

seventh
annual
folk dance
conference



Seventh Annual

FOLK DANCE CONFERENCE

Sponsored by

The Department of Physical Education

and

University Extension

University of California, Los Angeles

in Cooperation with

The Folk Dance Federation of California, South

August 19 - 25, 1962

at

Santa Barbara, California

ABBREVIATIONS USED IN THE SYLLABUS

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

TEACHER	DANCE	NATIONALITY	PAGE
CHUNG, Hazel	Badju Kurung	Indonesian	1
	Sampang Dua Belos	Indonesian	4
	Tari Ptring	Indonesian	5
DUNIN, Elsie	Cacak	Yugoslavian	7
	Divna Divna	Yugoslavian	9
	Imperial Beseda	Yugoslavian	10
	Moravac	Yugoslavian	14
	Red Boots	Hungarian	16
	Rokoko Kolo	Yugoslavian	21
	Tandreak	Yugoslavian	22
EVANCHUK, Vincent L.	Hopak Kolom	Ukranian	23
	Kolomeyka W Dwi Pari	Ukranian	26
	Kozachok	Ukranian	29
	Trezoob	Ukranian	32
GELMAN, Morry	Jaegermarch	German	36
	Kreuz Polka	German	37
	Mainzer Polka	German	39
	Reit in winkler	Bavarian	40
	Ruhpoldinger Schuhplattler	Bavarian	42
	Salzberger Dreher	German	44
	Unser Alte Kath-Zweifacher	Bavarian	45
MITCHILL, Carolyn	Alexandrovska	Russian	46
	At The Inn	German	48
	Cotton Eyed Joe	American	49
	Ersko Kolo	Serbian	50
	Gustaf's Skoal	Swedish	51
	Hineh Ma Tov	Israeli	53
	Korobuska	Russian	54
	Nebesko Kolo	Yugoslavian	56
	Newcastle	English	58
	Oklahoma Mixer	American	61
	Oslo Waltz	English-Scottish	63
	Ranchera	Argentinian	64
	St. Bernard Waltz	English	66
PILLICH, William L.	Ballroom Dancing	American	67
	Charleston	American	77
	Fox Trot	American	68
	Jazz Dances	American	75
SMITH, C. Stewart	Just As I Was In The Morning	Scottish	78
	Robertsons Rant	Scottish	80
	Shepherd's Crook, The	Scottish	82
	Ships O' Grace	Scottish	86

1962 SANTA BARBARA FOLK DANCE CONFERENCE

INDEX BY TITLE OF DANCE

DANCE	NATIONALITY	TEACHER	PAGE
Alexandrovska	Russian	Mitchill	46
At the Inn	German	Mitchill	48
Badju Kurung	Indonesian	Chung	1
Ballroom Dancing	American	Pillich	67
Cacak	Yugoslavian	Dunin	7
Charleston	American	Pillich	77
Cotton Eyed Joe	American	Mitchill	49
Divna Divna	Yugoslavian	Dunin	9
Ersko Kolo	Serbian	Mitchill	50
Fox Trot	American	Pillich	68
Gustaf's Skoal	Swedish	Mitchill	51
Hineh Ma Tov	Israeli	Mitchill	53
Hopak Kolom	Ukranian	Evanchuk	23
Imperial Beseda	Yugoslavian	Dunin	10
Jaegermarch	German	Gelman	36
Jazz Dances	American	Pillich	75
Just As I Was In the Morning	Scottish	Smith	78
Kolomeyka W Dwi Pari	Ukranian	Evanchuk	26
Korobuska	Russian	Mitchill	54
Kozachuk	Ukranian	Evanchuk	29
Kreuz Polka	German	Gelman	37
Mainzer Polka	German	Gelman	39
Moravac	Yugoslavian	Dunin	14
Nebesko Kolo	Yugoslavian	Mitchill	56
Newcastle	English	Mitchill	58
Oklahoma Mixer	American	Mitchill	61
Oslo Waltz	English-Scottish	Mitchill	63
Ranchera	Argentinian	Mitchill	64
Red Boots	Hungarian	Dunin	16
Reit in winkler	Bavarian	Gelman	40
Robertsons Rant	Scottish	Smith	80
Rokoko Kolo	Yugoslavian	Dunin	21
Ruhpoldinger Schuhplattler	Bavarian	Gelman	42
Salzberger Dreher	German	Gelman	44
Sampang Dua Belos	Indonesian	Chung	4
Shepherd's Crook, The	Scottish	Smith	82

1962 SANTA BARBARA FOLK DANCE CONFERENCE

INDEX BY TITLE OF DANCE
(Continued)

Ships O' Grace	Scottish	Smith	86
St. Bernard Waltz	English	Mitchill	66
Tandrcak	Yugoslavian	Dunin	22
Tari Ptring	Indonesian	Chung	5
Trezoob	Ukranian	Evanchuk	32
Unser Alte Kath - Zweifacher	Bavarian	Gelman	45

1962 SANTA BARBARA FOLK DANCE CONFERENCE

INDEX BY NATIONALITY

NATIONALITY	DANCE	TEACHER	PAGE
AMERICAN	Ballroom Dancing	Pillich	67
	Charleston	Pillich	77
	Cotton Eyed Joe	Mitchill	49
	Fox Trot	Pillich	68
	Jazz Dances	Pillich	75
	Oklahoma Mixer	Mitchill	61
ARGENTINIAN	Ranchera	Mitchill	64
BAVARIAN	Reit in winkler	Gelman	40
	Ruhpoldinger Schuhplattler	Gelman	42
	Unser Alte Kath--Zweifacher	Gelman	45
ENGLISH	Newcastle	Mitchill	58
	St. Bernard Waltz	Mitchill	66
ENGLISH-SCOTTISH	Oslo Waltz	Mitchill	63
GERMAN	At The Inn	Mitchill	48
	Jaegermarch	Gelman	36
	Kreuz Polka	Gelman	37
	Mainzer Polka	Gelman	39
	Salzberger Dreher	Gelman	44
HUNGARIAN	Red Boots	Dunin	16
INDONESIAN	Badju Kuring	Chung	1
	Sampang Dua Belos	Chung	4
	Tari Ptring	Chung	5
ISRAELI	Hineh Ma Tov	Mitchill	53
RUSSIAN	Alexandrovska	Mitchill	46
	Korobuska	Mitchill	54
SERBIAN	Ersko Kolo	Mitchill	50
SCOTTISH	Just As I Was In The Morning	Smith	78
	Robertsons Rant	Smith	80
	Ships O' Grace	Smith	86
	Shepherd's Crook, The	Smith	82
SWEDISH	Gustaf's Skoal	Mitchill	51
UKRANIAN	Hopak Kolom	Evanchuk	23
	Kolomeyka W Dwi Pari	Evanchuk	26
	Kozachok	Evanchuk	29
	Trezooob	Evanchuk	32
YUGOSLAVIAN	Cacak	Dunin	7
	Divna Divna	Dunin	9
	Imperial Beseda	Dunin	10

<u>NATIONALITY</u>	<u>DANCE</u>	<u>TEACHER</u>	<u>PAGE</u>
YUGOSLAVIAN	Moravac	Dunin	14
	Nebesko Kolo	Mitchill	56
	Rokoko Kolo	Dunin	21
	Tandrcak	Dunin	22

Presented by Hazel Chung

BADJU KURUNG
(Indonesia)

- SOURCE:** Badju (Blouse) Kurung (Long) describes the long blouse worn by the women of Sumatra. Indonesia is exceedingly rich in classical and folk dance material. Each area possesses its own distinctive dance styles. Recent developments have been to popularize dances as Badju Kurung and others from North Sumatra as their national ballroom dances.
- MUSIC:** Badju Kurung - Indonesian record.
- FORMATION:** Two straight lines. One row of W full arms length apart facing a row of M. Any number of couples.
- BASIC STEP:** Knees remain in slightly bent position while single steps R L R L are done in count to the music. Steps are done with heel touching the floor first. This gives a particular gliding, effortless style of movement. Always begin with R ft on ct 1.
- ARM POSITION:** Arms are bent at the elbow. Fingers curled with third and thumb touching.. As steps are taken, lower arm and hands make small outward circles.

PATTERN

Measures

8

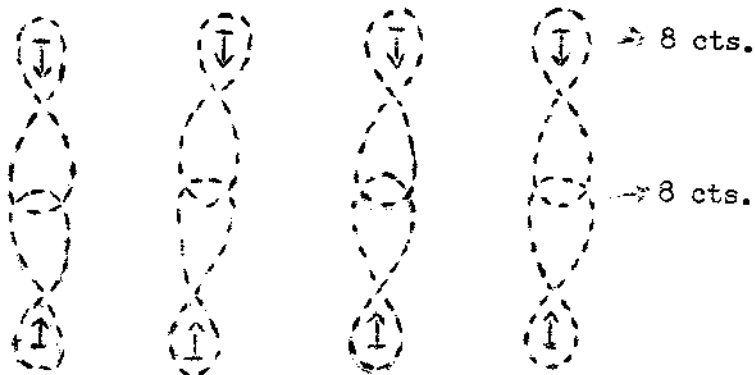
INTRODUCTION

Wait 8 cts.

1-16

Take 8 basic steps. M and W start with R ft to make circle around each other and return to place. With 8 steps each make small circle to R around themselves.

MEN



WOMEN

FIGURE I

- 1-8 8 steps in place.
- 1-4 Take 3 steps to center on a slight R diagonal path to meet partner. On meas. 4, L knee is bent with R toe still touching floor, W L hand to hip and R arm bent across chest, palm is flat and turned up with thumb touching just above breast bone. M have the same position of hands, except that a double inward circle of the hands leads them into meas. 4. Their L hand is placed with the back of the palm touching the small of the back. W finish on L hand side of M.
- 5-8 4 steps bwd to place. Arms remain in same pos.
- 1-8 8 steps with knees more bent, body inclines fwd. Lines crossover, partners face while crossing: W downstage, M upstage. Arm position - wrist is leading, third finger and thumb touching. Open arms on meas. 1, close with R wrist crossed over L on meas. 2.
- 1-8 Repeat returning to place. M crosses downstage, W with backs to audience.
- 1-32 Repeat Fig. I. On meas. 4 take a L diagonal path.

FIGURE II

- 1-8 8 steps in very low stoop position.
- 1-4 3 steps in stoop position to meet partner in center. On meas. 4 straighten body with accent and position of hands as in Fig. I.
- 5-8 4 steps bwd to place.
- 1-3 3 steps to center. L arm on hip, R arm crossed in frt. of chest, fingers together upwards, bent at wrist.
- 4 Take small lunge and turn L on L ft. As lines cross M and W have changed places.
- 5-8 4 steps bwd on slight diagonal.
- 1-8 Change position of hands and return to places.
- 1-32 Repeat Fig. II.

FIGURE III (In this pattern movement of M and W are different)

- 1-8 WOMEN - In low stoop position, weight on balls of feet, knees are together. Facing downstage, L hand rests on L knee, R wrist moves out and back with third finger and thumb

- touching in count to music. In meas. 4, do 2 wrist movements. Then swivel 1/2 turn on balls of ft. still in stoop position and repeat wrist movement with L hand.
- 9-16 Repeat action of meas. 1-8, rising slowly to standing position. Head always looks toward moving hand.
- 1-4 MEN - Take 4 steps in place with backs to the audience. Hands move out and in. Hand position is same as W only in higher range.
- 5 R ft. step to side - Pentjak (self defense) movement of hands to accent meas. 6.
- 6 L ft. step bwd.
- 7-8 R ft. step fwd, L ft step fwd.
- 1-4 4 steps traveling in circle to place of W. L arm high to side, R low in Pentjak position.
- 5 Leap on R ft. away from W. Hands cross and open.
- 6 L ft. step across R ft.
- 7-8 R ft. step, L ft. step returning to place.
- 1-4 MEN and WOMEN - Take 4 steps to center. R arm across chest, L on hips.
- 5-6 Step R and L bwd.)
- 7-8 Step R and L fwd.) close to partner.
- 1-8 With 8 steps cross partner to return to place. Arms change position.
- 1-32 Repeat Fig. III.
- FIGURE IV
- 1-16 Repeat Fig. I. Arms do not take cross position on meas. 4.
- 1-7 Take 7 steps taveling on diagonal path crossing partner.
- 8 Lounge on L ft. W face downstage, M upstage.
- 1-8 Take 8 steps to return to place.
- 1-32 Repeat Fig. IV.
- With music remaining, partners move to meet and leave abreast.

Presented by Hazel Chung

SAMPANG DUA-BELAS

(Indonesian)

SOURCE: From the island of Sumatra, Indonesia. Sampang dua-belas means a line of twelve. Couples of any number may be used. Badju Kurung and Sampang dua-belas learned from Mrs. Sunardi Karti-kartowihardjo.

FORMATION: Couples face in two straight lines about eight steps apart. Men on right side of women.

BASIC STEP: Ball Change - Step R (C-1) step on ball L (and) step R (C-2)
Hands - Left hand on hip, R fingers together and pointing upwards (Sharp bent at wrist) R thumb touches front just below shldr blade. On other steps both hands hold position of middle finger and thumb touching while making small circle rotating outward.

LONTJAT - Spring on L, R heel touches side (C-1), L hop R toe touches cross front of L (C-2) L hop, touch R heel side (C-3), spring onto R. L ft is free to repeat to left. (similar to Scottish heel, toe, heel step)

Pattern)

- 1-28 Intro.
- 1-16 Figure I
 Four set of Lontjat making quarter turns, face audience of first C-4.
- 1-8 8 steps fwd. M & W cross on diagonal line. W cross downstage.
 1-8 8 steps backward to place.
 1-8 8 steps fwd W cross upstage.
 1-8 8 steps backward to place.
- Figure II Patern L Shape
- 1-8 Ball-change. Lines cross.(repeat 3 times).
 1-8 Ball-change - making box-like 3/4 circle to R. (repeat 3 times)
 1-4 Ball-change - back to audience in place. (repeat)
 1-4 Ball-change sharp $\frac{1}{2}$ turn, face audience.
 1-8 Ball-change return to place (repeat 3 times)
- Figure III Half turns
- 1 step R in frt. of L - back to audience
 2 step L in back of R - back to audience
 3 step R with $\frac{1}{2}$ turn - face audience
 4 step L
 5 step R in back of L
 6 step L to side with $\frac{1}{2}$ turn - back to audience
 7 step R fwd.
 8 step L back
- 1-2 step R and L - back still to audience
 3-4 step R and L - $\frac{1}{2}$ turn face audience

5 step R over L - back to audience 4a
 6 step L back - face audience
 7 step R fwd
 8 step L back

1-16 (Lines cross with above steps) Repeat beginning position facing audience - returning to place.

Figure IV Walking

1-4 step R, LR, L - lines cross
 1-4 step R, L, R, L, - back to audience, travel upstage
 1-4 " " - face audience travel downstage
 1-4 " " - back to audience

1-4 Ball-change - back still to audience, travel backwards. (repeat)
 1-4 Ball-change - face audience by turning to right and step R bck.(rpt)
 1-8 Ball-change - return to place.(repeat 3 times)

Figure V Lontjat

1-8 Lontjat on R & L
 1-8 Repeat on "
 1-4 Lontjat on R - partners spring closer to center
 5 R heel touches side (perform rest without any hopping)
 6 R toe touches cross back of L
 7 R heel touches to side
 8 R toe touches cross frt.

1-8 Ball-change - travelling backward. R cross back (repeat 3 times)
 1-16 Repeat last sixteen counts with L ft.

Figure VI Hop

1-4 Step R, L,R, Hop on R
 1-4 Repeat on L - lines change
 1-8 Repeat - back to audience
 1-4 Ball change - travelling backwards, back still to audience(repeat once)
 1-4 Ball-change - " " and face audience (repeat once)
 1-8 Ball-change - return to place (repeat 3 times)

Figure VII Layang2 (lontjat)

Partners spring closer making circle in quarter turns with lontjat step.

1-4 Lontjat on L - face partner
 1-4 Lontjat on R - face Right Stage
 1-4 Lontjat on L - face upstage
 1-4 Lontjat on R - face partner

1-8 Ball-change - return to place (repeat 3 times)

Figure VIII Meeting, Escorting

1-8 Ball-change - W in place , M travels to meet W (repeat 3 times)
 1-4 Ball-change - face audience (repeat)
 1-4 Ball-change - back to audience (repeat)

Women perform same steps but remain in place, only on last ct of 4 makes a fast circle around herself

Men-1

- 1-8 Ball change - back to audience move upstage (repeat 3 times)
 - 1-4 Ball-change - back still to audience, move downstage (repeat)
 - 1-4 Ball-change - face audience (repeat)
 - 1-8 Ball-change return to place (repeat 3 times)
- 1-24 Repeat Figure VIII, women goes to meet and escort men.

Figure IX Handkerchief

- 1-4 Step R,L,R hop
- 5-8 Step L,R,L,hop (on C-8 pull out hanky in R hand)
- 1-8 Eight steps - change lines - face partner
- 1-16 Repeat above waving hanky on each C-8
- 1-3 Three step turn - M start on R, W on L. Hold hanky in both hands low
- 4 step in place - M loops hanky over W.
- 1-2 Step R and L
- 3-4 Step R and L - $\frac{1}{2}$ turn back to back, turning under hanky
- 5-6 Step R and L $\frac{1}{2}$ turn face to face
- 7-8 keep turning faster under loop of hanky
- 1-8 Turns travelling downstage until music stops.

1962 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Hazel Chung

TARI PTRING
(Indonesian)

SOURCE: A popular dance in the Minangkabau region, mid-western part of Sumatra, Indonesia. It can be danced by either sex - in solo or group. Originally a harvest dance dedicated to the rice goddess. Needed - two saucers with candles on them. Also a ring on each third finger which taps saucer in continuous basic rhythmic line.

MUSIC: Folkways Record, "Music of Indonesia" - Tari Ptring, Sedang Lawas.

BASIC STEP: Step R ft, touch L toe, step L ft, touch R toe. Knees are slightly bent. Hands holding saucer make outward or inward pattern in shape of figure eights. Flexibility of wrist and arms are most important.

Pattern

Measures

Introduction:

Figure kneels in sitting position. Two saucers on floor in front of knees. Hands flat on thighs.

- 1-8 SEMBAH - Greeting with hands - fingers together, touch palms, lead with thumbs bringing hands slowly to chest middle until fingers point upward, thumbs touch chest, head torso reverently forward.
- 1-8 R hand pulls up with wrist movement, third finger and thumb touching; L hand fingers together with points upward and palm facing front. Reverse position of hands. Do four times in all.
- 1-8 Both hands with swaying motion over plates with R hand palm upward, third finger and thumb touching; L hand palm flat downward. Sway to R and L side. Do four times in all.
- 1-8 Make figure eight inwards with hands and wrist, lift plates into palms on ct. 8.
- 1-8 FIGURE I:
Begin to tap rhythm while moving plates to R and L side. Do four times in all.
- 1-8 R hand moves back along side, L hand remains in front, head looks at back plate. Do four times in all changing hands.
- 1-8 With both hands do figure eight with plates.
- 1-8 Do alternate figure eights with R and L hands.

1-8 Slowly rising carry plates back and front. Alternate R and L hands.

