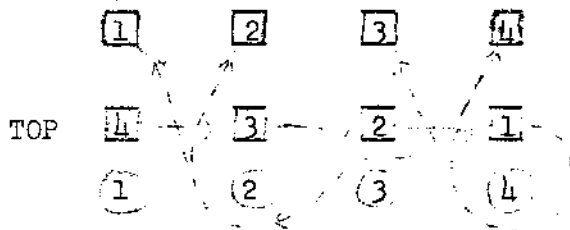
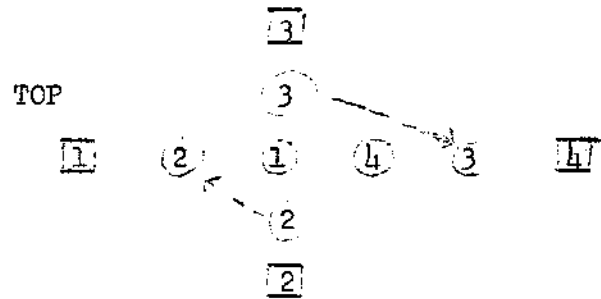


Fig. II (Dance Pattern: #III)



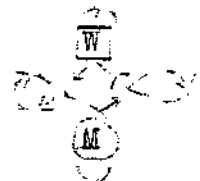
Pattern

meas

1-16

STEP I.

First couple (or all couples) dance the first sixteen bars of the Petronella: 1st cpl dance the diamond formation with 16 pas de basque. They turn R about with a full "waltz" turn to the 1st point of the diamond (2 pas de basque), set to their ptrs (2 pas de basque), and repeat these 4 steps to each point until they return to their original places.



17-32

First couple set to each other-lady moving over to face partner. They turn with two steps, finishing first lady facing second man-first man in his own place. First lady now sets to and turns second, than third and then fourth men.

Lagach Anna-Bonnie Anne

- 17-32
(cont'd.) Each setting and turning takes four bars and is done with pas-de-basque.
As first lady turns her partner second lady dances up into first woman's place, then crosses to first man and turns him while first woman is setting to and turning second man. Third and fourth ladies do the same, and on Bars 29-32 first lady is setting to and turning fourth man while second lady is doing the same with third man - third lady with second man and fourth lady with first man.
NOTE: As second lady steps up so do third and fourth, i.e., the ladies keep all moving up, the moving up is done with skip change of step.
- 1-8 STEP II.
First lady goes round behind fourth man, in front of third man, behind second man, then crosses over to her own place at the top of the set-eight skip changes of step. At the same time second lady finishes in her original place, while third and fourth ladies follow, but they, after dancing round fourth man, return to original places (Fig. I)
- 9-16 All set twice and turn partner with right hand. On the last step turn partners under right arm to finish in allemande position.
All face top of the set.
- 17-20 First couple with four pas de bas steps move slightly forward, then round by the right, to finish side by side facing down the dance.
- 21-24 Second couple dance out to the left and round to stand side by side on the man's side of the dance. Four pas-de-bas steps.
- 25-28 Third couple turning to right finish side by side on the woman's side of the dance. Four pas-de-bas steps.
- 29-32 Fourth couple turn right round by the left to finish facing first couple. The dance is now in the form of a square.
- STEP III, MEN'S SOLO.
- 1-4 All four men dance into the center, taking two pas-de-bas to enter and two to turn to face partner.
- 5-8 All set with pas-de-bas or high cuts. On the last bar finish in position for reel of four. Second man moves in to face first man and third man moves in to face fourth man, first and fourth men are back to back in the middle (Fig. II)
- 9-16 Reel of four up and down the dance for six steps. On seven and eight the men turn and dance to stand in front of partners.
NOTE: This figure is danced with much vigor as the men have felt that the ladies had the most of the dancing in the previous figures. Throughout this figure the ladies dance quietly

Lagach Anna-Bonnie Anne

9-16 in place. They must not take away the interest from the
(cont'd.) men's solo, i.e., they dance eight pas-de-bas.

"The Whirl" - The music is played faster for this figure.

17-24 All set twice to partners and turn with two hands.

25-32 All pousette back to original places in two lines.

All bow and curtsey.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynne Greene

LOS BAILES DE AYER

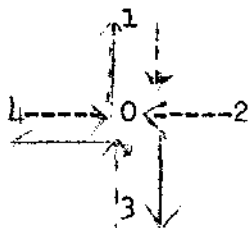
"Dances of Yesteryear"

Tarlac, Philippines

MUSIC: Capitol L.P. "Tinkling" #T10233

FORMATION: Dance for 8 couples in a square for any number of even pairs.
 After introduction - Couples face center, lady at Man's R side.
 (Head couples are "1 & 2", side "3 & 4")

Music	Pattern
meas	Introduction Music: Couples walk into places designated in circle.
1-11	The W takes R arm of her partner as they enter.
I	
A	Head couples 1 & 2 take ballroom position - begin outside ft.
1.	Slide ft. sideward (1-2) raise same ft. to rear of other ft. (3) (bend body towards sliding ft. and look at it.)
2.	Begin outside ft. take 3 steps sideward to R.
3.	Repeat 1, but in opposite direction on opposite ft.
4.	Repeat 2, traveling 3 steps to L.
5.	Make $\frac{1}{4}$ turn (M goes fwd. W backward) Repeat (1)
6.	Repeat (2)
7.	Repeat (3)
8.	Repeat 4.
1-2-3-4- 5-6-7-8	Repeat above continuing to form a cross on floor.



1-16 Side couples do same as head couples.

Los Bailes De Ayer (cont'd)

- II IN AND OUT
 B Partners face each other, join both hands, extending arm out to sides.
- 1-2 Head couples same footwork as in IA, but go in to center of square.
- 3-4 Face opposite direction and repeat to original place.
- 5-6-7-8 Repeat 1.2.3.4.
- 1-2-3-4
 5-6-7-8 Side pairs same as head couples.
- III MAZURKA
 C Head pairs in ballroom position facing in.
- 1-2-3 Three Mazurka steps fwd. to center (begin with outside ft.)
4. Make $\frac{1}{2}$ turn on 3 steps (don't place weight on last step)
- 1-2-3-4 Repeat (same footwork) traveling away from center of square.
- 1-8 Repeat to center and away.
- 1-16 Side couples - do same as head couples.
- IV CROSS STEPS
 D All dance at once. Partners face each other a few feet apart. W hold skirts. M has hands on waist.
1. (1) Step to own R out to R side (2) draw L ft. over in front of R (3) step on L.
- 2-3 Repeat 1.
4. (1) Step R (2) brush L fwd. (3) hop on R.
- 5-6-7-8 Repeat 1.2.3.4. to L.
- 1-8 Repeat above.
- V PASO ESPANOL
 E Head couples (facing center)
 W hold skirts, M's hands on waist.
1. (1) Balance on R (fwd.) (2) L to R on both toes (3) sink heels to floor.
2. Repeat, reversing footwork - stepping backward.
3. (1) Step R fwd. (2) swing L ft. fwd. (3) hop on R.
4. (1) Step L fwd. (2) swing R ft.fwd. (3) hop on L.
- 5-6-7-8 Repeat 1.2.3.4.
- 9-10-11-12 Repeat 1.2.3.4.

Los Bailes De Ayer (cont'd)

13-14-15-16 Starting on R ft. take 7 steps backward to original places, and then, feet together, bow to partner.

Side pairs:

1-16 Repeat same as head couples.

VI SWAY BALANCE STEPS

F All facing center dance at same time, progressing towards center.

1. (1-2) Step R ft. obliquely fwd. R and step L across the R in front
(3) Step R obliquely backward.

2. (1-2-3-) Point L in front. Arms are held R high, L curved in front of body. Hands make a graceful twisting motion on cts. (1-2-3-) as L ft. is pointed.

3-4 Repeat above beginning L and reversing.

5-6-7-8 Repeat 1.2.3.4.

9-10-11-12

13-14-15-16 Repeat 1 to 8.

17-18 Turn right about (face out of circle) and pause. Repeat 1-16 facing out and moving out of center of circle.

17-18 Turn right about to face center again.

VII HEEL AND TOE POLKA

G Head couples:

Partners join inside hands. W hold skirts with R hand; M's L hand on waist.

1-8 Starting with R ft. take 4 heel and toe polka steps fwd. to center. At end of 4th step opposites are standing a foot apart.

9-12 Releasing partners hands, join both hands with opposite person and dance clockwise 4 polka steps (start with R ft.)

13-14-
15-16

Release hands of opposites, face original places and join inside hands with partner. Dance 4 polka steps fwd. to original place. End facing center again.

1-16 Side couples - same as head couples.

VIII PASO DOBLE

H W of side 1 and M of side 2 dance first.

1-4 Starting with R ft. take 4 two-steps (step-close-step) fwd. to meet at the center (W hold skirts, M hands on waist).

5-8 Join R hands and dance 4 polkas clockwise with person opposite you

9-12 Release hand and dance 4 polkas to original places.

Los Bailes De Ayer (cont'd)

13-16 Partners join both hands and dance 4 polkas clockwise
Women of Side 2 and Men of Side 1 dance.

1-16 Repeat as above.

1-16 Women of Side 3 and Men of Side 4 dance as above.

1-16 Women of Side 4 and Men of Side 3 dance as above.

IX CHOTIS (Matine Schottische)

I Head couples in ballroom position (extended arms toward center) start with outside ft.

1. Brush ft. out on floor and return to back of supporting ft. repeat,
(look and bend towards brushing ft.)

2. Walk 3 steps clockwise making $\frac{1}{2}$ turn (extended arms are now out of
circle) and pause.

3-4 Repeat starting with other ft. and complete clockwise turn.

5-6-7-8 Repeat 1.2.3.4.

1-8 Side couples repeat steps same as head couples.

X GALOP

J All dance at same time. Face partner a foot apart.

1. Three sliding steps to R pause (W travel towards center, M away)

2. Three sliding steps to L pause (return to original place)

3-4 (In ballroom position but R sides adjacent) R hop, L hop, R hop,
pause (releasing hands and separating.)

5-6-7-8 Repeat 1.2.3.4.

9-10-11-12 Repeat 1.2.3.4.

XI ESTRELLA (Star)

K Each side of square makes own stars

1-4 W-extend R hand to form a star walking 8 steps, L hand holds skirt

5-8 Reverse forming L hand star 8 walking steps (R hands holding skirt)

1-8 M make R hand stars on 4 sides of set (free hand on waist) Reverse
making L hand star.

XII SALUDO

L Head couples (W holding M's arm) walk fwd. 8 steps to opposites and
bow.

5-8 Back up 8 steps bow to partner

1-8 Side couples same as head couples.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynne Greene

NANI WALE NA HALA - Hawaii
Puili Stick Dance

MUSIC: 49th State 45220A or Bell Record 274
 4/4 Rhythm

FORMATION: Kneeling on floor; spread feet slightly outward so body rests on floor and heels of feet are close to body, inside of the ankle rests flat on the floor. Body rotates in clockwise direction.
Note: If this position is too difficult, dancers may just kneel.

Description - Shoulders -- 2 sticks hit both shoulders
 R shoulder -- only R stick touches shoulder
 L shoulder -- only L stick touches shoulder
 Base -- uncut end of bamboo
 Tip -- cut end of bamboo
 Crosses -- strike sticks on one count R over L,
 strike sticks on one count L over R etc.
 Vamp -- (Hit base on floor, (2 sticks)
 1. (cross R over L
 (cross L over R
 (cross R over L
 2. Repeat.

Syncopated Vamp (8 counts)
 1 floor (base of stick)
 2 cross R over L
 3 cross L over R
 4 floor
 5 cross R over L
 6 cross L over R
 7 floor
 8 cross R over L

Verse A

Part 1.

meas.	count	
1	1	hit both shoulders - start rotation
	2	cross sticks R over L
	3	cross sticks L over R
	4	cross sticks R over L
2		Repeat completing rotation
3		Repeat 1
4		Repeat 1

Verse A

Part 2.

meas.	count	
1	1	strike L shoulder 2 times as
	2	R stick tip touches floor 2 times
	3	cross R over L
	4	cross L over R
2	1	strike R shoulder 2 times as
	2	L stick tip touches floor 2 times

Nani Wale Na Hala (cont'd)

meas.	count	
2	3	cross R over L
	4.	cross L over R
3-4		Repeat 1 and 2

Verse A
Part 3. Vamp. See description.
Repeat Verse A 1-2-3.

Verse B
Part 1

meas.	count	
1	1-2	touch R tip to floor
	3-4	touch R tip to under of L stick over head (rise up on knees)
2	1-2	touch L tip to floor (R stick up and parallel to floor (sit down again)
	3-4	touch L tip to R stick over head (rise up on knees) (remain up on knees)
3	1	touch R tip to floor
	2	touch R tip to floor
	3	touch R tip to L stick over head
	4	touch R tip to L stick over head
4	1	touch L tip to floor
	2	touch L tip to floor
	3	touch L tip to L stick over head
	4	touch L tip to L stick over head

Verse B
Part 2

meas.	count	
1	1	Strike base of sticks on floor to R side
	2	and strike tip of R twice against L stick
	3	strike tip of R against L stick
	4	strike tip of R against L stick
		Down on knees and rise and return (reversing above)
2	1	Strike base of sticks on floor to L side
	2	and strike tip of R twice against L stick
	3	strike tip of R against L stick
	4	strike tip of R against L stick
3-4		Repeat 1 and 2

Vamp: See beginning of notes
Repeat Verse B 1-2-3

Verse C
Part 1

meas.	count	
1	1	Strike both tips on floor to L
	2	cross R over L
	3	cross L over R
	4	cross R over L
2	1	Strike both tips on floor to R
	2	cross R over L
	3	cross L over R
	4	cross R over L
3-4		Repeat 1 and 2

Nani Wale Na Hala (Cont'd)

Verse C

Part 2

meas.

	count		
1	1	Both tips to floor on L side (hips sway slightly to L)	
	2	Both tips to floor on R side (hips sway slightly to R)	
	3	Both tips to floor on L side (hips sway slightly to L)	
	4	Both tips to floor on R side (hips sway slightly to R)	
2		Rise up onto knees arms raise	
	1	cross R over L (hips sway slightly to L)	Gradually return
	2	cross L over R (hips sway slightly to R)	to sitting
	3	cross R over L (hips sway slightly to L)	position.
4	cross L over R (hips sway slightly to R)		
3-4		Repeat 1 and 2	

Verse C

Part 3

Vamp - Repeat Verse C Part 1-2-3

Verse D

Part 1

meas.

	count	
1		Turn body slightly to face L.
	1	Shoulders
	2	cross R over L
	3	cross L over R
2	4	cross R over L
		Turn body slightly to face R.
	1	Shoulders
	2	cross R over L
3-4	3	cross L over R
	4	cross R over L
		Repeat 1 and 2

Verse D

Part 2

meas.

	count	
1	1	Strike base of both sticks on floor in front
	2	cross R
	3	cross L
	4	"Bop" strike base of both sticks together to make hollow sound
2-3-4-		Repeat 1 (4 times in all)
		Syncopated Vamp (see notes in beginning)
		Repeat Verse D part 1-2-3

Verse E

Part 1

meas.

	count	
1		Turn body slightly to L
	1	Both shoulders
	2	cross R over L
	3	cross L over R
Part 2	4	cross R over L

Part 2

meas.

	count	
1	1	Strike base of both sticks out to sides on floor
	2	and strike tips on floor out to sides or try to strike neighbors sticks on either side of you 2 times.
	3	strike tips once
	4	strike tips once
2		Repeat 1 (four times)
3-4		Repeat 1 (in all)

Nani Wale Na Hala (cont'd)

Verse E

Part 3

Syncopated Vamp

* Repeat Verse E Part 1-2-3

Pose: Bringing both sticks quickly out to sides, upward and down describing 2 inward circles) to end crossed R over L tips on floor at L side as in beginning of dance.

* Note - On some records Verse E is played 3 times instead of the usual 2 times. In this case repeat last verse.

Presented by Madelyrne Greene

SAILOR'S HORNPIPE

International

- SOURCE: Dance directions by Michael Herman, Folk Dance House, New York City.
- MUSIC: RCA Victor 45 EP - EPA 4134- 1
- FORMATION: This is a dance for boys and men and may be done with any number of dancers, either as a solo dance, or as a line dance with dancers all facing audience.

Pattern

meas

PART I.

- 6 Fold arms on chest and take 6 polka steps around a small circle, starting on the R ft. Finish facing the audience.
- 1 Stamp R ft. Then stamp L, brush R ft. from front to back, and step on R ft. in back of L with weight on R ft. (Note that these 4 steps are taken very quickly in just one measure of music)
- 1 Take 3 steps as follows: leap on L ft. then on R ft, then step on L ft. As you do these leaps, swing the free foot up high in front.

PART II. "TOEING"

- 6 With arms folded on chest, turn both toes inward with the heels turned out. Now turn both toes outward as the heels are turned in. In order to do this comfortably, you will find that as you turn toes out, you have to do a small pivot on R heel and L toe simultaneously. As you turn both toes in, you pivot on R toe and L heel simultaneously. Alternating in this manner, you will find yourself moving slightly to the R.
- Repeat the above steps 12 times.
- 2 ****Jump lightly in place, coming down on both toes, with R ft. crossed in front of L. Jump again and come down, this time with L ft. crossed in front of R. Jump lightly and QUICKLY three times in succession, crossing first the R, then the L, then the R over in front.****

PART III. "TOE HEEL, TOE KICK"

- 1 Place R hand on hip, hold L hand high overhead and to the side Hop on L ft. 4 times, and with each hop do the following:
1. Touch R toe beside L ft. with heel turned upward.
 2. Touch R heel down, toe up, in the same spot.
 3. Touch R toe in front of L toe, with heel up
 4. Kick R ft. to side and fwd.

Sailor's Hornpipe (continued)

1 Take 3 quick steps sidwds moving to the L as follows:
Place R ft. behind L. Step L ft. to side. Place R ft. beside L ft.
and pause - no weight on R ft.

1 Repeat the above pattern once.

1 Now change hands so that L hand is on hip and R hand is up. The
pattern above is repeated but with opposite ft. as follows:
Hop on R ft. 4 times, and with each hop do the following:
1. Touch L toe beside R ft. with heel upward.
2. Touch L heel down, toe up in same spot.
3. Touch L toe in front of R toe with heel up.
4. Kick L ft. out to side and fwd.

1 Take 3 quick steps sidwds. moving to the R as follows:
Place L ft. behind R. Step R ft. to side. Place L ft. down beside
R ft. and pause.

1 Repeat the above pattern once more in same direction.

PART IV. HAULING IN THE ANCHOR

8 Jump briskly to the R on both feet and bend body fwd. hands grasping
an imaginary rope.
Straighten body, and step diagonally backward on the L ft. at the
same time bringing both hands over the L shoulder.
Jump diagonally fwd to the L on both feet, bending body and grasping
rope.
Straighten up body and step diagonally bckwds. on R ft. at the same
time bringing both hands over the R shoulder.
Repeat the above, alternating feet, so that you will have done it for
8 meas or 8 times.

PART V. HOISTING SAIL

1 Hop on L ft. pointing R toe in front of L toe, the heel up. Hop on
L ft. placing R heel down in front of L toe. Repeat above, starting
on R ft.
Continue alternating feet in this manner for a total of 6 meas.
repeating above pattern 6 times. As you are doing this, the R hand
reaches upward and pulls down as if pulling on a rope. Then, as you
change feet, reach up with the L hand over R and pull down on the
imaginary rope, etc. Finish this figure with the 2 slow, 3 quick
jumps as described in Part II section marked **** to *****.

PART VI. HITCHING TROUSERS

1 1 Place R hand palm against belt. L hand, palm out, is at the back of
waist. Slide diagonally fwd to the R, with L ft. stretched out in
back, and hop on R ft. Step on L ft. swinging R ft. out fwd. and to
the side, and hop on L ft.

1 Take 3 quick steps, as follows: Place R ft. down behind L, step to
the L on L ft. place R ft. crossed in front of L and hop on R.

