

Santa Barbara

1963

'63

EIGHTH
ANNUAL
FOLK DANCE
CONFERENCE



Eighth Annual

FOLK DANCE CONFERENCE

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ABBREVIATIONS USED IN THE SYLLABUS

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

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ERRATA FOR 1963 SANTA BARBARA FOLK DANCE CONFERENCE SYLLABUS

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- 1 CSANADI LEANYTANC Part 1: Read as "Holding hands low girls move to left. Leap onto Right Foot over Left Foot, turning body to Right. Then step swd to the Left on to the Left Foot. Close Right Foot down beside the Left Foot and Slightly in front of Left Foot.
- 4 KONYI VERBUNK Fig. 2, Meas 1 Read "bend L leg bwd at knee, then shoot L ft fwd sharply."
 Meas 2 Read "bend R leg bwd at knee, then shoot R ft fwd sharply."

 Fig. 3, Meas 6 Omit sentence "Leap onto R ft, etc."
 Add "Pause, with both hands raised in air, palms fwd and feet closed."
- 8 SZEKI LASSU (music is written in key of F)
 Fig. 1, line 3: Change to read: Do this for 12 meas
- Fig. 2, Meas 2 Read "Step R-L-R (3 small quick steps)"
- 10 DJURDJEVICA Fig. 1, Ct. & Omit "arms." Read as "continue trembling"
- 11 KOPACKA Meas 1-2, ct 1. Delete "Facing R LOD." Insert: Facing R of ctr, moving in LOD (CCW), walk R
 Meas 6, ct 1. Delete "Facing L LOD." Insert: Facing L of ctr, walk L.
- 14 SADILO MOME

 FORMATION: add: hands may be held shoulder high with elbows bent.
 Meas 1-2: change to read: Facing diag R of ctr and moving in LOD, (CCW) take four walking steps beginning with R.
- 16 STARA MAKEDONKA

 Meas 1, ct 1: Change to read: facing slightly L of ctr,
- 17 TROPNALO ORO GOLEMO

 Meas 1, ct 1: Change to read: Facing slightly diag R of ctr and moving in LOD, step fwd on R

 Meas 2, Counts are 1
 2
 3

 Meas 4, ct 1: Change to read: Moving in LOD, step R fwd

 At end of dance description, add this note: All steps may become low skips as dance progresses. Action should be to cover distance, not height.

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- 18 ZAJECARKA Fig. I, Meas 1, ct 1: Change to read: Facing R of ctr, moving in LOD, step fwd on R
Meas 2, ct 2 &: Change to read: hop on R turning to face L of ctr
Fig. III, ct 1 &: Change to read: hop on R turning to face R of ctr
ct 2 &: Change L LOD to read L of ctr
Fig. IV: Basic travel is in LOD
- 19 COPEO DE LA MONTAGNA
Record: Express - "Copeo de la Muntanya"
Formation, line 5: Change to read: (R heel at instep of L ft.)
- 20 Fig. II, meas 9-16. Delete all and substitute the following:
Meas 9-11 Repeat 9 scissors kicks, beginning by extending R.
Meas 12-15 Repeat action meas 4-7 (Fig. II).
Meas 16 Jump onto both ft and hold, facing ptr in original position at beginning of dance.
- 22 KOZACHOK TRIO Record is COLONIAL LP 202 (not Columbia)
- 23 Fig. IV, meas 9-16, line 2: W begin on outside ft.
- 25 Step pattern #1 "Bihunets", ct 2 &: Change to: Long reach with L
- 28 MON PERE AVAIT UN PETIT BOIS
Record: Folkraft compact 337-002-B, band 2. 45 RPM
- 30 VIRA CRUZADA Add Record: Express: "Vira Cruzada"
Part I, meas 2: Change to read: Moving facing to R, walk R (cts 1-2); walk L (ct 3); walk R (cts 4-5); pivot to face opposite direction ($\frac{1}{2}$ turn CCW) on R (ct 6).
Meas 3: These are three walking steps, not a step close step. Timing is the same as in meas 2.
Meas 8: M: Step R (cts 1-2); step L (ct 3); step R (ct 4). On cts 5 & 6 stamp LRL.
Note: During this figure, W mirror M's action by dancing with opposite ftwork. W do not stamp during meas 8-9, but merely add three more walking steps.
- 31 Part II, meas 1 for M: step R (cts 1-2); hop R (ct 3); step L (ct 4-5); hop L (ct 6). (These are the two accented step-hops mentioned.)
- 34 BANDURA KOZATCHOK
Fig. II, meas 1-2. M should place gift to his L and within the arc of the outside circle (M circle at beginning of dance)
- 35 Fig. V, meas 4: W do only 3 steps, R, L, R and hold.
Fig. V, meas 5-8: add "start L behind R"
- 40 POLONEZ FROM BESKID
Fig. II, meas 1-8, line 5: M turn $\frac{1}{2}$ turn CW (R), not CCW.

Page

42 BINIGANBIGAT Add to Records: MH 2033

48 KURATSA Music: Record: Mico MX 474-B

58 EL SHOTIS VIEJO

Fig. II, meas 4: W turns once to own R by pivoting on R (cts 1-2) and stepping on L (cts 3--4).