FIGURE II - Planting Rice

1-8 Do eight basic steps backward (Step R ft, touch L toe, etc....) Torso inclined forward and low. L plate remains stationary, move R plate close and over L, stretch R plate to floor, movement as if reaching and planting seeds in ground.

FIGURE III

1-8 Do eight basic steps. Position of body and feet movement as in Fig. II. L hand remains stationary, R hand does small sharp inward circle imitating cutting movement.

FIGURE IV - Gathering Rice

1-8 Do eight basic steps. Both hands gather and pull into body in round circular pattern with arms. Do twice in all.

1-8 Do eight basic steps. Cross R arm over L and open, cross L arm over R and open. Arm movements are in single count with feet.

FIGURE V - Carrying Rice

1-8 Do eight basic steps. R arm bent at shoulder level, plate is about 6 inches from and facing L ear. L arm is straight about middle level. Head looks toward L arm. Travel sideways with a feeling of balancing something on palm of R hand.

FIGURE VI - Powdering Face

1-8 Do eight basic steps. L plate in front of face, as a mirror. R plate relates powdering as a puff. Face turns from side to side.

FIGURE VII - Combing Hair

1-8 Do eight basic steps. Face turned to R side. Both hands revolve inward circles relating to hair.

FIGURE VIII - Winding Thread

1-8 Do small running steps in half-time with a small inward circle of plates, body fwd low.

Exit with basic steps and arm position of Fig. V.

Presented by Elsie Dunin

CACAK (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.

PATTERN

<u>MEAS.</u>	<u>CT.</u>	<u>VARIATION I</u>
1	1	Step to R with R.
	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 LRL in place.

VARIATION II

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

<u>MEAS.</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 Var. 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

Presented by Elsie Dunin

DIVNA, DIVNA (Deev-nah, deev-nah)
(Serbia, Yugoslavia)

- SOURCE:** Learned in Yugoslavia, 1957 by Elsie Dunin. This dance is also included in the Tamburitzans' Serbian Medley taught by Dick Crum.
- RECORD:** Folkdancer MH 1015A
- FORMATION:** Open or closed circle; hands and elbows raised to shoulder height. Dancers face center.

PATTERN

meas. ct.

Figure I

- | | | |
|-----|---|---|
| 1 | 1 | face slightly to R, step R, foot |
| | 2 | continue in LOD, step L foot |
| 2 | 1 | step R foot, and face directly twd center |
| | 2 | close L foot to R foot, a bit fwd; wt remains on R foot |
| 3 | 1 | step L to L |
| | 2 | close R foot to L, a bit fwd; wt. remains on L |
| 4 | 1 | step to R with R |
| | 2 | close L to R foot, a bit fwd; wt remains on R |
| 5-8 | | Same as meas 1-4, but to L with opposite footwork. |

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.

- | | | |
|-----|-----|---|
| 1 | 1 | Figure II Hands are brought down, still joined, to sides, step sideways to R on R foot, flexing R knee (this step on ball of foot). |
| | and | rise very slightly on R foot, closing L to R in air. |
| | 2 | with wt. on balls of both feet together, lower heels almost to ground. |
| | and | lower heels again, as in ct. 2 freeing R at the last moment in preparation for repetition of the steps. |
| 2-4 | | repeat meas. 1 three more times to R. At end of Meas. 4, free L foot at the last moment, in preparation for movement to L. |
| 5-8 | | repeat meas. 1-4 to L with opposite foot work. |

1962 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

IMPERIAL BESEDA

SOURCE: Mrs. Otilie Prince of the Sokol Gymnastic Assoc. of Los Angeles
 MUSIC: Imperial #1088 (two sides)
 FORMATION: 4 couples in longways position, numbered from the top: 1, 4, 3, 2.
 Partners facing with hands joined.

PATTERN

Part I 4 meas. Introduction - Stand in position described above.
 Meas.
 INTRODUCTION:
I POLONEZA

1 Point R ft across in front of L (ct.1), point to R side (ct.2),
 bring ft. together (without putting weight on R ft) (ct. 3).

2 Change places with three steps (R,L,R) and moving CW.

3-4 Repeat meas. 1-2 starting with L ft.

5-8 Repeat meas. 1-4.

9 Place hands on hips, balance step to own R, step R to R (ct. L),
 close L and rise on toes (ct.2), sink to heels (ct.3).

10-12 Repeat meas. 9 three times.

13-16 Repeat meas. 9-12 moving to own L.

17 Waltz balance to the R (step R to R, step L behind R, step R in

18 Waltz balance to the L.

19 Point R ft across in front of L (ct.1), point to the side (ct.2),
 close (ct.3). (See meas. 1 above).

20 Waltz balance to the R or step R and close L to R.

21-24 Repeat meas. 17-20 starting with the L ft.

1-16 SOUSEDKA Waltz (social dance position) around to finish in square
 formation (#2 couple to R of #1, #4 to L of #1) - 16 waltz steps.

II POLKA-PELKA VDOLKY

Meas.

Partners side by side, M's R arm around W's waist and W's L hand on M's shoulder, facing CCW.

- 1 Starting with R ft, point toe diagonally fwd, and draw back to other ft.
 2 One polka step fwd.
 3-4 Repeat meas. 1-2 starting with the L ft.
 5-8 Repeat meas. 1-4 (cover 1/2 distance around the circle).
 9-12 W takes 4 polka steps circling M CCW. M takes 4 polka steps in place.
 13-16 Repeat meas. 1-4 (3/4 around the circle).
 17-20 Repeat meas. 9-12
 21-24 Repeat meas 1-4, back to original places.

III MAJERAN

All hands joined in single circle, move CW

- 1-2 2 polka steps to the L, starting with the L ft.
 3-4 W crosses in front of M moving to his L with 2 polka steps
 5-8 All join hands again and repeat meas. 1-4
 9-14 All join hands and take 12 skips around the circle to the L.
 15-20 Face new partner and do grand R and L with 12 skipping steps, halfway around the circle, M ends at original place with opposite W.
 1-20 Repeat meas. 1-20 returning to original partners.

IV ODZEMOK

Partners facing in a single circle: W's hand on hips, M's arms folded across chest. All honor on introduction.

- 1-2 W takes 2 polka steps bkwd, starting L ft. M jumps to squat position^{and} immediately comes to upright position with wt on L ft, 1 polka fwd.
 3-4 W takes 2 polkas turning CW while moving CCW. M takes 2 more polka following W, both moving $\frac{1}{4}$ around circle.
 5-16 Repeat meas. 1-4 three more times returning to original position in square.
 1-16 Repeat all (move around circle twice in all.)

PART II

- 1-2 Introduction - Stand in position described above.
V. Cerveny Satecku - Partners side by side, facing in, inside hands joined. Music is 3/4 time.
- Meas.
- 3-6 Join hands with other couples and do 4 waltz balances in and out of circle swinging hands in and out with each step.
- 7-8 Holding partner's hand only, take two waltz steps moving away from center of circle, back to back and face to face. Start outside foot.
- 9-10 Start with outside ft, two waltz steps toward center of circle, swinging inside hands fwd in a back to back position, then face to face.
- 11-16 Repeat meas. 3-8. On last meas. partners move side by side facing CCW in circle
- 17 Partners in skating position, waltz balance to L.
- 18 Waltz balance to R.
- 19 W does a leap turn (tour jete) in front of M and across to L.
- 20 Balance to L.
- 21-24 Repeat Meas. 17-20, starting to R and W returning to place.
- 25-32 Repeat Meas. 17-24. starting to R and M does leap turn to R and to L.
- (2/4) VI TANCUJ, TANCUJ
- Partners facing in single circle, R hands joined and HELD HIGH, L hands on hips.
- 1-12 M does 12 polka steps moving fwd, starting with L. ft. W does same, starting R ft, moving bkwd, turning slightly side to side.
- 13-14 4 short leaping steps, both hands joined (M fwd, W bkwd)
- 15-16 3 stamps in original place.
- 17-24 1st and 3rd couples take shoulder-waist pos., polka into each other's place and back, turning CW and traveling CCW around each other with 8 polka steps. 2nd and 4th swing hands in place, fwd and back.
- 25-32 all couples dance in place turning CW with 8 polka steps.

VII POLKA-TRAVA NEROSTE

Meas.

Partners in social dance position, facing in.

Couples #1 and #3 make 1/2 turn R; couples #2 and #4 make 1/2 turn L and start on outside feet.

- 1 M's part: Step fwd L (ct.L), close R (ct.&), step fwd L (ct.2).
- 2 Step fwd R (ct.10, stamp fwd L (ct.2).
- 3 Step bkwd R (ct. 10, close L (ct.&), step bkwd R (ct.2).
- 4 Step bkwd L (ct 1), step bkwd R (ct.2), returning to place.
- 5-8 Repeat meas. 1-4 in opposite direction, so that #1 and #4 and #2 and #3 face.
- 9-12 Face partner, clap hands & hook R elbows, L hds on hips, and run around once CW with 8 steps.
- 13-16 Clap hand, hook L elbows and run around with 8 steps CCW.
- 17 All join hands in a single circle, step R ft in front of L, bending knees (ct.1); step L ft to L (ct.2).
- 18-19 Repeat meas. 17 twice, moving to L.
- 20 Step R ft in front of L (ct.L, swing L ft around in front ready to move in opposite direction (ct.2).
- 21-24 Repeat meas. 17-20 stepping across with the L ft and moving to the R.
- 25-40 Repeat meas. 1-16 as above.

VIII TANCUJ, TANCUJ

- 1-24 Repeat Tancuj, Tancuj as described above, except in meas. 17-24, the 2nd and 4th couples polka across, while #1 and #3 remain in place.
- 25-32 All polka freely around the room until the end of the music; M lifts W into the air.

1962 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 pdrs in semi-circle, M to R of W; M hands on hips, W's R hand on pdrs L shldr and W's L hand on R shldr 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 ct 1, return them to M's shldrs 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. Pdrs 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, pdrs almost back to back and joined hands are swung straight fwd; during cts 3-4; pdrs 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; ftwk 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 ftwk 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 feet together (ct 3); hold (ct 4).
- 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 ftwk.
- 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 ftwk 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 (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 footwork.

RED BOOTS (Cont'd) Page -3-

- 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 $3/4$ 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.

25-28 rptd

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 more times.

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 ftwk 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 ftwk.

- 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 Bokazo (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. Ftwrk 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 turn $\frac{1}{2}$ CCW to face ptr on meas 1 and travels to inside of circle; M travels to outside of circle away from ptr. Ftwrk 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).
- 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).

RED BOOTS (Cont'd) Page -5-

- 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 $\text{\textcircled{C}}$ SUHAJ (chu-hi), (heh).

1962 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by: Elsie Dunin

ROKOKO KOLO

SOURCE: Standardization Bulletin No. 22, Folk Dance Federation, South
 MUSIC: Folkdancer MH 1015A, Slav Art 101
 FORMATION: Dancers in a semi-circle, leader at the right end; low hand hold.

PATTERN

Meas. Ct.

Figure I
 1 1and Facing R LOD, step-hop on R
 2and step-hop on L
 2 1 turning body to face center of circle, step R
 and step L in place
 2 step R in place
 3 1 step L
 and hop on L while swinging R fwd
 2and repeat with R
 4 1 facing diagonally L LOD, step L
 and step R
 2 step L
 and hop lightly on L
 5-16 repeat Meas. 1-4 three more times.

Figure II
 1 Facing center of circle, repeat Meas. 1 above.
 2 repeat steps Meas. 2 swinging joined hands inward.
 3 1 moving away from center, step L behind R
 and hop on L
 2and opposite footwork
 4 1-2 step L, R, L bringing joined hands straight down
 5-7 repeat Meas. 1-3
 8 1-2 step L, R, L clapping hands three times.
 9-16 repeat Meas. 1-8

Progress in the LOD (to the R) is made in Figure I only; in Figure II all the dancers go towards the center of the circle and back. The step-hops may be anything from graceful walking steps to rhythmical skipping steps, but it is suggested that the steps not be extra large or too fast, as such would spoil the dignity of the dance.

1962 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

TANDRČAK (Tahn-dr-chahk)
(Baranja, Yugoslavia)

- SOURCE: Learned by Elsie Dunin from Antun Krickovic in Zagreb, Yugoslavia, 1957. Dance is done in Baranja which is an area in both Hungary and Yugoslavia.
- MUSIC: 4/4, Folkdancer, MH 1014.
- FORMATION: 1. A line of mixed dancers with low handhold; (OR)
2. Couples in a line with low handhold; W to R of partner. Leader of line at L end.

PATTERN

Meas. Ct.

Figure I

- | | | |
|-----|-----|--|
| 1 | 1 | facing diagonally to L, step to L with L |
| | 2 | " " " " " " " " R |
| | 3 | " " " " " " " " L |
| | and | face forward, close R to L |
| | 4 | " " step L in place. |
| 2 | 1-4 | repeat Meas. 1 to R beginning with R |
| 3-4 | | repeat Meas. 1-2 |

Figure II

- | | | |
|-----|-------|--|
| 5 | 1 | Jump on to both feet spread about 12" apart (in preparation for jump into air) |
| | and | click both heels together in air (low to the ground) |
| | 2-and | repeat 1-and |
| | 3 | landing with feet together, bounce on heels |
| | and | bounce on heels |
| | 4 | " " " |
| | and | jump into air in preparation for ct. 1 |
| 6-8 | | repeat Meas. 5 |

FORMATION 2: Steps remain the same. Figure I is performed in line as in Formation 1. Figure II alternates with W moving into circle, facing partners and holding hands to do heel click step; at the very end of Fig. II W return to opposite side of partner to continue dance. Then M move into circle for heel clicks and so on. Cue for performing Formation 2 is when the leader forms the line into a closed circle; if he breaks the circle back into a line, resume the heel clicks in the line.

Presented by Vincent L. Evanchuk

HOPAK KOLOM

Ukraine

SOURCE: Hopak Kolom is a couple dance done in various ways in most slavie regions. This version was collected by V. Avramenko in 1935 in the Ukraine.

MUSIC: Sonart M-583

FORMATION: Both face same direction, CCW. W L hand on M outstretched L hand. W R hand on R hip with fingers fwd. M R hand on her hip also. All couples form one or more circles.

STEPS AND STYLING: Vehenenya - (1 &) hop on L, R ft comes up to L knee. (2 &) Hop on L, R ft kicks to front. (3 & 4 &) pdb, starting on R ft.
Vepad - (1 &) slide on R ft, fwd, both feet remain on floor.
Lean Fwd. (2 &) leap onto L ft (3 & 4) pdb starting R ft.
Pereckok - Cross kick with pdb. (1 &) Leap onto L ft. (2&) Hop with L as R ft kicks to side plain pdb. starting with R ft on (3 & 4&). After pdb is finished L ft is free to begin step again.
Detorkanya - R toe at side of L, hop on L (1), R heel in front of L toe, hop L (2 &). L toe in front of R toe, hop R (2), L heel in front of R toe hop R (&).
Vexholyacnek - R toe at side of L instep with R heel out, hop L (1), R heel at same pt with toe out, hop L (&). L toe at side of R instep with L heel out, hop R (2), L heel at same point with toe out, Hop R (&).

 Pattern

8 Meas

I PDB with cross-over

II 8 running PDB in line of direction as noted in formation above.

III VEHENENYA:

Couples move in CCW with 8 Vehenenya steps.

IV Repeat Fig II

V VEPAD:

Couples move in CCW with 8 Vepad

HOPAK KOLOM (Cont'd) Page -2-

VI Repeat action Fig II

VII KRUTJ e PRECID

W buzz turn CW R hand behind neck. M basic "squat kick" facing ptr from inside circle.

VIII Repeat action Fig II

IX PERECKOK

Cpls face each other, take R hands W start L ft, M start R ft. (M on inside of circle).

X Repeat action Fig II

XI KRUTJ

R hands on ptrs L hip, L hands in the air. Do 8 PDB CW. Repeat action Fig XI meas 1-8 in reverse direction.

XII Repeat action Fig II

XIII PRECID z PERECHOKOM

W buzz turn as in Fig VII. M do the following: Squat (1), up, with R ft out to side, hop L (&); R crosses in front, L is raised behind (2); L kicks high to the side, hop R (&); squat (3); up, with L ft out to side, hop R (&); L crosses in front, L is raised behind (4); R kicks high to the side, hop L (&).

XIV Repeat action Fig II

XV DORIZKA

Ptrs face each other, take R hands and do 8 push steps in opposite direction, i.e. M push with L ft, W push with R ft and large circle moves CW.

XVI Repeat action Fig II

HOPAK KOLOM (Cont'd) Page -3-

XVII VEKHOLYACNEK e DETORKANYA

Cpls face each other and with arms raised, in place, W do 8

Detorkanya; M do 8 Vexholyacnek.

XVIII Repeat action Fig II

XIX PODVENEY KRUTJ

Cpls do PDB turn CW then reverse direction. 16 meas in all.

XX Repeat action Fig II

XXI W do Pidskok R, turning CCW with ^Rarm extended and L behind neck.

M do shchupak or other show off steps facing ptr.

PDB - Pas De Bas

1962 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Vincent L. Evanchuk

KOLOMEYKA W DWI PARI

(Kolo-may-ka Vdee Parreh)

SOURCE: This dance is from the region of Kolomeyka in the South Western Ukraine

MUSIC: Kolomeyka w dwi pari Burma SU 140A

FORMATION: Two couples form a square with men at diagonally opposite, corners, his ptr on his R. Both cpls face each other. Hands flat on hips, fingers fwd.

STEPS AND

STYLING: Kolesenya:: Scissors kick, first with R in front, then with L. Hands are held out in front, waist high, palms up.

Precid: Basic squat kick with arms out to W he is following. 1 each meas.

Push Step: Step with full st on L ft (ct 1), push off with R toe in preparation to fall onto L (ct &) 2 each meas.

Precid to heels: Basic squat on both ft (ct 1&), 3/4 up to both heels (ct 2&). 1 each meas.

Detorkanya: (De-tor-kanya) R toe in front of L, hop on L (ct 1&), R heel in front of L toe, hop L (2&). L toe in front of R toe, hop R (ct 1&). L heel in front of R toe, hop R (ct 2&). 1 each meas.

Vexholyacnek: (Vek-hol-yas-nek) R toe at side of L instep with R heel out, hop L (ct 1&), R heel at same pt with toe out, hop L (ct 2&). L toe at side of R instep with L heel out, hop R (ct 1&), L heel at same pt with toe out, hop R (2&). 1 each meas.

Pidskok: (Peed-skok) R: hop on L, with R knee high, step on R. Step on L, hold. 1 to a meas.

Shchupak: (Shoo-pak) Squat on L, with R extended in front (ct 1&), remain in the squat and shift to R, with L extended (ct 2&). Shift to L with R extended in front (ct 1&), shift to R with L extended in front. (2&). 1 each meas.

Pad de Bas: 1 pattern to a measure. Don't cross.