Sailor's Hornpipe (continued)

- 1 Change hands so that the L hand is in front, the R in back. Slide diagonally fwd. to L on L ft. and hop on it, with R ft. stretched backwd. Step-hop on R ft. swinging L ft. fwd. and sideward.
- 1 Take 3 quick steps sideward, as follows: Place L ft. behind R, step to R on R ft. place L ft. crossed in front of R and hop on L.
- 2 Repeat the first 2 meas. of the above pattern to the R.
- 1 Now, instead of repeating the pattern to the L as you have been doing, turn to the L once around with two step-hops, L-hop, R-hop.
- 1 Finish facing front and take 3 quick jumps in place, with first the R ft, then the L, then the R, crossed in front.

PART VII. PAYING OUT THE SLACK

- 2 Run diagonally bckwd. to the R on the heels of both feet, toes upward, using as many short quick steps as you can, at the same time the hands pretend to be paying out the slack of a rope.
- 2 Repeat the same, but move backward diagonally to the L.
- 2 Repeat backward to the R.
- 2 Cross arms on chest and do the 2 slow 3 quick jumps as described in Part II section marked **** to*****

PART VIII. ROCKING OR HORNPIPE STEP

- 6 This is a rather difficult step to teach as well as to describe. A short cut for teaching the step to inexperienced dancers follows: Cross arms on chest. Stand on toes with one foot crossed in front of the other. Then take 3 tiny steps rocking from side to side, finishing with a step-hop.
- 2 Finish figure with the 2 slow, . 3 quick jumps as at the end of Figure 2, marked from **** to *****.

PART IX.

Repeat Part I and finish with a smart salute to the audience.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynne Greene

SCHUHPLATTER LAENDLER

This dance is found widely in the Austrian Tyrol and in Bavaria.

- SOURCES:** Eye-witness descriptions
 "Dances of Austria" by Katherina Breuer
 "Folk Dances for Boys and Girls" by Shambaugh
 "Folk Dances of European Countries" by Duggan
- RECORD:** "Steirischer Laendler", Victor 25-4097 or "Bavarian Laendler", Victor EPA 4127 (45 RPM) (These two records are of same melody, same orchestration.)
- PIANO MUSIC:** Books listed above.
- STEP:** Peasant Waltz--step, step, close. Women can use waltz or two steps with a pivot, when they turn. Peasant waltz is vigorous and free, heavily accented on the first beat, and is accompanied by frequent shouting by M and W.

The following sequence is for Federation dancing and is taken with minor revisions from the 1949 Folk Dance Camp directions presented by Grace West. A Laendler, dancier. Many different hand-holds may be used at will, and other variations are frequent. Emphasis should be on turns which whirl the petticoats.

In the plattles, the main count is 1, 2, 3, 4, 5, 6; 1 & 2 & 3 & 4 & 5 & 6 &; 1, 2, 3, 4, 5, 6; 1 & 2 & 3 & 4 & 5 & 6 & hold. The antics of the men are in imitation of the courting dance of the Blackcock, a large, awkward game bird. In the plattles there should be considerable hopping and prancing about, and the hands should be held as high as possible while still getting all the slapping in. The tempo is not too fast, so the hand motions may be exaggerated and the accents heavy.

-
- Measure:** Introduction of 4 measures. Run shouting onto floor, inside hands joined. Facing CCW, W on M's R:
- 1 Leap on outside ft, swing inside ft fwd, turning away from partner.
 2 Leap on inside ft, swing outside ft fwd, turning toward partner.
 3-4 M waltz fwd, W turn R twice under M's R arm.
 5-8 Repeat measure 1-4.
 9-10 Repeat measure 1-2 (accented balance out and in).
 11-12 Release hands, make 1 turn away from partner with 2 waltz steps.
 13-14 Shoulder-waist position, 1 turn clockwise with 2 waltz steps.
 15-16 Lift W, pivot R enough to set her down again on outside of circle.
 17-32 Repeat 1-16. Finish M facing out of circle toward W.

Schuhplatter (Cont'd)

First Plattle:

	WOMEN	MAN
meas. 1-2	count: 1) 2) 1 turn R 3) 4) clap R with M 5) clap L with M clap own hands	1) Stamp R 2) raise L leg, clap under it 3) clap in front 4) clap R with W 5) clap L with W 6) clap own hands
3-4	count: 1) 2) 1 turn R 3) 4) 5) 1 turn R	1) slap R thigh with R hand &) slap L thigh with L hand 2) slap R thigh with R hand &) slap L thigh with L hand 3) lift L foot across in front, slap side of L foot with R hand &) slap L thigh with L hand 4) slap R thigh with R hand &) slap L thigh with L hand 5) slap R thigh with R hand &) slap L thigh with L hand 6) slap R thigh with R hand &) lift R foot across in front, slap side of R foot with L hand
5-6	Man and Woman <u>both</u> repeat meas. 1-2 of plattle.	
7-8	WOMEN	MAN
	repeat meas. 3-4 of plattle.	1) slap R thigh with R hand &) slap L thigh with L hand 2) slap R thigh with R hand &) slap L thigh with L hand 3) lift L foot across in front, slap side of L foot with R hand &) slap L thigh with L hand 4) clap both hands in front, hold
9-10	Women: repeat meas. 1-2 of plattle	For meas. 9-16 of plattle, Man repeats meas. 1-8 of plattle, turning slightly R to meet woman as she runs around him the <u>2nd</u> time, taking both her hands.
11-13	W takes 9 quick walking steps counterclockwise around M.	
14	Clap R, then L with M, clap in front, as in meas. 2 of plattle.	
15-16	W take 6 quick walking steps counterclockwise around M, Join both hands with M.	

Schuhplattler (cont'd)

II

meas.

- 1-8 M & W face slightly to own L, bring L arm over head & hold behind neck. Waltz forward around partner.
- 9-16 Reverse position and waltz around partner the other way.
- 17-24 M facing out of circle, both hands joined with W, do 4 dishrag figures moving counterclockwise; 1 figure in each 2 meas.
- 25-32 Take backhand grasp and waltz around partner (hook R elbows with partner, put L hand behind own back, take partner's L in own R). Finish M facing out of circle toward W.

Second Plattle:

WOMEN

MAN

- | | | |
|------|---|---|
| 1-2 | balance L, then R, hands on hips. | count: 1) clap in front, while getting down to L knee
2) clap under R knee.
3) clap in front while rising.
4) clap under raised L leg.
5) clap over head, jump to position with R foot fwd., L back
6) jump to stride position hands on hips. Watch W. |
| 3 | count: 1) slap R hand on R thigh
&) slap L hand on L thigh
2) slap R hand on R thigh
&) slap L hand on L thigh
3) clap in front | M holds previous position. |
| 4 | 4) slap R hand on M's L
&) slap L hand on M's R
5) slap R hand on M's L
&) slap L hand on M's R
6) clap in front | M extends both palms to W; still in stride position. |
| 5-7 | same as meas. 1-3 of plattle, for M and W. | |
| 8 | W slaps R hand at M's face. M holds out hands as before but ducks. | |
| 9-16 | same as meas. 1-8 of plattle. | |

III

- 1-4 W runs away twirling R, hands on hips. M chugs after her, 2 chugs to a beat, leaning over and making a popping sound with cupped hands, striking at or flipping her skirt.
- 5-8 W continues forward twirling for 2 more measures, stops and takes 6 running steps back to M, hands outstretched. M stands still, hands on hips.
- 9-16 repeat meas. 1-8
- 17 Face partner, hands joined, not crossed. M turns W R by pulling his R hand (holding her L) over her head, bending her back over his L arm as though to kiss her. W steps R, L, R.
- 18 Reach and hold this pose (above). W with weight on R points L foot.
- 19-20 Repeat meas. 17-18 to the other side (bend W over M's R arm). W steps L, R, L point R.
- 21-24 Repeat meas. 17-20.
- 25-32 Releasing W's R with his L, M rolls W out, at the same time starting to balance L. M & W repeat meas. 9-16 of first part of whole dance (part I)

Schuhplattler (contd.)

Third Plattle:

	WOMEN	MAN
1-2	Balance L, then R	count: 1) clap in front 2) clap in back, getting down on R knee. 3) clap in front 4) slap floor with R hand 5) slap R knee with R hand 6) clap in front
3-4	Stamp L, swing R leg over M's head, turning L in a twirl.	1) slap L hip with L hand &) slap floor with R hand 2) slap floor with L hand, stooping well over to avoid W's foot. &) slap floor with R hand 3) slap floor with L hand &) slap floor with R hand 4) slap L knee with R hand &) slap L thigh with L hand) rising 5) slap R thigh with R hand) while &) slap L thigh with L hand) doing 6) slap R thigh with R hand) this &) slap L thigh with L hand)
5-6	Both repeat meas. 1-2 of plattle.	
7-8	W repeat meas. 3-4 of plattle	count: 1) slap L hip with L hand &) slap floor with R hand 2) slap floor with L hand &) slap floor with R hand 3) slap floor with L hand &) slap L knee with R hand, while rising quickly. 4) clap in front
9-12	Both repeat meas. 1-4 of plattle.	
13-14	Take shoulder-waist position and turn once with 2 waltz steps.	
15	M reaches up to his shoulders, takes W's hands, places her L hand behind her, raises his L over both heads, turning her to her R, and	
16	drops to his L knee, posing with his L arm behind his head and her L arm behind her back.	

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynne Greene

ST. ANDREW'S NICHT (St. Andrew's night)

RECORD: Capitol LP My Scotland (Suggested music Teviot Brig)

FORMATION: Two couples facing two couples. (Progressive)
This is around the room for two couples.
Arrange as for Circassian Circle.

 Pattern

meas

- 1-8 All dance four hands across and back (R hand star, first lady holds womens hands on top).
- 9-16 Ladies Chain
Ladies giving R hand cross over to change places and set to the opposite man, then turn him with left hand.
- 17-24 Repeat bars 9-16 back to original places.
- 25-32 Men advance towards each other with 2 pas-de-bas set, then taking Tulloch hold with R arm swing for 4 bars. Finish back to back facing own partner. (Cup hand on back of other's elbow) (Buzz but don't rise and fall).
- 33-40 Reel of four - Diagonally across the dance (men can keep arms up in 5th position). Finish in original places facing partner ready for pousette. Keep this reel very diagonal.
- 41-48 Pousette on to meet next couple.
(Pousette)-(men begin only this step on left)
(Start: one lady has)
(back to center, other)
(couple starts lady)
(facing center))
- Couples traveling in line of direction go out of circle on pousette.
Couples traveling against line of direction move into circle to pass couple in pousette.

* All "Reels of Four" always begin R to partner and L to center, etc.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynne Greene

TARANTELLA NAPOLI

Italy

This tarantella, one of many from Napoli, has been traced back to about 1900 as danced by Italian immigrants in New York City. It was learned from them by Mary Ann and Michael Herman, who have taught the dance to many folk dancers.

- SCURCE:** Presented by Mary Ann Herman at the Santa Barbara Conference, 1959.
- MUSIC:** Record: MH 2102A "Tarantella di Peppina"
NOTE: ANY good tarantella may be used.
- FORMATION:** Cpls facing CCW in circle, W to L of M, inside arms crossed behind ptrs back. W has R arm around M waist, M has L arm around W waist. Free hand holds tambourine.
- STEPS:** Step-hop*, Pas de Basque*, Step-close*, Walk*, Run*
Step-kick: Progressing CCW, step R, quickly extending L ft fwd (ct 1), step L extending R fwd (ct. 2).
- STYLING:** The dance should be done in a very gay and flirtatious manner, always looking at and flirting with ptr. At no time in the dance should there be any stiffness of body.

MUSIC 6/8Pattern

meas

INTRODUCTION Depending upon record used.

I. STEP-HOP AND RUN

- 1 Beginning R and bending fwd (low) from waist, step-hop diag fwd R (cts 1, 2).
- 2 Step-hop L diag fwd L. On the step-hops, free leg (knee bent) is swung behind other leg, ft about calf high. Free arms swing first to R, then L, with direction of step-hop.
- 3-4 Run diag fwd R L R (cts 1,2, 1) hop R, swinging R ft fwd (ct 2). Shaking tambourine, arms swing with the movement of the body.
- 5-8 Beginning L, repeat action of meas 1-4, running diag fwd L. Free arms swing twd L.
- 1-8
(repeated) Repeat action of meas 1-8.

II. PAS de BASQUE, TURN AND BUMP

- 1-2 Gradually straightening body and raising arms overhead, clapping own hands or striking tambourine, face ptr with W back to ctr. and "Pas de Basque" to own R and L.

Tarantella Napoli

- 3-4 With 4 steps R L R L, turn 3/4 to own R, finishing with R hips twd ptr. W face LOD, M, RLOD.
- 5-6 Move swd twd ptr, step R (ct 1), close L to R (ct 2), step R (ct 1), bump R hips (ct 2). (Look at ptr over R shoulder and strike tambourine away from ptr on bump).
- 7-8 With 4 steps L R L R turn 3/4 to own L to face ptr again.
- 1-8 (repeated) Beginning L, repeat action of Fig. II, meas 1-8 reversing direction and footwork. Finish separated, W on inside.

III. PARTNERS CHANGE

- 1-2 Ptrs facing. Clap own hands and step fwd R (ct 1), hop on R three times, changing places with ptr, passing R shoulders, R hand extended fwd, L leg extended bwd, L arm trailing (ct 2, 1, 2).
- 3-4 In exchanged places, shaking tambourine, gradually raise arms overhead, turn R (CW) in place with 4 steps L R L R, to face ptr.
- 5-8 Beginning L, repeat action of Fig III, meas 1-4 passing L shoulders and turning L. Extend L arm fwd, R arm and leg bwd.
- 1-8 (repeated) Repeat action of Fig. III.

IV. FLIRTATION

- 1-8 M: Beginning R, M dance 8 modified step-hops turning R (CW) in place. The M is looking at his ptr, snapping his fingers, flirting and teasing her. He must not flick her shirts or lay hands on her.

NOTE: The step-hop is very modified. It is danced more like a step lift, for only the heels leave the floor.

W: Move swd L (CW) once around the M, stepping R behind L, stepping L to side. She is striking her tambourine overhead, in back, out to side, or just shaking it, while flirting with M.

Finish Figure, moving in close to ptr, both facing LOD, inside arms around each other as in Fig I, W on M L.

V. STEP-KICK

- 1-8 Cpls facing CCW, leaning shoulders bwd, free hand raised overhead, shaking tambourine, both beginning R, dance 16 step-kick moving fwd.

VI. FLIRTATION

- 1-8 Repeat action of Fig IV, except finish facing ptr, W back to ctr.

VII. TURN WITH PARTNER AND SOLO TURN

- 1-4 Facing ptr, clap own hands and both beginning R, run twd ptr, placing R arm around ptrs waist, L raised overhead. Turn partly with ptr, then remove arm and twirl to R, finishing in ptrs pos.

Tarantella Napoli

5-8 Repeat action of Fig VII, meas 1-4, beginning L and turning L.
Finish in original pos, W on inside of circle.

NOTE:

Repeat dance to end of record, ending with Fig II. Do not rearrange the dance.

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Presented by Anatol Joukowsky
Notes by Ruth Ruling

KRAKOWIAK PO TRUIKAM

Poland

SOURCE: Krakowiak Po Truikam (True' ee Kahm) translated means "Krakowiak for Three" and is a progressive dance for 1 man and 2 women. Description may be found in "Tance Ludowe Dlja Dzietycy" published in Poland.

RECORDS: Poland in Song and Dance - Bruno 50017 Side A, Band 10
Music of Poland - Vanguard VRS 6001 Side 1, Band 5

FORMATION: A large circle of sets of 3. 1 M between 2 W in each set, all facing LOD. M holds inside hands of W, elbows bent, hands at shoulder height. Free hand of W holds skirts.

STEPS: All walking steps are done 2 to a meas.

Pas de Basque: Low leap onto R (ct 1). Step L in front of R (ct &). Step R in place (ct 2). Hold (ct &). Next step would start with low leap onto L.

Meas	Pattern
4	INTRODUCTION - M bows to R and L W.
	I. PAS DE BASQUE IN LOD
1-8	Starting R all dance 8 Pas de Basque in LOD(CCW). On meas 8 W move in so as to join free hands to make a circle of 3. M still facing LOD.
	II. CIRCLE OF THREE
1-3	With hands still at shoulder height and starting with R ft, circle to L(CW) with 6 steps. On 6th step, stamp L and make $\frac{1}{2}$ turn R to face CCW.
4-6	Starting R and moving CCW, walk 6 steps. On 6th step, stamp L and make $\frac{1}{2}$ turn L. Take shorter steps than in meas 1-3 so that circle does not return to starting pos.
7-9	Repeat action of meas 1-3 (Fig II). Take long steps so as to make certain that M passes by the spot on the circle of 3 where he is facing RLOD (of the large circle).
10-11	Starting R, walk 4 small steps to R, ending so M is facing RLOD in the large circle.

Krakowiak (cont'd)

III. MAN PROGRESSES TO NEXT CIRCLE

- 1-2 W raise joined hands as M drops W hands. M, with 4 steps, duck **under** joined hands and progress to next 2 W in circle behind. (M progresses in a CW direction in relation to the big circle.)
- 3 M bow to new ptrs as W bow to new M.
- 4 With 2 steps M make $\frac{1}{2}$ turn to R to take place between 2 W and join hands with them so all are in pos (facing CCW) to start dance again.

Repeat above pattern to end of music. On last repetition M does not progress. Finish dance with bow to ptrs.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Anatol Joukowsky
Notes by Ruth Ruling

POLONEZ WARSZAWSKI

Poland

- SOURCE:** This polonaise comes from the region of Warsaw, Poland.
- MUSIC:** Mazowaze Song and Dance Ensemble of Poland. Bruno BR50071
Side B, Band 8 Polonez Warszawski 3/4 time.
- FORMATION:** Cpls in double circle facing LOD(CCW), M to L and a little behind W.
L hands joined and extended fwd about shoulder height. W hold skirt
with R. M R hand at samll of his back, palm out or extended at
shoulder level in a protective arc behind W but not touching her.
Ptrs should not be too close to each other.
- STEPS:** Basic Step: Step fwd R(ct. 1). Step fwd L(ct. 2). Step fwd R,
bending knee and almost at same time, lightly brush L ft fwd(ct. 3).
Next step would start fwd with L.
Description same for M and W unless otherwise noted.

Music	Pattern
meas	
8	Introduction. No action.
1-3	Both starting R, dance 3 basic steps in LOD (starts with vocal).
4	W. dance 1 basic step as before but almost in place. Both start L. M backs up twd ctr on 1 basic step so as to end with L hands still joined and M almost facing RLOD. W still faces LOD.
5-6	Change places by moving fwd in an arc, L hands still joined. Dance 1 basic step fwd, starting R, twd ptrs place (meas 5). Continuing fwd movement, step L (meas 6, ct 1), step R(ct 2), point L toe and shoulder to ptr (ct 3). W now on inside of circle facing RLOD. M on outside facing LOD.
7-8	Cross over to take starting pos of meas 1 (Promenade), M moving straight over and W turning under joined L hands. Dance 1 basic step starting L. Continuing movement, step R(meas 8, ct. 1), step L(ct. 2), stamp R next to L(no wt)(ct. 3). Cpls are now in pos to start dance again.
	Repeat action of meas 1-8 to end of music.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

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Notes by Ruth Ruling

SARBA

Rumania

- SOURCE:** The Sarba comes from western Rumania in the Banat region.
- RECORD:** Rumania and the Gypsies- Bruno 50058, Side A, Bank 7 De Tre Potcauii Calul 2/4 time.
- FORMATION:** Broken circle of M and W. Leader at R end. Joined hands are held down.
- STEPS:** Walking steps are done with small plie' or bend of knee.

 Music 2/4

 Pattern

meas

- 5 INTRODUCTION. No action.
- I. WALKING
- 1-9 Starting with R to R, walk 9 steps (1 to a meas).
- 10-18 Starting with L to L, walk 9 steps.
- II. MOVING TO SIDE
- 1 Facing ctr, step to R side with R (ct 1). Step L in back of R (ct 2).
- 2-6 Repeat action of meas 1 five more times (6 in all). On meas 6, ct 2 stamp L next to R (no wt).
- 7-12 Repeat action of meas 1-6 but start with L and go to L. On meas 12, ct 2 stamp R next to L (no wt).
- 13-24 Repeat action of Fig II, meas 1-12.
- 25 Stamp R again (no wt).
- REPEAT ALL OF FIG I AND FIG II. ~~omit meas~~ 25 of Fig II. End with wt on R.