59 Fig. IV, meas 4: W turns once to own R by pivoting on R (cts 1-2) and stepping on L (cts 3-4).

Fig. IV, meas 19: W turns once to own R by pivoting on R (cts 1-2) and stepping on L (cts 3-4).

61 FRAILACHS

Steps: Delete description of W Solo Step and insert the following:
With ft close together, twist heels slightly to L, bending knees (ct 1), recover and face ctr (ct 2). Repeat of step begins by twisting heels to R. Handkerchief is held at corners in front of face.

Add: W Rest Step (2 meas): Step R ft to R (ct 1), close L to R bending knees (ct 2). Step R ft to R (meas 2, ct 1), close L to R bending knees (no wt) (ct 2). Repeat of step begins stepping to L.

62 Fig. II: Delete all of meas 9-16 and insert following:

9-10 W take corners of handkerchief and move into ctr with 4 walking steps. M lift R leg (ct &), stamp lightly on R (cts 1 & 2) and repeat.

11-14 W do 4 Solo Steps in ctr of circle, while M continue action of meas 9-10, Fig. II, on outside of circle facing ctr.

15-16 W back up to outside of circle with 4 walking steps. M continue action of meas 9-10, Fig. II.

Fig. III, meas 5-12: Delete line 3 and 4 and insert: During meas 1-12, W do W Rest Step on outside of circle, beg to the R.

66 LA CONTRADANZA DE ARTEAGA

Fig. VII, meas 9-32: Should read: Repeat action of Fig. VII, meas 1-8 moving.....

84 HOOPER'S JIG

Fig. I, meas 5-8, line 2: Turn is CW, not CCW.

Fig. II, meas 13-16, line 2: Turn is CCW, not CW.

KOROSZTOZO TAPEI

FINALE: Change to read: Ptrs take a two hand hold as they face each other and then finish by moving CCW in place. Take two walking steps R, L, then leap on R behind L and leap on L to right.

Cue is: Walk R L leap on R L. etc.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

KÖRCSARDAS
(Hungary)

RECORD: Folk Dancer MH 2077

FORMATION: Any number of couples in a series of small circles scattered around the room, W to the R of M. Have at least six couples in a circle for more comfort and grace of dance.

MUSIC 4/4

PATTERN

Measures

I. BASKET

- 1 All make a ^{back} basket by holding hands in back of each other. Face to ctr. Moving to L, step on R ft crossed in front of L ft with a down movement. Step on L ft with an up movement. Repeat.
- 2-6 Continue moving in RLOD until 12 cross steps have been done.
- 7-12 Reverse direction swinging L ft to the side on the L and placing L ft across in frt of R (ct 1). Step on R ft (ct &). Continue in LOD for 12 cross steps.

II. SHOULDER WAIST CZARDAS

- 1 Drop basket hold. M turns $\frac{1}{4}$ turn to R, W $\frac{1}{4}$ turn to L - facing each other, M hands on W waist, W hands on M shoulder. Move to R on R ft. Step together with L ft. Step on R ft to R bending R knee.
- 2 Repeat moving to L, bending L knee.
- 3 Repeat moving to R, bending R knee.
- 4-6 Still in Czardas position, but standing more side by side with R hips together, walk CW around in place with 8 walking steps starting with L ft. Finish with 3 stamps in place, LRL.
- 7-9 Shift bodies into a L hip pos and walk CCW around in place with 8 walking steps, starting with R ft. Finish with 3 steps in place RLR.
- 10-12 Moving CW in place, cross over on R ft as in Fig. I. Do 6 of these cross steps moving around in place.

All make a big basket again and resume dance from beginning.

This dance should really move quickly and with distance being covered once the steps are mastered. If you have an adjustable speed record player you might want to have someone move up the speed a bit for each repeat of the dance so that you can really sail away on the last repeat of the dance.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by C. Stewart Smith

THE CEILIDH
(Scotland)

Ceilidh (Kay' lee) means a social gathering or party. This is a contemporary country dance composed by Hugh Thurston of Canada collaborating with a friend from New Zealand. C. Stewart Smith learned it in May 1963 on a visit to Vancouver, B.C.

- MUSIC: Any good strathspey, such as Mercury MG1-203, Side 1, Band 2, "Jenny's Bawbee".
- FORMATION: Sets of 2 cpls facing each other in a double circle, W on MR with inside hands joined; outside hands hang freely at sides. (Or W may hold skirt.)
- STEPS: Strathspey step, Strathspey setting step, Highland schottische; Strathspey steps are used throughout unless otherwise stated.

MEASURES: PATTERN

- Intro. M bow, W curtsy.
- 1-2 All dance strathspey setting steps R & L.
- 3-4 Join both hands with opp and dance around turning once CW.
- 5-8 All join hands in a circle of four and dance once around CW.
- 9-12 Release hands and dance a R shoulder dos-a-dos around the opp.
- 13-16 Join inside hands with ptr and dance 2 Highland Schottische Steps, 1 diag fwd R and 1 diag fwd L, progressing fwd to the next cpl. (M pass L shoulders).