2/4 time

PATTERN

Measures

- 1 INTRODUCTION - SYNCOPATED STEP
 Four slow and four fast steps moving forward approximately 2'.
 Hands out in front, waist high, palms up.
- 1-2 Slow syncopated step:
 Step onto R ft (ct 1&), bring L heel to R ankle (ct 2&), step onto L
 (ct 1&), bring R heel to L ankle (ct 2&).
- 3-4 Repeat action Fig 1, meas 1 - 2.
 Fast syncopated step:
- 1 Step onto R, bring L heel to R ankle (ct 1), step onto L, bring R
 heel to L ankle (ct 2).
- 2-4 Repeat meas 1 of fast syncopated step three more times.
- II PAS DE BAS SWING (ELBOW)
- 1-8 Hook R elbows with opp and PDB elbow swing in CW direction.
- 9-16 Hook L elbows with opp and PDB elbow swing in CCW direction.
- III PLDSKOK
- 1-8 Join both hands with opp, L arm across own chest, elbow sharply
 bent; R arm extended in front of other dancer turning CW.
- 9-16 Repeat Fig III, meas 1-8 in opposite direction.
- IV KOLESENYA AND PRECID
- 1-8 W do Kolesenya bwd around the outside of the loop to change places.
 M follow doing Presid, M #1 follows W #2, and M #2 follows W #1.
- 1-8 V KOLESENYA
 M and W do Kolesenya bwd to corners. W Palms up, M with arms folded.

VI PUSH AND PRECID TO HEELS

1-8 M #1 and W #1 change places, M #2 and W #2 change places. W do 16 push steps with R pushing. The first 8 are with L hand out to side, R hand behind neck. The second 8 are with R hand out to side and L behind neck. During the change of hands they are clapped. M with arms up, facing opp W, do 8 Precid to heels behind ptr and cross over to her place.

9-16 Repeat Action Fig VI through VI

VII PAS DE BAS - BASKET

1-4 Move with 4 PDB to ctr.

5-8 M take hands (5), bring clasped hands over W to encircle them (6), W take hands (7), bring hands over M to make basket (8). The preceding meas 5-8, are done with 4 PDB.).

IX PIDSKOK

1-8 Pidaskok to L in basket, wt on L ft to begin. On meas 8, bounce, bounc

9-16 Repeat action Fig. IX, meas 1-8 but moving R.

X PIDSKOK TURN

1-8 Pidaskok R turn (CCW) with own ptr, M L hand on W R hip, W L hand on M R hip, M with R arm up, W R on M shoulder.

XI PIDSKOK TURN AND SHCHUPAK

1-16 W Pidaskok R, turning CCW and R arm extended and L behind neck.

M do Schupak or other show off steps facing ptr.

1962 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Vincent L. Evanchuk

KOZACHOK

(Ukrainian)

MUSIC: SURMA SU 134 B

FORMATION: 6,8, or 10 women

STEPS AND STYLING: Meriashka - PDB with kick to the side on third count instead of coming up in the front as in a normal PDB. Accent is now on 3rd ct.
Vepad - 1 & slide on R ft., fwd, both feet remain on floor. Lean fwd.
 2 & leap onto L ft. 3 & 4 pdb. starting R ft.
Veedrevenya - Moving backward with pdb. kick (on third count of pdb. the trailing foot is kicked out in front with toe pointed).
Vehenenya - 1 & Hop on L,R ft. comes up to L knee.
 2 & Hop on L,R ft., kicks to front.
 3 & 4 & pdb. starting on R ft.
Pidskok - R: Hop on L, with R knee high (ct 1), step on R (ct &).
 Step onto L (ct 2), hold (ct &)

 Pattern

INTRODUCTION

8 Meas

I W pdb in CCW direction in circle once around floor, separate into two lines facing front or audience with 24 pdb. End Fig approximately six (6) feet apart.

II MERIASHKA

W do Meriashka back, L on hip, R on beads

III VE PA D

Vepad to downstage R. Hands on hips

IV PUSH AND TURN

R hand on hip L on breast. Head looking over L shoulder wt., on L ft, R ft. tapping (R ft should hold body weight very briefly and then lifted up as though it were "hot". Paw step.
 Move to L with 3 pawing steps and a leap turn. Paw on 1 & 2 & 3 leap onto L ft turning CW on & 4&. Step on L ft to begin step again.

KOZACHOK (Cont'd) Page -2-

V Repeat Fig IV in reverse direction.

VI VEEDREVENYA

Veedrevenya to center stage, R on beads.

VII PUSH AND CLAP

Moving L, do 16 pushes as follows: Bring arms from straight down in front, around, in semi-circles to over head and clap on way down the front. (8 pushes to do this) Repeat with 8 more pushes. Clap is on 8th push.

VIII Repeat Fig. VII, moving R.

IX PDB

PDB to down stage L, L on beads.

X DOUBLE KNEE KICK AND MERIASHKA

Frnt Line: Double Knee Kick: (1) R ft comes beside L knee, (&) R ft pointed straight out in front; (2) R ft again in front of L knee, (&) R ft again pointed out in front, leap onto R ft on (ct 3) and R ft hops 3 more times (& 4 &). Repeat with L ft beside R knee. Back line: Meriashka: Repeat Fig. II.

XI SPLIT LINES

Front Line; Split and pdb around behind back line to form a semi-circle. Back Line: Vehenenya fwd to complete circle.

XII All turn to face CW in circle. Repeat Fig VII moving in to center, 16 push and clap.

XIII Repeat Fig VIII, moving out of circle, 16 push and clap.

XIV Face into center to form basket R hand over L. Pidskok CCW in basket.

Jump, jump on 8th meas.

XV Repeat Fig XIV in reverse direction

XVI Repeat Fig XII

XVII Repeat Fig XIII

XVIII Face outside of circle, join H in a behind the back basket R over L. Pidskok CW, Jump, jump on 8th meas.

XIX Repeat Fig XVIII in CCW direction, on 8th meas RUN to original 2 lines.

- XX Odd W buzz turn in place CW R on beads.
Even W, 8 push steps in place & clap. 4 meas. Repeat with even W
doing the buzz turn and the odd W doing 8 push steps & clap. 4 meas.
- XXI Repeat Fig XX
- XXII Exit with pdb or all buzz turn and stop. 8 meas.

PDB - Pas De Bas

1962 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Vincent L. Evanchuk

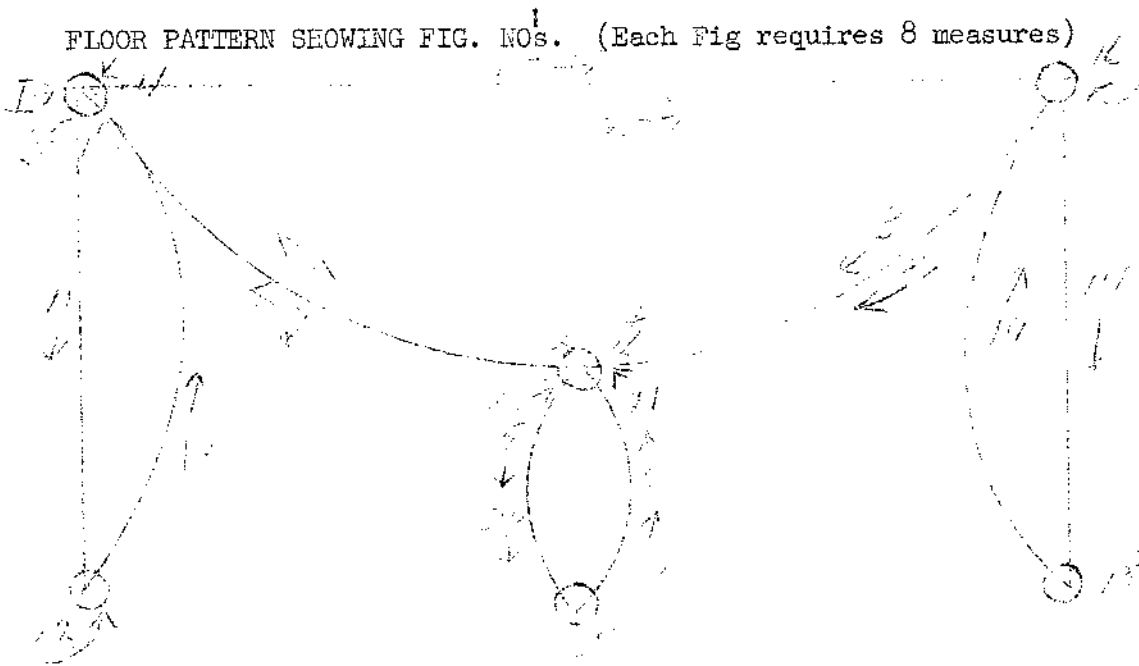
TREZOOB

Ukraine

SOURCE: A Cossack dance usually done as a solo with rather a lonesome feeling. As we pledge allegiance to our American Flag, so the Cossacks pledged a private allegiance to their country. The floor pattern of this dance is in the form of the trident which is the national crest of the Ukraine.

MUSIC: SURMA SU-136A

FLOOR PATTERN SEOWING FIG. NOS. (Each Fig requires 8 measures)



STEPS AND STYLING: Pereckok: Cross kick with pdb. Leap onto L ft (1&);

(2 &) Hop with L as R ft kicks to side plain pdb, starting

with R ft on 3 & 4 &. After pdb is finished L ft is

free to begin step again (12 ct). Hyduk Krutj: 1 squat

with both knees to the R, upper body turns to L & $\frac{1}{2}$ way up,

knees swing to the L, upper body to R. Done in place. Nohu Krutj

(Coffee Grinder): Squat and place hands on floor.

L knee between elbows, R leg out to side. Keep R leg straight at all times, and circle underneath.

STEPS AND STYLING;(Continued)

Hyduk Krutj: As leg reaches a hand or the left ft, they are lifted over the R leg.

Vexholyacnek: R toe at side of L instep with R heel out, hop L (1), R heel at same pt with toe out, hop L (&). L toe at side of R instep with L heel out, hop R (2), L heel at same point with toe out, hop R (&).

Precid z Pereckokom: Squat (1) up, with R ft out to side, hop L (&), R crosses in front, L is raised behind (2). L kicks high to side, hop R (&), L crosses in front, L is raised behind (4); R kicks high to the side, hop L (&).

Vepađ Kozache: Hands on hips. Slide R ft fwd both feet remain flat on floor, lean fwd (1&); Leap onto L ft (2&);pdb with very high steps, starting R ft (3 & 4).

Kozache Meriashka: PDB with kick to the side on third count instead of coming up in the front as in a normal PDB. Accent is now on 3rd ct.

Pattern

8 Meas

I Walk 8 steps

II PRECID n VEEK

Basic squat with R ft kick to the side moving to the L.

III PERECKOK

Do 8 meas Pereckok.

IV KRUTJ v HORU

R knee across to L side, arms to R side, hop l (1); step on R ft (a); step on L ft, arms are back to center. (&); hold (a). Repeat 8 times in all.

- V PDB
Do 8 Pdb.
- VI HYDUK KRUTJ
Do 8 meas Hyduk Krutj
- VII Do 8 Pdb
- VIII NOHU KRUTJ (Coffee Grinder)
Do 8 meas of Nohu Krutj
- IX Repeat action Fig III
- X VEXHOLYACNEK
Do 8 meas of Vexholyacnek
- XI Do 8 meas of PDB
- XII PRECID z PERECKOKOM
Do 8 meas of Prcid z Pereckokom
- XIII Do 8 meas PDB
- XIV PODVEENEY VEHEHENENYA
Double knee kick: facing center Left ft hops 4 times as: R ft comes beside L knee (1); R ft pointed straight out in front (&); R ft again in front of L knee (2); R ft again pointed out in front leap onto R ft. (&), On ct 3 & ^R, ft hops 3 more times on & 4.&; L ft comes beside R knee (3); L ft pointed straight out in front (&); L ft again in front of R knee (4); L ft again pointed out in front (&). Do this sequence three times.
- XV KACHKA (Duck Walk)
Knees together and squat. R ft raised to the side (1); switch to L ft raised to the side (&). Repeat 16 times in all.
- XVI PODEENEY VEXHOLYACNEK
R toe at L instep, hop L (1); R heel at L instep, hop L (&); R toe on

PODVEENEY VEXHOLYACNEK

other side of L ft, hop L (2); R heel at L instep, hop L (&);

Repeat action with L ft, hopping on R. 4 meas.

Repeat action cts 1-8 3 more time. 4 times in all.

XVII Do 8 meas PDB

XVIII Repeat action Fig XII

XIX Do 8 meas PDB

XX VEPAD KOZACHE

Do 8 meas Vepad Kozache

XXI KOZACHE MERIASHKA

Do 8 meas of Kozache Meriasika

XXII Do 8 meas PDB (Loop)

XXIII PLAZUNETT - Squat knees together

Balance on L ft, with R extended (1); slap R sole on floor (&);

Shift to R ft, with L extended (2); slap L sole on floor (&); repeat

4 times in all.

XXIV Repeat action Fig II with L ft kick moving to R.

XXV Walk off with 8 steps.

Presented by Morry Gelman

JAEGERMARSCH

(German Folk Dance)

RECORD: Folk Dancer MH 2013

There are many different versions of the Jaegermarsch. This particular one was collected by Margaret and Sid Gottlieb during their residence in Germany. The record was also made in the Village where they lived for THE FOLK DANCER. Note, you do not have to use all the figures given here. Use all or as many as needed.

PART I: Couples march side by side counterclockwise around the ring, Lady to Right of Man, inside hands joined, Lady has hand on hip. Man has his Left thumb thrust into his real or imaginary suspenders. 32 steps.

PART II: Men continue going the same way, but girls turn around and march the other way, with both clapping hands, the girls clap on the "Oom" and the men on the "Pah." 32 steps.

PART III: Take new partner and waltz 32 counts around the room.

PART IV: March with new partner as in Part I.

PART V: This time ladies continue going in a counterclockwise direction and the men turn back the other way, and all march in opposite directions 32 counts.

PART VI: Take new partner and waltz 32 counts around the room.

PART VII: March with new partner around the circle 32 counts.

PART VIII: Men face center, join hands raised high to make arches. Girls drop hands and moving to Right go in and out the arches, weaving around the ring.

PART IX: Take new partner and waltz around the ring.

PART X: March new partner around the ring.

PART XI: Girls face center and make arches, as men weave in and out the arches, leading to the Right.

PART XII: Waltz new partner around the Ring.

NOTE: Any extra girls or boys can get in during the parts of the dances where dancers are moving in opposite directions or not waltzing.

There will undoubtedly be people without partners at the end of each sequence, so leaders should call attention to the dancers to go to the "lost and found" department which is the center of the ring.

Presented by Morry Gelman

KREUZ POLKA

(German Folk Dance)

This dance was collected by Sid Gottlieb in Germany. There are many dances called Kreuz Polka. You'll find a variety of versions in Germany, Austria and Switzerland. Those of you who have the Swiss Dreifacher Kreuz polka record MH 1113 can notice the similarity in melody, but the difference in musical style. This Kreuz Polka was introduced at the Maine Folk Dance Camp and at Folk Dance House by Sid Gottlieb.

RECORD: Folk Dancer MH 2015

FORMATION: Partners side by side facing counterclockwise, Lady to Right of Man.

- PART I: (a) Cross joined hands, Right in Right, Left in Left. Start on outside foot (Man's Left, Lady's Right). Walk forward COW 3 steps and then cross inside foot over outside foot touching floor. Without changing hand hold turn inwards halfway to face clockwise and walk 3 steps forward in the other direction and cross inside foot over outside on 4th count.
- (b) Keep crossed hand hold, but face partner. Take a step on Man's left, Lady's Right foot, then cross-touch the other foot over it. Step on Man's Right, Lady's Left too, then cross-touch the other foot over it.
- (c) Hold Right hands only, dropping left hands, and the Man walks forward counterclockwise as the girl turns twice under joined Right hands in a clockwise direction with 4 walking steps. (Lady must stay alongside of man, don't drop behind him.)

Repeat all of Part I, from a through c.

- PART II: (a) Partners drop hands and place hands on own hips. Turn away from each other starting on outside foot (Man's Left, Lady's Right) with 3 walking steps. On the 4th ct Cross inside foot over outside foot. Reverse the turn and cross the other foot over this time.
- (b) Take social dance position. Man steps on Left foot to Left and touches Right foot down beside it. At the same time Lady steps to Right on Right foot and touches Left foot down beside it.
- (c) Take 4 pivot steps in social dance position.

Repeat all of Part II, from a through c.

- PART III: (a) Partners stand side by side with inside hands joined. Start on outside foot, Man's Left, Lady's Right). Take one "two-step" (step-together-step) forward. Cross-touch inside foot over outside foot, then step on the Inside foot in place.

- (b) Drop hands, turn inwards to face the other way (clockwise) and change hands. Take a "two-step" forward starting on outside foot. NOW touch the inside foot IN PLACE first, then cross it over the other. (This is just the reverse of action in (a)).
- (c) Take social dance position and do 4 two-steps around the ring.

Repeat PART III, from a through c.

Repeat entire dance from beginning.

Presented by Morry Gelman

MAINZER POLKA

(German Folk Dance)

RECORD: Folk Dancer MH 201.

This dance collected by Sid Gottlieb and presented at the ^{Maine} Folk Dance Camp and at Folk Dance House in 1960.

FORMATION: Partners in a circle, standing side by side, facing CCW.
Lady to Right of man.

PART I: Partners walk away from each other, man to his Left, lady to the Right, making a complete turn with 2 walking steps, starting on the outside foot (Man's Left, Lady's Right). Dancers now walk towards own partner with two more walking steps and take ballroom position and pivot around 4 steps. Repeat this figure. (Hands are on hips while separating).

PART II: Boys take one big leap onto the outside foot, moving sideways to the middle of the circle, and then bring the other foot down beside it.

At the same time the Lady moves sideways Right with a "two-step" or step-together-step, starting on Right foot.

Now both the Lady and the Man move sideways towards each other with a "two-step" (step-together-step). Then take ballroom position and do 4 pivot steps around the ring.
Repeat Part II.

PART III: Men take one step sideways towards center of circle on outside foot towards the Left on the Left foot and then Lift Right knee and clap quickly three times, once over the knee, once under the knee, and once over the knee. At the same time the Lady does a "two-step" sideways just as in Part II.

Then both the Man and the Lady move sideways towards each other, Man to the Right, Lady to the Left with a "two-step" (step-together-step) Take ballroom position and do 4 pivot steps. Repeat Part III.

PART IV: Separate exactly the same way as in Part I. BUT instead of going into a ballroom position pivot, the Lady puts both hands on the man's shoulders and the man lifts the Lady high in the air and keeps her in the air as they make a complete turn with the man taking 4 steps. He then deposits her down on the floor as in the beginning of the figure, facing counterclockwise. Repeat Part IV.

NOTE the lady must help by leaping up as he begins the lift and then straightening out her arms on his shoulders.

Repeat the entire dance from the beginning.

SPECIAL NOTE FOR AMERICAN FOLK DANCERS. The record is too long for the average folk dance group and we suggest therefore that you lift the needle at the end of the 3rd or 4th round, unless your group is indeed a very energetic one.

1962 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Morry Gelman

REIT IM WINKLER

(Bavarian)

SOURCE: Reit Im Winkl is a village in the Bavarian Alps about 2 hours from Munich on the road to Salzburg, Austria. This Plattle is done this way traditionally by the Munich Area Trachtenvereins (costume clubs, essentially Schuhplatter groups). The music is very old and used throughout the Alpine Region in both Germany and Austria. As is the custom many Plattles are named after villages, mountains, areas, streams, etc., in the Alps. Reit Im Winkl, as its name implies is "right in the corner" of a section of the Alps that borders on the Tirol. It is a popular ski resort in the winter time and much loved by the German people for mountain walking in the summer time. The record was made in N.Y. by Karl Weiss and his Bavarian Band. Slow the record down for the best results, remember Bavarian Plattling is slow, controlled and deliberate.