III. STAMPS

- 1-4 Facing ctr, stamp L in front of R (no wt), bending L knee and pointing L toe to R (meas 1). Place L next to R (no wt) (meas 2). Repeat action for meas 3-4 but place wt on L in meas 4.
- 5-6 Step to R side with R (meas 5, ct 1). Step L in front of R (ct 2). Step to R side with R (meas 6, ct 1). Step L next to R (ct 2).
- 7-12 Repeat action of meas 1-6 (Fig III) but begin with stamp with R, and do sidestep to L.
- 13-24 Repeat action of meas 1-12 (Fig III). On meas 24, ct 2 do not put wt on R

IV. STEP-HOP GRAPEVINE

- 1-4 Travelling in CCW direction, step to R on R (meas 1, ct 1). Hop on R (ct 2). Step-hop on L in front of R (meas 2). Step-hop on R to R (meas 3). Step-hop on L behind R (meas 4). (This pattern is like a grapevine step done with step-hops.)
- 5-32 Repeat action of meas 1-4 (Fig IV) 7 more times. On meas 32, instead of step-hop on L, step L next to R (no wt).

V. STAMPS

- 1-12 Repeat action of Fig III, meas 1-12. This is $\frac{1}{2}$ the original figure so stamps will only be done with the L and R ft once each and not repeated. End with wt on L and R free.

VI. STEP-HOP GRAPEVINE

- 1-16 Repeat action of Fig IV, meas 1-4 four times.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Anatol Joukowsky
Notes by Ruth Ruling

WHO KNOWS

Russia

- SOURCE:** This Russian dance, done by men and women in a broken circle, takes its name from the title of the song to which it is danced. Described in "Tantzi Narodov, Edition I" published in U.S.S.R.
- RECORDS:** Folk Dances-Songs Colosseum CRLPX 013 Side B, Band 1.
Russian Folk Songs Stinson SLP 1003 Vol. 4 Side A, Band 4.
Music is in 2/4 time.
- FORMATION:** Broken circle of M and W. Join hands and hold down. Free hands of end dancers on hip, palm out. Face RLOD(CW).
- STEPS:** Basic Step: Step fwd L (ct 1). Close R to L(ct &). Step fwd L(ct 2). Brush R fwd (ct &). All steps are taken on flat of ft even the brush of R ft. Repeat of step starts with R. Walking steps are done with small plie' or bend of knee.
Note: Although music is played in 2/4 time, twice during the dance a half meas (1 ct instead of 2) is played. This is duly noted and should cause no trouble. This occurs also during the Introduction.

Music

Pattern

meas

$9\frac{1}{2}$
(19 cts) Introduction. No action

FIGURE I

- 1-5 Starting L, dance 5 basic steps in RLOD.
- 6 Step R (ct 1). Step L, making $\frac{1}{2}$ turn to face LOD (ct 2).
- 7-11 Starting R, dance 5 basic steps in LOD(CCW).
- 12 (1 ct) Step L, making $\frac{1}{4}$ turn L to face ctr(ct 1). There is no ct 2.

FIGURE II

- 1 Moving twd ctr, step fwd flat on R, bending knee (ct 1). Close L to R, ft flat on floor (ct &). Repeat for cts 2, &.
- 2-4 Repeat action of meas 1(Fig II) three times. On last step do not put wt on L.
- 5-8 Back out of circle to place on 8 walking steps (2 to a meas) starting L.

Who Knows (cont'd)

FIGURE III

1-4 $\frac{1}{2}$
(9 cts)

Drop hands of neighbors and extend hands fwd and out about hip level, palms twd ctr. Starting L, walk 9 steps in CW(R) circle. Rejoin hands at end. R ft will be free. (This music has 4 complete meas and a fifth with only 1 ct).

Repeat dance from Fig. I but reversing all. Fig. I will start R(LOD) with R ft. On Fig. II L ft will lead into ctr. Walk out starting R. Circle at end will be CCW starting with R. Dance is done 2 more times (starting to L and to R). On 5th time (starting to L) music ends after Fig. II so there is no CW circle.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Anatol Joukowsky

KARAGOUNA (Kah-rah-goo'-nah)

Greek

SOURCE: Learned by Dick Crum from Mr. Stavros Kalaras, Athenian folk dance teacher now living in Pittsburgh, Pa.

RECORD: Colonial LP-127

FORMATION: Open circle, Hs joined at about shoulder height-leader on R end, should be a man.

Pattern

meas. ct.

PART I (Done four times through):

- | | | |
|---|---|---|
| 1 | 1 | Moving in LOD, step with RF. |
| | 2 | Moving in LOD, step with LF. |
| 2 | 1 | Step on RF and face twd ctr. |
| | 2 | Point L toe fwd and pause (or as a variation, hop slightly on RF, count "&" kicking LF a bit fwd in air). |
| 3 | 1 | Step on LF in place |
| | 2 | Point RF diagonally back/R. |
| 4 | 1 | Point RF fwd |
| | 2 | Point RF diagonally back/R again. |

VARIATION = on Part I: Meas 1,3, and 4 are the same as above, but the following is done instead of Meas 2:

- | | | |
|---|---|--|
| 2 | 1 | Step on RF and face twd ctr. |
| | & | Step on L toe close in back of R heel. |
| | 2 | Step on R toe close in back of L heel (similar to a slow reel step). |

PART II (Done twice through):

- | | | |
|-----|---|---|
| 1 | 1 | Facing ctr still, step sdwd to R with RF. |
| | 2 | Close LF to RF a little fwd, with very slight turn of body to R. |
| 2-4 | | Do movements of Meas 1 three more times, moving R. |
| 5 | 1 | Point RF diagonally fwd/R. |
| | 2 | Wt still on LF, bring RF across in the air, OR do two slight hops on LF as you bring RF across. |
| 6 | 1 | Step onto RF across and to the L of LF. |
| | 2 | Point LF diagonally fwd/L |
| 7 | 1 | Point LF again diagonally fwd/L |
| | 2 | Wt still on RF, bring LF across in the air OR do two slight hops on RF as you bring LF across. |
| 8 | 1 | Step onto LF across and to the R of RF. |
| | 2 | Point RF diagonally fwd/R |

Karagouna (cont'd)

meas. ct.

(MEN'S VARIATION on Part II): Meas 1 thru 4 the same as described above, but meas 5-8 as follows:

- | | | |
|-----|---|--|
| 5 | 1 | Full knee bend (prisjadka), knees out. |
| | 2 | Rise on LF, swinging RF out and across in air (may be done with double hop on LF). |
| 6 | 1 | Step onto R toe across and to the L of LF. |
| | 2 | Point LF diagonally fwd/L OR close LF beside RF in place |
| 7-8 | | Same as 5-6 but opp footwork |

NOTE: This description of Karagouna does not include a Part III sometimes inserted into the dance, consisting of 8 meas or ordinary Syrto Kalamatianos steps. This Part III is not originally part of Karagouna, but is sometimes added by Greek performing groups to give variety to the dance.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Anatol Joukowsky
Notes by Ruth Ruling

ORLOVSKAYA

Russia

- SOURCE:** Orlovskaya (Or Lov skah' ya) is a couple dance from the region of Orel in central Russia.
- RECORDS:** Moiseyev Dance Ensemble-Bruno BR 50046 Side A, Band 1 Polyanka Moiseyev Russian Folk Ballet Co. - Epic IC 3459 Side 1, Band 5 Polyanka 4/4 and 2/4 time
- FORMATION:** 6-10 cpls in a set as for a contra dance. Line of M facing line of W with ptrs opp each other. M L shoulders twd music (head of hall). Hands on hips, palms out.
- STEPS:** Walking steps are done with samll plie' or bend of knee. Unless otherwise given, free hands are on hips, palm out.
- Traveling Step: (1 to 2 meas) Run L (ct 1) R (ct 2). Still running, step flat on L bending the L knee while lifting bent R knee (meas 2, ct 1). Still running, step on ball of R (ct 2). Step always starts on L.

Pattern

meas

4/4 time

INTRODUCTION - THE BOWS

- 1-8 Turn 1/4 to own R and bow. L hand on hip. With R hand make sweeping gesture up, out and down (meas 1-2). Turn 1/2 to L and bow. R hand on hip and L makes sweeping gesture (meas 3-4). Make 1/4 turn R to face ptr and bow with both hands coming from hips to make sweeping gesture (meas 5-6). Return hands to hips, palms out and stand facing ptr (meas 7-8).

I. SLOW WALK

- 9-10 Walk to own R, stepping R, L, R, 2 steps to a meas. Turning L to look at ptr, stamp L (no wt).
- 11-12 Repeat action of meas 9-10 but start to L with L.
- 13-14 Walk twd ptr 3 steps (R, L, R) to end back to back, R shldr adjacent. Stamp L (no wt).
- 15-16 Back up to place, walking L, R, L. Facing ptr, close R to L (no wt).

2/4 time

II. BALANCE TO PTR AND CIRCLE

- 1-2 Step twd ptr on R, turning R shoulder to ptr (meas 1). Close L to R (no wt) (meas 2).
- 3-4 Step back to place on L (meas 3). Close R to L (no wt) (meas 4).
- 5-8 Repeat action of meas 1-4 (Fig II).
- 9-15 With 7 steps (1 to a meas), starting R, walk in CW circle with ptr, keeping R shoulder pointed twd ptr. End facing ptr.
- 16 Close L to R (no wt).
- 17-24 Repeat action of meas 1-8 (Fig II) but start with L.

Orlovskaya (Cont'd)

II. Balance to prt and circle (cont'd)

- 25-31 With 7 steps (1 to a meas), starting L, walk in CCW circle with ptr, keeping L shldr pointed twd ptr.
 32 Do 3 fast stamps (R, L, R) to finish facing ptr. W put no wt on last stamp on R.

III. WOMAN CIRCLES MAN

- 1-8 M: Hands on hips stamp L on ct 1 of meas 1, 3, 5, 7.
 W: With 16 small steps (2 to a meas) starting R, make CW circle around M. End ptrs facing.
 9-10 M: Step on L (ct 1). Stamp R heel near L instep, toe turned out (no wt) (ct 2). Repeat starting R for meas 10.
 W: Small step to R on R, moving R shoulder slightly twd ptr (ct 1). Close L to R (no wt) (ct 2). Repeat starting L for meas 10.
 11-14 Both: Repeat action of meas 9-10 (Fig III) two more times.
 15 Both: Repeat action of meas 9 (Fig III).
 16 M: Do 3 fast stamps R, L, R (cts 1, & 2).
 W: Repeat action of meas 10 (Fig III).

IV. TAKING TURNS

- 1-3 M stamp L on ct 1 of each meas. W watch M.
 4 M finish with 3 fast stamps L, R, L (cts 1, & 2). W still watch M.
 5-8 W, moving to R and away from M, make 1 CW circle on 8 small steps starting R (2 steps to a meas). M watch W.
 9-12 Repeat action of meas 1-4 (Fig IV) but with M stamping R.
 13-16 Repeat action of meas 5-8 (Fig IV) but with W moving to L and away from M to make 1 CCW circle. W start with L (no wt on last step on R).

V. ARCHES

- 1-8 M join hands in a line. W hands on hips. Starting R, the 2 lines walk twds each other. W duck under arches passing ptr by R sides. After ducking and arching, lines move to ptr pos. All turn R to face ptr, M dropping hands. Take 16 small steps, 2 to a meas, for the figure.
 9-16 Repeat action of meas 1-8 (Fig V) but with W arching. Still pass R sides. End in original place facing ptr.

VI. MAN PRYSIADKAS

- 1-16 M: Do 8 heel prysiadkas (squat-meas 1; land on heels-meas 2). Use arms naturally as needed for balance.
 W: Meas 1: Step to R on R. Meas 2: Step L behind R, bending knees with L shoulder following L ft. W now almost faces foot of set. Meas 3: Step R, turning R to face diag L of the head of set with L shoulder pointing diag twd ptr (ct 1). Step L next to R (ct 2). Meas 4: Step R in place (ct 1). Hold (ct 2). Meas 5-8: Repeat action of meas 1-4 Fig VI, but starting with L. First step on L will be diag bkwd twd beginning pos. On stepping R behind L, almost face head of set. Do the 3 quick steps facing diag R of ft of set with R shoulder pointing diag twd ptr. Meas 9-16: Repeat action of meas 1-8 (Fig VI). During all of Fig keep eyes on ptr.

VII. COUPLE TURN

- 1-14 Starting R, meet ptr and turn CW with 28 small walking steps (2 to a meas). Turn pos: Hook R arms as if for an elbow turn but instead straighten R elbow and hold stiff. Place R hand at ctr of ptr back.

Orlovskaya (cont'd)

VII. COUPLE TURN (Cont'd)

- Hold L arm low and out to side. At end of turn M should face head of set and W ft of set.
- 15-16 M dance 4 steps in place as W makes 1/2 turn to R to end facing head of set (no wt on last step for W). W hooks L arm in M bent R arm. Cpls now in line all facing head of hall.

VIII. SET MOVES FORWARD AND BACK TO PLACE

- 1 Stamp inside ft (M R, W L), toe turned out and bending knee, at heel of outside ft (ct 1). Step fwd on outside ft (toe pointing in IOD) (ct 2).
- 2-8 Repeat action of meas 1 (Fig VIII) 7 more times. Finish with wt on M L, W R.
- 9 Moving bkwd, M step on ball of R ft (W L) (ct 1). M step bkwd on ball of L ft (W R) (ct 2). Drop onto flat of ft (M R, W L), extending other ft fwd with toe turned out (ct 2). Body turns slightly in direction of pointing toe. While dancing, slide arms from hooked pos to inside hands joined.
- 10 Repeat action of meas 9 (Fig VIII) but start with M L, W R.
- 11-14 Repeat action of meas 9-10 (Fig VIII) 2 more times.
- 15 Repeat action of meas 9 (Fig VIII).
- 16 M stamp L, R (cts 1,2). W stamp R, L. End facing ptr.

IX. DISHRAG TURNS

- 1 With inside hands still joined, step to side on M L, W R and make full pivot turn to M L, W R to end facing ptr.
- 2 Dance 3 steps in place facing ptr (cts 1, &, 2). M start R, W L.
- 3-8 Repeat action of meas 1-2 three more times. End facing ptr.
- 9 Both stamp R, Once, M clap and W hands on hips.
- 10 M stamp L. Knees are slightly bent and arms are ready to help with following turn. W stamp R again.
- 11-12 M: Pivot to R on R once around (meas 11). L close to floor. Stop turn by stepping on L (meas 12). Use arms naturally to help in turn.
W: Turn to R once around in 4 steps (2 to a meas) starting with R, Hands on hips.
- 13-16 Repeat action of meas 9-12 (Fig IX).

X. THE BRIDGE

- 1-32 Form a bridge by joining M R and W L hands and facing the head of the hall. First cpl turns in and travels down under the bridge. As soon as they are started the second cpl follows and so on. Cpls forming the bridge move up as the ones ahead duck down under the bridge. When end of bridge is reached, M turns to his R (W L), joins inside hands with ptr and moves up the set in bridge formation. All cpls back in original pos by end of music. When part of bridge with inside hands joined, use same step as in (FIG VIII), meas 1-8. When going under the bridge use small walking steps (2 to a meas). Pos for going under bridge: Join R hands at M back. M put L hand on W L shoulder. W put L hand on hip. Crouch down with heads together. Cpls finish facing head of hall with inside hands joined.

XI. FORMING A CIRCLE

- 1-16 First M lead set into CW circle using 8 Traveling Steps. Each W joins R hand with L of M behind. As soon as possible 1st M and last W join hands to complete circle.



Orlovskaya (cont'd)

XII. PRYSIADKAS IN THE CIRCLE

- 1-6 Drop hands. Facing ctr of circle, M do 3 heel prysiadkas (1 to 2 meas). W repeat action of Fig VI. (This takes 16 meas so no further directions are given for W).
- 7-8 Starting R, M walk 4 steps into circle and turn to face ptr, back to ctr.
- 9-16 M do 4 heel prysiadkas (1 to 2 meas).

XIII. FINALE

- 1-4 With R arm around ptr, R hips adjacent, turn CW with ptr with 8 quick walking steps (2 to a meas). Start R ft and hold L arm high.
- 5-8 Continuing cpl turn, dance 4 buzz steps (Flat on R-ct 1; Up on ball of L-ct 2).
- 9-12 Repeat action of meas 1-4 (Fig XIII).
- 13-14 Dance 2 buzz steps. End with W on outside of circle.
- 15-16 With lead from M, W turns to R 1 1/2 times on 4 steps. End facing LOD with inside hands joined and outside hands raised. M may accent ending with a stamp.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Anatol Joukowsky

SERBIAN MEDLEY #3

Serbia

This is a suite of four Serbian kolos in a sequence performed by the Duquesne University Tamburitzans during their 1958 season. In some folk dance groups in the eastern U.S. it is called the "Tamburitzans' Serbian Medley", to differentiate from two earlier Serbian medleys (#1: Kolo from Belgrad; #2: Pirto Medley).

SOURCE: Individual dances learned from natives in Yugoslavia, 1954 and 1957 by Dick Crum

RECORD: DU-TAM LP 9-10; Folk Dancer MH 3036 (78 rpm)

FORMATION: See under each dance.

Pattern

1. VASINO KOLO (Pro. Vah'-see-no kolo)

FORMATION: Hs joined low in circle. Before music begins, wt is on LF, body turned to face L.

meas.	ct.	
1	1	Hop on LF, moving bkws in LOD, keeping free RF near L ankle
	&	Step on RF, still moving bkws in LOD.
	2	Step on LF, still moving bkws in LOD.
2	1	Turning to face in LOD, step on RF.
	2	Continuing to move in LOD fwd, hop on RF; keep LF close to R ankle
3	1	Continuing fwd in LOD, hop on RF, keeping free LF close to R ankle.
	&	Continuing fwd in LOD, step on LF.
	2	Continuing fwd in LOD, step on RF
4	1	Continuing fwd in LOD, Step on LF.
	2	Hop on LF, turning to face L, as at beginning of dance, keeping free R ft near L ankle.

2. DIVNA, DIVNA (Pro. Deev'-nah, deev'-nah)

FORMATION: Hs raised to shoulder height, a bit forward; dancers face center.

meas.	ct.	<u>PART I</u>
1	1	Turn slightly to R, step RF.
	2	Continue in LOD, Step LF.
2	1	Step RF, and face directly twd ctr.
	2	Close LF to RF, a bit fwd; wt remains on RF
3	1	Step LF L sideways
	2	Close RF to LF, a bit fwd; wt remains on LF.
4	1	Step sideways R with RF.
	2	Close LF to RF, a bit fwd; wt remains on RF
5-8		Same as Meas 1-4, but to L with opp footwork.

Serbian Medley (cont'd)

- The above steps are elastic, what the Serbians call "mekano" (soft), in style. This is achieved by gently flexing knees a bit on each beat.
- meas ct. PART II. Hands are brought down, still joined, to sides.
- 1 1 Step sideways to R on RF, flexing R knee (this step on ball of foot).
& Rise very slightly on RF, closing LF to RF in air.
2 With wt on balls of both feet together, lower heels almost to ground.
& Lower heels again, as in ct 2, freeing RF at the last moment in preparation for repetition of the step.
- 2-4 Movements of Meas. 1 done three more times to R. At the end of Meas 4, free LF at the last moment, in preparation for movement to L.
- 5-8 Same as Meas 1-4, but to the L with opp footwork.

3. LOMSKO KOLO (Pro. Lohm'-sko kolo)

There is an introduction consisting of four chords, during which dancers step fwd slightly and link arms around circle, all facing ctr and standing quite close together.