Repeat dance with new cpl.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

KAPUVARI VERBUNK
(Hungary)

Verbunk is a recruiting dance and is usually done only by men. In modern times girls sometimes join the dance but do entirely different steps. At no time would a "decent" girl attempt to do the men's steps in Hungarian folk dances. There are many Verbunks and this one is from Kapuvar.

RECORD: Folk Dancer, MH 2078

FORMATION: Two concentric circles. Girls on inside, men in outside ring.

MUSIC

PATTERN

Measures

I. MAN'S PART

- 1-4 Thumbs in belt, M walk RLOD starting on R ft taking 6 broad striding steps around the ring. Do a simple Bokazo in place (step in place 3 times RLR bringing heels together with quick flicks of the feet).
Sharply cut onto L ft and project R ft fwd.
- 5-16 Begin to walk again starting on R ft. Repeat this entire Fig. 4 times in all. At end of last sequence turn CW to ctr of circle with a Bokazo.

WOMAN'S PART

- 1 Ladies hands are held in a back basket pos. Moving to R, step to R on R ft. Step on L ft behind R ft, leaning bodies fwd. Step to R and hop on R ft bringing L ft up beside the R ft.
- 2 Step hop to L on L ft bringing R ft up beside L ft. Then do 2 quick leaps sideways, once to the R, once to the L.
- 3-16 Repeat this Fig. 8 times in all.

II. MAN'S PART

- 1-4 M face ctr of circle with hands high in air snapping fingers. In place bounce on heels 1,2,3,pause.
- 5-6 Do turning Bokazo in place like this: M turns CCW by leaping on R ft to face away from ctr. Jump high landing with feet apart toes turned inwards. Bring both feet together sharply. On ct 4 do nothing. Repeat turning Bokazo again to finish facing ctr.
- 7-8 Repeat meas 5-6.
- 9-16 Repeat entire fig., meas 1-8.

WOMAN'S PART

- 1-4 W have finished previous fig standing on L ft. They will now

move to L with a Downbeat Rida. In this Downbeat Rida the accent is down on the first beat instead of up...Place R ft in front of L with a down accent, then step on L toe in place as circle moves to L. Do 16 of these Downbeat Rida steps and finish standing on R ft.

- 5-8 In place do 8 Cifra steps to L and R. Cifra is a minute pas de basque to the L and R. Do not cross ft.
- 9-12 Repeat the Downbeat Rida to the R, crossing L ft in front of R. Do 16 of these steps.
- 13-16 In place do 8 Cifra steps starting to the R.

III. MAN'S PART

- (A) 1 Hop on L ft 2 times, at the same time swing R ft in front with sole pointing to the L, then swing it outward so that sole is pointing R. Bring R ft down beside L ft.
- 2 Repeat hopping on R ft and swinging L ft.
- 3 Snap fingers and bounce on heels 1,2,3, pause.
- 4 Do a simple Bokazo - 1,2,3, pause.
- 5-8 Repeat meas 1-4.
- (B) 1 Lift R ft straight out in front, hip high. With the R hand slap the inside of the R ft at the boot top with a slight hop on the L ft. Leap on R ft and at the same time bring L ft up sideways, sole pointing back.. Bring feet together with both hands high in air. Leap on L ft, projecting R ft fwd in preparation to repeat this step. The L hand in this step is always in the air while the R hand moves through the fig in a circular movement.
- 2-8 Repeat meas 1.

WOMAN'S PART

- (A) 1 In circle facing ctr, W balances on R ft and caves in on it slightly. Balance on L ft and cave in slightly.
- 2-4 Repeat meas 1.
- (B) 5-8 Csardas step to the R with 8 steps.
- 9-12 Repeat (A) balancing to the L.
- 13-16 Repeat (B) moving to the L.

A Csardas is a step close done with flexed knee with a change of weight on each ct.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dolores Mariano

ESPERANZA

- SOURCE: This is a lively dance from Camarines Sur. It was supposedly named after a lovely maiden called Esperanza. The steps of this dance are simple but interesting.
- COSTUME: The girl wears "balintawak" or "patadiong" and the boy "barong tagalog" with white trousers.
- RECORD: Esperanza Mico 45 rpm MX-536
- MUSIC: Music is divided into two parts: A and B.
Count one, two or one, and two to a measure.
- FORMATION: Partners stand side by side about three feet from each other, facing the audience. The girl stands at partner's right. Any number of couples may take part.

INTRODUCTION

Music: Finale.

Take a three-step turn right in place and bow to the audience. Girl holds her skirt and boy opens his hands in second position when bowing..... 2 M.

I

Music A.

- (a) Starting with the R foot, take three steps forward (cts. 1, 2, 1), tap L close to R in first position (ct. 2) arms hanging loosely at the sides, swinging gracefully forward and back..... 2 M.
- (b) Starting with the L foot, take three steps backward to proper places (cts. 1, 2, 1), tap R close to L in first position (ct. 2). Arms as in (a)..... 2 M.
- (c) Repeat (a) and (b) three times more..... 12 M.

II

Music B.