MUSIC: Record; Folk Dancer MH 1124 (Slow it down)

* Unfortunately, this recording does not have the traditional entrance (eingang) music (A,B Waltz) in the manner that the Bavarians dance. It starts out with a march and goes right into the first Plattle. While the men are Plattling the girls are twirling clockwise as they move counter-clockwise around the outside of the men's circle.

WALTZ: This is done flat footed with 6 equal steps so that it comes out a slow turning waltz, which is why it is called a "Dreher" by the Bavarians.

SEQUENCE: *1st Plattle

A, A, A, A
A, B, Waltz with girl

2nd Plattle & Exit (Ausgang)

A, A, A, A
 A, B, Waltz with girl

A				B			
	1.		RF Stamp		1.		RF Stamp
Slow	2.	LH	LT	Slow	2.	LH	LT
Count	3.	RH	RT	Count	3.	RH	RT
	4.	RH	LF behind		4.	RH	LF behind
	5.	Hold			5.	Hold	
	and LH		LT		and LH		RT
	6.	RH	RT		6.	RH	RT

REIT IN WINKLER (Cont'd) Page-2-

		A	
	1.	RH	LF behind
	2.	LH	LT
	3.	RH	RT
	4.	LH	LT
	5.	RH	LF front
Fast	6.	LH	LT
Count	1.	RH	RT
	2.	LH	LT (or RT)
	3.	RH	RT
	4.	LH	LT (or RT)
	5.	RH	RF behind
	6.	Hold	

H Hand
F Foot
T Thigh

		B	
	Hoch	1.	RH LF behind
	or	2.	LH LT
	Auf	3.	RH R ft (spring or scissors kick)
	Sprung	4.	R Knee dn on floor
	Slow	5.	R " " " "
	Count	6.	R " " " "
<hr/>			
		1.	Rise
		2.	Hold
		3.	Hold
	Slow	4.	Stamp, both feet
	Count	5.	Hold
		6.	LH RT
		and RH	RT
		1.	RH LF behind
		2.	LH LT
		3.	RH R foot (scissors kick)
		4.	R Knee on floor
		5.	Rise (turn right to
		6.	Rise outside of circle, Move clockwise twd ptr)

Presented by Morry Gelman

RUHPOLDINGER SCHUHPLATTLER

BAVARIA

SOURCE: Ruhpoldinger, like Reit Im Winkl, is named after a village in the Bavarian Alps called Ruhpolding. It is in the same general region as Reit Im Winkl but 30 miles closer to Salzburg and 50 miles from Munich. The music is very old, well over 100 years and this form of the Plattle is traditional in the Munich region as well as Ober Bayern (upper Bavaria). The music has never been recorded. This record is from the original tape made in Munich. The instrument is a Pantonium, a somewhat overgrown square concertina. The recording is too fast, therefore slow it down. Remember Bavarian Schuplatting is slow, controlled and deliberate.

RECORD: Folk Dancer MH 002 (Slow it down)

STYLE NOTES: Men: In Bavarian Plattling when the thigh is being slapped it is raised so that it is parallel to the floor; the leaping motion in good Plattling comes when the man shifts his weight to alternately raise one knee and then the other in order to slap the thighs or shoes. The slap of either foot behind the body should be done with the body held upright; don't reach for the foot, don't drop the shoulder, don't twist the body and don't windmill the arms. Hands are held at shoulder level, elbows down, when they are not slapping a thigh or a foot.

Women: While twirling fairly flat-footed, the head is held erect, no spotting, left hand is on left hip, right hand holding lower right corner of apron is also on left hip near left hand.

Couple: When the men move clockwise around the inside of the women's circle they are in a slightly crouched position taking one step to each measure of music (1,2,3), while the Plattle music is continuing. As the men pass the women they can flick the skirts in playful gesture while emitting loud shouts of "Too yoo hooey". When the Plattle music ends and the waltz music (Dreher) starts the men move forward quickly stepping in time to the music (1,2,3,4,5,6). They catch their girls around the waist with the left arm as they join them in the waltz turn; the man left and girl's right arm held straight and pointed down at an angle toward the floor. (This is a tricky catch and requires practice, the man must move quickly to the outside of the circle as he puts his left arm around the girl's waist and stops her twirling).

WALTZ: This is done flat-footed with 6 equal steps so that it comes out a slow turning waltz, which is why it is called a "Dreher" (turning) by the Bavarians.

SEQUENCE: Entrance (eingang)
A, B, Waltz with girl
 1st Plattle

A, A, A, A
A, B, Waltz with girl
 2nd Plattle & Exit (Ausgang)

A, A, A, A
 A, B, Waltz with girl

A

	1.		RF Stamp	
	2.	LH	LT	
Slow	3.	RH	RT	Slow
Count	4.	RH	LF behind	Count
	5.	LH	LT	
	6.	RH	RT	

B

	1.		RF Stamp
	2.	LH	LT
	3.	RH	RT
	4.	RH	LF behind
	5.	LH	LT
	6.	RH	RT

	1.	RH	LF behind
	2.	LH	LT
Fast	3.	RH	RT
Count	4.	LH	LT
	5.	RH	LF front
	6.	LH	LT

Hoch or	1.	RH	LF behind
auf	2.	LH	LT
Sprung	3.	RH	R foot (spring
Slow			or scissors kick)
Count	4.		R knee down on floor
	5.		R knee down on floor
	6.		R knee down on floor

Slow	1.	RH	RT
Count	2.	LH	LT
	3.	RH	RF behind

	1.	Rise
	2.	Hold
	3.	Hold
	4.	Stamp, both feet
Slow	5.	Hold
Count	6.	LH RT
	and	RH RT

	1.	RH	LF behind
	2.	LH	LT
	3.	RH	R foot(scissors
			kick)
	4.		R knee down on floor
	5.		Rise (turn right to
			outside of circle Move
			clockwise toward
			partner)
	6.		Rise

H Hand
 F Foot
 T Thigh

While the men are plattling
 the girls are twirling clockwise
 as they move counter-clockwise
 around the outside of the men's
 circle.

Presented by Morry Gelman

SALZBURGER DREHER

(German Folk Dance)

RECORD: Folk Dancer MH 2015

FORMATION: Couples in a circle with Man's back to center of circle in waltz position.

PART I: Man holds lady's Right hand in his Left hand and he stays in place as Lady turns under Man's Left hand clockwise 4 steps.

PART II: Change hands and this time Lady turns under Man's Right hand in 4 steps.

PART III: Take social dance position and both man and lady take 2 slides in line of direction, counterclockwise.

PART IV: Do 4 pivot steps turning clockwise but moving counterclockwise around the room in ballroom position.

Repeat dance from beginning as often as desired.

The music on this record and the dance was collected by Sid Gottlieb in Germany and presented at workshops at Folk Dance House and at Maine Folk Dance Camp. The Salzburger Dreher is a very popular folk dance throughout Germany. It is quite similar to the Norwegian Polka.

Presented by Morry Gelman

UNSER ALTE KATH - Zweifacher

Bavarian

SOURCE: The Zweifacher is a very popular and unique form of folk dance found in Bavaria. This one of many, each with different mathematical changes. The music changes from 3/4 to 2/4 tempo and the dancer adjusts steps according between waltz and pivot steps. This particular dance is the easiest of the Zweifachers.

MUSIC: Record Folk Dancer MH 2017

THE DANCE: Take social dance position and alternate by doing 2 waltz steps and 2 pivots throughout the record. Note that the pivots are slow steps, not double time. The record may be too long for American folk dancer, so cut it short by starting it in a bit.

For more challenging and irregular "zweifachers" try records MH-2018 the Sechsunddreissiger, or # 2014 the Wintergruen.

Presented by Carolyn Mitchell

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 | 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 both 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 with-
out 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. |

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 (ct.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.

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

Presented by Carolyn Mitchill

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, women facing.

 Pattern

Meas.

- 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.

Presented by Carolyn Mitchill

COTTON EYED JOE

(American)

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

FORMATION: Couples anywhere on floor, in closed position.

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

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

Pattern

Music 2/4Measure I. Heel-Toe Polka and Turn Away

- A 1-2 Take one heel-toe polka step to M L and W R
- 3-4 Without changing hands so that arms are extended to the rear, take one heel-toe polka step in opposite direction.
- 5-8 Dropping hands, turn away from partner describing small circle with four polka steps, M to L, W to R, facing partner on finish. W holds skirts, M clasps hands behind back, or places thumbs under belt buckle.

II. Push and Polka

- B 1-2 Facing partner, take four push steps to M L and W R. Feet are kept close to floor.
- 3-4 Take four push steps in opposite direction.
- 5-8 In closed position, take four polka steps, starting M L, partners turning clockwise as they progress in line of direction.

Repeat entire sequence as long as desired.

Presented by Carolyn Mitchill

ERSKO KOLO
(Air'-Sko-Kolo)
Serbia

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

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

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

STEPS: Fourteens*, running hops*.

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

MUSIC 2/4

Pattern

Meas.

- | | | |
|------|----|---|
| 1 | I | <u>FOURTEENS*</u> (slow)
Ct 1 - step R ft to R. Ct & - step L ft behind R ft.
Ct 2 - step R ft to R. Ct & - step L ft behind R ft |
| 2-7 | | Same as meas 1, moving continually R. |
| 8 | | Stamp R, L, raising L ft immediately after stamp. |
| 9-16 | | Same as meas 1-8, but with opposite ftwork, moving L, i.e., L ft to side, R ft behind, etc., ending with 2 stamps L, R, raising R ft immediately after stamp. |
| | II | <u>RUNNING HOPS*</u> (fast)
Turn to face <u>full R:</u> |
| 1-2 | | Run R, L, R hop (a kind of Schottische step), moving CCW. Bring L knee up quite high on hop |
| 3-4 | | Without turning around, run L, R, L hop bkwd (moving CW), turning on hop to face center. |
| 5-6 | | Run R, L, R hop into center. |
| 7-8 | | Run L, R, L hop bkwd to place. |
| 9-16 | | Same as meas 1-8. |

Presented by Carolyn Mitchill

GUSTAF'S SKOAL

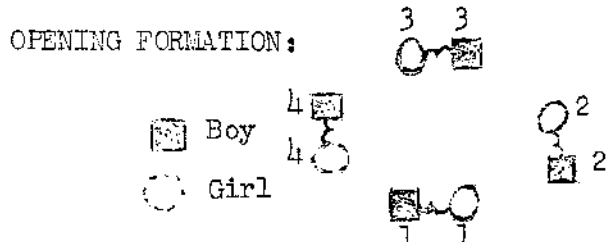
(Swedish Group Dance)

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

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

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

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



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

Music 2/4

Pattern

Part I (see figure above)

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

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

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

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

Meas. 9-16 Repeat whole figure from beginning

Part 2 (see figure below)

Meas. 17-24 Head couples take 4 skips toward center, drop hands, exchange partners, and skip between the nearest side couple with 4 skips.

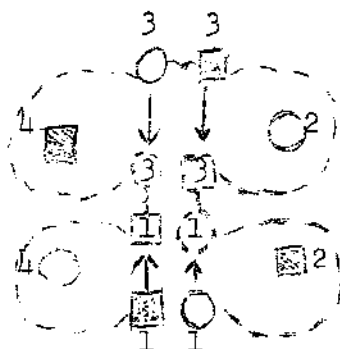
Separate, clap own hands, and return to original position to meet own partner with a two hand hold, and swing to the right once around in place.

Part 2 is done with skipping steps. The count is: 4 skips to center, 4 skips between side couples with new partner, 4 skips alone to original position, and 4 skips turning with own partner.

Meas. 25-32 Side couples do same figures, going between head couples.

Repeat entire dance from beginning as often as desired.

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



Presented by Carolyn Mitchill

HINEH MA TOV

(Israel)

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

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

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

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

Introduction: 2 measures

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

Music 4/4

Pattern

Meas.

2 INTRODUCTION

1-2 I. Starting R ft, move CCW, facing LOD, hands down and joined, with 4 step-bend steps. (Step-bend: Step (ct 1), bend both knees slightly (ct 2).)

3-4 Continue in CCW direction with 8 running steps (1 ct each).

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

5 II. Stamp R, taking wt (ct 1), hold (ct 2), step bwd on L (ct 3), step R to L (ct 4).

6 Step fwd L (ct 1), hold (ct 2), tap R ft beside L (ct 3), hold (ct 4).

7 Do a Yemenite 3 step: Step R with R (ct 1); step L (ct 2), step R across L (ct 3), hold (ct 4). The feet do not close on this step.

8 Repeat Yemenite 3 step beginning on L ft.

NOTE: Do not turn on the Yemenite 3 steps, keep facing into center of circle.

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

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

Presented by Carolyn Mitchell

KCROBUSHKA
(Russian)

The Peddler

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

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

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

MUSIC: Records: Kismet A-106, Victor 26-5017
Piano: Beliajus, F.V., "Dance and be Merry," Vol. I.
McConathy, Osbourne, "Music Highways and Byways"

FORMATION: Double circle, partners facing and holding both hands, M with back to center of circle, W facing center.

STEPS: Hungarian Break Step*, (Balance Step), Turning Step*

(4/4)

PATTERN

Measure	I. <u>Schottische Step</u>
1-2	Walk fwd. (away from center of the circle) step L,R, step-hop L, and at the same time extend R foot. (W moves bwd. starting R foot.)
3-4	Repeat, moving back toward the center of the circle beginning with the R foot. Step R, L, step-hop R. (W fwd. L foot)
5-6	Repeat moving away from the center of the circle with the L foot, step L, R, step-hop L. (W moves bwd, start R foot.)
7-8	Pause slightly and execute Hungarian Break Step. (Hop L foot and tap R toe fwd. (ct 1); hop L foot, tap R toe sdws. (ct 2); hop L foot, closing R foot with heel click (ct 3); pause (ct 4). (W start R foot.)
	II. <u>Turning Step</u>
9-10	Dropping hands, make one turn to R, moving away from each other with step R, L, R. Dancers clap their own hands on ct. 4.

KOROBUSHKA (cont'd)

- 11-12 Repeat by turning L back to place. Step L, R, L,
clap.
- 13-14 Partners facing, take R hands, balance toward partner
on R, then balance back on L.
- 15-16 M and W change places with 4 walking steps, R, L, R, L,
the W turning to her L under M's arm.
- 17-18 Repeat action of meas. 9-10.
- 19-20 Repeat action of meas. 11-12 in place to face new partner
- 21-24 Repeat action of meas. 13-16 with new partner.
Repeat dance from beginning.

Presented by Carolyn Mitchill

NEBESKO KOLO
(Yugoslavian)

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

Music (4/4)

PATTERN

Measure

- 1-4 Rest four measures.
- 5 1. Forward and Back
With weight on L ft, swing R ft. directly fwd, knee straight, and toe touching floor (cts. 1,2). With wt. still on L ft, swing R ft. directly bwd, knee straight and toe touching floor (cts. 3,4).
- 6 Repeat action of meas. 5.
Note: As ft. is pointed fwd, joined hands are swung easily fwd. from shoulder; as ft. is pointed bwd, joined hands are swung bwd.
- 7-8 II. Pas de basque and Stamp
Starting to R, dance four pas de basque steps (R,L,R,L). Joined hands swing slightly fwd. when pas de basque to R, and bwd. when pas de basque to L.
Note: Feet are kept close to the floor and close together in pas de basque. On the fwd. step of the pas de basque (second step) the weight is on the outer edge of the ft. (L edge of L ft, R edge of R ft.)
- 9 Stamp R ft. sharply, placing it parallel to L ft.
(2 ct.meas.)
- 1 III. Two-step and Banat Step
Make quarter turn to R to follow person standing to R. Take two two-steps, starting R ft.
- 2 Banat Step: Starting with weight on L ft. shift wt. to R ft. moving diagonally fwd. R with short, slight leap. At the same time, swing hip to R so all wt. is on R leg (ct.1). Repeat Banat step leaping on the L and moving diagonally fwd. L (ct 2). Make half turn to L using three steps (R,L,R) (cts. 3,4).

NEBESKO KOLO (cont'd)

- 3 Move around circle to L with two two-steps, starting
L ft.
- 4 Take two Banat steps, starting to L. (cts. 1,2). Finish
figure with three steps in place, turning to face center
of circle (L, R, L) (cts. 3,4).
Note: Footwork is kept light; feet are close to floor,
but there is no shuffling. In Banat step, hips are
swung to R and L in line with supporting foot. Avoid
exaggeration.

Presented by Carolyn Mitchell

NEWCASTLE
English Country Dance

RECORD: H M V 8687

FORMATION: Four cpls in a square, numbered CW

STEPS: Running; skipping

Definitions of English Dance Terms:

DOUBLE: Starting RF, move fwd 3 steps, bring feet together with equal wt on 4th ct. Starting RF, move bwd 3 steps and bring feet together with equal wt on last ct (2 meas).

SET: Spring to R onto RF, change wt momentarily to LF and step in place R (ct 1 & 2). Repeat to L side (2 meas).

TURN: Four running steps in place turning once around to R.
SINGLE: (1 meas).

SIDING: Move in a small semicircle to R twd partners place with 3 running steps and close on 4th ct. Turn and move back to place in same manner, starting with RF. During this action, partners remain parallel with each other or face-to-face. (2 meas).

ARMING: Hook R elbows and turn once around with 6 running steps, separate slightly on last 2 cts; then take L elbows and move in opposite direction in same manner. (8 meas).

CAST OFF: From a position facing into the set, each makes a quick turn twd partner and moves outside the set.

LEAD: Join RH with partner, standing side by side, and move fwd

SINGLE: A short step to R side, close LF to R (1 meas)

HONOR: M bow slightly from waist, arms at sides; W curtsy, holding skirts.

Pattern

Measures

I

A1 1-4 All join hands in a ring and move fwd a double and back a double. (Running steps).

5-8 Set to partner: set to corner.

I

- A2 1-8 Repeat A1.
- B1 1-2 Partners arm R (4 running steps).
- 3-8 M form LH star and walk around once to place with 12 steps; while W dance 12 skips around the outside moving CW and back to place.
- B2 1-2 Partners arm L (4 running steps).
- 3-8 W form RH star and walk around once to place with 12 steps; while M skip around outside moving CCW with 12 skips and back to place.

II-

- A1 1-4 Partners side.
- 5-8 Single to R, honor, and pass L shldrs taking 3 steps to meet next dancer 1/8 of the way around the set.
- A2 1-4 All side with new partner.
- 5-8 Single to R, honor, and pass L shldrs taking 3 steps to meet next dancer. (at this point in the dance, head cpls are now in side places and side cpls in head places; all have new ptmrs).
- B1 1-4 Cpls now in side poistions join RH and lead fwd, change to LH making a $\frac{1}{2}$ turn and lead out to place. At close, face each other and hold LH high in an arch. (during this action, cpls in head places remain inactive).
- 5-8 Cpls in head places cast off, skipping thru nearest arch and back to place with 8 skipping steps. (during this action, cpls in side places remain inactive holding LH in an arch).
- B2 1-4 Cpls in head places join RH, lead in, change to LH making $\frac{1}{2}$ turn and lead out to place. Face each other and hold LH high in an arch. (during this action, cpls in side places remain inactive)
- 5-8 Cpls in side places cast off and skip through nearest arch and back to place with 8 skipping steps.