- meas. ct.
- 1 1 Tap (not stamp!) RF slightly fwd.
& Tap RF in place.
2& Tap RF fwd and in place again as in ct. 1&
- 2 1& Tap RF fwd and in place for third time, as in ct 1& of Meas 1
2 Feet together, shift heels to R
& Feet together, shift heels to L.
- 3 1 Step fwd twd ctr with RF.
2 Step fwd with LF
- 4 1 Tap RF a bit fwd
2 Tap RF a bit fwd again.
- 5 1 Hop on LF, moving bkwds, and bringing R heel briefly up to front of L leg at ankle level.
& Step bkwds with RF
2 Step bkwds with LF.
& Step bkwds with RF
- 6 Same as Meas 5, but opp footwork, still moving bkwds.
4. KRIVO KUČE (Pro. Kree'-vo koo'-tcheh)

FORMATION: All dancers again join hands at sides.

- meas. ct. FIGURE I. (Done twice through):
- 1 1 Begin "sevens to the R", stepping sideways to R on ball of RF.
& Step LF behind RF
2& Same as Ct. 1&
- 2 1& Same as ct. 1& of Meas 1
2 Finish "sevens to R", stepping on RF, and kicking LF up behind (inside L ankle at level of R calf).
- 3 1 Step LF in place
& Step RF in place
2 Step LF in place, kicking RF up behind (R ankle at level of L calf).
- 4 1 Step RF in place
& Step LF in place
2 Step RF in place, kicking LF up behind (L ankle at level of R calf)
- 5-8 Same as Meas 1-4, but opp footwork and direction.

Serbian Medley (cont'd)

FIGURE 2 (Done twice through)

meas.	ct.	
1-2		"Sevens to the R" as in Meas 1-2 of Figure 1.
3	1	Feet together, shift both heels to L.
	2.	Feet together, shift both heels to R.
4		Same as Meas 3 of this figure
5-8		Same as Meas 1-4 of this figure, but with opp footwork and direction.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill

EL PANADERO

Mexican

This son is popular throughout the Costa Chica (Little Coast) of Oaxaca, the stretch of land along the Pacific Coast of Mexico that makes up the western border of the state of Oaxaca.

The state of Oaxaca is divided up into seven distinct regions, each region having its different sones and dances. The dances most popular in the region of the Costa Chica of Oaxaca are the sones and chilenas. The orchestras of the region that play this music are composed entirely of brass instruments and a snare type drum.

El Panadero is danced at all festive gatherings in La Costa Chica. It is a gay, fiesta type of dance in which all those present participate.

SOURCE: Learned by Albert S. Pill at fiestas in the city of Oaxaca and at the Oaxaca Regional Dance Group of Professor Miguel Angel Schultz in the Casa de Asegurada, Oaxaca, Oax.

MUSIC: Record: ASP EP - 702

FORMATION: Single circle of all those present in the room. One person is in the center of the circle, holding a sombrero in his hand.

STEPS: Valseado Step, Zapateado Step

Valseado Step: 6/8 one meas to complete one step. Step fwd on L ft (ct 1), step fwd on R toe behind L ft (ct 2), step fwd on L ft (ct 3), step fwd on R ft (ct 4), step fwd on L toe behind R ft (ct 5), step fwd on R ft (ct 6).

Zapateado Step: 6/8 one meas to complete one step. Stamp fwd on R ft while slightly raising L ft (ct 1), step fwd on L toe (ct 2), stamp fwd on R ft (ct 3), stamp fwd on L ft while slightly raising R ft (ct 4), step fwd on R toe (ct 5), stamp fwd on L ft (ct 6). The movement is rapid; the knees are vey loose and flexible.

Music

Pattern

meas

1-16 A FIGURE I SEARCHING
 Person in center of circle, dancing valseado steps, moves around center of circle with sombrero in hand, putting it teasingly over the heads of some, and finally placing the sombrero on the head of one of the people standing around the circle.

El Panadero (cont'd)

1-16 B FIGURE II ZAPATEADO
The chosen person with sombrero on head, enters center of circle and stands shoulder adjacent with the person already in the center; both face LOD and dance around the center of the circle moving CCW with zapateado steps.

Repeat the dance with chosen person remaining in center to select a new person with whom to dance the zapateado while the original person in the center joins those on the outside circle.

During the zapateados, the people standing around the circle may clap hands to encourage the dancers to dance the zapateados with increased energy.

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1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill

FLOR DE NARANJO

Mexican

In the mountain region where the states of Oaxaca and Puebla come together, is located the town of Huautla de Jiménez. This region is known as La Cañada. The inhabitants of this section belong to the Mazatec Tribe and it is there that the dance Flor de Naranjo is danced primarily at marriage ceremonies. In this region, the blossoms of the orange or lemon tree symbolize purity, and the inhabitants of the area venerate the blossoms which are always in presence at every wedding.

SOURCE: Learned by Albert S. Pill from students of Internado de Enseñanza Primaria Numero 16, Julian Hinojosa, located in the city of Puebla, Mexico.

MUSIC: Record: ASP EP - 702

FORMATION: Double circle of cpls, M back to center; W holds skirt, M has hands behind back.

STEPS: Zapateado Cruzando, Zapateado en Hileras, Valseado, Huapango Zapateado, Six Count Zapateado, Slow Valseado, Swaying Step.

Zapateado Cruzando (6/8 one measure to complete one step).

Stamp L ft while bringing R ft fwd (ct 1), chug bwd on L ft (ct 2), brush R ft diag across L ft (ct 3), stamp R ft while bringing L ft fwd (ct 4), chug bwd on R ft (ct 5), brush L ft diag across R ft (ct 6).

Zapateado en Hileras (Zapateado in Lines) (6/8 two measure to one step)

Lift R ft to rear (ct 6), brush R ft fwd (cts 1-3), brush R ft bwd (cts 4-6), stamp R, L, R, (cts 1-3), stamp L (cts 4-5), lift R ft to rear (ct 6). Repeat step, always beg by lifting R ft to rear. Step is also done by always beginning with a lift of the L ft to the rear.

Valseado (6/8 one measure to complete one step)

Brush R ft lightly to R (ct &), step R ft to R side (ct 1), close L ft to R ft (ct 2), step R ft in place (ct 3), brush L ft lightly to L (ct &), step L ft to L side (ct 4), close R ft to L ft (ct 5), step L ft in place (ct 6).

Huapango Zapateado (4/4 one measure to complete one step)

Make one complete turn to the R with the following step: Stamp R ft and immediately raise R ft slightly while hopping on L ft (ct 1), hit R heel (ct &), stamp and hop on R ft (ct 2), hit L heel (ct &), stamp and hop on L ft (ct 3), hit R heel (ct &), stamp and hop on R ft (ct 4). Repeat step beg stamp L ft and making one complete turn to the L.

Flor de Naranjo (cont'd)

- STEPS: Six Count Zapateado (6/8 one measure to complete one step).
 (cont'd) Stamp fwd on R ft (ct 1), stamp L ft next to R ft (ct 2), stamp R ft next to L ft (ct 3). Repeat beg L ft (cts 4-6).
- Slow Valseado (6/8 four measure to complete one step).
 meas 1 Facing center of circle, step R ft to R side (cts 1-3), step L ft behind R ft with a dip of the body (cts 4-6).
- meas 2 Repeat meas 1.
- meas 3 Step R ft to R side and pivot on R making $\frac{1}{2}$ turn to R to put back to center of circle (cts 1-3), step L ft to L side (cts 4-6)
- meas 4 Step R ft behind L ft with a dip of the body (cts 1-3), stamp R ft next to L ft taking wt (cts 4-6).
 Repeat figure beg L ft.
- Swaying Step (6/8 one measure to complete one step).
 Keeping feet apart, sway to R on R ft (cts 1-3), sway to L on L ft (cts 4-6). The step is just a simple change of wt from one ft to the other.
 M and W on same ft throughout dance.

Music	Pattern
meas	Introduction: Chord
1-8	A <u>FIGURE I ZAPATEADO CRUZANDO IN LINES</u> Cross to ptrns place with 8 Zapateado Cruzando Steps beg L ft, making $\frac{1}{2}$ turn R in exchanged places on meas 7-8.
9	Stamp L, R, L (cts 1-3), stamp R (cts 4-6).
10-18	Repeat action FIGURE I, meas 1-9, returning to own place.
1-2	B <u>FIGURE II ZAPATEADO EN HILERAS AND VALSEADO</u> Make $\frac{1}{4}$ turn to own R with one Zapateado en Hilera step beg R ft.
3-8	Repeat action FIGURE II, meas 1-2, making $\frac{1}{4}$ turn R with each step, and always beg each step with R ft.
9-10	Make $\frac{1}{4}$ turn to own L with one Zapateado en Hilera step beg L ft.
11-16	Repeat action FIGURE II, meas 9-10, making $\frac{1}{4}$ turn L with each step, and always beg each step with L ft.
17-24	Cpls come twd each other with 8 Valseado Steps beg R ft; make $\frac{1}{2}$ turn to R on meas 23-24 to turn back to ptrn.
25-32	Return to own place with 8 Valseado Steps beg R ft and making $\frac{1}{2}$ turn R on meas 31-32 to again face ptrn.

Flor de Naranjo (cont'd)

- 33-40 Figure II (cont'd)
Cross to ptrns place passing R shoulders with 8 Valseado Steps beg R ft and making $\frac{1}{2}$ turn R on meas 39-40.
- 41-48 Repeat action FIGURE II, meas 33-40, returning to own place.
- 1-4 C FIGURE III HUAPANGO ZAPEATEADO
Cpls change places passing R shoulders with 4 Huapango Zapateado Steps beg R ft. Make one complete turn with each step.
- 5-8 In exchanged places, do 4 Huapango Zapateado Steps beg R ft and continuing to make one complete turn with each step.
- 9-12 Repeat FIGURE III, meas 1-4, returning to own place.
- 1-8 D FIGURE IV VALSEADO IN LOD
Cpls all face LOD, W slightly to front and to R of M.
Cpls move fwd in LOD with 8 Valseado Steps beg R ft.
- 9-16 All W move CCW to the L in a semi-circle in front of and around to the L side of ptrnr with 4 Valseado Steps beg R ft; and return to R side of ptrnr by moving CW in a semi-circle to the R in front of ptrnr with 4 Valseado Steps beg R ft. M dances Valseado Step in place, watching W.
- 17-24 Repeat action FIGURE IV, meas 1-8.
- 25-32 All M move CW in semi-circle in front of and around to the R side of ptrnr with 4 Valseado Steps beg R ft, and return to place to end facing ptrnr by moving CCW in a semi-circle in front of ptrnr with 4 Valseado Steps beg R ft. W dances Valseado Steps in place, making $\frac{1}{2}$ turn to L on meas 32 to face ptrnr. End in double circle, ptrns facing about 4 ft apart.
- 1-2 E FIGURE V SIX COUNT ZAPEATEADO TO FORM SINGLE CIRCLE
Ptrns approach each other face to face with two Six Count Zapateado Steps beg R ft.
- 3 Stamp R, L, R(cts 1-3), stamp L (cts 4-6)
- 4-5 Repeat action FIGURE V, meas 1-2, backing away from ptrnr.
- 6 Repeat action FIGURE V, meas 3.
- 7-8 Repeat action FIGURE V, meas 1-2, moving L shoulders adjacent with ptrnr.
- 9 Repeat action FIGURE V, meas 3.
- 10-11 M make $\frac{1}{2}$ turn to L with two Six Count Zapateado Steps beg R ft as W dances same steps in place. End in single circle all facing center.
- 12 Repeat action FIGURE V, meas 3.

Flor de Naranjo (cont'd)

- F FIGURE VI SLOW VALSEADO AND SWAYING STEP
 1-4 Dance one Slow Valseado Step beg R ft and end with back to center of circle.
 5-8 Dance one Slow Valseado Step beg L ft and end facing center of circle.
 9-16 Repeat action FIGURE VI, meas 1-8.
 17-19 M puts R arm around W shoulder; W puts L arm around M waist; M-L arm behind back, W R hand holds skirt. Ptnrs touch heads together. Dance Three Swaying Steps in place (action is like a pendulum).
 20 Ptnrs turn away from each other. M crosses R ft over L pivoting on R ft as he turns to his L, then steps on L ft to complete turn. W Steps on R ft, crosses L ft over R and pivots on it while turning to her R, then steps on L ft to complete the turn.
 21-32 Repeat action FIGURE VI, meas 17-20, three more times.
- E FIGURE VII SIX COUNT ZAPATEADO CHANGING PLACES
 1-2 W move to center of circle to face ptnrs with two Six Count Zapateado Steps beg R ft and making $\frac{1}{2}$ turn R, as M dance same step in place.
 3 Repeat action FIGURE V, meas 3.
 4-5 All dance two Six Count Zapateado Steps in place facing ptnrs.
 6 Repeat action FIGURE V, meas 3, ptnrs changing places, passing R shoulders and making $\frac{1}{2}$ turn to R. M are now with backs to center of circle.
 7-8 Repeat action FIGURE VII, meas 4-5.
 9 Repeat action FIGURE V, meas 3, with W going to center of circle.
 10-11 Repeat action FIGURE VII, meas 4-5.
 12 Repeat action FIGURE V, meas 3, with M going to center of circle. End, ptnrs facing, M back to center of circle.
- D FIGURE VIII VALSEADO AND SWAYING STEP
 1-8 With 8 Valseado Steps beg R ft, M move to side of their ptnr (W to R of M) as W dance same step in place. All face center of circle and dance Valseado steps in place to complete the 8 meas.
 9-16 Repeat action FIGURE VI, meas 17-20, two times.
- A FIGURE IX ZAPATEADO CRUZANDO IN LOD
 1-8 Ptnrs retain same pos of FIGURE VIII, meas 9-16, except that the heads are not together. Cpls move in LOD with 8 Zapateado Cruzando Steps beg L ft.
 9 Repeat action FIGURE I, meas 9.
 10-18 Repeat action FIGURE IX, meas 1-9, ending dance with the 4 stamps and holding the dance pos for final pose.
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1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill

JARABE ALEGRE

Mexican

One of the largest of the seven regions of the state of Oaxaca is the mountainous region called the Sierra Juarez. The sones of this region have a distinctive flavor found in no other region of Oaxaca. They are called Sones Serranos.

All of the pueblos in the Sierra Juarez dance the same type of dance to these Sones Serranos. This dance is sometimes called Jarabe Betaza or Jarabe Yalalteco, thereby named after a particular pueblo in the Sierra Juarez, or simply called Jarabe Alegre or Baile Alegre.

SOURCE: Learned by Albert S. Pill while dancing with the Oaxaca Regional Dance Group of Professor Miguel Angel Schultz in the Casa de Asegurada, Oaxaca, Oax.

MUSIC: Record: ASP EP- 702

FORMATION: Cpls, hands joined across and rounded, scattered around the room more or less in lines, but in no particular fixed formation. The movement of the dance is back and forth across width of the room and not in LOD.

STEP: Serrano Step, Crossing Serrano Step, Toe-Turning Step, Oaxaca Step.

Serrano Step: 6/8 one meas to complete one step.

Step and hop on R ft slightly raising L ft from floor (cts 1-3), step and hop on L ft slightly raising R ft from floor (cts 4-6). Step may begin on either foot.

Crossing Serrano Step: 6/8 one meas to complete one step.

Cross R ft over L and hop on R ft (cts 1-3), cross L ft over R and hop on L ft (cts 4-6). Step may begin on either foot.

Toe Turning Step: 4/4 M and W on same ft.

Step on R ft (ct 1), step on L toe while twisting R ft to R, stepping on R heel and turning R toe outward (ct 2). Repeat (cts 3-4).

Oaxaca Step: 4/4

Cross R ft over L, step back on L ft, step R ft to side, cross L ft over R ft, step back on R ft, step L ft to side. Step is danced on the toes and freely to the music. Step may also begin crossing L ft.

Music
Pattern

meas

1-8 A FIGURE I
 Dancers dance freely back and forth across width of room with 8 Serrano Steps. There are various combinations that can be used W bwd and M fwd, W fwd and M bwd, CW turn, CCW turn, etc.

Jarabe Alegre (cont'd)

- 1-8
(cont'd) Always keep hands joined around waist high and arms rounded. The step may begin on either R or L ft for M or W.
- 9-12 Dance 4 Crossing Serrano Steps in whatever place dancers are in. M begins on one ft and W on the other, with M leading the W into the step by giving her an indication as to what foot to start with by twisting the joined hands.
- 13-16 Repeat action FIGURE I, meas 1-4, continuing to dance freely.
- 17-78 Repeat action of FIGURE I, meas 1-16.
- 1-6 B FIGURE II
Moving CM, cpls dance 6 Toe Turning Step, all beg R ft.
- 7-12 In place, cpls dance Oaxaca Steps freely till end of music, M beg on one ft and W on the other, with M leading W into the step by indicating with joined hands.

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1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert Pill

La Moreliana
(Contradanza from state of Jalisco, Mexico)

This dance is classified in Mexico as a Baile de Epoca as it belongs to the epoch following the French intervention in Mexico and was danced in Jalisco in the late 1800's. Originally, this contradanza was danced in quadrille formation, but as the styles changed and less and less people knew the form of the dance, the dance would occasionally be danced in couples at large gatherings.

The people in the villages of Mexico observed the French dance their cuadrillas and contradanzas and later began to imitate their style of dance. The net result was that the cuadrillas and contradanzas of European origin began to be danced by the people of Mexico who gave these dances a distinctive Mexican character, often to the extent of burlesquing the manner of dance of the Europeans.

This form of dance is rarely seen in Mexico today and can be found only in areas where members of the older generation have consciously made an effort to preserve the old dances.

SOURCE: Learned by Albert S. Pill from Professor Amado Lopez Castillo, teacher of regional dance in Mexico City.

MUSIC: Record: ASP EP-701

FORMATION: Cpls, hands joined in skating pos, R hands over L, all facing
LOD: W to R of M.

STEPS: La Moreliana Step, Cut Step.

La Moreliana Step: Step diag back on R ft at same time slightly raising L ft in front of R ft (ct 1), step flat on L ft in front of R ft (ct 2) step R ft in place diag to rear of L ft (ct 3). Repeat beg L ft.

Cut Step: Leap lightly onto R ft cutting L ft fwd (ct 1), leap lightly onto L ft cutting R ft fwd (ct 2), leap lightly onto R ft cutting L ft fwd (ct 3), raise L ft slightly from floor with knee bent (ct 4) stamp fwd on L ft without wt (cts 4-6). The Cut Step may also begin with L ft. (Keep feet close to floor during this step.)

M and W on same ft throughout the dance.

Music 3/4
meas.

Pattern

	<u>FIGURE I</u>	<u>FORWARD IN SKATING POS</u>
A		
1-6	Cpls move fwd in LOD with 6 La Moreliana Steps beg R ft.	
7-8	Cpls dance one Cut Step beg R ft, the M dancing in place and the W moving to the M-L side; hands remain joined.	
9-14	Cpls continue moving fwd in LOD with 6 La Moreliana Steps beg L ft.	
15-16	Cpls dance one Cut Step beg L ft, the M dancing in place and the W returning to the M-R side.	