- (a) Dancers face right. With the L foot leading, execute mincing step sideward left (toward the audience). Take four tiny steps for each measure. Left arm is in reverse "T" position doing the "kumintang" at every measure, right hand on waist..... 12 M.
- (b) With the R foot leading, take seven galop steps sideward right going to proper places. Pause on the last count. Girl holds her skirt and boy places hands on waist. (Take two galops for every measure.)..... 4 M.

- (c) Turn right about and repeat all. This time with the R foot leading in (a) and the L in (b). Reverse the arm positions in (a). Finish facing the audience. 16 M.

III

Music A.

Repeat figure I. 16 M.

IV

Music B.

- (a) Starting with the R foot, take twelve small change steps forward. Arms in lateral position moving sideward right and left. 12 M.
- (b) Face right and gallop to places as in Figure II (b). Finish facing the audience. 4 M.
- (c) Repeat (a). 12 M.
- (d) Face left and repeat (b). 4 M.

V

Music A.

Repeat Figure I. 16 M.

VI

Music B.

Partners face each other.

- (a) Girl hops on L and boy on R foot twenty-four times, going little by little toward the audience. The knee of the other leg is raised in front and the foot swings sideward right and left for the girl and left and right for the boy. Girl holds her skirt and the boy places hands on waist. Take one hop for every count. 12 M.
- (b) Gallop sideward to places as in Figure II (b). 4 M.
- (c) Partners turn right about to face away from each other. Repeat all, hopping on the other foot in (a). 16 M.

VII

Music A.

Repeat Figure I. 16 M.

VIII

Music B. (contd on Page 3)

VIII

Music B.

Partners join hands in crossed position with the right hands over the left.

(b) Repeat (a) and (b) of Figure VI twice with hands always joined and using only one foot for hopping. 32 M.

IX

Music A.

Repeat Figure I. 16 M.

FINALE

Music Finale.

Take a three-step turn right in place and bow to audience.

Girl holds her skirt. Boy's hands in second position. 2 M.

ERRATA FOR 1963 SANTA BARBARA FOLK DANCE CONFERENCE SYLLABUS

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1 CSANADI LEANYTANC Part 1: Read as "Holding hands low girls move to left. Leap onto Right Foot over Left Foot, turning body to Right. Then step swd to the Left on to the Left Foot. Close Right Foot down beside the Left Foot and Slightly in front of Left Foot.

4 KONYI VERBUNK Fig. 2, Meas 1 Read "bend L leg bwd at knee, then shoot L ft fwd sharply."
Meas 2 Read "bend R leg bwd at knee, then shoot R ft fwd sharply."

Fig. 3, Meas 6 Omit sentence "Leap onto R ft, etc."
Add "Pause, with both hands raised in air, palms fwd and feet closed."

8 SZEKI LASSU (music is written in key of F)
Fig. 1, line 3: Change to read: Do this for 12 meas

Fig. 2, Meas 2 Read "Step R-L-R (3 small quick steps)"

10 DJURDJEVICA Fig. 1, Ct. & Omit "arms." Read as "continue trembling"

11 KOPACKA Meas 1-2, ct 1. Delete "Facing R LOD." Insert: Facing R of ctr, moving in LOD (CCW), walk R
Meas 6, ct 1. Delete "Facing L LOD." Insert: Facing L of ctr, walk L.

14 SADILO MOME

FORMATION: add: hands may be held shoulder high with elbows bent.
Meas 1-2: change to read: Facing diag R of ctr and moving in LOD, (CCW) take four walking steps beginning with R.

16 STARA MAKEDONKA

Meas 1, ct 1: Change to read: facing slightly L of ctr,

17 TROPNALO ORO GOLEMO

Meas 1, ct 1: Change to read: Facing slightly diag R of ctr and moving in LOD, step fwd on R

Meas 2, Counts are 1
2
3

Meas 4, ct 1: Change to read: Moving in LOD, step R fwd

At end of dance description, add this note: All steps may become low skips as dance progresses. Action should be to cover distance, not height.

Page

- 18 ZAJECARKA Fig. I, Meas 1, ct 1: Change to read: Facing R of ctr, moving in LOD, step fwd on R
Meas 2, ct 2 &: Change to read: hop on R turning to face L of ctr
Fig. III, ct 1 &: Change to read: hop on R turning to face R of ctr
ct 2 &: Change L LOD to read L of ctr
Fig. IV: Basic travel is in LOD
- 19 COPEO DE LA MONTAGNA
Record: Express - "Copeo de la Muntanya"
Formation, line 5: Change to read: (R heel at instep of L ft.)
- 20 Fig. II, meas 9-16. Delete all and substitute the following:
Meas 9-11 Repeat 9 scissors kicks, beginning by extending R.
Meas 12-15 Repeat action meas 4-7 (Fig. II).
Meas 16 Jump onto both ft and hold, facing ptr in original position at beginning of dance.
- 22 KOZACHOK TRIO Record is COLONIAL LP 202 (not Columbia)
- 23 Fig. IV, meas 9-16, line 2: W begin on outside ft.
- 25 Step pattern #1 "Bihunets", ct 2 &: Change to: Long reach with L
- 28 MON PERE AVAIT UN PETIT BOIS
Record: Folkraft compact 337-002-B, band 2. 45 RPM
- 30 VIRA CRUZADA Add Record: Express: "Vira Cruzada"
Part I, meas 2: Change to read: Moving facing to R, walk R (cts 1-2); walk L (ct 3); walk R (cts 4-5); pivot to face opposite direction ($\frac{1}{2}$ turn CCW) on R (ct 6).
Meas 3: These are three walking steps, not a step close step. Timing is the same as in meas 2.
Meas 8: M: Step R (cts 1-2); step L (ct 3); step R (ct 4). On cts 5 & 6 stamp LRL.
Note: During this figure, W mirror M's action by dancing with opposite ftwork. W do not stamp during meas 8-9, but merely add three more walking steps.
- 31 Part II, meas 1 for M: step R (cts 1-2); hop R (ct 3); step L (ct 4-5); hop L (ct 6). (These are the two accented step-hops mentioned.)
- 34 BANDURA KOZATCHOK
Fig. II, meas 1-2. M should place gift to his L and within the arc of the outside circle (M circle at beginning of dance)
- 35 Fig. V, meas 4: W do only 3 steps, R, L, R and hold.
Fig. V, meas 5-8: add "start L behind R"
- 40 POLONEZ FROM BESKID
Fig. II, meas 1-8, line 5: M turn $\frac{1}{2}$ turn CW (R), not CCW.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill

LA VARSOVIANA
(Early California)

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

RECORD: ASP 6007

FORMATION: Cpls in social dance pos, M back to center of circle.

STEPS: Varsoviana Step: Lift L ft with knee turned out (ct 3); step fwd L ft (ct 1), step in place R ft (ct 2), lift L ft with knee turned out (ct 3). Step can also begin with lift of R ft.

Traveling Step: 2 meas to complete 1 step. Lift L ft with knee turned out (ct 3), step fwd L ft (ct 1), step fwd R ft (ct 2), step fwd L ft (ct 3), touch R ft flat to R side (cts 1-3). Step would then repeat beg with lift of R ft.

MUSIC 3/4

PATTERN

Measures

I. SOCIAL DANCE POSITION

- 1-2 Cpls dance 2 Varsoviana Steps in place beg lift of M-L and W-R ft.
- 3-4 Cpls move in LOD with 1 Traveling Step beg lift of M-L and W-R ft.
- 5-6 Repeat action of Fig. I, meas 1-2, beg lift of M-R and W-L ft.
- 7-8 Repeat action of Fig. I, meas 3-4, moving RIOD and beg lift of M-R and W-L ft.
- 9-10 Cpls move in LOD with 1 Traveling Step beg lift of M-L and W-R ft.
- 11-12 Cpls move in RIOD with 1 Traveling Step beg lift of M-R and W-L ft.
- 13-14 Repeat action of Fig. I, meas 9-10.
- 15-16 W makes $1\frac{1}{4}$ turns to L under joined hands with 4 walking steps beg L ft, while M turns $\frac{1}{4}$ to L with 4 steps beg R ft. Hands are dropped after W turns as ptrns go back to back; M-R and W-L hands are joined and extended fwd while M-L and W-R hands are joined at waist.

II. BACK TO BACK

- 1-2 Facing out of circle, dance 2 Varsoviana Steps in place beg lift of M-R and W-L ft.
- 3-4 Cpls move away from circle with 1 Traveling Step beg lift of M-R and W-L ft. On this step, the M-L and W-R hands are extended, M-R and W-L hands put at W waist, and cpls turn to face twd center of circle.

- 5-6 Repeat action of Fig. II, meas 1-2, shoulders twd center of circle, beg lift of M-L and W-R ft.
- 7-8 Repeat action of II, meas 3-4 but moving twd center of circle. Hands again change to assume position as at the beginning of the figure.
- 9-10 Cpls move out of circle with 1 Traveling Step beg lift of M-R and W-L. On meas 10 the hand hold is as in Fig. II, meas 3-4.
- 11-12 Repeat action of Fig II, meas 9-10, moving twd center of circle; on meas 12 hands are joined as in beg of Fig II.
- 13-14 Repeat action of Fig. II, meas 9-10.
- 15-16 W makes $1\frac{1}{4}$ turns to R with 4 steps in front of M, M leading W across with L hand, as cpls go into Varsoviana Position, W to R of M.

III. VARSOVIANA POSITION

- 1-2 Facing LOD, cpls dance 2 Varsoviana Steps in place, both beg lift of L ft.
- 3-4 Move fwd in LOD with 1 Traveling Step beg lift of L ft, W moves to M L side with this step.
- 5-6 Repeat action of Fig. III, meas 1-2, beg lift of R ft for M and W.
- 7-8 Repeat action of Fig. III, meas 3-4, W moving back to M-R side, beg lift of R ft.
- 9-10 W moves to M-L side with 1 Traveling Step while M dances to R, both beg lift of L ft.
- 11-12 Repeat action of Fig. III, meas 9-10, W returning to M R side, beg lift of R ft.
- 13-14 Repeat action of Fig. III, meas 9-10.
- 15-16 Drop L hands. W makes $\frac{1}{2}$ turn to L with 4 steps to face M who slightly turns to put back to center of circle. R hands remain joined.