III

- A1 1-4 All arm R with present partner, once around,
- 5-8 Arm L with same partner, turning once and half and progress to next dancer.
- A2 1-4 Arm R with next new partner, once around.
- 5-8 Arm L with same partner, turning once and half. Then join hands in two lines of four, facing each other in side position.

III

A2 5-8 cont'd (M place partner they last turned on their L)

s i d e

B1 1-4 With hands joined in lines, all fall back a double and move fwd. a double.

5-8 Drop hands; all turn single, each M changes places with opposite W passing R shldrs and all fall into two lines of fours facing each other in head positions. End dancers of first line become inside dancers of second line. and vice-versa.

h	2)	(2
e	3)	(1
a	3)	(1
d	4)	(4

B2 1-4 With hands joined in lines, all fall back a double and move fwd a double.

5-8 Drop hands, turn single and change places with one opposite, passing R shldr. Turn directly twd own partner and resuming original places in the set as at beginning to dance, all honor.

1962 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Carolyn Mitchell

OKLAHOMA MIXER

(American)

- SOURCE: This dance was taught by Rev. Larry Eisenberg at the Pacific Recreation Laboratory School, Asilomar, California, September, 1947. This progressive type dance is popular in the Southwest, particularly Texas. The title, "Oklahoma Mixer" is used here because the present version was learned in Norman, Oklahoma.
- MUSIC: Records: Folkraft 1035 "Oklahoma Mixer"
Columbia 37332 "Starlight Schottische"
Coral 60792 "Shepard's Schottische"
- FORMATION: Couples in double circle formation in Varsouvienne position* facing counter-clockwise.
- STEPS: Two-step*, Heel-toe*.

Music

Pattern

Measure I. Two-Step and Walk

- 1-2 In Varsouvienne position, couples take a step-close-step hold diagonally fwd. L, starting with L ft (cts 1,2,3,4) and a step-close-step hold diagonally fwd. R, starting with R ft (cts 1,2,3,4).
- 3-4 Moving directly fwd., take 4 walking steps L,R,L,R, (Two steps to each meas. of music with a slight swagger).

II. Heel and Toe and Progress

- 5 Keeping same position both M and W place L heel diagonally fwd. L (cts 1,2), place L toe on floor directly behind R ft (cts 3,4).
- 6 Dropping R hands, W crosses to L in front of M with 3 walking steps L, R, L, hold (cts 1,2,3,4) to end on inside of circle at L side of M and facing in clockwise direction, at the same time M steps in place L,R,L,hold(cts 1,2,3,4).
- 7 Starting with R foot, both repeat heel-toe pattern in place(cts 1,2,3,4).

8 W takes 3 steps R,L,R, hold (cts. 1,2,3,4) toward R side of next M in back of present partner. At the same time, W turns slightly to L extending R hand across to take R hand of new partner and reaching L hand back to assume Varsouvienne position. Man takes 3 steps moving slightly fwd, R,L,R, hold (cts. 1,2,3,4) extending R hand fwd. to new W and leading W into Varsouvienne position.

Repeat sequence as long as desired. W moves back to new partner at end of each sequence.

1962 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Carolyn Mitchell

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.

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

Presented by Carolyn Mitchill

RANCHEIRA
(Argentine)

- SOURCE:** The Ranchera is an Argentine waltz which was brought to the local folk dancers by Dr. Juan Rael, a Stanford professor, and his daughter, Maria.
- MUSIC:** Record: Imperial 1085
- FORMATION:** Couples in a double circle facing counterclockwise, with hands in Back Skating position. (M holds W's R hand in his R hand on her R hip. Their L hands are joined and extended in front to the L.) Although the dance is executed in one large circle, the couples are numbered off, about 12 or 15 couples to a unit. No. 1 couple being designated before the dance starts.
- STEPS:** Argentine waltz step is the basic step and is used throughout the dance. This is an accented waltz step, the first step is made with the whole foot in a flat manner, the latter two are taken on the ball of the foot. In 3 cts. it may be called "flat, ball, ball." Couples start on outside ft. (M L and W R) and continue on opposite feet throughout the dance.
Important! At no time are they on the same foot.

Music (3/4)

PATTERN

- Measures I. Basic Step Forward
12 Starting on M L and W R, the basic step is done 12 times moving fwd. CCW.
- 16 II. Woman Turns
Continuing fwd. M releases W's R hand and she makes a slow turn to R under their joined hands, while he continues straight fwd. for 4 basic steps (L,R,L,R). W passes a little to the L across in front of her partner on the first meas., keeping R hand on her hip. She completes turn on meas. 2 and 3 and re-joins her R hand with his R on her R hip on the 4th meas. Repeat this turn 3 times (4 times in all).
Note: W turns in front of M meas. 1-3 and on 4th meas. she is again at his R side.
- 8 III. Couples Turn in Place
a. Continuing in Back Skating position, turn L once in place, slowly, M backing, W going fwd. using 8 basic steps. (Finish facing CCW again.)

- 8 b. Repeat turn to R. W backing, M going fwd. (End again facing CCW.)

IV. Grapevine Twist Step

- 12 Couples assume modified closed dancing position, M L shoulder toward center of circle. M takes 12 basic steps moving fwd. in line of direction, starting on L ft. M turns W to face fwd. (CCW) on first basic step (W starts on R ft.) M turns W to face backward (CW) as she starts next basic step on L ft., still moving in the line of direction. W always pivots on ct. 3. This grapevine step continues for 12 meas.

- 4 Continue fwd. in line of direction in Back Skating position as in Fig. I.

V. Tunnel Figure

- 16 No. 1 couples turn back (M remaining on the inside of the circle) joining inside hands (M L and W R) in arch, outside hands on hips. They travel clockwise in the circle going back over the other couples in their unit. When No. 1 couple reaches the end of the line (each couple in succession turning and following couple 1 in forming the tunnel) they lead back through the tunnel assuming Back Skating position as they start through. Each couple follows through the tunnel and on out into the open circle again. M remains on inside of circle throughout the figure. (Be sure to maintain basic step throughout.)

- 12 Reform circle as in Fig. I.

VI. To Center and Back

- 4 a. All face center of circle. M releases W. W, with hands on hips, moves toward center of circle with 4 rather long basic steps, R, L, R, L. At same time M, with hands easily clasped in back, moves backward out of the circle with 4 short basic steps, starting L.

- 4 They now return to original circle position M starting fwd. on L, W starting back on R.

- 8 b. Assuming Back Skating position, they repeat a. of Fig. III.

- 8 Repeat a. of Fig. VI., W to center and back, etc.

- 8 c. Assume modified closed dance position and repeat grapevine twist as in Fig. IV, but only 8 times.

VII. Woman Circles Man

- 12 Partners join L hands. M has R hand low on his back, W holds skirt out in R hand. As they travel slowly forward in line of direction (CCW) W circles M three times using 4 basic steps to make each circle. They finish with M's back toward center of circle, W facing center. She swishes her skirt to L across between them on the last beat of the final step, ending in pose, keeping L hands joined.

Presented by Carolyn Mitchill

ST. BERNARD WALTZ

- SOURCE: This is an Old Time ballroom dance of Scotland and England. It was introduced by Charles Reindollar who learned it in Scotland.
- MUSIC: Record: London 432, "St. Bernard Waltz"
- FORMATION: Couples in closed dance position, M facing out.
- STEPS: Step-close, Waltz* Walk

Pattern

Music (3/4)

- Measure: I. Step-close, Stamp, Walk, Waltz.
- 1-2 Starting to M L and W R take two step-close steps in line of direction (step ct 1, close ct. 3 on each meas)
- 3-4 Continuing in same direction step M L and W R (ct 1), hold (cts 2,3), stamp without transferring wt. M R and W L (ct 1), hold (cts 2,3).
- 5-6 In reverse direction, starting M R and W L, take step-close (step ct 1, close ct 3). 2nd step in same direction (ct 1), close without transferring wt (ct 3)
- 7-8 Take two walking steps, M starting with L moving bwd., W starting R moving fwd, toward center.
- 9-10 Reverse direction, taking 2 walking steps M L, moving fwd., W R moving bwd.
- 11-12 With M L hand and W R hand joined and raised, W with 2 waltz steps makes one complete turn to R under raised arms. M takes 2 waltz steps in place while W is turning.
- 13-16 In closed position partners take 4 waltz steps, turning clockwise and progressing fwd.

Note: Do not twirl lady on last 2 waltz steps.

Ballroom dancing grew out of folk dancing and has its roots in folk material. The function of ballroom dancing, also called social dancing, differs from folk dancing by providing opportunity for individual interpretation and expression in movement. Ballroom dancing, then, is a creative activity and at times completely improvised.

According to Lloyd Shaw¹ the story of ballroom dancing began with the introduction of the Polka in 1843 in Paris and London, then a year later, 1844, in United States. In 1885, after teaching for 50 years, Allen Dodworth published "Dancing and Its Relation to Education and Social Life", Harpers Publishing Company, New York, which is still regarded by many specialists as the best and broadest book on social dancing to have been published in America. Allen Dodworth was the recognized dancing master who taught an exclusive society group. From 1912 to the first World War, Irene and Vernon Castle symbolized a revolution that completely changed the spirit of ballroom dancing. At that time the jazz bands continued to play "new music" and soon the Fox Trot was accepted and continued to the present.

After World War I, jazz music continued to influence and change the American ballroom dance. Jazz dances which are also called Charleston, Lindy, Drags, Stomps, and etc. have stayed with us and represent another kind of ballroom dancing.

These two different kinds of dancing - smooth Fox Trot and energetic jazz dances are considered by the writer as

FOLK DANCES - NEAR AND DEAR TO AMERICA

¹Lloyd Shaw, Round Dance Book. p. 34
The Caxton Printers, Ltd. : Caldwell, Idaho, 1949.

A true American form of ballroom dancing the Fox Trot was originated before the first World War (1913) from a musical comedy dancing star, Mr. Harry Fox. ¹He danced a fast trotting step to rag-time music in a Zeigfield show: 4 walking steps, then 8 quick running steps. Later it was refined to a smooth dance done by Vernon and Irene Castle^{2 & 3}. Since then the Fox Trot has developed many steps and variations.

Prior to the invention of the Fox Trot dance, the One Step was the popular couple ballroom dance, performed to music which had the qualities of a march. Many of the Sousa Marches were excellent for One Stepping, and the dance continued along with rag-time music to be popular into the 1920's. The One Step was faster than the Fox Trot and the dancers stepped on every beat. One difference between the One Step and Fox Trot was the variety of rhythmic patterns the dancers could create through the use of slow and quick steps in Fox Trot. This forms the basis for all contemporary Fox Trot dancing.

The One Step is analyzed by Mr. Vernon Castle in the following words⁴
"This is the way to dance it: The dancers stand directly in front of each other, the lady's right hand in the gentleman's left. The elbows should be slightly bent, not held out stiffly, like the bowsprit of a boat, as this not only looks awkward, but is uncomfortable and often dangerous to the other dancers. The gentleman's right hand should be a little above the lady's waist-line, more or less over her left shoulder-blade; but this, of course, depends upon the size of the lady. All I would say is: Don't stand too close together or too far apart; be comfortable, and you stand a good chance of looking graceful. The lady's left hand should rest lightly on the gentleman's right shoulder. She should not curl her arm tightly around his. The gentleman usually starts forward and the lady backward--the reason being that the lady is generally more graceful and can go backward with greater ease, and a man can also see where he is going and thus prevent a collision with other couples.

"Now to begin with the dance: the gentleman starts forward with his left foot, and the lady steps backward with her right, walking in time to the music. Bear in mind this one important point: When I say walk, that is all it is. Do not shuffle, do not bob up and down or trot. Simply walk as softly and smoothly as possible, taking a step to every count of the music.

¹Hostetler, Lawrence - Walk Your Way to Better Dancing. A. S. Barnes & Co., New York. (1952 edition) p. 89.

²Ohl, Dorothea Duryea - All American Champion Fox Trot, Ballroom Dance Magazine. Feb. 1960. Vol. 1, No. 1, p. 12.

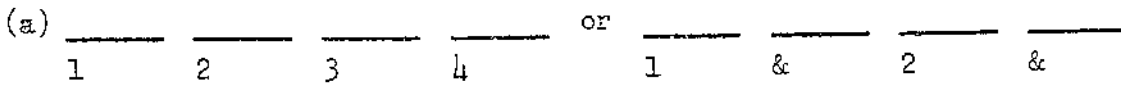
³Clancy, John - Standard American Fox Trot, A Ballroom Workshop Publication. 218 W 47th Street, New York 36. Dec. 1960.

⁴Castle, Irene and Vernon - Modern Dancing. World Syndicate Company (published by arrangement with Harper & Bros.) 1914. p. 43

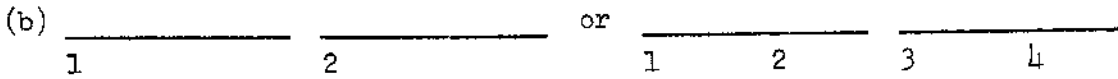
"This is the One Step, and this is all there is to it. There are very many different figures, but they are in this same strict tempo. It is simply one step---hence its name."

Fox Trot music is usually played in $4/4$ meter (four beats in a measure with a strong accent on the first beat and a secondary accent on the third beat). The speed or tempo varies and is referred to as fast, medium, or slow. The way in which much of today's popular dance music is played was called Fox Trot music during the 1920's and 1930's.

In order to better understand how Slows and Quicks are combined into different rhythmic patterns the following analysis is given:-



These lines represent pulse beats. Note they are the same length (size in space) and represents the same length in time. Example; each beat could be a second.



These lines represent pulse beats but notice that these two beats are equal to 4 beats in (a) both in length (size) and in time endurance.

Line (a) are quick beats with each beat receiving a count. Line (b) are slow beats with each beat receiving 2 counts. In this case 2 quicks are equal to 1 slow and 4 quicks equal 2 slows.

By combining these SLOW and QUICK beats in different sequences, various rhythm patterns can be made which can be repeated or precede a different arrangement. Usually, however, in Fox Trot quick beats are always in even number (-2-4-6-8), whereas, slow beat may occur in any number.



(f) SLOW QUICK QUICK
 1 2 3 4

Longer Rhythm Patterns

(g) QUICK QUICK SLOW SLOW
 1 2 3 4 5 6

(h) SLOW SLOW QUICK QUICK
 1 2 3 4 5 6

(i) SLOW QUICK QUICK SLOW
 1 2 3 4 5 6

(j) SLOW SLOW QUICK QUICK SLOW
 1 2 3 4 5 6 7 8

These rhythm patterns are sometimes called long and short: one long is equal to 2 shorts. Now if the dancer walks or steps (changing weight from one foot to the other) on the QUICK beats his rhythm is steady and even and his steps are short. Likewise, stepping on each SLOW beat his rhythm is steady and his steps are long and slower.

The first Fox Trot is described as 4 slow steps and 8 quick running steps and the rhythm lines would appear as

SLOW SLOW SLOW SLOW Q Q Q Q Q Q Q Q
 1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8

Through the years the sequence of S and Q changed and shorter patterns (previously described) were more suitable.

In addition to varying the rhythm patterns the dancers can achieve additional variety by occasionally changing dance positions. The following are common dance positions in Fox Trot. (There are others but these are most common and functional)

Closed Position CPos (Also called Waltz Position)

Partners directly face looking over each other's right shoulder; man holds lady's right hand in his left hand, with left arm extended to side about shoulder height; his right hand at her waist line (this varies with different dances and people); her left hand rests lightly on his right shoulder.

Open Position OPos (Also called Conversational)

Man and lady are side by side facing same direction. Lady is on man's right with her left hand resting lightly on his right shoulder, his right hand is at her waist line. Other hand may or may not be joined.

Side Position SPos RSPos - LSPos

Man and lady are side by side facing opposite directions. With right hips almost touching, position is Right Side Position. With left hips almost touching, position is Left Side Position. Lady's left hand rests lightly on man's shoulder, man's right hand is at lady's waist, other hands are joined as in Closed Position.

Hand to Hand

Man's Right or Left hand in lady's R or L hand. Partners facing or standing side by side.

Leading

The man must know what he is going to do and where he is going at all times. 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 and out of different dance positions. Man's left arm and hand gives additional directional lead. Man's right elbow should be held up contacting and supporting partner's left elbow. Man's left arm should be held comfortably up to the side - about shoulder height - almost straight.

Following

The lady must be sensitive to the man's lead and ready to reach back with the toe and take a long step backward. She must be aware of which foot her partner has free and which direction he is likely to move. She must at all times carry her own weight, centered over the ball of the foot. A certain degree of resistance to the man's lead, provides the man with something "solid" to guide across the dance floor. It is considered poor taste for the lady to lead. Keep in mind ballroom dancing is done with a partner for entertainment and enjoyment; it should interpret the music as to rhythm and quality; there is no absolute "right or wrong" - it is a matter of what works best.

The following are selected movement sequences considered standard in American Fox Trot. These are recorded in various ways by dance instructors and have been labeled differently in many cases. Regardless of what name is used the movement possibilities are the same.

Basic #1 (Rhythm Pattern SLOW Q Q)

Directions are for man, facing LOD; lady's part reverse, except where noted.

<u>Closed Dance Position</u>	<u>Rhythm</u>	<u>Count</u>
(a) Step forward on Left	Slow	1 - 2
Step side on Right	Quick	3
Step (close) Left to Right	Quick	4

This may be repeated with right foot stepping forward or backward, or side, or begin a new Basic.

Or

(b) Step back on Left	Slow	1 - 2
Step side on Right	Quick	3
Step close L to R	Quick	4

This may be repeated with right foot stepping forward or backward, or side, or begin a new Basic.

(c) Step side L	Slow	1 - 2
Close R to L	Quick	3
Step L in place, or side, or fwd., or bwd.	Quick	4

This may be repeated with right foot stepping forward, back, or side, or begin a new Basic.

Basic #2 (Rhythm Pattern Q Q SLOW)

Similar to Basic #1 except that the man moves to the side first; also, note rhythm is reversed to Q Q SLOW.

<u>Closed Position</u>	<u>Rhythm</u>	<u>Count</u>
(a) Step side on L	Quick	1
Close Right to L	Quick	2
Step forward L	Slow	3 - 4

This may be repeated with right foot stepping forward, back, or side, or begin a new Basic.

Or

(b) Step side L	Quick	1
Close R to L	Quick	2
Step backward on L	Slow	3 - 4

This may be repeated with right foot stepping forward, back, or side, or begin a new Basic.

(c) (Basic Two-Step)

Step side L	Quick	1
Close R to L	Quick	2
Step side L	Slow	3 - 4

This may be repeated with right foot stepping forward, back, or side, or begin a new Basic.

Basic #3 (Rhythm Pattern SLOW SLOW)

Step forward (or backward, or side)	Slow	1 - 2
Touch (no weight) the free foot close to the supporting foot	Slow	3 - 4

May be repeated with free foot moving forward, backward, or side, or begin a new Basic.

Basic #4

This is a longer combination made up of six counts instead of four, broken into 2 SLOWS and 2 QUICKS. SLOW SLOW Q Q and repeat.