La Moreliana (cont'd)

- meas. FIGURE II WOMAN CIRCLES THE MAN
 Cpls drop hands and face each other, M back to center of circle.
- 1-6 W has basket hanging from L arm. Her L arm is extended out in front of her body and curved in an arc. The M has L hand behind back and R hand extended and curved in front of body waist high. W circles once around the M, moving CCW with 6 La Moreliana Steps beg R ft. M does the La Moreliana Step in place turning head to look at ptr. As the W moves around the M she takes a flower from the basket in her arm (1 meas) and throws the flower to someone in the audience (1 meas) continuing thus for the 6 meas.
- 7-8 Ptrns face each other and do one Cut Step beg R ft. On the stamp of meas 8, ptrns bow, M Lowering R hand in a gesture of acknowledging ptr.
- 9-14 Repeat action of FIGURE II, meas 1-6, beg L ft, and W circling CW.
 15-16 Repeat action of FIGURE II, meas 7-8, beg L ft.
- A FIGURE III FORWARD IN SKATING POSITION
- 1-16 Repeat action FIGURE I, meas 1-16.
- C FIGURE IV CHANGING PLACES
- 1-2 Ptrns exchange places with 2 La Moreliana Steps beg R ft; while changing places ptrns join R hands in an overhead circular motion.
- 3-4 Return to own place joining L hands and dancing 2 La Moreliana Steps beg L ft.
- 5-6 Repeat action FIGURE IV, meas 1-2, ending in exchanged places.
- 7-8 Facing ptr do one Cut Step beg R ft and bow to ptr on stamp of meas 8.
- 9-11 Repeat action FIGURE IV, meas 3-4.
 13-14 Repeat action FIGURE IV, meas 1-2.
 15-16 Repeat action FIGURE IV, meas 3-4.
 17-18 Repeat action FIGURE IV, meas 7-8, beg L ft.
- A FIGURE V CIRCLE
- 1-6 Ptrns join both hands across, arms rounded, R shoulders twd each other. Cpls circle once CW with 6 La Moreliana Steps beg R ft.
- 7-8 Dance one Cut Step beg R ft and change position so that L shoulders are twd each other.
- 9-14 Repeat action FIGURE V, meas 1-6, beg L ft and circling CCW.
 15-16 Dance one Cut Step beg L ft.
- B FIGURE VI FORWARD AND WOMAN TURNS
- 1-2 Join inside hands and face LOD. Cpls move fwd Lod with 2 La Moreliana Steps beg R ft.
- 3-4 W turns once CCW under joined inside hands with 2 La Moreliana Steps beg R ft as M dances same steps in place.
- 5-6 Repeat action of FIGURE VI, meas 1-2, beg L ft.
- 7-8 Dance one Cut Step in place beg R ft; on meas 8 ptrns bow, inside hands still joined.
- 9-16 Repeat action FIGURE VI, meas 1-8, beg La Moreliana Steps on L ft.

La Moreliana (cont'd)

A FIGURE VII MAN TURNS AND WOMAN TURNS

- 1-2 Inside hands still joined. M turns once CW under joined inside hands with 2 La Moreliana Steps beg R ft as W dances same steps without turning - both move slightly fwd in LOD.
- 3-4 W turns once CCW under joined inside hands with 2 La Moreliana Steps beg R ft as M dances same steps without turning - continuing to move slightly fwd in LOD.
- 5-6 Repeat action FIGURE VII, meas 1-2.
- 7-8 Dance one CUT Step in place beg R ft; on meas 8 ptrns bow, inside hands still joined.
- 9-16 Repeat action FIGURE VII, meas 1-8, beg La Moreliana Step on L ft.

C FIGURE VIII BACK TO BACK, FACE TO FACE, DISHRAG TURN

- 1 Inside hands joined, ptrns move fwd LOD going back to back with one La Moreliana Step beg R ft.
- 2 Still moving fwd in LOD, ptrns go face to face with one La Moreliana Step beg L ft.
- 3-4 Cpls do a dishrag turn away from each other with 2 La Moreliana Steps beg R ft
- 5-6 Repeat action FIGURE VIII, meas 1-2.
- 7-8 Dance one Cut Step beg R ft and bow on meas 8.
- 9-16 Repeat action of FIGURE VIII, meas 1-8, beg La Moreliana Step on L ft.

A FIGURE IX FORWARD IN SKATING POSITION

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

B FIGURE X WOMAN CIRCLES THE MAN

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

A FIGURE XI COUPLES FORWARD

- 1-6 M takes W-L elbow in his R hand to support her L arm in carrying her basket of flowers. Cpls face LOD. Move fwd in LOD with 6 La Moreliana Steps beg R ft, as W throws flowers as in FIGURE II.
- 7-8 Face ptrn and do one Cut Step beg R ft and M bows as in FIGURE II, meas 7-8.
- 9-16 Repeat action FIGURE XI, meas 1-8, beg L ft, and bow to ptrn at end of dance.

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1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill

LAS ALAZANAS

Mexican

Las Alazanas is a popular son (dance tune) from the state of Jalisco. It is known as Son Jalisciense. The sones from the state of Jalisco are the gayest and best known in all of Mexico. They are always played by a mariachi orchestra.

The word "alazan" refers to a sorrel colored horse. Very often, the dancers in the Mexican villages would try to interpret the themes or titles of the music or the verses of a song by dancing appropriate steps and movements to the music and singing. Thus, many of the sones of Mexico have dance movements corresponding to the theme of the music. In this dance, Las Alazanas, the dancers interpret the movements of courtship between two sorrel colored horses.

SOURCE: Learned by Albert S. Pill in classes at the Academia de Danza Mexicana de Bellas Artes in Mexico City.

MUSIC: Record: ASP EP - 701

FORMATION: Double circle of cpls, ptnrs facing, M back to center of circle.

STEPS: Las Alazanas Step, Push Step.

Las Alazanas Step:

Leap onto R ft to rear of L ft, stamp L ft in front of R ft. Repeat. Stamp R, L, R. Repeat beg L ft.

Movement and attitude is that of the gait of a horse.

Music

Pattern

M and W on same ft throughout dance.

Introduction: Chord

FIGURE I Changing Places

- A. Ptnrs change places with $\frac{1}{4}$ Las Alazanas steps passing R shoulders and making $\frac{1}{2}$ turn L on the stamps of the 4th step.
- B. Ptnrs return to own place in the same manner, ending the 4th step with only 2 stamps L, R.

CHORUS I

- A. Ptnrs facing dance 3 push steps to own R and 3 push steps to own L and repeat twice more.
- B. Each make one turn to own L by crossing R ft over L ft and leaping on it to turn L, stamp L ft completing the turn, stamp R, L, in place.
- C. Repeat A and B; on the final turn, W makes only $\frac{1}{2}$ turn to her L to end with back twd. M.

Las Alazanas (cont'd)

FIGURE II Moving to the front

- A. W in front of M both facing out of circle, M a little to L of W. M moves to front of W passing to the L with one Las Alazanas step beg R ft as W dances same step in place.
- B. W moves to front of M passing to the R with one Las Alazanas step beg L ft as M dances same step in place.
- C. Repeat A.
- D. Repeat B; on the stamps both M and W make $\frac{1}{2}$ turn to the L to end W behind M, both facing center of circle.
- E. W moves to front of M passing to the L with one Las Alazanas Step beg R ft as M dances same step in place.
- F. M moves to front of W passing to the R with one Las Alazanas Step beg L ft as W dances same step in place.
- G. Repeat E.
- H. Repeat F; on only two stamps M makes $\frac{1}{2}$ turn L to face W as W does stamps in place.

CHORUS II

- A. Repeat action of CHORUS I.

FIGURE III Following Partner

- A. W in front of M, both facing out of circle. M follows behind W as both move to outside of circle with 4 Las Alazanas steps beg R ft. On the 3 stamps of the 4th step both M and W make $\frac{1}{2}$ turn to L to face center of circle.
- B. W follows behind M as both move twd center of circle with 4 Las Alazanas steps beg R ft. End 4th step with 2 stamps L, R as M makes $\frac{1}{2}$ turn to L to face W.

CHORUS III

- A. Repeat action of CHORUS I, except that on the final turn (C) W makes a complete turn to L to end facing M.

FIGURE IV Changing Places

- A. Repeat action of FIGURE I.

CHORUS IV

- A. Repeat action of CHORUS III.

FIGURE V Forward in LOD

- A. Ptnrs move fwd together in LOD, without joining hands, M slightly behind and to L side of W, with 7 Las Alazanas steps doing only one single stamp R to end the 7th step.

- B. Join R hands, W makes $\frac{1}{2}$ turn to L with 3 steps L, R, L as M stands in place.

- C. Stamp R ft fwd, stamp diag L on L ft, to end in pose, R hands joined at W R hip, M free hand behind back, W free hand holding skirt. 1

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BALLROOM DANCING

FOX TROT

WALTZ

SWING - ROCK 'N' ROLL

TANGO

RUMBA

CHA CHA - MAMBO

SAMBA

Presented By:

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1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert Pill

ZAMBAY MACHO
(Zahm-buy Mah-choh)

This is a carnival dance of the chicle gatherers from Chetumal on the peninsula of Yucatan. The chicleros live in the jungles and come to Merida in Yucatan for their fiestas and purchases.

The CARNAVAL in Merida is one of the most famous CARNAVAKES in all of Mexico. During the CARNAVAL the people march in parades. There are organized groups from neighborhoods, towns, and regions. Each of these groups is called a COMPARZA. Each COMPARZA vies for prizes for their costumes and also for their dances. All of the dances of the CARNAVAL are dances of movement so as not to interrupt the line of march.

SOURCE: Learned by Albert S. Pill from Professor Amado Lopez Castillo, teacher of regional dance in Mexico City.

MUSIC: Record: ASP EP-701

FORMATION: Double circle of cpls, M back to center. W holds skirt in front; M has hands at sides.

STEPS: Zambay Two Step, Zambay Skip Step.

One Zambay Two Step Beg R ft: Raise R ft from floor slightly while turning body slightly to the R (ct &), step R ft to R side with R toe pointed to the R (cts 1-2), step L toe in place (ct 3), step R ft to R side with R toe pointed to R (cts 4-5), pivot on R ft while turning body to the L (ct 6).

One Zambay Two Step Beg L ft: Raise L ft slightly from floor (body turned to L) (ct &), step L ft to L side with L toe pointed to the L (cts 1-2), step R toe in place (ct 3), step L ft to L side with L toe pointed to the L (cts 4-5), pivot on L ft turning body to the R (ct 6).

ZAMBAY Skip Step: Raise R ft slightly from floor (ct &), step fwd on R ft (cts 1-2), chug bwd on R ft (ct 3), raise L ft slightly from floor (ct &), step fwd on L ft (cts 4-5), chug bwd on L ft (ct 6). Repeat beg R ft.

M and W on same ft. throughout dance.

Music 6/8	Pattern
meas	
A	<u>FIGURE I</u> <u>FACE TO FACE AND CIRCLE</u>
1-16	Facing ptrnr, all do 16 Zambay Two Steps, turning alternately to R and L (beg. R ft).
B	
1-8	Cpls join both hands across and circle CW with 4 Zambay Skip Steps, then reverse direction and circle CCW with 4 Zambay Skip Steps.
9-15	Repeat action of above meas 1-7, circling CW and CCW.
16	Return to place facing ptrnr (dropping hands) with 1 Zambay Skip Step.

Zambay Macho (cont'd)

meas

- A FIGURE II INDIVIDUAL CIRCLES AND SINGLE HAND TURN
- 1-8 Turn in individual circles to own R with 8 Zambay Two Steps, beg R ft.
9-16 Turn in individual circles to own L with 8 Zambay Two Steps, beg R ft.
- B 1-8 Ptnrs link R arms at elbow with hands extended upward and turn once CW with 4 Zambay Skip Steps, then link L arms and circle once CCW with 4 Zambay skip Steps, beg R ft.
9-15 Repeat action of above meas 1-7, turning CW and CCW.
16 Drop hands, and return to place facing ptrn with 1 Zambay Skip Step.

FIGURE III DOS SI DOS AND PULL AWAY CIRCLE

- A 1-8 Ptnrs dos si dos passing R shoulders and backing up to place passing L shoulders with 8 Zambay Two Steps, beg R ft.
9-16 Ptnrs dos si dos passing L shoulders and backing up to place passing R shoulders with 8 Zambay Two Steps, beg R ft.
- B 1-8 Ptnrs join both hands across, staying directly face to face with ptrn and keeping arms straight while pulling away from ptrn. Cpls turn once CW with 4 Zambay Skip Steps, then reverse direction and turn once CCW with 4 Zambay Skip Steps.
9-15 Repeat action of above meas 1-7, turning CW and CCW.
16 Drop hands, and return to place facing ptrn with 1 Zambay Skip Step.

FIGURE IV CHANGE PLACES AND ARMS OUTSTRETCHED CIRCLE

- A 1-6 Facing ptrn, do 6 Zambay Two Steps, beg R ft.
7-8 With 2 Zambay Two Steps beg R ft, ptnrs move to face each other in a single circle, M facing LOD and W facing RLOD.
9-14 Facing ptrn in above pos, do 6 Zambay Two Steps beg R ft.
15-16 With 2 Zambay Two Steps beg R ft, move back to original places facing ptrn in double circle.
- B 1-8 Ptnrs join hands across with R arms outstretched and L elbows bent and circle once CW with 4 Zambay Skip Steps. Then change pos of hands and circle once CCW with 4 Zambay Skip Steps.
9-15 Repeat action of above meas 1-7, turning CW and CCW.
16 Drop hands, and return to place facing ptrn with 1 Zambay Skip Step.

FIGURE V FOLLOWING EACH OTHER AND MOVING FORWARD

- A 1-8 M follows directly behind W as she moves in a CCW circle with 8 Zambay Two Steps beg R ft.
9-16 W follows directly behind M as he moves in a CW circle with 8 Zambay Two Steps beg R ft.
- B 1-16 Ptnrs join inside hands and face LOD. Ptnrs move in LOD with 16 Zambay Skip Steps, outside hands waving in and out head high. (These final skips correspond to the moving on of the dancers to dance in a new position when the CARNAVAL parade stops again).

The above dance description will soon appear in a book by Albert S. Pill and should not be reproduced without permission of the author.

BALLROOM DANCING
GENERAL INFORMATION

GENERAL INFORMATION

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

Factors that influence movement, such as:

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

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

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

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

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

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

This information might be organized in the following way:

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

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

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

BALLROOM DANCING
GENERAL INFORMATION

GENERAL INFORMATION (cont.)

WHEN YOU HEAR DANCE MUSIC: Listen for the pulse beats, they will be even and steady;
listen for the accented beat, they will occur at certain intervals and are louder than the other pulse beats;
walk on each pulse beat and take a bigger step on the accented beat;
if every other beat is accented then you would count 1 2 1 2 1 2;
if every third beat is accented then you would count 1 2 3 1 2 3;
if every fourth beat is accented then you would count 1 2 3 4 1 2 3 4 1 2 3 4;
when you step on every pulse beat you are walking, as the steps would be steady and even;
to give variety to this "one step" dancers often hold a step for two pulse beats making that step slower.

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

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

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

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

Now you make one --

and another -- and another --

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

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

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

Make individual adjustments when necessary.

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

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

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

BALLROOM DANCING
GENERAL INFORMATION

GENERAL INFORMATION (cont.)

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

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

For Additional Combinations Refer To:

Parsons, Thomas Ballroom Dances, Barnes & Noble, Inc., New York
(Every Day Handbook Series 202) \$1.00

Harris, Jane Dance Awhile, Burgess Publishing Co., Minneapolis, Minn.

For Records - - - - -

BALLROOM DANCING
CHA-CHA - MAMBO

CHA CHA CHA AND MAMBO

Basic rhythm and time for man (lady does opposite)

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

Repeat starting with the right foot.

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

Dance position varies with the step.

The following variations are still popular.

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

BALLROOM DANCING
FOXTROT

FOXTROT

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

TIME --- 4/4 meter, with an accent on the first and third beat. When a step is taken on one beat only then the dance becomes a one step and these steps are counted QUICK or Q. When a step is taken on two beats they are twice as long and are called SLOW or S. The use of Q and S beats and a combination of the them into various rhythm patterns form the basis for all modern Fox Trots.

Simple rhythm possibilities:

1 2 3 4
quick quick quick quick

1 2 3 4
s l o w s l o w

1 2 3 4
quick quick s l o w

1 2 3 4
s l o w quick quick

Other longer rhythm patterns:

1 2 3 4 1 2
s l o w s l o w quick quick - and repeat -

1 2 3 4 1 2 3 4 - and repeat -
s l o w s l o w quick quick s l o w

1 2 3 4 1 2 3 4
s l o w s l o w quick quick quick quick

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

FOX TROT Combinations: (Man's part)

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

Repeat

Repeat with a LEFT TURN

Repeat and change Dance Positions

BALLROOM DANCING
RUMBA

RUMBA

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

Basic Rumba

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

Variations

4 rumbas in place, 4 rumbas turning left

4 rumbas in place, 4 rumbas forward
4 rumbas in place, 4 rumbas backward

4 rumbas in place, lady around the gent passing his right shoulder with 4 rumbas.

Sequence:

4 rumbas in place

Lady turns under gent's left arm, now side by side elbows touching, turning in place lady moving forward and gent backward (4 rumbas). Gent takes lady's right hand in his right hand, he turns to his right, now on her right side with her right arm over his right shoulder, left hands joined in front (4 rumbas).

Gent pulls with his left hand, lady across in front, from his left side to his right side, now join right hands over her right shoulder, left hands joined in front (2 rumbas). Turn lady to her right to face gent in closed position and finish with a basic (2 rumbas).

BALLROOM DANCING
SAMBBA

SAMBBA

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

2/4	quick	quick	slow
	1	and	2
	(bounce)		(bounce)

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

Basic Step: Forward and back

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

Some Variations of Position:

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

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

4. **Cross over - side balance - "Buzz" turn.**

BALLROOM DANCING
TANGO

TANGO

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

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

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

2. Side Progressive:

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

3. Rock Step: (Habanera)

<u>Count</u>	<u>Action</u>	<u>Rhythm</u>
1	Step forward left leave right in place	quick
&	Transfer weight back onto right, release left toe from floor	quick
2	Transfer weight forward onto left	slow
	Repeat and begin right foot.	

4. Rock Change Step:

<u>Count</u>	<u>Action</u>	<u>Rhythm</u>
1	Step forward left leave right foot in place	quick
&	Transfer weight back onto right foot	quick
2	Step back onto left	slow
	Repeat stepping forward right	

5. Corte: (Dip)

The Corte is merely a backward step on the man's left and forward on the lady's right, followed by a slight bend of the knee. This might be followed or preceded by a side close step or rock step. It is often used to mark the finish of a phrase of music.

6. Tango Variations

Tango BASIC (from side progressions) (S S QQ S)
Tango-break (QQ S)
Left turn
Pivot
Dip
Fan

BALLROOM DANCING
WALTZ

WALTZ

"Falling" into a WALTZ TURN

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

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

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

MOVING FORWARD - WALTZ

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

SWEDISH WALTZ - for practice of LEFT and or RIGHT turns.

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

Waltz Balance

Hesitation Waltz

Canter - Step - 1; hold 2; step - 3; repeat

Hambo - Man, Step - 1; step 2; hold - 3; repeat

Lady, Step - 1; hold 2; step - 3; repeat

American Waltz - "Box" "Slow"

Vienese Waltz - Balance; "Fast"; - rhythm change.

Racket Waltz - Step - 1; Step - 2; Step - and; Step - 3; repeat

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

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

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BAK MÄS

Finnish

- SOURCE:** Learned from Sirkka Viitanen and Jussi and Hilikka Williams, Helsinki, Finland.
- RECORD:** Decca SD 4015 "Säkkijärven Polkka" (slowed down a bit). The dance can be done to other Finnish polkas of similar tempo.
- FORMATION:** Couples in a circle. Girl stands at right of boy, her left hand on his right shoulder; his right arm around her waist. Dance can be done anywhere on the dance floor, but all couples must move around the room counterclockwise.

Music 4/4

Pattern

PART I. WALKING FORWARD

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

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

PART II. TURNING *"MOTSOL" (couples turn *counterclockwise)

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

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

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

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

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DUBKE

Arabian

The dubke, with its many variations, is the most popular dance among those Americans of Arabian descent. Dubkes are enjoyed at all Syrian, Lebanese, and Arabian gatherings in this country. There are many dubke tunes, some traditional, some currently popular songs. Several record companies record in this field, such as Alamphon, in Brooklyn, New York, where there is a very large population of Arabian descent. You will find both of the dubkes described here done in Brooklyn and in Boston, Massachusetts. There are many different ways to spell dubke, so don't be surprised if you find it on a record spelled dabke, debka, dubka, dubkes.

RECORD: Suggested records are Al Chark Records 223,227; Alamphon 2086.

FORMATION: A broken circle of dancers, leader at the right. Hands are joined together and elbows bent, with arms entwined, so that dancers are close together.

SYRIAN-LEBANESE DUBKE

With weight on right foot, place left foot directly forward; then bring it back to place and step on left foot, next to right foot. With weight on left foot, place right foot forward; then bring it back and step on right foot.

Take two walking steps to the right, beginning with left foot (left foot crosses in front of right foot, then right goes to right side).