IV. HANDS JOINED

- 1-2 Dance 2 Varsoviana Steps in place beg lift of R ft for M and W.
- 3-4 Cpls change places with 1 Traveling Step beg lift of R ft. On meas 4 join L hands.
- 5-6 Repeat action of Fig. IV, meas 1-2, in exchanged places, beg lift of L ft for M and W.
- 7-8 Repeat action of Fig. IV, meas 3-4, beg lift of L ft and returning to own places. On meas 8, R hands are joined.
- 9-10 Repeat action of Fig. IV, meas 3-4.
- 11-12 Repeat action of Fig. IV, meas 7-8.
- 13-14 Repeat action of Fig. IV, meas 3-4.
- 15-16 W makes 2 turns CW under joined L hands beg L ft and goes back to own place facing center of circle while M returns to own place with back to center of circle with 4 steps beg L ft. Bow and curtsy, L hands joined.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill

LOS AIRES NACIONALES

There is a group of a great number of songs and dances that are known as aires. These compositions are frequently composed of only one musical phrase and the majority of them consist of only five or six notes. These aires nacionales include all types and styles of music and can be divided into sonecitos, jarabitos, bailecitos and derivations of the tonadilla. In their reduced form, as compared to the more developed forms of jarabes and sones, these aires are considered by authorities as a separate form.

The fact that they have acquired the name nacionales indicates their existence in Mexico for a long time. Some of these aires are mere fragments of longer sones or jarabes. Many of the aires are known and played only in certain states while others are well known throughout Mexico.

RECORD: ASP 6001

FORMATION: Cpls in a double circle, ptrns facing, M back to center.
M and W on same ft throughout the dance.

STEPS: Brush Step (6/8 time) Step flat L (ct 1), brush R fwd (ct 2), brush R bwd (ct 3), step flat on R (ct 4), brush L fwd (ct 5), brush L bwd (ct 6). The brushing ft remains close to floor.

Swinging Brush Step (6/8 time) Step flat L (ct 1), brush R diag L and across R turning body diag L (ct 2), brush R diag bwd to R, turning body to face front (ct 3), step flat R (ct 4), brush L diag R and across R, turning body diag R (ct 5), brush L diag bwd to L, turning body to face front (ct 6).

Tapatio Step (3/4 time) Stamp L to L side (ct 1), circle R in a CW circle close to floor (ct 2), step R toe next to L (ct &), step flat L to L side (ct 3), step R toe next to L (ct &). The step continues, always beg L until the break. Then the next set of Tapatio steps always beg R.

Atole Step (3/4 time) Step fwd on R putting full wt on R and bending body fwd, at same time L is extended out to L side (ct 1), step L crossed behind R and out to R side (ct 2), step R next to L (ct 3). The following step beg by stepping onto L ft.

Pawing Step (3/4 time) Stamp on R (ct 1), paw at ground by brushing L bwd but without raising L from floor (ct 2), tap ball of L next to R (ct 3). The following step beg with stamp on L ft.

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

Push Step (2/4 time) Stamp sdwd L pushing R ft out to side (ct 1), step R toe to R side (ct &), stamp sideward L pushing R ft out to side (ct 2).

2 Push Steps for each measure. Step may also beg on R ft.

Dance Description

Measures

Introduction:Chord

I. BRUSH STEPS-CROSS OVER

- 1-3 Ptnrs exchange places, passing R shoulders with 3 Brush Steps beg I
- 4 Make $\frac{1}{2}$ turn to L with 1 Brush Step to face ptrn.
- 5-8 Dance 4 Swinging Brush Steps in exchanged places.
- 9-12 Repeat action of I, meas 1-4, returning to original places.
- 13-15 Dance 3 Swinging Brush Steps in place.
- 16 Stamp L (cts 1-3) stamp R (cts 4-6).

II. EL TAPATIO

- 1-7 Ptnrs move to each other's place with 7 Tapatio Steps; ptnrs continually face and circle CW. Step always beg L ft.
- 8 Stamp L (cts 1-2), stamp R without taking wt (ct 3).
- 9-15 Ptnrs return to original places with 7 Tapatio steps; ptnrs continually face and circle CCW. Step always beg R ft.
- 16 Stamp R (cts 1-2), stamp L taking wt (ct 3).

III. ATOIE AND PAWING

- 1-6 Ptnrs exchange places passing R shoulders with 6 Atole Steps beg R ft.
- 7-8 Make $\frac{1}{2}$ turn to R with 2 Atole Steps to again face ptrn.
- 9-16 Make one complete circle to own R with 8 pawing steps beg R ft.
- 17-23 Repeat action III, meas 1-5 returning to original places; make the $\frac{1}{2}$ turn to R on meas 22-23.
- 24 Stamp L (cts 1-2), stamp R, approaching ptrn (ct 3).

IV. SINGLE ZAPATEADO

- 1-7 Ptnrs hook R elbows. Ptnrs circle once CW with 7 Single Zapateado Steps beg L.
- 8 Stamp L taking wt (cts 1-6).

- 9-15 Hook L elbows and circle once CCW with 7 Single Zapateado Steps beg R. End with M back to center of circle.
16 Stamp R (cts 1-6). On the stamp the M makes $\frac{1}{2}$ turn to L to face center of circle.