Closed Dance Position

Step forward L	Slow	1 - 2
" " R	Slow	3 - 4
" side L	Quick	5
Close R to L	Quick	6

Repeat, starting again with left foot.

Basic #4 has many directional possibilities and because of the six-count movement phrase, a new movement pattern begins each time on a different musical count; hence, interesting rhythm possibilities develop when related to the musical count.

Basic #5 (Rhythm pattern same as Basic #2, however, other rhythm patterns can also be used)

This might be thought of as "crossing" - one foot in front or behind the other. Think of this as an "expanded two-step".

Closed Dance Position

Step L to L side	Quick	1
Step R crossed in front of L	Quick	2
Step L to L side	Slow	3 - 4

then

Step R to R side	Quick	1
Step L crossed in front of R	Quick	2
Step R to R side	Slow	3 - 4

FOX TROT NOTES

Organizing these basic rhythms and movement patterns into different sequences and with the use of different dance positions, it is possible to "make up" many variations. The following sequences are made up for these notes, using many of the basics described.

Fox Trot - Man's part described, lady does reverse; medium tempo.

CPos

LF Swd	Q	1
Cl RF to LF	Q	&
Fwd LF	Slow	2
RF Swd	Q	3
Cl LF to RF	Q	&
RF Bwd	Slow	4
LF Bwd into Dip	Slow	5
RF Fwd	Slow	6
LF Fwd into OPos	Q	7
XR front of L	Q	&
LF Swd ($\frac{1}{2}$ turn R)	Slow	8

CPos

RF Fwd OLOD	Slow	1
LF Fwd	Slow	2
RF Swd	Q	3
Cl LF to RF	Q	&
RF Bwd ($\frac{1}{2}$ turn L)	Slow	4
LF XB of RF	Q	5
RF in Place	Q	&
LF XB of RF	Q	6
RF in Place	Q	&

Complete turn L, man moves backward as lady moves forward in semi-open dance position.

CPos

LF Bwd into Dip	Slow	7
RF Fwd into LOD	Slow	&

All or part might be repeated or dancers might begin a new sequence.

RHYTHM AND MOVEMENT CHART OF BASIC JAZZ (SWING) DANCES

	S	L	O	W	S	L	O	W	S	L	O	W	S	L	O	W
A	SLOW	SLOW	SLOW	SLOW	SLOW	SLOW	SLOW	SLOW	SLOW	SLOW	SLOW	SLOW	SLOW	SLOW	SLOW	SLOW
	QUICK	QUICK	QUICK	QUICK	QUICK	QUICK	QUICK	QUICK	QUICK	QUICK	QUICK	QUICK	QUICK	QUICK	QUICK	QUICK
1. Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step
2. Step	Bounce or Hold	Bounce or Hold	Bounce or Hold	Bounce or Hold	Bounce or Hold	Bounce or Hold	Bounce or Hold	Bounce or Hold	Bounce or Hold	Bounce or Hold	Bounce or Hold	Bounce or Hold	Bounce or Hold	Bounce or Hold	Bounce or Hold	Bounce or Hold
3. Step	Dig	Dig	Dig	Dig	Dig	Dig	Dig	Dig	Dig	Dig	Dig	Dig	Dig	Dig	Dig	Dig
4. Dig	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step
5. Dig	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step
6. Kick	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step
7. Jump (Both Feet)	Hop and Kick	Hop and Kick	Hop and Kick	Hop and Kick	Hop and Kick	Hop and Kick	Hop and Kick	Hop and Kick	Hop and Kick	Hop and Kick	Hop and Kick	Hop and Kick	Hop and Kick	Hop and Kick	Hop and Kick	Hop and Kick
8. Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step	Step

(Explanation follows on next page)

Explanation of Rhythm and Movement Chart of Basic Jazz Dances

(The following numbers correspond with those on the chart)

STEP in the Rhythm Chart means to change weight from one foot to the other. Double lines represent musical downbeats and light single lines represent musical upbeats. With four beats in a measure, the first and third are downbeats and second and fourth are upbeats.

A	{	1	2	count 1 - 2	one change of weight	
		1	2	" 1 - 2	two changes of weight	
		1	&	2	" 1 & 2	three changes of weight
		1	&	2	&	" 1 & 2 & four changes of weight

1. Sometimes called Triple Lindy. The first three changes of weight is a quick "two-step" and is counted 1 & 2 or Q Q SLOW.
2. Sometimes called Single Lindy. Bounce means to bend both knees.
3. Notice that here the STEP is on the downbeat and the DIG is on the upbeat.
4. Now the DIG is on the downbeat and the STEP is on the upbeat. The DIG has a feeling of "holding" and has a different feeling quality when performed at different times.
5. Sometimes called Eastern Swing; it is a combination of line #1 and #4.
6. This is basic to Slop, Pony, and Hully-Gully - popular teen-age LINE dances.
7. This is an analysis of the Hora, the national folk dance of Israel. Although, basic movement and rhythm is similar to the American Jazz dance, the Hora has its own distinctive quality.
8. Rhythm and movement common to American Fox Trot and English Quickstep. The speed or tempo of course varies.

LIST OF ABBREVIATIONS

L	Left (Side Direction)(Foot, Arm)	Fwd	Forward
R	Right " " " "	F	Front
LF	Left Foot	Bwd	Backward
RF	Right Foot	B	Back, Back of, or Behind
M	Man, Man's, Men	Swd	Sideward
W	Woman, Woman's, Women	Diag.	Diagonal
Ct	Count or Beat	LOD	Line of Direction, Line of Dance
Cts	Counts	OLOD	Opposite Line of Direction
Meas.	Measure (musical term indicating a grouping of beats)	CW	Clockwise
&	"and" count(equal to $\frac{1}{2}$ beat or count)	CCW	Counter Clockwise
CPos	closed dance position	SPos	side dance position
OPos	open dance position	X	Cross (as XRB = Cross Right Foot Back of Left)

CHARLESTONA Jazz Dance Popular in the 1920's
and Revived Again in the 1950's

The feature of the Charleston is the **double twisting** of both feet simultaneously, which takes 2 counts... Force both heels out - at same time flexing both knees and bringing them together count (&) or 4 (up-beat). Straighten knees bringing both heels in on count 1 (down-beat) with or without a change of weight from one foot to the other.

Exercise for Charleston: Stand feet together and parallel.

Bend knees forcing them together - at same time twist both heels out so that toes are pointed in.
Straighten knees - at same time twist heels in so they come together and toes are pointed out.
Practice above exercise until both feet react simultaneously, giving one count for each twist.

Traveling Charleston Forward:

Bend knees (both heels out - right foot lifted out and up to side) . . . &
Step right forward (Heels in) 1
Bend knees (heels out) left foot lifted out and up to side &
Step left forward (Twist heels in) 2

REPEAT & - 1 - & - 2, progressing forward or backward.

Single Charleston: Preparation, weight on left foot.

Lift right foot to side (heels out) &
Swing right foot forward from knee (heels in) 1
Bring right foot backward (knees together - heels out) &
Right backward step 2
Lift left to side &
Step back on left 3
Step back on right &
Step forward on left 4

REPEAT on same side

Double Charleston: Preparation, weight on left foot.

Lift right foot to side (heels out) &
Point right foot forward (heels in) 1
Bring right foot backward and out to side (heels out) &
Right backward step (heels in) 2
Bring left foot backward and out to side (heels out) &
Point left foot backward (heels in) 3
Bring left foot forward and out to side (heels out) &
Left forward step (heels in) 4

REPEAT on same side

In addition to the above, there are many other variations in the Charleston.

Presented by C. Stewart Smith

JUST AS I WAS IN THE MORNING
OR
THE DEUKS DANG OU'RE MY DADDIE
(Scotland)
(This is a reel in jig time)

- MUSIC:** Paxton EPD 006 "Just as I Was in the Morning"
Parlaphone 45R4613 "Just as I Was in the Morning"
- FORMATION:** 4 cpls, ptrs facing each other in longways formation. M have L shoulder twd head of hall. M hands (either or both) when free are at sides. W hands (either or both) when free may hold her skirt lightly in front with 3 fingers (thumb, forefinger and middle finger.)
- STEPS:** Skip Change of Step: Hop on L, lifting R leg fwd with toe pointing down, and ankle well extended, knee turned out (ct 6 of preceding meas.); step fwd R (ct 1); bring L ft up to and behind R, taking weight, L instep close to R heel (ct 3), step fwd on R (ct 4). Repeat of step starts with hop on R (ct 6).
- STYLING:**
1. Stand straight with chest and head high.
 2. Throughout dance M leads W in a polite and courteous manner, acknowledging her as a favorite ptr.

MUSIC: 6/8

PATTERN

Measures

- Chord Introduction: M bow from waist, hands held at sides. W curtsy by taking small step R to R, placing L instep close to R heel and bending knees slightly, keeping back straight.
- I. CAST OFF
- 1-8 Cpl no. 1 cast off, W turn R, M turn L, down outside of the dance, around cpl no. 2 into ctr, giving ptr R hand in passing on meas. 3, up the outside of the dance, crossing at top, giving ptr L hand on meas. 7 in passing, and back to place, 8 skip change of step.
- 9-16 Cpl no. 2 cast off, W turn L, M turn R, dancing up the outside of the dance, crossing at the top giving ptr R hand on meas. 11 in passing, dance down the outside around cpl no. 1 into ctr giving ptr L hand on meas. 15 in passing and return to place, 8 skip change of step.
- II. CPL NO. 1 IN 2ND PLACE ON OFF SIDE
- 1 W no. 1 lead to R to meet ptr who dances in to meet her, 1 skip change of step.

JUST AS I WAS IN THE MORNING (Cont'd)

- 2 M no. 1 leads ptr, R hand joined, behind M no. 2, 1 skip change of step.
- 3-4 M no. 2 moves to M no. 1 pos while M no. 1 leaves W no. 1 in M no. 2 pos, 2 skip change of step.
- 5-6 M no. 1 dances 2 skip change of step across to W no. 1 place.
- 7-8 M no. 1 turn W no. 2 with 2 skip change of step, R hands joined, to finish in W no. 2 pos with W no. 2 on his R, R hands joined.
- III. M no. 1 DANCES WITH W no. 2
- 1-4 With R hands still joined, M no. 1 leads W no. 2 between M no. 2 and W no. 1, each dances around ptr and across to W side, 4 skip change of step.
- 5-8 M no. 1 and W no. 2 turn, R hands joined, with 4 skip change of step, ending with M no. 1 in W nos. 2 pos.
- IV. CPL no. 1 IN 2ND PLACE ON OWN SIDE
- 1-4 Cpl no. 1 dance into the middle. W no. 1 passes in front of ptr, dances up the center to top of dance, around and behind W no. 2 to W no. 2 original place with 4 skip change of step while M no. 1 passes in back of ptr, dances up the center to top of dance, around and behind M no. 2 to M no. 2 original place with 4 skip change of step.
- 5-8 Cpl no. 1 turn, R hands joined, to place with 4 skip change of step. (Cpl no. 2 is now at top of dance.)
- 1-40 Repeat dance with cpl no. 1 dancing with cpl no. 3.
- 1-40 Repeat dance with all cpls active, cpl no. 2 with cpl no. 3, cpl no. 1 with cpl no. 4
- Keep repeating as above until all cpls are back in original pos.
- Chord M bow, W curtsy as in Introduction.

1962 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by C. Stewart Smith

ROBERTSONS RANT
(Scotland)

Robertsons Rant is a rather modern strathspey in square formation.

MUSIC:

FORMATION: 4 cpls in a square. Cpl no. 1 has backs to music; other cpls are numbered CW around the square.

STEPS

Strathspey Step: Step fwd on ball of R ft, keeping ft close to floor (ct 1); closing step L ft up to and behind R, L instep close to R heel (ct 2); step fwd on R bending R knee slightly and keeping ft close to floor (ct 3); hop on R bringing L ft through close to floor, knee turned out and toe pointed down (ct 4). The motion of the strathspey is down and up in feeling rather than level. Begin next step L moving fwd. Always start each pattern R.

AND

STYLING:

Strathspey Setting Step: Step R to R, knee and toe turned out (ct 1); close L behind R, L instep close to R heel (ct 2); step R to R (ct 3); hop on R bringing L ft up behind R ankle, L knee turned out and toe pointed down (ct 4). Begin next step swd L.

Highland Scottische Step (2 meas): Hop on L and point R toe to R side (ct 1); hop on L and bending R knee, bring R ft behind L calf, R knee turned out and toe pointing down (ct 2). Do same for cts 3 and 4 but on ct 4 put R ft in front of L leg. Dance 1 strathspey setting step R (meas.2). Begin next step hopping on R, pointing L to L side and dancing 1 strathspey setting step L.

MUSIC: 4/4

PATTERN

Measures:

Chord Introduction: M bow from waist to ptr, hands held at sides. W curtsey to ptr by taking small step R to R, placing L instep close to R heel and bending knees slightly, keeping back straight.

I. CIRCLE
1-4 All 4 cpls join hands at shoulder height and circle CW with 4 strathspey steps.
5-8 Reverse and circle CCW with 4 strathspey steps.

II. W STAR
1-2 W form R-hand star in ctr with W no. 1 joining hands with W no. 3 on top and W no. 2 and W no. 4 joining hands underneath, arms well-extended. In this formation W dance 2 strathspey steps across to opp M.

ROBERTSONS RANT (cont'd)

- 3-4 W turn opp M with L hands, dancing 2 strathspey steps.
 5-6 W form R-hand star in ctr as before and dance 2 strathspey steps back to ptr.
 7-8 Ptrs turn with L hands joined, dancing 2 strathspey steps and finishing with W on MR.
- III. REEL OF FOUR--HEAD CPLS
 1-8 Cpls no. 1 and no. 3 dance a reel of four with 8 strathspey steps. W start passing L shoulders in the ctr and then R shoulders with opp M, turn 1/2CW and pass R shoulders with ptr, pass L shoulders again in the ctr with opp W and then veer to the L to pass R shoulders with opp M and turn 1/2CW to finish in original pos. M stand in place for 1st 2 meas and then dance in twd ctr on 3rd meas passing R shoulders with opp W and L shoulders in ctr with opp M, veer to the L to pass R shoulders with ptr, turn 1/2CW and pass R shoulders with opp W, L shoulders again in ctr with opp M, returning to original pos.
- IV. SET AND TURN CORNERS
 1-4 Face corner and set with Highland Scottische step R and L. W hands are held loosely at sides. M raises L arm at side slightly above head level and R hand on hip when dancing Highland Scottische step R. When dancing that step L, M hands are reversed
 5-8 Join both hands with corner and turn twice CW with 4 strathspey steps.
- V. REEL OF FOUR--SIDE CPLS
 1-8 Cps no. 2 and no. 4 repeat action of Fig III.
- VI. SET AND TURN CORNERS
 1-8 Repeat action of Fig IV.
- VII. W CIRCLE, SET AND TURN PTR
 1-4 W join hands in ctr at shoulder height and circle CW once around with 4 strathspey steps. On last strathspey step release hands and turn CCW to finish facing ptr with backs to ctr of circle.
 5-6 Set to ptr with strathspey setting step R and L, hands at sides.
 7-8 Join both hands with ptr and turn once CW with 2 strathspey steps.
- VIII. M CIRCLE, SET AND TURN PTR
 1-8 M repeat action of Fig VII.
- IX. GRAND CHAIN
 1-8 All face ptr and dance Grand R and L once around with 8 strathspey steps, passing ptr on opp side and continuing on to finish in original place. Pass one person for each strathspey step.
- X. PROMENADE
 1-8 Take Varsouvienne pos (with shaking hand-hold so that W L hand is on bottom and W R hand on outside) and promenade once CCW around the square with 8 strathspey steps.
- Chord. M bow, W curtsy to ptr as in Introduction.

1962 Santa Barbara Folk Dance Conference

Presented by C. Stewart Smith

THE SHEPHERD'S CROOK
(SCOTLAND)

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

MUSIC: Capitol T 10014 My Scotland, Side 2, Band 4*
FONTANA no.10
Beltona 2624*

Any good Strathspey*

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

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

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

Shake and Rock Step: Hop on L pointing R to 2nd pos (ct 1), Hop on L taking weight R ft behind L calf (ct 2), Hop on L placing R toe to L toe (ct 3), Hop on L extending R ft diag to R in the air (ct 4). Rock fwd on ball of R ft (meas 2, ct 1); rock back on ball of L (ct 2); repeat rock onto R and L (cts 3,4). In order to repeat step with L toe touching it is necessary to take small leap onto R while extending L toe to side on ct 1.

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

The Shepherd's Crook (cont'd)

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

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

MUSIC 4/4

Pattern

Measures

Chord 1

M bow from waist, hands held at sides.

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

Chord 2

Join hands in a line of 3, elbows bent.

I. PROMENADE

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

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

II. ROCKING STEP

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

III. SHEPHERD'S CROOK

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

The Shepherd's Crook (cont'd)

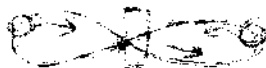
- 1st W make as large a "Crook" (circle around M) as possible.
- 5-8 Repeat action of Fig III, meas 1-4 with 2nd W making "Crook". On meas 7 M turn R under his R arm. On meas 8, 1st W turn L under her L arm.

IV. SCHOTTISCHE

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

V. REEL OF THREE (Figure Eight)

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



Cue: Always cut between other 2 dancers.

VI. HIGHLAND FLING SIDE STEP AND CIRCLE

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

VII. HIGHLAND FLING STEP

- 1-3 Hop on L, dance 3 Highland Fling Steps. Drop hands.
- 4 W: Turn R (CW) with 4 small walking steps. On last step, do not take wt.
- M: With small spring onto R, point L toe to side (ct 1); hopping 3 times on R turn once to the R (CW) while doing "Round the Leg" with L (cts 2,3,4).
- 5-6 Join hands in line of 3. Hop on R, point L toe to side, dance 2 Highland Fling Steps. Drop hands.
- 7-8 W: Turn L (CCW) once with 4 slow walking steps (2 per meas).
- M: Repeat action of Fig VII, meas 4 twice, but turn L, hopping on L and do "Round the Leg" with R. Make one complete turn on each meas.
- Finish dance with curtsy for W and bow for M as at beginning.
- *Pick up needle at end of dance as most recorded Strathspeys are too long.

1962 Santa Barbara Folk Dance Conference

Presented by C. Stewart Smith

SHIPS O' GRACE
(Scotland)

This dance is a modern strathspey, only about 10 years old.

MEANING OF THE FIGURES:

- 1-8 The lifeboat is launched
9-16 Rescue equipment
17-24 The Wheel
25-30 Over the waves to the boat in distress
31-32 The knot between the two boats is tied
33-40 Back to safety towing the rescued boat

MUSIC: FONTANA no. 15

FORMATION: Four cpls in longways formation. Line of M facing a line of W with ptrs facing, ML shoulder twd music or head of line. Cpls are numbered from 1 to 4 with cpl no. 1 at head of line.



STEPS: Strathspey Step: Step fwd on ball of R ft, keeping ft close to

floor (ct 1); bring L ft up to and behind R, L instep close to

R heel (ct 2); step fwd on R, bending R knee slightly and keeping

ft close to floor (ct 3); hop on R bringing L ft through close to

floor, knee turned out and toe pointed down (ct 4). The motion of

the strathspey is down and up in feeling rather than level. Begin

next step L moving fwd. Always start R unless otherwise stated.