Repeat from beginning.

As dance progresses and music gets livelier or faster, the steps alter a bit. INstead of just placing the left foot in front, make this a stamp; instead of just placing the right foot forward, this becomes a short little kick (or lift) with even a suggestion of a hop on the left foot at the same time.

The leader, who should be a man, does not follow the set pattern throughout, but may accent the rhythm with his steps, turn in place, or slap his heels with his hand.

Half the fun of a dubke is the vocal part. IT should not be danced in silence, but dancers should yell out encouragement to the leaders and others in the line--such as "hizz, hiss" (shake it); "yakta, yakta" (oh, my sister); "yabuey, yabuey" (oh, my brother--this is like saying atta boy); or "ah la la la la.la" (this is done mainly with your tongue and is untranslatable).

Dubke (cont'd)

DUBKE FROM JORDAN

Moving to the right, starting with the right foot, take a little shuffling two step: right, left, right. Then Continue with another two step: left, right left. Turn a bit to the right for these steps.

Facing the center, move to the right: step right, step on left foot in back of right foot, step on right, stamp left foot (FLAT) next to right. Do the same moving to the left starting on left foot: step left, step on right foot in back of left foot, step on left, stamp right foot next to left.

Repeat from the beginning.

As the dance progresses and as the drum beat dictates, the men do this step with a bit of syncopation. The heel is put down first, and then the ball of the foot slaps the floor. This is a subtle thing, which is impossible to describe accurately in a few words-- it is picked up best by watching a good Arabian dancer and then imitating him.

Suggested record- Audio Fidelity AFLP 1833, "Sauda Sauda."

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HASAPIKO

Greek

RECORD: There are many Haspaiko records available, which you can purchase at Greek stores (grocery, notion or music) in your community. A particularly lively record is available through Folk Dancer, P. O. Box 201, Flushing, Long Island, New York.

FORMATION: Broken circle; arms outstretched to sides with hands on shoulders (or upper arms) of neighbors. The leader maneuvers the line wherever he chooses to go on the dance floor.

PatternBASIC STEP

Step to right with right foot; step on left foot crossed in front of right.

Step to right with right foot; swing left foot in front of right leg (the swing is more of a quick little thrust, not a graceful swing).

Step on left foot in place; swing right foot in front of left leg.

Cue words: step, cross, step, swing, step, swing.

There are many variations in the Haspaiko, some of which are described here. The leader changes the step as he likes, and the line of dancers must follow the leader.

"ONE-TWO-THREE" STEP

(Same as the basic step, but instead of doing the step swing, take three little steps in place, as in a polka.)

Step to right on right foot; step on left crossed in front. Then step right, left, right, hold (in place); step left, right, left, hold (still in place).

Cue words: steps, cross, "one-two-three,"
"one-two-three"

Hasapiko (cont'd)

SKIPPING STEP

(Same as basic step, except you take skipping steps instead of walking steps.)

Step on right foot and hop on right foot; step on left and hop on left foot; (move to right on both of these skipping steps); step on right foot and swing left foot in front of right; step on left foot in place, swing right foot in front of left.

Note: as you master this step, you will find it very natural to add another skip, to continue the motion from one sequence to the next. After stepping on left foot in place and swinging right foot in front, take a little hop on the left foot, before stepping on right foot.

KNEE TWIST STEP

With weight on balls of feet, twist knees to left, swivel on toes turning heels to right; then with weight still on toes, twist knees to right, swivel on toes and turn heels to left. Keep moving to the right; keep knees and feet together. The step should be done lightly, bending and straightening knees, weight always on balls of feet and toes.

SLIDING STEP

Slide to right, with lively sliding steps.

With this step you can wind the line of dancers up into a tight spiral and then unwind. (Sometimes it is easier if dancers remove hands from shoulders and hold hands for this sliding step.)

(These Hasapiko steps were learned by Dave Rosenberg from dancing with Greek-American groups in Washington, D.C. and Boston, Massachusetts.)

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KRITIKOS

Greek

RECORD: There are many records for the Kritikos, just as there are many tunes for syrtos and tsamikos. A good Kritikos record to use is Liberty 33A; but why not try to locate your own records and select your favorite (and at the same time get a taste of some of the other aspects of Greek-American folk culture).

FORMATION: Dancers in a line, leader at right end. Hold hands, with arms raised and elbows bent, so that joined hands are about shoulder height. Body should face forward throughout the dance; do not turn your upper body or hips to execute the steps but let your lower legs do all the work. Steps should be small and lively; dance mostly on the ball of your foot, heels slightly off floor.

Rhythm throughout dance is slow, quick, quick.

Pattern

Begin with weight on right foot. Brush left foot forward (a small precise motion, halfway between a tap and a brush) (slow). Then bring left foot back behind right foot and step on it (quick). Step slightly to right on right foot (quick).

*Step on left foot crossing in front of right foot, moving to right (slow). Step on right foot, crossing in front of left, moving to left (quick) and then step on left foot to the left (quick).

Step on right foot, crossing in front of left and rise up slightly on it (this becomes a hop with lively Kritikos music) (slow). Left foot should remain behind right on this slow step. The next step is on the left foot, moving back to the right (quick). Step on right foot to the right (quick).

Step on left foot in place (slow). Step on right foot in place and hold (quick, quick).

Repeat from beginning.

Variation: You may see many variations on this basic Kritikos step, as done at Greek-American affairs. Here is one such variation. Like most, it is done on the first slow, quick, quick, sequence.

Begin with the brush with the left foot. Then transfer weight to left foot, at same time kicking right foot forward; transfer to right foot, kicking left foot forward. (This is a small fast action, not big kicks.) Then do rest of step just as above, starting from asterisk.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dave Rosenberg

MIGNON
Finnish

SOURCE: As learned from Sirkka Viitanen and Hilikka and Jussi Williams, Helsinki, Finland.

RECORD: Folk Dancer MH 2007 "Finnish Waltz" is suitable.

FORMATION: This is an oldtime Finnish ballroom dance, which is still popular at dances in Helsinki. It shows the influence of the French dancing masters who traveled all over Europe during the 19th century.

Couples stand in a circle, all facing counterclockwise. Men are on inside of circle. Hold inside hands at shoulder height (man's right, girl's left); man's left hand is flat (wrist straight) against left side of lower back (oldtime dance position); girl's right hand holds her skirt. Dancers move around the circle counterclockwise.

 Pattern

PART I. STEP SWING AND TURN AWAY

Step on outside feet (man's left, girl's right), and swing inside feet forward as both rise up on outside feet. (Toe of foot that is swung should point forward and down.) Step on inside feet and swing outside feet.

Turn once around, each moving away from partner (boy turns to his left, girl to her right), with two waltz steps. Man puts both hands behind back, girl uses both hands to hold skirt.

Repeat the step swings and turn away.

PART II. "STEP DRAW STEP" AND WALTZ

Take regular ballroom dance position, man's back to center of circle. Starting on man's left and girl's right, move forward around the circle (counterclockwise) with a "step, draw, step." Then move back the other way with a "step, draw, step." (Man steps left, draws right foot up to left foot, pointing toe of this trailing foot, then steps on left foot. He moves in opposite direction, right left, right. Girl mirrors his action.)

Take four waltz steps turning and moving around circle counterclockwise.

Repeat entire dance.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dave Rosenberg

PRAXPLATTLER

Austrian

THIS DANCE IS FOR MEN ONLY*

SOURCE: As performed by the Austrian group, The Tyroliers, at Folk Dance House, New York City.

RECORD: Folk Dancers MH 3018

NOTE:* All plattling should be done only by men. In Austria and Germany, it is most unseemly for girls to plattle, and they would not consider doing it. They know their proper place in a "man's world," and take pride in their subordinate role in the dances. Even in this country, where women are considered equal to men in most respects, the schuhplattle is not appropriate for girls. Because of the strong feelings of the Bavarian and Austrian dance groups in Europe and the German-Americans who have taught Dave, he will not teach plattlers to girls.

Pattern

INTRODUCTION

Raising arms, with bent elbows, hands held at head level with palms out, stamp with right foot on first count of first measure. Stamp right foot again on first count of second measure. Then execute a hochsprung.

HOCHSPRUNG

- 1st count: Right hand slaps sole of left foot, as left foot is raised in back of right leg (small leap on to right foot as this is done).
- 2nd count: Left hand slaps left thigh, as left leg is lifted up high with knee bent (hop on right foot).
- 3rd count: Right hand reaches out and slaps instep of right foot, as right leg is kicked up and straight out in front (left leg comes down).

As right foot comes down, swing it under the body and kneel on right knee, slap floor with right hand. There is music added for this action.

This entire action is vigorous and men should get as high off ground as possible.

Praxplattler (cont'd)

PART I. MARCHING LEFT AND RIGHT

Form circle by putting right hand on upper arm (bicep) of man in front. (Left thumb is thrust through top of suspenders.) Walk with deliberate, short marching steps to the left for seven measures (four steps per measure). On eighth measure turn to face opposite direction, putting left hand on upper left arm of man ahead and right hand in suspender.

March to right for seven measures. On eighth measure turn to face center of circle and back away a little, each man standing by himself in "ready" position (feet together, arms raised with elbows bent).

PART II PLATTLE WITH STAMPS

While executing plattlers, keep these things in mind. Just as much as the hands slap against the feet and thighs, the feet and thighs should come up to meet the hands. The top of the body should be kept straight and erect, with head up. Arms should be bent at elbows, rather than held straight. The hops on the supporting foot are so small and light that your foot scarcely leaves the ground; they are more like bounces.

Measure 1: Hop on left foot, one hop on each quarter note. Follow this slapping pattern:

1st 8th note Slap thigh with right hand (bend knee to bring thigh up to hand)

2nd 8th Slap right thigh with left hand

3rd 8th Slap right thigh with right hand

4th 8th Slap right thigh with left hand

5th 8th Slap sole of right foot, raised behind, with right hand

6th 8th Slap right thigh with left hand

Measure 2: Repeat action of Measure 1.

Measure 3: Repeat action of Measure 1.

Measure 4: Raise both arms, elbows bent, palms forward at head level. Stamp right foot three times (once each quarter note).

Repeat Measures 1 through 4, twice more (12 measures in all)

For last four measures, repeat plattler pattern of Measure 1 and 2 and then do a hochsprung, ending on right knee without handslaps on floor.

Praxplattler (cont'd)

PART III. CIRCLING AND KICKING

Form a circle by putting hands on upper arm of neighbor on either side, and turn body to face left. Step on right foot, moving to left, and with a little hop on right foot, lift foot to kick neighbor (with inner side of foot) firmly and deliberately, on the rump. Then step on left foot.

Do this seven times, and on eighth measure, take two stamps to turn and face right.

Repeat, going to right, booting neighbor with right foot. On eighth measure, face center and move away from center of circle, ready to start the plattler.

PART IV. PLATTLER WITH HOCHSPRUNG

Execute measure 1, 2, and 3 of Part II, and then do a hochsprung. (Note: Your right foot does not come down; keep it raised for first slap of plattler.) Repeat four times. At end of fourth time kneel at end of hochsprung.

PART V. CIRCLING AND KICKING

Repeat PART III.

PART VI. PLATTLER WITH STAMPS

Repeat PART II.

On last hochsprung, come down with right knee touching floor and slap floor with right hand.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dave Rosenberg

RIGHTS AND LEFTS

Estonian

- SOURCE:** Learned from Aily Aistratt, leader of the Estonian group in London, England, and from the Estonian Folk Dance Group in New York City.
- MUSIC:** Folk Dancer MH 3007
- FORMATION:** Six couples in a single circle (girl stands at right of her partner). Use walking step throughout dance.

Pattern

PART I.

All circle to the left, holding hands, swinging arms in and out (16 steps).

PART II.

Girls make circle in center and move to the left. Men make separate circle on outside and move to the right.

PART III.

Men stop to the left of their partners and make a basket by placing their joined hands over girls head. Double circle moves to the left.

PART IV.

Face partner and do grand right and left all the way around and back to partner

Repeat all.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dave Rosenberg

SAPPO

Finnish

- SOURCE:** As learned from Sirkka Viitanen and Hilikka and Jussi Williams, Helsinki, Finland
- RECORD:** To be available from Folk Dancer
- FORMATION:** Two couples facing each other. Girl stands at right of her partner. Couples should be number 1 and 2.

Pattern

PART I. HEEL TOE AND CROSSING OVER

All put hands on hips, making a fist, and turn right shoulder toward center of set. Hopping on left foot, place right heel forward, then place right toe near left foot. Repeat "heel toe" three more times. Use last hop to change weight to right foot and turn left shoulder toward center. Then do four "heel toe's" with the left foot.

Girls clap once and with four walking steps change places with each other, passing left shoulders. Boys do the same. Repeat so that all end up in original position.

Repeat all of Part I. On the last measure, move into a new, all four in a straight line as follows. Girl #1 stands behind her partner; Man #2 stands behind his partner. Girl #2 and Man #1 face each other.

PART II. PEEKING

Those standing behind their partners do the peeking first. They place right hand on partner's right shoulder and peek over the left shoulder, placing their left hand over their eyes (as if to shield eyes from sun). Then they peek over right shoulders. Repeat the action, flirting with the opposite person. Partners pretend to be vexed.

Those in center (Girl #2 and Man #1) take one step to left, and Girl #1 and Man #2 (the peekers) clap own hands once, then join hands and skip clockwise with eight skipping steps; then counterclockwise for eight skips. They end up facing each other on the inside, with their partners standing behind them, all four in a line.

Repeat, with Girl #1 and Man #2 doing the peeking, as above. On last measure, get into new position. All four are in line, with the men standing back to back, facing their partners.

Sappo (cont'd)

PART III. REEL STEP IN PLACE AND REEL OF FOUR

All start with right foot and take six reel steps. (Place right foot around in back of left foot, moving it in a slight arc, and hop on it. Continue with alternate feet.) End with three light stamps in place, right, left, right.

Repeat, beginning with right foot. (Note that you have just used the right foot, so make last of the three stamps just a touch with right foot.)

With running steps, starting on left foot, hands on hips with a fist, execute a reel of four. Pass right shoulders first with partner, then left shoulders in the center. Continue weaving in and out, turning at the end of the line--pass right shoulders on the ends and left in the center. Make a generous loop at each end, in order to have proper shoulder ready. The reel takes 28 running steps, and ends with three light stamps in place, right, left, right. End up with girls back to back in center, facing partners, all four in a line.

Repeat all of Part III, the reel steps in place and the running reel of four.

End dance with men back to back in the center and all bow to partners.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dave Rosenberg

SARDANA

Catalan

The Sardana of Catalonia (the northeast corner of Spain) is the traditional, yes fiercely nationalistic dance of the Catalans, performed as a symbol of their distinctness from the rest of Spain. The dance in the form it is known today goes back over 100 years; its antecedents are traced back to religious processions performed by choir boys in medieval times and even farther back to the primitive, ancient rituals of the pagans. Its resemblance to Greek dances may stem from the time when Spain was a colony of Greece, or it may be that all the primitive circle dances have a common origin in the needs of ancient man for spiritual expression. The Sardana as now danced has very strict "rules and regulations". The two different steps involved are very precise; the pattern of the dance itself is set by the music, written especially for dancing. Sardana music is still being written in Catalonia, and the Sardana is still a very popular, going concern. (Sardanas are also done in the neighboring areas of France, but not in the exact same pattern.)

The two steps of the Sardana are the curts (short step) and the llargs (long step); the saltos (hopping step) is an accentuation of the llargs. Sardana music is written with a sequence of curts, which is always repeated, then a sequence of llargs. The longer compositions also have a contrapunt (interlude), with two or more sections of curts and then llargs. Each section of the dance must be completed with an ending; the final ending must move to the left. (In some areas the rule is that the dance end to the right.) Endings take different numbers of measures, in order for the dance to end with the end of the musical phrase; Sardana compositions have different numbers of measures both in the curts melody and in the llargs melody. Dancers must become familiar with the music in order to know how many times to do each step, and just what the ending will be. This becomes a "game" between the composer and the dancers.

FORMATION: Standing in circle, holding hands. Generally done in circles of ten to fifteen dancers.

CURTS: (Arms down, but away from sides...not straight down as in kolos.... holding neighbor's hands.) (One curt step takes two measures.)

CURT STEP TO THE LEFT

1. with the weight on right foot, touch left toe forward (count one).
2. bring left foot back beside right foot, stepping on left foot (count two)
3. step on right foot, slightly to right and back (count one).
4. cross left foot in front of right foot and step on it (count two). Repeat, to the right, beginning with weight on left foot, touching right foot forward, etc. Continue, starting curt step with left, then right. Steps throughout are small and precise. Feet are kept as in ballet position, with heels together and toes turned slightly out. Do not turn body in direction of foot movement, but hold body directly facing center. This applies to both curts and llargs.

Sardana (cont'd)

LLARGS: (pronounced yahks) (One llarg step takes four measures.)
 (Arms held up, elbows bent. Man's palms up, ladies' down.)

1. with weight on right foot, touch left foot forward (count one)
2. bring left foot back beside right and put weight on it (count two)
3. touch right foot forward, slightly to the left (count one)
4. lift right foot and step on it across in front of left (just beyond where you touch it) , (count two)
5. touch left foot forward diagonally to the left (count two)
6. step back on left (slightly to the left side and in back of the right foot) (count two)
7. step on right foot to right side and slightly back (count one)
8. step on left foot across in front of right foot (count two)

Repeat, to the right beginning with weight on left foot, touching right foot forward, etc. Continue, starting llarg step with left, then right. The step is done with an ever-so-slight bounce, or flexing of the knee (two such slight throbs per count) (they should be felt particularly on steps 1, 3, and 5 above; the flex is done with leg that weight is on, not the pointing foot).

SALTOS: (Arms are held even higher up)
 Same as llargs, except that the steps are all done with more bounce; stay more on the toes all the way through. Feeling is lighter and airier and higher than plain llargs. Where there was a throb in the llargs there should be an actual bounce in the saltos; the bounce is high enough so that the heel is well of the floor although the toe seldom actually leaves the ground.

ENDINGS: Endings may take, two, three, four, or five measures, depending on how many are needed in order to end the dance with the music. For example: if the melody of the curts has 25 measures, you do 22 measures of curts, then a three-measure ending; if the melody has 26 measures, you do 24 measures of curts and then a two measure ending. You must have an ending; you cannot just do even numbered measures of curts, even though this will come out at the end of the music.

TRES- (three-measure ending)

This can be done either to the right, or the left, as needed, depending on which foot is free. Here it is given to the right.

1. with weight on left foot, touch right foot forward (count one)
2. bring right foot back next to left foot and step on right foot (count two)
3. touch left foot forward (count one)
4. then lift left foot and step on it across in front of right foot (count two)
5. bring right foot to left foot and step on it (count one)
6. hold (count two)

DOS Y TRES UNIDOS- (five-measure ending)

1. with weight on left foot, point right foot forward (count one)
2. then step on right foot to side (count two)
3. then bring left foot to right (count one)
4. shift weight to left foot, cross right foot in front of left and step on it (count two)

Sardana (cont'd)

ENDINGS: Dos Y Tres Unidos (cont'd)

5. touch left foot forward (count one)
6. bring left foot straight back and step on it (count two)
7. touch right foot forward (count one)
8. then lift right and step on it across in front of left foot (count two)
9. bring left foot to right foot (count one)
10. thrust arms forward chest level (count two)

Endings for the curts can be to right or left; you must finish up a complete curts step and then take the proper ending to end with the music. At the very end of the dance, following the llargs, you must end to the left, after a complete llarg step (this becomes a rather difficult mathematical problem sometimes).

SEQUENCE FOR "SALTIRO DE LA CARDINA"- a sardana composed by Vincente Bou, one of the most popular sardana composers in Catalonia.

RECORD: Angel LP 64007

This was the current favorite (the No. 1 on the sardana hit parade) when Dave Rosenberg was in Spain during the summer of 1955. It was always played a couple of times during the Sunday afternoon Sardana sessions in the public squares in Barcelona where old and young come to dance the Sardana. Sardana music is always played by an 11 piece band (cobla), made up of wind instruments and a double-bass.