V. BRUSH STEPS WITH STAMPS TWD CENTER

- 1 Ptnrs side by side, W to R of M, both facing center of circle. Ptnrs move fwd twd center of circle with 1 Brush Step beg L.
2 Take 6 successive stamp steps continuing to move fwd twd center of circle- Stamp L (ct 1), stamp R (ct 2), stamp L (ct &), stamp R (ct 3), stamp L (ct &), stamp R taking wt (cts 4-6).
3-8 Repeat action of V, meas 1-2, continuing to move slightly twd center of circle for each 2 meas. Do not take wt on final stamp of R in meas 8.

VI. FAST WALTZ AWAY FROM CENTER

- 1 Step out to side on R, turning in twd ptrnr to face ptrnr (cts 1-2), step L toe next to R ft (ct 3), step R in place (cts 4-6). Begin moving away from center of circle.
2 Step out to side on L ft. turning away from ptrnr so as to go back to back (cts 1-2) step R toe next to L ft (ct 3) step L in place (cts 4-6). Continue moving away from center of circle.
3-7 Repeat action of VI, meas 1-2, continuing to move away from center of circle. End face to face.
8 Stamp L (cts 1-3), stamp R without taking wt (cts 4-6). Face center of circle on the stamps.

VII. FINALE: LA DIANA

- Ptnrs facing center of circle, W to R of M, inside hands joined.
1-2 Move twd center of circle with 4 skipping steps beg R.
3-4 Repeat action of VII, meas 1-2, moving away from center of circle.
5-8 Repeat action of VII, meas 1-2.
9-10 Release joined hands and dance 4 Push Steps to own R beg R ft.
11-12 Dance 4 Push Steps to own L beg L ft.
13-14 Turn once in place to own R with 4 Push Steps. Stamp harder to begin 4th Step.
15-16 Turn once in place to own L with 4 Push Steps again stamping harder to begin the 4th Step.
17-22 Repeat action of VII, meas 1-6 (skipping fwd, bwd, fwd).
23 Skip bwd from center of circle with 2 skipping steps.
24 Join R hands. W turns under joined hands and sits on M R knee. M kneels on L knee.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill

LA JOAQUINTA
(Mexican)

SOURCE: The source for La Joaquinita is Helen Erfer, who notated the dance while traveling in Mexico. The tune is one popular during the Pancho Villa period and is contemporaneous with Jesusita, Cucaracha and Valentina, all popular songs of that period. The dance is known mainly in Northern Mexico.

The character of the dance is rather comic and extremely flirtatious. The man leans forward throughout the dance while the woman dances demurely sometimes with downcast eyes and sometimes with a watchful eye on her partner. The heel-toe step in Figures 3 and 4 are intentionally clumsy and the comic aspect may be exaggerated.

MUSIC: Record: Imperial 1084 "La Joaquinita"

FORMATION: Partners facing each other in a double circle; M with back to center. M clasps both hands behind him; W holds skirt in front.

STEPS: Joaquinita Step: Step-close-step, chug (a backward pull on supporting foot; the other foot is lifted very slightly)
Step-tap: Step R, hop R while touching L toe in back of R ft. Repeat on L ft.
Step-close; heel-toe: Step-close to R twice (ct. 1, 2). Step swd R (ct. 3), displace R ft with quick hop on L ft., placing R heel to side (ct. &); then place R toe close to L ft (ct. 4). Quickly step down on R ft and repeat sequence to L.
Buzz; heel-toe: Step R, bending knee, step L on toe behind R ft. Repeat this action twice more turning slowly to R once around. Hop on R ft, touching L heel to side, then touch L toe to R ft. (no hop).

Music 4/4

PATTERN

Measure

1-4

Introduction. Stand in place.

1 -

1. Joaquinita Step in Line; Joaquinita Step in Circle
Both starting R ft, take 1 Joaquinita step to R.

2

Repeat to L.

3-4

Repeat Measures 1-2.

5-8

Each makes a small individual circle CW with 4 Joaquinita steps, starting R ft. Brush L shoulders as partners turn away from each other. Finish so that R shoulders are adjacent.

9-12

2. Step-tap Around; Joaquinita Step in Line

With R shoulders close and partners looking at each other over the shoulder, circle around once CW with 8 step-taps. Finish facing partner as at beginning.

13-16

Repeat Figure 1, measures 1-4.

- 1-2 3. Step-close 3 times; Heel-toe
Moving to R, step-close, heel-toe as described above. On heel-toe action, lean twd R while looking over L shoulder at partner.
- 3-4 Repeat moving to L.
- 5-8 Repeat Figure 3, measures 1-4.
- 9-10 4. W Buzz; Heel-toe
M repeats action of Figure 3, measures 1-8, while W turns in place to R with 3 buzz steps once around. Bend twd L, looking over R shoulder at partner and hop on R ft, placing L heel to side, then touch L toe close to R ft.
- 11-12 W repeats buzz steps and heel-toe in opposite direction.
- 13-16 W repeats action of Figure 4, measure 9-12/
- 1 5. Joaquinita Step Backward and Forward; W turn
Moving bwd, take 1 Joaquinita step away from partner.
- 2 Moving fwd, take 1 Joaquinita step twd partner.
- 3-4 Repeat Figure 5, measures 1-2.
- 5-8 Join RH in an arch; M dances 4 Joaquinita steps in place, while W turns slowly CW once under joined upraised arms with 4 of the same steps (W continues to look at M as she turns).
- 9-12 6. Turn in Varsouvienne Position; Backward and Forward
Keeping RH joined high, join LH in front of M and dance 4 Joaquinita steps turning together CCW (M moves bwd). Partners look at each other.
- 13-16 Drop hands and face partner as at beginning. Repeat Figure 5, measures 1-4, finishing with 3 accented steps moving twd partner on last measure and hold last ct.