Strathspey Setting Step: Step R to R, knee and toe turned out

(ct 1); close L behind R, L instep close to R heel (ct 2); step

R to R (ct 3); hop on R bringing L ft up behind R ankle, L knee

turned out and toe pointed down (ct 4). Begin next step swd L.

STYLING: The body is kept facing fwd and erect but not stiff, chest high, arms held loosely at sides with thumbs fwd. (W may hold skirt in front with thumb and first 2 fingers). All dancing is done on toes with knees well-turned out. Ptrs dance with each other, communicating by means of tension in arms and by looking at one another. When inactive, stand in place with heels together and toes apart (first pos).

MUSIC: 4/4

Pattern

Measures:

Chord Introduction: M bow from waist, hands held at sides. W curtsy by taking small step R to R, placing L instep close to R heel and bending knees slightly, keeping back straight.

I. DOWN THE MIDDLE AND CAST UP

1-8 Cpl #1 with R hands joined at chest level lead down the middle of the dance and cast off-M turning 1/2CW and going around M no. 4 and up the outside, behind the M line, while W turns 1/2CCW and goes around W no. 4 and up the outside behind W line. Finish in original places.

II. GRAND CHAIN

9-16 Cpls no. 1 and no. 4 face ptrs. M no. 2 faces M no. 3, while W no. 2 faces W no. 3 (Fig 1). All 4 cpls dance a Grand Right and Left with the arms well-extended, passing one person for each meas of music. Finish in original places facing ptrs.

III. SET AND HANDS ACROSS

17-18 All M join hands shoulder high on the side in a line. All W join hands shoulder high in a line. Dance Strathspey Setting Step R and L.

- 19-20 Cpl no. 1 dancing with cpl no. 2 and cpl no. 3 with cpl no. 4 (Fig 2), give R hands across (W #1 hand joined with M # 2 on top and W no. 2 with M no. 1 underneath; W no. 3 with M no. 4 on top with W no. 4 with M no. 3 underneath). Dance half way around to finish on opp. side.
- 21-22 All M again join hands in a line on W side, while W join hands in a line on M side. Dance Strathspey Setting Step R and L.
- 23-24 Repeat action of Fig III, meas 19-20, giving L hands across and returning to original places.

IV. ARCH

- 25-26 Cpl no. 1 faces down the dance and makes an arch by joining nearest hands with ptr. Cpl no. 1 moves slowly down the dance with 2 Strathspey Steps. At the same time cpl no. 2 dances into the middle, joins R hands with ptr at chest level, and dances under the arch formed by cpl no. 1, finishing in cpl no. 1 original pos.
- 27-30 Cpl no. 1 continues down the dance while cpl no. 3 and then cpl no. 4 repeat the action of Fig IV, meas 25-26. Cpl no. 3 finishes in cpl no. 2 original pos and cpl no. 4 in cpl no. 3 original pos.
- 31-32 Cpl no. 1 and cpl no. 4 dance 1 turn with ptr CCW with L hand joined at shoulder height. Cpl no. 1 end facing up set.

V. UP THE MIDDLE AND CAST DOWN

- 33-40 Cpl no. 1 leads up the middle with L hands still joined as cpl no. 4 cast off below cpl no. 1 (M turning CCW, W CW) to join R hands follow cpl no. 1 up the dance. At the top cpl no. 1 cast off with cpl no. 4 following (M turning CCW, W CW) down the

outside of the dance to the bottom where cpl no. 1 finishes in 4th place and cpl no. 4 in 3rd place.

The entire dance is repeated 3 more times until all cpls finish in original places.

Chord

M bow, W curtsy as in Introduction.

REMINDERS

BADGES

Please, please, please wear your badges at all times.

BULLETIN BOARDS

Also, please check the Bulletin Boards for Schedule Changes and announcements of interest.

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

FESTIVAL FOLKSHOP..... will be open 12:30 to 1:30, and 4:00 to 6:00 p.m. daily.

MEET THE STAFF.....

LISA LEKIS Foremost exponent of Latin American dance, has spent some 22 years researching, studying dancing and writing. At present Lisa is teaching at the University of Bahia, Salvador, Brazil while husband Wally, is working with the Audio Visual Education program in Bahia, as part of the Alliance for Progress program.

She received her B.A. at Stanford University, where she first began folk dancing in 1936. She was one of the original members of Changs. She received her M.A. at the University of Chicago where she met and danced with Vyts Beliajus at the International House.

Lisa spent about six years in and out of Mexico, doing a lot of dancing and even teaching a summer dance session at the University of Mexico. She has been Director of Physical Education and Dance at the College of Great Falls, Montana, Dance Director at the University of Puerto Rico, and Director of Caribbean Festivals- working with ethnic groups of fifteen countries of the Caribbean and bringing from 200 to 300 to Puerto Rico for folklore exhibitions.

She organized, wrote and posed for a series of ads in Holiday Magazine for Alcoa Steamship Co., a two year full page series in color called "Dances of Caribbean".

In 1956 she went back to school to get her Ph.D. in Latin American Sociology at the University of Florida. She received a grant to study Cuban folklore and dances. (Wally worked with the Audio Visual Department at the University of Miami.)

Next, both went to Ecuador with the Point Four Program, Lisa to work as Consultant Sociologist for Point Four and the U.S. Embassy, and Wally to head the Audio Visual Center in Quito.

After two years in Ecuador, they were sent to Rio de Janeiro where they remained for two years. Summer of 1961 they had home leave and spent most of it in Spain and Portugal, returning to Brazil, but to a different spot - Salvador, Bahia.

Lisa has published several books: Folk Dances of Latin America, Scarecrow Press, New York, 1958

Dancing Gods, Scarecrow Press, New York, 1960

She has also written section of Latin American dance for Encyclopedia Americana, Richards Encyclopedia, Britiannica, Grolier Society, and Book of Knowledge. She is a regular S.A. correspondent for Dance Magazine, New York.

She has also record albums out - Caribbean Dances, Caribbean Festival, Dances of Venezuela, French West Indies Folk Dances, Dance of Curacao, Haitian Drums, Trinidad Stell Bands, Dominican Merengue, Dances of Puerto Rico, Cuban Cha, Cha, etc.

MEET THE SCHOLARSHIP WINNERS.....

Elizabeth Sanders 1962 Scholarship Winners:

Barbara Cohen	San Francisco
Louis Denov	San Diego
Doug Farrell	Seattle, Washington
Bob Himes	Bakersfield
Wee Steuber	Sacramento
Elizabeth Ullrich	San Diego

Santa Barbara Scholarship: Dorothy Ley

Folk Dance Federation of California - South	Libby Becker
	Josephine Civello
	Carolyn Stefancic

Santa Monica Folk Dance Group:	Jody Barberio	Jody Barberio
	Doris Bein	
	Avis Tarvin	

Westwood Folk Dance:	Dick Oakes
	Anita Simkin

The donation box is on the desk for your contributions to this worthwhile Scholarship.

FOLK DANCE PARTY There will be a folk dance party in Santa Rosa Hall Saturday afternoon, 2-4 p.m. August 25.

CHECKOUT TIME..... The Conference officially ends at noon, Saturday, August 25. Please be packed and out of your rooms immediately following the party. There are no overnight accommodations on Campus for Saturday night.

FOLK DANCE FESTIVAL The Santa Barbara Folk Dance Club has invited us to join them at a Folk dance party in Santa Barbara starting at 8:30 p.m. There will be regular folk dancing, even some of the Conference dances, and refreshments. Donation is 75¢, proceeds of which will go towards the Elizabeth Sanders Scholarship Fund.

1962 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Lisa Lekis

CARNIVAL (Brazil)

SOURCE: Carnival is the climax of the year in Brazil and is not limited to the three days before Lent begins. Carnival "rehearsals" known as "gritos" (literally, yells) begin just after New Year's Day and Carnival music is played at dances and parties all during the year. The most sedate formal ballroom is immediately transformed to a mass of screaming cavorting couples when Carnival music takes the place of the conventional sambas and boleros. Although basically a series of street dances, Carnival dances are held in all the private clubs and homes in Brazil.

It would be possible to make a choreography for a Carnival dance, but it would have nothing of the atmosphere of the Carnival. You do not need a partner although you may have one if you wish. The dance is completely improvised and nothing would be farther from the idea of Carnival than a group of people all doing the same thing at the same time. You may dance on top of tables, chairs or wherever you wish. The songs are nearly always sung with the band or drummers by all the dancers. There is complete freedom to do exactly as you wish. The following steps are only suggestions for some of the most common variations. The basic movement is a strut which carries street dancers for miles but which may be broken any minute by an irresistible desire to jump up in the air, scream, perform acrobatics etc.

The music for Carnival is nearly entirely percussion with the melody carried by songs. Two rhythms are used; one is a type of march and the other a street samba. The dance is nearly identical for both. Music can be counted 1, 2, 3, 4.

SOME CARNIVAL STEPS:

1. Basic strut: Body is totally relaxed, elbows are bent and arms carry the rhythm pattern as well as the feet. The step is usually either a shuffle fwd alternating R and L ft. with each ct of the music or placing the ball of the foot down on ct 1, lowering the heel, ct 2 and then changing feet.

During the strut, the dancers may walk in circles, bend down to the ground or take any direction desired. If in couples, the woman can lead the man, they can dance with arms around each other's waist etc. but never in ballroom dance position. Coming face to face with your partner (or anyone else) you usually raise both arms and let your hands shake with the rhythm.

2. Circles: At any time groups forms circles, joining hands and using basic step or a series of crosses. Step L, cross R over in front of L, step L, etc. Usually someone is pushed into the center where he or she is expected to perform. Circles are of any size.
3. Skipping: A great deal o skipping is always seen at Carnival. Instead of being of the type of the American skip, however, the movement of the feet is usually bkwd.

Thus: Step R and with a hop slide R 1/2 bkwd. Repeat to L. To make this fancier, you can alternately cross feet, R over L, L over R etc. or you can make the cross to the back, R in back of L etc.

Or you can just skip - as far and as fast as you like.

4. I don't know what to call this but it resembles a rock and roll step like this.

Count: 1 2
 Step on R Weight on R, turn R ft at an angle to the R.

 3 4
Step L ft beside R, Weight on L, shift L to L at an angle to the L.
still at angle

Then step R beside L and continue.

This step done in place is often used to lower body to floor (or as far as possible) Bending knees more each step.

5. Afro Step: This one comes right out of the macumbas - the Afro religious cults. It is very fast and takes some practice.

Count; 1 & uh
 Step R ft fwd balance off L ft Step R beside L
 repeat to the other side.

6. Jumping forward: With feet together and knees bent, jump to R and L of partner or anyone else you happen to meet.

Count: 1 2
 Jump diag. R Jump back to place.
 Repeat to other side.

These are only a few of the possibilities. The principal thing is to dance exactly as you please following the best of the percussions. It is probably the most fun and freedom of any dancing if you just let yourself go.

1962 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Lisa Lekis

CATARÊTE
(Brazil)

SOURCE: The Catarête is a dance usually seen in the northeast of Brazil where it is a rural favorite although it is also danced in the states of São Paulo, Minas Gerias and Mato Grosso as well. According to popular opinion, the dance is of Americian origin and was performed during the first cdntury of coloniziation in Brazil although probably in quite different form than is seen today. It is thought that the Jesuits introduced the dance into the Festivals of Santa Cruz, Expiritu Santo, São Gonçalo and Conceicao. Originally the Catarête was accompanied only by guitars and songs, the rhythm being marked only by handclaps and stamping. African percussion instruments have been added, however, and the dance now has many variations from locality to locality. As seen in most of Brazil, Catarête is performed by lines of men facing lines of women or lines of couples as indicated here. The musicians or a soloist who may be one of the dancers usually sing verses giving directions to the group who clap the rhythm following each verse. Many figures may be used including circling, cross overs, exchange of ptrs, promenading etc. Since the dance cannot be exactly reproduced complete with songs and responses, this choreography was arranged to allow dancers to enjoy the rhythm, step and patterns of one of the most popular and oldest creole folk dances of Brazil.

TEMPO: 2/4 Count: 1 & 2 &

STEP: The step for the Catarête is simple but should be done with flexibility of the knees and the entire body.
Step on R ft (ct 1), strike L heel sharply on floor (ct. &)
Step on L ft (ct 2), strike R heel sharply on floor (ct. &)

When indicated that couples dance together, the step is a simple two step.

CLAPPING: When not moving in the figures, all dancers clap or snap fingers. The claps or snaps coincide with the heel beats on the counts of &.

FORMATION: Four couples facing four other couples in two lines. W stand to R of the M. Any number of couples may participate in the dance, but this record allows for four repetitions and is thus better for groups of four couples. In all cross overs or exchanges, couples work with the couple directly opposite them.

FIGURES:

Meas.

1-8 INTRODUCTION: Couples stand in place dancing basic step as described and clapping or finger snapping.

I. CROSS OVERS:

- 1-2 Men exchange places with four steps.
- 3-4 Women exchange positions with four steps.
- 5-6 Men return to original places.
- 7-8 Women return to place.

II. PARTNERS EXCHANGE:

- 1-4 Keeping the W on his right, with her L arm through his R, couples move in a CCW direction to exchange places.
- 5-8 Continuing CCW, couples move back to places.

III. HEAD COUPLES DANCE:

- 1-8 Head couples using ballroom dance position dance a two step behind other couples to opposite end of the line. Other couples dance in place using basic step and clapping hands or snapping fingers.

REPEAT ALL THREE MORE TIMES. (Couples end in their original positions).

Presented by Lisa Lekis

SAN JUANITO (CACHULLAPI)
Ecuador

SOURCE: The San Juanito, the most popular dance of the highland Indians of Ecuador is often considered to be of pure Indian origin, but the dance as seen today has obviously been greatly influenced by mestizo or Spanish dance forms. It differs from the Cachullapi only in tempo, the San Juanito being faster.

The dance is probably closely related to the Chilean Cueca, the Peruvian Marinero and the Bolivian Huaino, other dances all using a scarf or handkerchief as part of the dance. Although influenced by European dances, the San Juanito retains a great deal of the Indian character. The music is always played in a minor key, and even if danced during a Festival, the San Juanito has an air of sadness typical of the highland Indians, and lacks the gaiety of the Cueca. In rural areas the dance is accompanied by indigenous instruments including the rondador, the bamboo pipes used to produce a pentatonic scale. Although this recording was chosen for its relative regularity, the Indians have never seen any necessity for consistent phrasing or equal number of measures.

TEMPO: 3/4

- STEPS:
1. BASIC: The basic step is a quick balance step which can be counted 1 & 2 or 123. L ft steps fwd. (ct 1), balance step on ball of R ft beside L (ct &), step on L. Repeat to other side. The tempo is slow, quick, slow.
 2. BRUSH STEP: Step to L on L ft (ct 1).
Brush L ft fwd and up from floor rising slightly on R toe (ct 2).
Lower R heel to floor and return L ft to place beside R. (ct 3).
 3. KICK STEP: (usually danced by women)
Step R on R ft (ct 1)..
Swing L ft fwd and up about 12 inches off floor (ct 2).
Bending L knee, bring raised ft in toward R knee (ct &).
Extend L ft straight out (ct 3).
Repeat to L.
NOTE: This slight kicking motion is done very quickly and is more a flutter of the foot than a definite kick.
 4. PAS DE BASQUE: Like basic step but performed with a slight leap on ct 1.
 5. ZAPATEADOS: The zapateado is more commonly seen in urban centers where there is a wooden floor than in the country where brush steps are used. The zapateados may be complicated or simple according to the ability of the dancer. These described here are simple and easily performed.
Stamp L on L ft (ct 1)
Strike heel of R ft to floor with a slight fwd motion (ct 2)
Step R on ball of R ft (ct 3)
Repeat above always beginning with L foot. The step may be double timed and the same action performed two to a measure instead of one.

SCARF: The scarf is carried by the man (and sometimes the woman as well.) The motions are definite and should be varied rather than just waving the scarf in any direction. Here are some of the movements that can be used.

1. Describe a circle around the girl's head.
2. Describe a figure eight as the man follows the girl.
3. Flip the scarf from R to L against the girl's skirt.
4. Bending fwd, the scarf may be flipped back and forth on the floor.
5. Twirl the scarf like a lariat.
6. Hold scarf in both hands and try to throw it over the girl's head to draw her toward the man. (This rarely succeeds.)

FORMATION: Couples in a single circle CCW, woman leading the man.

FIGURES:

- I. THE FOLLOW
- 1-15 Man starts to R with R ft; W to L with L ft.
Dance 15 basic steps fwd, woman looking back toward man as he follows her.
- 16-19 W turns to her own R making a small circle with 4 basic steps to face partner.
During this figure, the scarf is held in the man's hands clasped behind him.
- II. FIGURE 8
- 1-8 Woman dances in place while man dances around her passing R shldr describing a figure 8 and returns to place. Scarf is held in R hand and waved back and forth in front of M as he makes figure.
- 9-16 Woman dances figure 8 around man, beginning by passing L shldr. M waves scarf overhead.
- 17-24 Both describe Figure 8 passing R shoulders and return to place.
- III. BRUSH STEPS AND TURNS
- 1-16 Man: Following the woman moving CCW, man dances 16 brush steps waving scarf R and L.
Woman: Woman turns in front of man, moving constantly CCW. (Basic step with turns to the R.)
- 17-24 Woman continues to turn in place. Man dances one complete circle around the woman, using brush steps to return to place in a single circle.
- 25-26 Man holds scarf in both hands and tries to throw it over partners head.
- 27-28 Woman throws scarf off.

IV. KICK STEP:

- 1-16 Woman leading CCW, dances 16 kick steps starting R. Man follows with 16 basic steps, bending fwd and brushing the scarf back and forth on the floor.
- 17-24 Woman dances a complete circle around man to end facing partner in a double circle. Man dances basic steps in place waving scarf overhead.

V. ZAPATEADOS

- 1-16 With L shoulders adjacent, partners move in a small circle using slow zapateo steps.
- 17-24 Circle is continued by double time zapateo steps.
- 25-28 Partners continuing zapateo steps to face each other.

VI. CLOSING

- 1-8 Woman again leads man CCW, dancing 8 pas de basques steps beginning R.
- 9-12 Partners turn away from each other (M,L: W, R) and complete small circle with 4 pas de basques steps returning to face each other. Woman takes free end of scarf.
- 13-24 Both holding one end of the scarf and with L shoulders adjacent, couples dances 12 pas de basques in a small circle, the woman taking the scarf from the man on the last measure and waving it overhead.

1962 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Lisa Lekis

EL ROBALO
(Venezuela)

SOURCE: El Robablo is a very old dance from a small island off the coast of Venezuela (Isla Margarita) where fishermen use it to celebrate a good catch of fish. The word "robablo" means haddock. The dance is also used whenever there is a general festival and is often seen during the Christmans celebrations as well.

TEMPO: 2/4 The count is fast.

STEP: The same step is used throughout the dance, M starting L, W starting R. Step on L ft (ct 1). R ft brushes the floor while being raised in back pf : (ct 2). Both knees bend on ct 2.

FORMATION: Any number of couples in a single circle all facing CCW, in front of M.