First comes the introduction, on the flaviol and tambor (small one-hand flute and one-hand drum). This is part of every Sardana. After the last drum beat, you begin the first count of the curts.

There are 41 measures of the curts melody. Thus you do 38 measures of curts, and then do the tres-ending to the right (this is 19 complete curts steps and a tres ending). (These 41 measures happen to include music A and B, two different melody variations.)

These 41 measures are then repeated.

Begin llargs immediately. Brings hands up. There are 73 measures of the llargs music. You do regular llargs for 58 measures (that is, $16\frac{1}{2}$ llarg steps), then saltos for 10 measures (that is $2\frac{1}{2}$ llarg steps), then do the dos y tres unidos-ending.

NOTES: the music always "tells" you when to begin the saltos. There is a definite accentuation of beat, the volume increases...the music does not speed up. In this record the saltos begin on the 59th measure; that is in the middle of a llarg step.

Other Sardana tunes will have other sequences, that is, different numbers of curts, with perhaps other endings, and then different numbers of llargs. The order is always the same, however: introduction, curts ending, repeat curts and ending, llargs saltos, ending (with perhaps a contrapunt and all repeated again). It is fun to try to figure out, for yourself, the number of curts and llargs and the endings for the other Sardana tunes on the Angel recording. It may take a lot of figuring, but it will work out...for it's all done

Sardana (cont'd)

NOTES: (cont'd)

mathematically; music is mathematics.

Although the Sardana is the national expression of the Catalans, it appears to not be a joyous dance. The dancers are always serious.... not only because of the significance of the dance to their national feeling...but because they are counting the measures for the endings!

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dave Rosenberg

SLUNGA

Swedish

- SOURCE:** As learned from the Svensk Ungdomsringen, Sweden, July 1955
- RECORD:** There is no American record of Slunga available as yet, but Swedish polka music is suitable.
- FORMATION:** This dance consists of two parts: walking forward and turning. The change is made at will, and couples wander at random around the dance floor. Only traffic rule is that those couples who are turning have the "right of way" and the walking couples should maneuver around them.

Pattern

WALKING STEP

In open couple position (standing side by side facing forward, outside hands on hips, boy's right arm around girl's waist, girl's left hand on boy's right shoulder), walk forward, starting on outside feet (man's left, girl's right). Take two steps per measure. The walking steps should be light and easy-going.

TURNING STEP

Usually the couples take a few running steps (not faster, just more on the toes than the walking steps) to get started on the turning.

To turn, partners face each other, boy's right arm remains around girl's waist, girl's left hand stays on boy's right shoulder. Boy's left hand goes on girl's right shoulder, and girl's right hand holds boy's back, just under his left armpit.

The turn is actually the same walking step (no change in feet, in rhythm, or speed). The turn can be slow, by just taking plain walking steps moving around to the R (clockwise); or by exerting pressure against each other, the dancers can turn faster as the walk becomes a pivot. The turning motion, whether slow or rapid, is done in place.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dave Rosenberg

SVRLJISKI CACAK

Serbian

SOURCE: As learned from Dick Crum.

RECORD: Folk Dancer MH 3029

FORMATION: Should be danced in small lines of five or six dancers, using a belt hold. It is best, however, to teach it in a line or open circle, with dancers just holding hands, until they have learned the tricky sequence.

Pattern

Move to the right, starting with the right. The step on the right foot is very quick--just a grace note--and then you step on left foot, crossing in front of right. Repeat this moving to the right. (Dave calls this a kalump step.)

In place, do two syncopated "threes." The first step is held, next two are fast--rhythm is slow, quick, quick. Right--left, right; left--right, left.

Step on right foot in place; stamp left foot next to it, turning left foot a bit to the right.

Now, moving to the left, take two "grace note steps"--left, right--left, right.

Do one syncopated "threes" in place. Left--right, left. Step on right foot in place; stamp left foot next to it, turning left foot a bit to right.

Now do two more "grace note steps" to the left--left, right--left, right.

Do two syncopated "threes" in place. Then take one step on left foot, followed by one "grace note step" to the right (right, left).

SUMMARY

Two kalump steps to the right; two "threes" in place.
Step, stamp.
Two kalump steps to the left; one "threes in place.
Step, stamp.
Two kalump steps to the left; two "threes" in place.
Step left; one kalump to the right.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dave Rosenberg

SYRTO

Greek

RECORD: There are many syrto records, just as there are many records for the mambo or foxtrot. A good record, with an easy-to-recognize beat, is Victor 25-8152, I Lambro Syrto. It may be fun to shop for your own record and become familiar with your local vendors of Greek products (and at the same time sample some feta cheese, baklava, and garlic olives).

FORMATION: Dancers in a line, joined hands held shoulder height, elbows bent.

Pattern

(The rhythm throughout the syrto is similar to that of a tango: slow, fast fast. The music at first sounds so unusual that you may have difficulty in catching the beat, but practice will help you find the underlying slow, quick, quick rhythm.)

Step to right with right foot (slow); step on left foot behind right foot (fast); step on right foot to right side (fast). (Twist the hips a bit to execute these three steps smoothly.)

With a little skip on right foot (like a grace note), come down on left foot (right foot also has weight on it) (slow); then take two small steps moving to the right with right foot, then left foot (fast, fast). Turn slightly to the right for these steps.

Facing center, step on right foot in place (slow); then point left foot forward in front of right foot (fast), and hold (with slight flex of right knee).

Step on left foot in place next to right foot (slow); then point right foot forward in front of left (fast), and hold (with slight flex of left knee).

A variation which is popular with many Greek-Americans and which fits the slow, fast fast rhythm even better than the simplified version above, is as follows: (the variation occurs on paragraphs 3 and 4 above)

Facing center, step on right foot in place (slow); step on left foot in front of right foot (fast); step on right foot in place (fast). (This can also be done putting the left foot behind the right.)

Step on left foot to left side (slow); step on right foot in front (or behind) left foot (fast); step on left foot in place (fast).

(Each dancer can vary these last steps, in accordance with the way the music makes him feel.)

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dave Rosenberg

TRITE PATI

Bulgarian

SOURCE: As learned from Dick Crum and Vasil Kineo, of Pittsburgh, Pa.

RECORD: Folk Dancer MH 104 LP

FORMATION: Dancers in closed or open circle, no partners. Hands joined and held down at sides.

Pattern

PART I.

Start with weight on left foot, facing slightly to right. Take small hop on left foot and step on right foot, moving to right. Repeat, taking hop on right foot and stepping forward on left, still moving to right.

PART II.

Face center and hop on left foot. Step on right foot slightly to right side. Step on left foot a bit ahead of right foot. Step on right foot in place.

Hop on right foot. Step on left foot slightly to left side. Step on right foot a bit ahead of left foot. Step on left foot in place. Then step on right foot a bit in back and parallel with left foot. Step on left foot in place. Step on right foot a bit ahead of left. Step on left foot in place.

REPEAT ALL OF PART II.

Turn to face right and repeat entire dance pattern.

This dance is deceptively simple. It is tricky to remember the proper sequence; to do the steps small and neatly. But it is well worth the effort to learn, for the music is exciting and gives a great feeling of exhilaration when you can fit the step to it and complete the entire dance without a mistake!

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dave Rosenberg

TSAMIKO

Greek

- SOURCE:** As learned from Greek-Americans in Washington, D.C., and Boston, Massachusetts
- RECORD:** There are many Tsamiko records available, which you can purchase at Greek stores (grocery, notion or music) in your community. Two record numbers we like are Victor 26-8250 and Victor 26-8152. It is also available on RCA Victor LPM- 1620.
- FORMATION:** A broken circle, joined hands held at shoulder level, elbows bent. As done by Greeks, it is danced in short lines of from ten to fifteen dancers. The lines can move anywhere on the dance floor, as the leader determines.

 Pattern

1. Step to the right on right foot (count 1 and 2); step on left foot, crossed in front of right (count 3).
2. Repeat.
3. Repeat.
4. Step to the right on right foot (count 1); bend left knee and raise left foot in front of right leg (count 2 and 3). (The foot is raised with a slow, continuous motion, not a rapid or jerky lift, and should not be raised higher than a foot and a half from the floor. Men raise foot higher than girls, who throughout the dance move in a quieter, more restrained manner than the men.)
5. Turn slightly to left and take step to the left on left foot (count 1 and 2); step on right foot, crossed in front of left (count 3).
6. Step to left on left foot (count 1); bend right knee and raise right foot in front of left leg (count 2 and 3).

Start dance again from beginning, moving to right.

Sometimes the step is varied as follows: In parts 1,2,3, and 5, on counts 1 and 2, take a quick (small) step, step-together, step-- and then cross foot in front.

Tsamiko (cont'd)

The leader of the Tsamiko line holds a handkerchief between himself and the second in line, and often does fancy steps to show off his ability. He can turn, as he leads the line, either to his right or left. Or (this is for men leaders only), the man can occasionally slap the sole of his foot, in front or behind, or leap up in the air and come down on one knee. The rest of the line keeps up the basic dance pattern.

Tsamiko music at first sounds confusing to our ears and it is hard to find the beat. Keep practicing until you can catch the underlying basic rhythm of 1, 2, 3.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Mildred von Kinsky

DANZA

An Italian dance

- RECORD: Disc Album 635
- FORMATION: Couples in a circle all facing counterclockwise--men on inside, women on the outside.
- POSITION: Side-cross-grasp: standing side by side, partners join both hands, right with right and left with left. It is important to keep joined right hands underneath joined left hands. (In "front cross-grasp" partners face each other).

Music

Pattern

meas

PART I.

- 1 Couples step fwd. with right foot (ct. 1) Bring left foot up to right (ct. and) Step fwd. again onto right foot (ct. 2) bringing left foot up to right (ct. and).
- 2 Step fwd. once more with right foot (ct. 1) All pause (ct. and) Point left toe fwd. in front of the right (ct. 2) and hold (ct. and).
- 3-4 Repeat meas. 1-2 begin with left foot. End with right foot fwd. in a point.
- 5 All step back on right foot (ct. 1) Pause (ct. and). Point with left toe diagonally fwd. (ct. 2) Pause (ct. and).
- 6 All step back on left foot (ct. 1) Pause (ct. and). Point right toe twd. (ct. 2) Pause (ct. and).
- 7-8 Continue as in Meas. 5 and 6.
- 1-8 (Repeat): As above.

PART II.

- 9-10 Partners face each other and raise joined hands to form an arch. The man does not turn, but the woman turns completely around to her left under crossed uplifted arms, in place. To do this she takes 3 slow walking steps on cts. "1-2" of Meas 9 and ct. 1 of Meas 10.

Partners drop joined hands. The man bows while the woman curtsies (cts. "2 and" of meas. 10)

Danza (cont'd)

mess

- 11-12 Join hands again in a "front cross-graps," bearing in mind that right hands are underneath the left. Partners change places with 3 walking steps. Woman turns once around to the left (as in the preceding meas.) in the change, and walks to man's position. Man does not turn but walks fwd. (to woman's position) to his right as they change. It is to be noted that the woman is first in respect to the line of direction. All drop joined hands and bow as before.
- 13-14 Partners give right hand to each other with free hand on hip or holding skirt. Partners change places with 3 slow walking steps, the woman turning to the left under joined right hands during the change. The man walks to his left back to his original position (cts. 1-and-2-and) of Meas. 13 and cts. 1-and of Meas. 14). All drop hands, bow and curtsy on cts. 2-and of meas. 14.
- 15-16 Join left hands, partners change places again with 3 slow, walking steps, the woman turning once around to her right under joined left hands in the change. The man walks fwd. to his right to the woman's position.

PART III.

- 9-10 (repeated): Partners hook right elbows and change places with 3 walking steps. Bow, curtsy as before.
- 11-12 Hooking left elbows, partners change places once more with 3 slow walking steps. Bow as before.
- 13-16 Couples take ordinary dance position and turn clockwise taking 8 step-hops. Move counterclockwise around circle while turning. Man begins on left foot, woman on right foot. End by taking original crossed-hands position, ready for the repetition of the dance.

Repeat as many times as desired.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Mildred von Kinsky

DODI TSACH
Fair Is My Beloved

Israeli Mixer

FORMATION: A circle of opls facing CCW, W on ptrs R.

Starting Pos.: Insd H's joined, arms extended straight downward,
insd ft free.

Meas	Pattern
A	FIGURE I.
1	4 walking steps fwd, progressing CCW, starting with the insd ft, raising joined insd H's fwd and upwd.
2	Pivot on insd ft, turning twd ptr, to face in opposite direction. Dance the following step-pattern 3 times, keeping joined insd H's raised, pivoting twd ptr to make a 1/2 inwd turn: Step on insd ft, bending knee, ct 1, step on ball of outsd ft, beside insd ft (and) and repeat cts 2 and: 3 and. On ct 4, and, step on M's R and W's L ft, facing CW and release H's.
3-4	Repeat pattern of meas 1-2 CW, finishing with H's released facing ptr.
B	FIGURE II. DOUBLE CIRCLE, PTRS FACING. M'S BK TO CENTER.
1	M: Place R heel diagonally fwd R, leaning bkwd slightly ct 1, clap H's above shoulder ht, striking L H downward, ct 2. Replase and step on ball of R ft besd L, ct 3. Step in place on L ft, ct 4. W: Holding skirt out at sides, step fwd on ball of R ft, ct 1, step in place on L ft, ct 2, step bkwd on R ft, bending R knee and curtsey to ptr, bending fwd from the waist, L leg extended fwd, ct 3. Step in place on L ft, finishing with body erect, ct 4.
2	Repeat pattern of meas 1.
3	Girl chase boy with 4 running steps fwd, starting with R ft, inclining body fwd and clapping H's on each step, as boy runs bkwd, H's clasped in bk, leaning bkwd with body erect.
4	Boy chase Girl, repeating pattern of meas 3, reversing direction, boy running fwd, clapping H's as girl runs bkwd.

Dodi Tsach (cont'd)

C FIGURE III.

1 M taps R heel - W answers.

M: Bend L knee and tap R heel, R knee straight, bringing R shoulder fwd, looking at ptr over R shoulder, ct 1, Pause, ct 2, and repeat, cts 3,4.

W: Pause, watching ptr, ct 1, imitating action of M, tap R heel, ct 2 and repeat cts 3,4.

M: Tap Heel (1), Pause (2) Tap Heel (3) Pause (4).

W: Pause (1) Tap Heel (2) Pause (3) Tap Heel (4).

Both: Tap R heel diagonally fwd R, bringing R shoulder bk, looking at ptr over L shoulder, cts 1 and, Pause 2 and.

M: Turn to face L and step on R ft (3 and) Step in place on L ft and wait for a new ptr (4 and).

W: Progress ahead to new ptr with 3 running steps forward, R (3), L (and) R (4 and).

Repeat entire dance with new ptr.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Mildred von Kinsky

EL LLANERO

(The Plainsman)

Venezuela

El Llanero is a dance of creole tradition danced on social or festival occasions. It is not a strict form and may be considered as one of the many variants of the Joropo. Venezuela is a "land of contrasts" from a geographical and sociological point of view. In the east connecting with Guiana are the forests and the highlands; the west and south-west Andes add high mountains and semi-tropical valleys, with the coastal areas and great Venezuelan plains, the llanos, completing this varied pattern. The plainsmen are called llaneros. Those who tend the cattle and half-wild horses are sometimes referred to as cowboys. The musical instrument particularly favored by the llaneros is the cuatro, or four-stringed guitar. The maracas from the coastal regions sometimes appear in their orchestras. Three separate traditions: Spanish, Negro and Indian, comprise the folklore of Venezuela. Their typical dances and folk music are a blend of all three traditions woven together to form a mixed, or creole culture.

MUSIC: Record: Bowmar Educational Records, Latin American Folk Dances Album 6. Record 006-3B, El Llanero. This dance description follows the one associated with this recordings.

FORMATION: Any number of cpls in separated lines about five feet apart. Ptrs facing, boys line L side toward front of room, girls line R side toward front. Boys' H's lightly clasped in back, girls' holding skirt.

STEPS: Regular waltz step, strongly accented on ct 1. Zapateado as follows: Stamp on leading ft, ct 1. Brush free ft fwd (heel leading, ct 2). Step on free ft beside supporting ft, ct 3.

Meas	Pattern
3 Guitar Chords -	INTRODUCTION: Stand with little weight on ft toward the front.
Violin and Marimba 1-4	I. APPROACH PARTNER AND RETURN
	Starting with boy's L ft, girl's R ft dance 4 accented waltz steps in place.
Repeat 1-4	Advance toward ptr 2 accented waltz steps. Retreat from ptr 2 accented waltz steps.
5-8 With Repeat	Repeat action of meas 1-4 with repeat 1-4. Figure I.

El Planero (cont'd)

II. CIRCLE AWAY FROM PARTNER

Violin and
Marimba 9-16

With 7 accented waltz steps, circle away from ptr, boy starting L ft, girl, R ft. Girl circles toward the front and CW. Boy toward the front and CCW. Finish with 2 stamps in original place facing ptr, hold ct 3.

III. LINES MOVE TOWARD REAR AND THEN TOWARD FRONT OF ROOM

Flute Added 1-8

With 8 Zapateado steps move toward rear of room, boy's R girl's L ft leading. On ct 3, meas 8, do not shift weight in preparation for reversing direction.

Repeated 1-8

Move toward front of room with 8 zapateado steps. Leading ft is boy's L, girl's R.

Repeat dance in exact order two times. (Three times in all). To finish dance, repeat action measures 1-7, Figure III, Measure 8 take 2 stamps in place, hold ct 3 while taking a quick bow. In other words, the third time the dance is performed, the zapateados are done moving toward rear of room, toward front of room, stamp and bow.

Presented by Mildred von Kinsky

GALOPFEDE

English

MUSIC: Record: F-1331

FORMATION: Column of four, five or six couples facing forward, girl on partners right. Couples are numbered one to six from the head of the set.
Note: The dance is recorded for a set of six couples.

Starting Position: Partners facing. Hands joined or arms linked in lines.

Music	Pattern
meas	PART I.
1-4	Forward and back. In lines, with hands joined, all walk forward 3 steps, bow to partner on the 3rd count (cts 1-4), then walk 4 steps backward to places (cts 5-8).
5-8	Cross over. Release hands. Partners change places with 8 walking steps, passing right shoulders and turning to the right to again face partner. Rejoin hands in lines.
1-8	Repeat pattern of measures 1-8 returning to places.
	PART II.
1-8	All swing partners with a two-hand swing. Partners join hands and swing clockwise with Polka or Skipping steps.
	PART III.
1-8	Head couple swing down the middle to foot of set with a two-hand swing, with Polka or Skipping steps, while the rest progress one place up the set, clapping hands in rhythm.
	Repeat entire dance with each new Head Couple.

Presented by Mildred von Konsky

HAPLIK

Philippine

- SOURCE:** Taught by Folk Dance House by Mrs. Aquino of the Board of Education in Manila, author of Seven Volumes on Philippine Folk Dances.
- MUSIC:** Record available from Folk Dance House only on 45 RPM.
- FORMATION:** 2 cpls in a set, 1 facing the other, sets scattered at will around the floor.

Meas	Pattern
------	---------

FIGURE I.

Pas de basque to the R, pas de basque to the L. Move diagonally forward to the R with a step-together step, starting on R ft. Point L toe forward diagonally to L, then quickly point it about another inch forward.

Moving bkws do a pas de basque to the L, a pas de basque to the R. Do a step-together-step bkws starting on L ft. Point R toe forward diagonally to R, then quickly point same toe another inch forward. Repeat all of above again.

The above step is first done by the W with H's on skirts, as M clap H's in rhythm. The W dance tows opposite M.

Then the M do the step tows opposite W as W clap in place. M have H's on hips.

FIGURE II.

Rocking Step. Cross R ft over L and put full wt on it as you kick L up behind. Step bk on L ft and kick R slightly forward (these 2 steps are like a rocking step). Then take 3 quick steps in place R, L, R. Now cross L over R, with full wt on it kicking R up in bk, then step on R in place and kick L up in front, then take 3 quick steps in place, L, R, L. Repeat all of above again of Figure II.

Girls do step first as M clap. The M do step as girls clap.

FIGURE III.

Surtido Step. This step is done with 2 girls moving towards each other instead of to opposite M.

Walk forward R, L, then hopping on L ft kick R ft inwds to knee cap of L ft. Hop on L ft again and kick R ft out. Take 3 quick steps R, L, R, as you make 1 complete turn to R. Hop on R ft as you kick L ft out. Then quick turn completely to L as you take 3 quick steps, L, R, L. Hop on L ft as R ft is kicked inwds, hop on L ft again as R ft is kicked out. NOW DO NOT TURN, but walk bkwds 4 steps, R, L, R, L.

W do this step as M clap. Then M do step towds each other as W clap.

NOW REPEAT THE ENTIRE DANCE FROM THE BEGINNING BUT THIS TIME BOTH GIRLS AND BOYS DANCE EVERYTHING SIMULTANEOUSLY. (NOTE THAT AS A RESULT ALL OF THE STEPS WILL BE DONE TWICE AS LONG.)

FINALE- Take ptr by R H and as the M stands in place he twirls his lady furiously in place CW.

1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Mildred von Kinsky

JOTA MALLORQUINA (Ma-yor-kee'-na)

mallorcan

This is a very ancient typically Spanish dance which has in the Mallorquin version its most primitive manifestation.

SOURCE: Learned in Palma de Mallorca (Balleares, Spain) from a member of the "Danzas Tipicas Casa Oliver" in October 1958 by Annemarie Steinbiss.

MUSIC: Record: Folk Arts 103, Band 2

FORMATION: Cpls in lines facing each other about 6'-8' apart; W back to music. Arms shoulder height, held out to side, R toe placed in front of L ft.

STEPS: Running waltz: ft "skim" the ground; used moving in a large circle, or fwd and bwd in a straight line.

Heel-toe and turn: 4 meas to complete. Begin R shoulder twd ptr.
Meas 1 - Wt on L, place R heel fwd on floor(cts 1-2); place R toe beside L ft, R heel up (ct 3).

Meas 2 - Repeat action meas 1.

Meas 3 - Wt still on L, place R heel fwd on floor (cts 1-2); hop on L, lifting R and turning R knee well out to R, beginning a CW turn (ct 3).

Meas 4 - Step R-L-R to complete 1-1/2 CW turn, ending L shoulder twd ptr. (Next heel-toe-and turn is done with reversed ftwork and turn).

Step-swing: One meas for each step-swing, done slowly and without any hop.

Waltz-balance and tour jete: 4 meas to complete. Face ptr.

Meas 1-2 - Waltz-balance to L and R, taking 3 tiny steps for each waltz-balance. (This is fairly bouncy).

Meas 3 - Step swd on L, beginning a CCW turn (ct 1-2); leap onto R, completing the CCW turn (ct 3).

Meas 4 - Waltz-balance to L.
(Next waltz-balance and tour jete is done with reversed ftwork and turn).

Music 3/4

Pattern

meas

2

INTRODUCTION

A

1-2

I. RUNNING WALTZ FWD AND BACK (in individual ovals -lx).

Both beginning R, dance two running waltz steps fwd in an elongated CCW circle, so as to pass L shoulders.

Jota Mallorquina (cont'd)

I. Running Waltz Fwd and Back (cont'd)

3-4 Continuing the CCW circle, dance bwd to place - 2 waltz steps.

5-8 &
1-8 rptd Repeat action Fig. I, meas 1-4, 3 times more (4x in all).

B II. HEEL-TOE AND TURN IN PLACE (5x).

9-12 Beginning with R shoulder twd ptr. R arm across body, L hand high, dance one complete heel-toe and turn, step holding both arms out curved to shoulder height during turn. Begin wt on L.

13-16 Beginning L shoulder twd ptr, L arm across body, R hand high, beginning with wt on L, dance one complete heel-toe and turn, again holding both arms curved to shoulder ht during turn.

17-24 Repeat action Fig II, meas 9-16.

25-28 Repeat action Fig. II, meas 13-16.

C III. WALTZ-BALANCE AND LEAP TURN (Facing ptr as in intro-4x).

29-32 Both beginning L, dance one complete waltz-balance and tour-jete to L.

33-36 Both beginning R, dance one complete waltz-balance and tour-jete to R.

29-36
rpt Repeat action Fig. III meas 29-36.

A IV. RUNNING WALTZ FWD AND BWD: PIVOT TURN BWD (2x).

1-2 Facing ptr as in intro, move straight fwd with two running waltz steps. Skimming ft close to floor and close together; end past L shoulders. Begin on R ft.

3-4 Move straight bwd to place with two running waltz steps.

5-6 Again beginning on R, dance straight twd ptr with one running waltz step (meas 5); jump slightly fwd onto both ft, knee slightly flexed (ct 1-2): hop on R, beginning a CCW turn (ct 3) (meas 6).

7-8 Continuing to turn, step L (ct 1-2); step R (ct 3); step L (meas 8). One or two turns may be made, end facing ptr, back in own position.

1-8
tptd. Repeat action Fig I, meas 1-8, but do not travel so far during last turn, so as to be ready for next figure.

Jota Mallorquina (cont'd)

- B V. PROMENADE AND W TURN
- 9-20 Ptrs move quickly together to take skaters position, back twd music. Beginning on R, move in a small CCW $1\frac{3}{4}$ circle with twelve step-swing steps, smoothly and with NO hop.
- 21-28 L hands on hip, R hands still joined, cpl again completes one CCW circle; W with 8 waltz steps, turn CW $3\frac{3}{4}$ times under joined R hands so as to end with R shoulder to music; M dance 8 zapateados, moving in a very small CCW circle. Zapateado: step R (ct 1); tap L heel (ct 2); step L (ct 3).
M end with L shoulder twd music.
- C VI. WALTZ BALANCE AND LEAP TURN (into ptrs line and back) (4x).
- 29-36 &
29-36 Repeat action Fig III, M moving twd music during meas 29-32 and away
rptd. from music during meas 33-36; W moving away from music during meas 29-32, and twd music during meas 33-36.
- A VII. CHASE WALTZ, TURN AND POSE
- 1-5 Both hands high as in intro. W in front, M following; beginning on R, dance five running waltz steps, moving in a smallish CCW circle; end facing music.
- 6-8 Repeat action Fig IV, meas 6-8, moving away from music. (Jump, fwd bwd music, and pivot turn CCW away from music).
- 1-8 Repeat action Fig VII, meas 1-8. End with R shoulders adj.
rptd
- 2 Pose: R arms up, L across body, bending bwd to look at ptr over R
chords shoulder, R toe pointed fwd, wt on L ft.

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1960 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Mildred von Kinsky

PORTLAND FANCY

Progressive "Four" Circle Contra

MUSIC: Record: Folkraft F-1243

FORMATION: A Circle of "Fours" facing "fours." Starting position: Lines facing, two cpls in a line, girl on ptrs R.

Music	Pattern
meas	FIGURE I.
1-8	Circle eight, go once around. All join H's and circle L, once around with 16 walking steps.
	FIGURE II.
1-8	Right and Left with the couple across. Walk forward to opposite's place, passing R shoulders with opposite, then, keeping sd by sd as though insd H's were joined, turn or pivot half around as a cpl and reface opposite, 8 cts. Repeat the same movement returning to original place, 8 cts.
	FIGURE III.
1-8	Ladies Chain across and back. The 2 girls change places touching R H's as they pass. The boy takes the approaching girl's L H in his L, places his R arm around her waist and pivots bkwd to reface the opposite cpl, 8 cts. The girls return to their original pos with the same movement, 8 cts.
	FIGURE IV.
1-4	Forward and Back. Four steps forward towd opposite cpl and 4 steps bkwd to place with H's joined in a Line - of-Four.
5-8	Forward again and pass through. All walk forward 8 steps, passing opposite by R shoulder, to meet a new Line-of-Four.
	Repeat entire dance with new Line-of-Four.

Presented by Mildred von Kinsky

SPANISH CIRCLE

American

MUSIC: Record: Imperial 1043. Folkraft 1047

FORMATION: Two cpls form a set. The sets form a large circle. No. 1 cpl facing CW, No. 2 CCW. Ptrs stand side by side, inside H's joined.

Meas	Pattern
------	---------

FIGURE I - Balance and Change Partners

Starting on outside ft, balance fwd and bkwd. (Arms are swung fwd and back with each step). With 2 waltz steps exchange ptrs; M takes opposite W's L H with his R, W turning CCW under joined arms as M moves around to his L. Cpls are now at R angles to starting pos.

Repeat Figure I, moving around another $1/4$ turn; each has original ptr. Repeat Figure I 2 more times, making a $1/4$ turn each time, until all are back to original pos in the set - 16 measures.

FIGURE II

Join R H forming a star, and waltz CW 4 waltz steps around. Change to form a L H star and reverse the movement waltzing CCW for 4 measure - 8 measures.

FIGURE III

Assume closed dance pos with ptr and waltz $1\ 1/2$ times around opposite cpl. Waltz is preceded by a lift, M taking a short step bkwd, W fwd. Revolve around other couple in a CCW direction until each meets a new on-coming cpl. Progress in the direction in which the cpl originally was facing.

Repeat from the beginning with new cpl.

Presented by Mildred von Konsky

ZEMER LACH-A Song To You My Homeland

ZEM-mer-lakh

An Israeli Circle or Couple Dance by Rivkah Sturman, Israel.

CIRCLE DANCE

FORMATION: Single circle facing center.

STARTING

POSITION: All hands joined, Right foot free.

Music 4/4

Pattern

meas

Music A FIGURE I

- 1 CROSS AND STEP ON RIGHT FOOT in front of Left, clapping hands on right side (count 1), LEAP SIDEWARD LEFT with Left foot (2), and REPEAT (3,4), progressing clockwise.
- 2 ONE "GRAPEVINE" STEP starting with Right foot, all hands joined in a single circle, progressing clockwise.
Grapevine Step: Cross and Step on Right foot in front of Left, turning slightly to left (count 1), Step on Left foot beside Right, turning to face center (2), Cross and Step on Right foot in back of Left, turning slightly to right (3), Leap onto Left foot beside Right, turning to face center (4).
- 1-8 ENTIRE PATTERN OF MEASURES 1-2 DONE FOUR TIMES, progressing clockwise, clapping only the first and third time, e.g., on first and fifth measures.

Music B FIGURE II

- 1 CROSS AND STEP ON RIGHT FOOT IN FRONT of Left (count 1), STEP SIDEWARD LEFT on Left foot (2), CROSS AND STEP ON RIGHT FOOT IN BACK of Left, turning to face counterclockwise (3), HOP ON RIGHT FOOT (4).
- 2 CROSS AND STEP ON LEFT FOOT IN FRONT of Right, leaning backward slightly and CLAP HANDS at shoulder height, striking left hand downward (count 1), STEP IN PLACE ON RIGHT FOOT (2), REPLACE AND STEP ON LEFT FOOT BESIDE RIGHT (3), HOP ON LEFT FOOT, turning slightly to left (4).

FIGURE II. (cont'd)

1-8 ENTIRE PATTERN OF MEASURES 1-2 DONE FOUR TIMES, progressing clockwise, covering distance on pattern of Measure 1; pattern of Measure 2 is danced in place.

Repeat entire dance.

COUPLE DANCE

FORMATION: Single circle of couples facing center, Girl on partner's right.

meas

Music A

FIGURE I

1-8

SAME AS FIGURE I of "Circle Dance" above.

Music B

FIGURE II

- 1 SAME AS MEASURE 1 OF FIGURE II OF "Circle Dance," PARTNERS FORMING A DOUBLE CIRCLE, facing each other, Boy's back to center.
 GIRL: Cross and Step on Right foot in front of Left, turning to face clockwise, moving out of circle (count 1), Step sideward left on Left foot (2), Step backward on Right foot, turning to face partner (3), Hop on Right foot (4).
 BOY: Step diagonally forward right on Right foot, moving into center of circle (count 1), Step on Left foot beside Right, turning to face counterclockwise (2), Step backward on Right foot, turning to face partner (3), Hop on Right foot (4).
- 2 SAME AS MEASURE 2 OF FIGURE II, danced facing partner.
- 3-8 REPEAT PATTERN OF MEASURES 1-2, PROGRESSING ONE-QUARTER CLOCKWISE on pattern of Measure 1 and dancing pattern of Measure 2 facing partner in the new place. On Measure 3, finish in a single circle, partners facing, Boy facing clockwise, Girl facing counterclockwise; on Measure 5, finish in a double circle, partners facing, Girl's back to center; on Measure 7, finish in a single circle facing the center, Girl on partner's right.

Repeat entire dance.

Presented by Mildred von Konsky

CHILBITANZ

Swiss

Chilbitanz was introduced by Millie von Konsky at the 1954 festival at the International House, University of California, in Berkeley. The translation was done by Miss Hedy Vogt, a student from Zurich, Switzerland. The dance was presented by Mrs. von Konsky at the 1957 folk dance conference at Idyllwild Art and Music Foundation and at the Folk Dance Camp, University of California at Santa Barbara.

MUSIC: Record: Folk Art LP 104, Band 1, "Chilbitanz"

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

STEPS: (in place, Schottische:* three steps (ct 1, 2, 3) and hop (ct 4). Step Hop, Run* kicking heels high in back.) Side Step: Step sdwd in direction indicated (ct 1) close (ct 2).

*Described in "Folk Dances From Near and Far" Vols. I-VIII.

Music	4/4	Pattern
A	meas 1-3	INTRODUCTION
		<u>I. SQUARE PROMENADE</u>
B	9-10 11-12 13-16	Beginning MR-WL move fwd CCW in square with 2 schottische steps. Continue fwd with 4 step-hops. (All cpls are now opp original pos.) Repeat action of meas 9-12 to finish in original place in open position.*
		<u>II. STAR, STEP CLOSE AND ROCK</u>
A	1-2 3-4 5-8	a. M form L hand star. All cpls move CCW to next pos with two schottische steps. Cpls retaining open pos* turn CCW in place with 4 step hops. Repeat action of Fig. II, meas 1-4. (All cpls are now opp original pos).
B	9-10 11-12 13-14 15-16	b. Assume shoulder-waist pos (M L-W R shoulder near ctr of square). Move away from ctr with 3 sidesteps, and stamp MR-WL. Turn once in place CW with 4 step-hops. As turn is made, rock shoulders twd stepping ft. Beginning ML-WR repeat action of Fig II(b) meas 9-10, moving sdwd twd ctr of square. M stamp L, W R. Repeat Fig II(b) meas 11-12, end with W on inside to form R hand star.
A/B	1-16	Repeat entire action of Fig. II; meas 1-16 with W performing R hand star and moving CW to home pos. Finish meas 16 facing CCW in square.

Chilbitanz (cont'd)

III. GRAND CIRCLE PROMENADE, TURN AND CLAP

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

IV. SINGLE PROMENADE AND DISHRAG

- A 1-2 a. Both begin R. M on inside circle move RLOD with 2 schottische steps. W on outside circle move LOD with 2 schottische steps.
3-4 Both turn in place (CW) with 4 step-hops, end facing ptr.
5-6 Return to ptr with 2 schottische steps
7 With 2 step-hops face ptr (M back to ctr). Assume shoulder-waist pos.*
8 Lift ptr (both bend knees (Ct. 1,2); M lift W (ct 3). EASE W to floor (ct 4).
- B 9-10 b. Join both hands (not crossed), beginning ML, WR turn twd LOD under raised joined hands (dishrag) with 4 steps-hops.
11-12 Beginning MR, WL, repeat action of Fig IV(b), meas 9-10 in RLOD.
13-14 Repeat action of Fig IV(b), meas 9-10.
15-16 Release MR, WL hands. M dance in place as he turns W 1-1/2 turns CW under raised joined hands (ML, WR) with 3 step-hops. Taking 2 steps in place assume varsouvienne pos*. Both now have back to ctr for next fig.

V. SIDEWARD SCHOTTISCHE, WRAP AND POSE

- A 1 a. Without releasing hands move sdwd to ML-WR with 1 schottische step. (W crossing in front of M).
2 Move to MR-WL with one schottische step.
3-4 Repeat action of Fig V, meas 1-2.
5-6 b. Continuing in varsouvienne pos.*, dance 2 schottische steps as M leads W CW around himself.
7-8 M turn W 1-1/4 turns CW as both dance 4 step-hops. In this wrap-up and pose pos, joined L hands are raised high, joined R are lowered to W waist level, (W ends facing RLOD).
Note: At end of wrap-up and pose ptrs may kiss.

VI. TURNAWAY AND SIDE STEP

- B 9-10 With both hands on hips (R shoulder twd ptr) turn 1-1/2 to own R passing back to back, M moving away from ctr, W twd ctr, with 3 step-hops and hold. M end facing CW, W CCW.
11-12 Beginning R return to ptr with 3 side-steps and stamp R. (no weight)
13-16 Repeat action Fig. IV, meas 9-12, M twd ctr, W away from ctr, 1 turn. Finish with M back to ctr.

VII. TURN AND CLAP

- A 1-8 Repeat action of Fig. III(b), meas 9-16. On last meas assume shoulder-waist pos.
B 9-16 Turning CW and progressing CCW dance 15 step-hops and end with a bow.

Note: M may lift ptr, meas 16.

Presented by Mildred ~~van~~ Kinsky

SØNDERHONING (Soon'der hoen ing)

Danish dance from near Fano

Although the Danes also dance the Hambo, they have their own beautiful dance which has somewhat the same feeling, the motion of it representing the gently rolling waves off the west coast of Jutland from where the dance comes. This dance was introduced at the College of Pacific Folk Dance Camp in 1954 by Jane Farwell.

MUSIC: National 4510

FORMATION: Partners in double circle, facing CCW, M on inside. In the hold described here, the W L wrist is grasped, palm up, in M R hand as they promenade with walking steps, free hands on hips. This is one of the older positions used for this dance--often nowadays just elbows are linked as the two walk arm in arm.

STEPS: Walk*, Sønnderho (described below).

Music 2/4

Pattern

meas

I. PROMENADE

1-8 In promenade pos. described above, M starts L (W R) and walks 16 steps fwd. in LOD, 2 steps to a meas.

II. SØNDERHO STEPS

Partners face each other as M swings his R hand (holding W L hand), behind her back. At the same time, W slips her R hand under M L arm pit to hold his L shoulder blade from the back, while M L hand goes in back of W at her waist. Both lean back slightly; there should be a feeling of perfect balance between the two as they turn CW, first the M turns, then the W. Five complete Sønnderho steps are done to 8 measures of music. This results in an unusual effect since the step requires 3 counts, but is done to 2/4 music. There are 16 counts in these 8 measures, and it take 15 to complete 5 Sønnderho steps. The 16th count is held, anticipating the repeat of the promenade (Fig. I), which starts on the outside ft.

Man's Step: (Essentially the same pattern as the W Hambo Step). Step fwd. with L (ct 1); bring both feet together--at the same time pivoting CW on L, R ft. touching lightly near L heel (ct. 2); step fwd. on R (ct. 3). Cue: Left, Together, Right.

Woman's Step: Step fwd. with R ft. between M feet (ct. 1); shift quickly to L ft. (ct. and); step fwd. again on R (ct. 2); with a little, bouyant leap which is hardly noticeable, step fwd. and slightly L on L ft. (ct. 3). This third step pulls W around almost as though it were a pivot. Cue: R,L,R, Leap. The 2nd ct. is slightly emphasized.

Sønderhoning (cont'd)

Broken down by measures the M and W steps are as follows:

meas	Count	Man	Woman
9	1	Step L	Step R
	and		Step L
	2	Touch R	Step R
10	1	Step R	Step L
	2	Step L	Step R
	and		Step L
11	1	Touch R	Step R
	2	Step R	Step L
12	1	Step L	Step R
	and		Step L
	2	Touch R	Step R
13	1	Step R	Step L
	2	Step L	Step R
	and		Step L
14	1	Touch R	Step R
	2	Step R	Step L
15	1	Step L	Step R
	and		Step L
	2	Touch R	Step R
16	1	Step R	Step L
	2	Hold	Hold

Dance is repeated from beginning.

Note: When the more modern hold is used, the "Sønderho" step is done face to face with M L hand on W waist, her R hand on his; M R hand on her shoulder blade, her L hand on his.