FIGURES:

INTRODUCTION:

1-16 Moving CCW, woman holding skirts, men with hands clasped in back, all dance fwd. with 16 basic steps.

1-12 Repeat continuing CCW.

13-16 M turning L, W turning R, both describe small circle with four steps to face each other.

FIGURE I.

1-12 Holding both hands with partner (W's R with M's L etc) M starting L ft, W with R ft., dance 12 basic steps in place.

13-16 M turning to own L, W to won R, dance a "dish rag" turn to exchange place without releasing hands.

1-16 Repeat above to return to original places.

1-12 Dance in place with 12 basic steps.

13-14 Men turning L, W turning R and releasing hands, each make complete turn to original positions. (Man steps L, R in turn, W steps R,L.)

CHORUS (Elbow Turns)

1-16 With R elbows joined, partners describe circle and a half using 16 basic steps.

17-32 Reverse joining L elbows.

II. SHAKING FINGERS

1-16 With R shldr adjacent, partners move in a circle M starting L ft and shaking L index finger at partner; W starting R ft and shaking R index finger.

- 1-16 Reverse, shaking finger of other hand.
- 1-12 Dance in place facing partner, M shaking L index finger, W shaking R.
- 13-14 M makes full turn to L (LR): Woman turns R (RL).
- 1-32 CHORUS:
- III. THE MILL
- 1-16 With R shoulders adjacent, couple again circles once and a half with fists closed, hands circling each other away from body.
- 17-32 Reverse to place, hands circling toward body.
- 1-12 Dance in place, continuing motion of hands.
- 13-14 Each turn in place as described above.
- 1-32 CHORUS:
- ENDING
- 1-32 Repeat Figure I, meas. 1-32.
- 1-8 Repeat Figure III in place.
- 9-12 M turning L, Woman to R each describe small circle continuing hand motions of Figure III. On last measure extend both arms over head.

Presented by Lisa Lekis

NA BAHIA TEM
(Brazil)

SOURCE: Na Bahia Tem is one of the oldest folk dances from the State of Bahia, Brazil which was the location of Brazil's first capitol in 1530 and the area of the first settlement. The music is an old folk song, its title meaning "Bahia Has." Variations of the dance range from a singing game for little children to arrangements suitable for exhibition. The rhythm of the music is not strictly samba since Na Bahia Tem antedates the development of the modern samba, but today it is usually played in a modified samba rhythm and much of the movement associated with the samba has been incorporated into the dance.

The song contains four verses, each of which is repeated. The words are included here for those who would like to learn an easy song in Portuguese. It is customary for the dancers to sing the verses as they go through the figures.

Tempo: 4/4

STEP: Basic Step. A simple step-close, one to a measure done very smoothly and gracefully.

FORMATION: Groups of two, four, five or six couples in lines, alternating M and W. Partners face each other at a distance of about ten feet.

CHOREOGRAPHY:

Figure I.

1-8 Partners move fwd to meet each other.

Man: Walks fwd. three steps LRL and on fourth ct claps hands together. Repeat twice more to face partner. Repeat in place.

Woman: Holding skirts, W takes 2 steps fwd, (RL) and closes R to L on ct 3. On ct 4 W jumps bkwd, bending body fwd. and flipping skirts back. Repeat twice more. Repeat in place facing ptr.

Figure II:

1-8 M turning to own L, W to own R, describe complete circle with eight basic steps. Arms are held curved overhead and arms and body sway with step - to the R when the step is to the R and to the L when step is to L.

Figure III.

1-4 Man steps to position side by side with ptr, R shldrs adjacent R arms around each other's waist, L arms curved overhead. Men progress fwd., W move bkwd. In this manner half of the couples of a group move one direction, the other the opposite.

5-8 Partners drop arms from each other's waists and raise free arms as in Fig. II. W continues with small circle to her R, M also continues small circle to the R to assume position facing partner.

Figure IV.

Partners dance four basic steps in place.

- 1-4 Arms are bent at elbow with fingers nearly touching in front of chest. R and L arms are alternately thrown up and down on cts 2 and 4. R arms lifts when step is to R; L arms lifts when step is to L.
- 5-8 W turning R, M turning L, ptrs describe small circle with four basic steps using arm motions described above.

Figure V.

- 1-8 With 8 basic steps ptrs pass right shldrs and describe figure 8 around each other, men terminating by tuning to form single line, W to R of men. There are now two lines of couples facing.

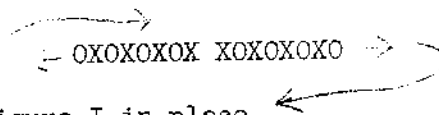
Figure VI.

- 1-4 Both lines move diagonally fwd to R to form single line, men standing in back of ptrs. One group of couples faces one direction and the other the opposite. Steps used are those of Figure I.

OX OX OX

----- to form

XO XO XO



- 5-8 All continue steps of Figure I in place.

Figure VII.

- 1-8 All dance Figure II in place, men swaying R, W l.

Figure VIII.

- 1-8 Using basic step and arm motions of Figure IV, both groups move ahead, turn to right and conclude with two lines of couples facing each other. On last count men drop to R knee raising arm overhead. W conclude with arms in position Figure IV.

For any of you who would like to use this Brazilian dance for younger children, here is a simple form which is good down to kinder-garten. The verses are easy to learn and pronounce.

Children face each other in two rows, boys on one side and girls on another, keeping a distance of more or less seven steps between them.

- A. While singing the first two measures of the song, they walk forward three steps, clapping the hands three times, one for each step. While singing the third and fourth measures they walk three steps bkwd singing and clapping as indicated. They go fwd again in the next two measures and bkwd in the last two, always singing and clapping.
- Verse 1
- B. Boys and girls change positions by continuing fwd until they pass R shldrs with the person opposite, turn and face. They should turn on third series of steps and claps and do the smae thing in place one time.
- Verse 2
- Boys
- Verse 3 Walk fwd as in Fig. I to form single line standing in back of girl he was facing. Girls have kept time in place and have turned to face CCW.

Verse 4 With hands on the shoulders of the person ahead, the leading girl making samba motions (Fig. IV), the line serpentine off the floor.

(If you prefer, other figures may be introduced such as grand right and left etc.)

VERSES FOR NA BAHIA TEM

1. Na Bahia tem,
 tem, tem, tem..
 Na Bahia Tem, Repeat each verse
 Oh! Bahiana
 Coco de vintem

2. Na Bahia tem,
 tem, tem, tem..
 Coco da Bahia,
 seu bem,
 Coco de vintem.

3. Na Bahia tem,
 Vou mandar buscar
 Lampeao de vidro,
 Oh! Bahiana,
 Ferro de engomar.

- Na Bahia tem,
 Vou mandar buscar,
 Manchina de costura,
 seu bem,
 Folle de soprarr.

During the Sarandeio the W lifts her skirts from R to L as she turns her body.

The Sarandeio is performed stepping R,L,R,L followed by four meas. of turns to the R. On the last measure the girls put R knee fwd and kneel almost to the floor to make their skirts bell out.

Zapateado (Man)

Although many different zapateados may be used, this is the preferred version for this dance. Beginning with weight on R ft.:

Count:	1	&	2	3	4	Repeat
Bending knee and back weight L.	brush L fwd	transferring wt	and back weight L.	Tap ball of R ft on fr floor three times, shifting weight to R on third tap.	Step L	other foot.

It is not necessary in gaucho dances to perform this particular or any other specific step. If it is desired to use this dance for younger children, the boys may simply stand in place and Step L ft. strike heel of R ft (ct 12) and repeat to other side) Not all gauchos are good zapateado dancers either!

FORMATION: Couples in a circle, Women on inside of circle.

Sequence:

Meas. 1-16 INTRODUCTION: Couples walk with basic step arm in arm CCW in circle, W to L of man.
17 W turns L (LRL), M, R (RLR) to form double circle.

FIGURE I.

1-4 Women: Dance backward toward center of circle with four basic steps. Skirt is held and waved.
5-6 Dance forward 2 basic steps.
7-8 Turn R one half turn using two basic steps to remain looking toward center of circle, backs to men. Join hands with other women in circle.

Men: Men describe circle to own L with step indicated (Circling Step) On meas. 8 join hands with other men in circle.

FIGURE II. Concentric circles.

1-4 Women moving CW (to own L) and M, CCW dance 7 step-close, hold meas 4 Step is twice as fast as basic.
5-8 Repeat in opposite direction. On meas. 8, girls release hands and turn to face partners.

NOTE: The inner circles of girls should be much smaller than the outer circle of men. Girls hold hands at shoulder height and stand close together. Men extend arms as far as possible to enlarge circle.

- 1-8 Repeat Figure I.
- 1-8 Repeat Figure II.
- 1-8 Repeat Figure I.
- 1-8 Repeat Figure II.

FIGURE III. Zapateados and Sarandeios

- 1-8 Women dance sarandeios as described.
- 1-8 Men dance zapateado as described or as noted above for simplification.
- 1-8 Repeat Figure II.
- 1-8 Repeat Figure III on last measure, men give R hands to kneeling girls to lift them up.

CLOSING:

- 1-9 With W to L of M, couples promenade to end of music, on meas. 8-9 girl is turned under man's arm and both bow.

1962 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Lisa Lekis

CUECA
(Chile)

SOURCE: The Cueca is one of the best known dances of Latin America. Although it is acknowledged as the national dance of Chile, several other countries dance very similar forms variously called Marinero in Peru, La Chilena in Bolivia and the Zamacueca in Argentina. Whatever the exact origin, the Cueca is definitely a dance of the type called creole, meaning that it originated in the New World although its style has been set by Spanish dances and little or no Indian influence is apparent.

The Cueca is a dance of courtship and flirtation. The women at first ignore the men who try desperately to attract their attention. In Chile the first measures of the Cueca (used here as the promenade) serve to allow the men time to select their partners. Typically the steps begin rather slowly, increasing in speed and verve as the dance continues. Both men and women wave scarves in the air, usually held in the right hand. Occasionally the tempo of the music is clapped. The final figure always includes zapateados performed by the man which are often very complicated although there are many possible variations. There is no set order to the figures although they always progress from slow to fast and include many circles, figure eights, pursuit of the girls etc. Above all the dance is animated, gay and flirtatious.

TEMPO: 6/8 Count: 123 - 456

- Steps: 1. BASIC: A bouncy two step-waltz coinciding with the count as follows: 123 - 456
RLR - LRL accenting 1 and 4. The step may be done in place, progressing forward or backward or in turns.
2. PROMENADE: Used for the introduction and first figures. Step fwd. on ball of foot (ct 1 2), lower heel (ct 3) Repeat on opposite ft foot. (456)
3. LATERAL: Step L with L ft. (ct 123) place ball of R ft slightly behind L (ct 45). Lower R heel (ct 6). When a fast lateral is used the step is the same but in double time. L ft to L (ct 1), Ball or R ft behind L (ct 2), Lower heel (3). Both slow and fast reverse to R starting with R foot.

4. BRUSH STEP;

Count	1	2	3	4	5	6
	L flat	R	out	Step R	L	out
		brush	& in		brush	& in
<u>Repeat</u>						
Step L	R	out	Step R	Cross L	Turn	
	brush	& in		over R		
	Step R		Stamp L	Hold		

5. BALANCE STEP: The same as for the brush step, but using balance steps instead of brushes. (Balance R,L,R,L,R, turn and stamp).

6. ZAPATEADOS (for man)

Count	1	2	3	4	5	6
Slow:	Stamp R L toe	L toe	Hold L heel	L heel		
	Stamp L R toe	R toe	Hold R heel	R heel		

Fast: Stamp R L Toe L heel Stamp L R toe R heel

Note: The fast zapateado is danced with a slight jump when changing feet. All zapateados are danced with the knees slightly bent, not moving any part of the body except the feet.

CHOREOGRAPHY

Formation: Couples facing CCW, inside hands held. Scarves held in outside hand, changing to R hand when in face to face position.

Sequence (Each measure counted 123-456)

- | | | |
|--------------|----------------------|--|
| <u>Meas.</u> | <u>Figures:</u> | |
| 1-4 | <u>PASEO:</u> | Couples walk fwd 7 steps using promenade step. On 8th step, M turns to L, W to R to face opposite direction. |
| 5-8 | | Repeat paseo CW turning on last step to face partner. |
| 1-4 | <u>SLOW CIRCLE:</u> | Using promenade step, partners pass each other to opposite positions with 7 steps using step 8 to run fwd. toward each other with three quick steps (456). |
| 5-8 | | Repeat 1-4 to return to original positions. |
| 1-8 | <u>SLOW LATERAL:</u> | Man starts to own L, W to R, Four slow lateral steps CCW, reverse dancing four slow lateral steps CW. |
| 9-16 | <u>FAST LATERAL:</u> | Eight fast lateral steps CCW: Eight fast lateral steps CW. |
| 1-8 | <u>FAST CIRCLE:</u> | Repeat movement of slow circle using fast basic steps. |
| 1-4 | <u>BRUSH STEPS:</u> | M starting L, Woman R dance one complete pattern of brush steps. as described. |
| 5-8 | | Repeat starting M, R and W, L. |
| 9-16 | | Repeat 1-8. |
| 1-8 | <u>FAST CIRCLE:</u> | Repeat as above. |

Interlude The Cueca ^{is} broken by one or more interludes of a song. During the verse the girl walks around her partner back to place while clapping the rhythm. Promenade steps are used. Man dances balance steps turning in place to watch the girl as she walks around him. Clapping pattern is as follows:

Count:	1	2	3	4	5	6
	___	Clap	Clap	___	Clap	___
			OR			
	___	Clap	___	___	Clap	Clap

Because the tempo changes somewhat with the interlude, the number of steps taken to complete the figure may vary. It is only important that the girl arrive back in position in time for the next figure. There are approximately 20 steps.

1-8 FAST CIRCLE:

1-4 BALANCE AND TURN: as described. M starts L, W, R.

5-8 Repeat starting opposite foot

9-16 Repeat 1-8

1-8 FAST CIRCLE:

1-8 ZAPATEADOS: Man dances eight complete slow zapateados turning in place to watch girl who dances around him with 16 basic steps.

9-16 Girl dances in place with 16 basic steps constantly turning to own R. Man dances 16 fast zapateados around her as she turns.

1-4 CLOSING: Partners turn in place using eight basic steps waving scarves over their heads.

5-8 W dances around M who drops to his R knee on last measure, arms outstretched to his partner.

1962 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

BEROVKA

(Macedonia, Yugoslavia)

SOURCE: Learned by Elsie Dunin from Dragan Petrushevaka, member of Tenac Ensemble, Skopje, Yugoslavia, 1957. Dance is from eastern Macedonia, town of Berovo.

MUSIC: Jugoton (45 rpm) EPY 3009, side B, band 2.

FORMATION: Mixed line of M and W; belt hold (R arm forward), or low hand hold.

<u>Measures</u>	<u>Ct.</u>	
1	1	Facing diagonally R LOD, walk R
	2	walk L
2	1	" R
	2	" L
3	1	" R
	2	" L (total of six walking steps)
4	1	facing toward center, step R to R
	&	cross L behind R
	2	step R to R
5	1	step L in place
	&	hop on L lifting R behind L ankle
	2	cross R behind L
6	1	step on L
	2	hop on L
7	1	small leap onto R, bending L knee
	2	hold
8	1	swing L fwd, while hopping on R
	2	swing L to place, shift weight to L in preparation for beginning of dance

Step variation is possible on Meas. 7, as follows:

7	1	step R to R
	&	cross L behind R
	2	step R to R

ERRATA FOR 1962 SANTA BARBARA FOLK DANCE CONFERENCE

INDEX

Page

ii Under DUNIN, Elsie - Imperial Beseda should be Czechoslovakian
Under GELMAN, Morry - Title is Reit im Winkler

iii Imperial Beseda should be Czechoslovakian
Change title to Reit im Winkler

v Imperial Beseda should be Czechoslovakian
Change Title to Reit im Winkler

1-9 Pattern as taught is: M



W

1 Read Measures as cts.

2 Fig. I, 2nd set 8 cts, lines pass R shoulders. Body inclines fwd
and slightly to the L. R hand slightly higher than L.

3rd set 8 cts, M & W turn CW and cross back to place passing L
shoulders.

2 Figure II, 2nd set 8 cts, return to place turning CCW in place.

3 Fig. III, 2nd set 1-4 cts, travel in semi-circle.
1-8 cts at end of fig., with 8 steps circle around partner to return
to place.

2nd set 7-8 cts, return to place to face W.

4 Directions like "1-8 Ball-change: Lines cross.(repeat 3 times)"
refer to the step. Do the ball-change 4 times in all.

4 SAMPANG DUA-BELAS Directions in this dance such as "upstage, back to
audience" refer to the women's part. (Except in Fig. VIII).

4a At bottom of page - Omit "Women perform same steps but"

4 Fig. I, Pass L shoulders on 1st two sets of 8 cts.
Pass R shoulders on 2nd two sets of 8 cts.

4 Fig. II, 1st 8 cts pass L shoulders
2nd 8 cts M make an extra turn at the end
2nd 4 cts take a sharp $\frac{1}{2}$ turn to the R
3rd 8 cts pass R shoulders

- 4-4a Fig. III, Ct. 7 stand on R diagonal of ptr touching R toes
 cts 7-8, 1-2 done in place
 cts 3-4 take R turn
 ct 5 step R bwd
 cts 6,7,8 are done turning L

cts 7-8 W back is to audience

cts 1-16 cross with L shoulders

- 4a Fig. IV 1st set of 4 cts pass L shoulders
 Last 8 cts W turn R, M turn L and pass R shoulders
- 4a Fig. VI. 1st 4 cts the lines are moving fwd
 2nd 4 cts pass L shoulders
 Last 8 cts pass R shoulders
- 4a Fig. VII 2nd set of 4 cts, with Lontjat on R make $\frac{1}{2}$ turn CCW and
 cross facing ptr to end up facing R stage.

 cts 1-8 return to place passing R shoulders
- 4a Fig. VIII 1st set 8 cts the lines are facing
 Directions as "face audience" refer to BOTH M and W. Take
 R turn to go into 2nd set 4 cts.
- 4b Fig. VIII 1st set 4 cts, take R turn to go into next set
 2nd set 8 cts, M returns to place with L turn, W makes
 small circle to R and ends in original place. Start this
 action on ct. 3.
- 4b Omit men-1 from top of page.
- 4b In repeat of Fig. VIII, W returns to place, M makes small circle to L
 to end in original place. Counts are from 1 to 40.
- 4b Fig. IX 1st set 8 cts, pass L shoulders. W turns R and faces ptr. M
 turns L. Flip hanky on each 4th ct.
 cts 1-16, pass R shoulders.
 cts 1-3 Hold hanky in both hands in low stoop pos.
 ct 4, M loops hanky over women's. Hold hanky between thumb and
 third finger. Cts 1-2 M steps L and R.
- 4b Counts on turns are:
 1-2 facing ptr in stoop pos.
 3-4 turning back to back
 5-6 back to back standing
 7-8 turning face to face and stooping.
 Repeat. Two sets are done upstage and one set downstage. Then do
 fast turns until music stops.
- 5 Spell title as TARI PIRING
- 5 BASIC STEP - Read this as "Step R ft (ct 1), touch L toe (ct 2),
 step L ft (ct 3), touch R toe (ct 4) etc."