Repeat entire dance. Conclude with Figure 2, making 3 accented steps twd partner on last measure and pose with R shoulders adjacent.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

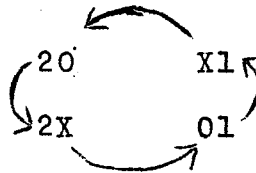
Presented by Madelynne Greene

RUZGA de SANTA MARTA
(Portugal)

SOURCE: This dance for two couples was learned in Portugal in 1962 by Madelynne Greene. It was taught to her by the Grupo Folklorico de Santa Marta de Potuzelo by arrangement with Dr. Sousa-Gomez, director and founder of the group. Ruzga is pronounced rouge-ga.

MUSIC: Record: Express 228

FORMATION: Two cpls facing fwd in their Line of Direction as follows:



Arms are curved upward, hands held a little above head level.

STEPS: Step Close Step, Pivot - Two-step with pivot:

Step R, close L, step R, raising L knee up as you pivot or half turn to L, then dance bwd, step L, close R, step L and at the same time raise R and pivot $\frac{1}{2}$ turn to R. Continue as above. M will begin bwd on L ft and W will begin fwd on R ft.

Two Step Clapping:

Step close step. A simple step-close-step keeping ft close to floor. Accenting each step by clapping hands, quick-quick-slow; quick-quick-slow, etc.

Gallop to Center:

Slide-close, slide-close, slide-close, jump with L shoulders to ctr. (Take 3 galloping steps to L then jump lightly onto both ft, then 3 gallops to R and jump to R out of circle, back to place.)

MEASURES

PATTERN

2/4

2 &

The 4 people at first stand facing LOD. The M stamp their R ft on the first 2 notes of music and sharply pivot $\frac{1}{2}$ turn to their L to face their own ptrnr who is behind them.

I. TWO STEP WITH PIVOT

1-32

The cpls begin to dance Step I "face-to-face" and "back-to-back" in the circle 32 steps in all (first time only - upon repeating the dance, Step I is done only 16 times). The M pivot to face own ptr (behind him) then pivots to face W in front of him. The W begin the two-step on R ft moving fwd, then pivot and dance the next step bwd, etc. An easy way to remember is: the first step of each meas is always on the outside ft whether facing fwd or bwd.

Style note: The W who wear very heavy woolen skirts swing them sharply as they pivot revealing their pretty petticoats.

II. TWO STEP CLAPPING HANDS

1-8

The 2 W facing ctr clap their hands as the 2 M (clapping also) progress with simple two-steps fwd in the circle passing on the first 4 steps behind the W in front of them and continuing on the next 4 steps to the opp M's place.

III. GALLOP TO CENTER

1-8

The 2 M do 3 gallop steps to ctr, leading with L shoulder. On the jump part of step they will be facing each other in the ctr. As they gallop out of ctr, the W gallop in (having turned $\frac{1}{4}$ turn first to lead with their L shoulder to ctr). Then the M gallop in again as W gallop with long steps out, and then all gallop to places to begin the dance again.

I, II, III

The dance repeats with the M now in reversed pos in the circle. They begin bwd to face new ptr.

Fig I has only 16 meas.

Continue Fig III to end of music. There is no pose at end.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by C. Stewart Smith

THE CEILIDH
(Scotland)

- SOURCE:** Ceilidh (Kay' lee) means a social gathering or party. This is a contemporary country dance composed by Hugh Thurston of Canada collaborating with a friend from New Zealand. C. Stewart Smith learned it in May 1963 on a visit to Vancouver, B.C.
- MUSIC:** Any good strathspey, such as Mercury MGL-203, Side 1, Band 2, "Jenny's Bawbee."
- FORMATION:** Sets of 2 cpls facing each other in a double circle, W on MR with inside hands joined; outside hands hang freely at sides. (Or W may hold skirt.)
- STEPS:** Strathspey step, Strathspey setting step, Highland schottische; Strathspey steps are used throughout unless otherwise stated.

MEASURES

PATTERN

- Intro. M bow, W curtsy.
1-2 All dance strathspey setting steps R & L.
3-4 Join both hands with opp and dance around turning once CW.
5-8 All join hands in a circle of four and dance once around CW.
9-12 Release hands and dance a R shoulder dos-a-dos around the opp.
13-16 Join inside hands with ptr and dance 2 Highland Schottische Steps, 1 diag fwd R and 1 diag fwd L, progressing fwd to the next cpl. (M pass L shoulders).

Repeat dance with new cpl.

CHISMES DEL DIA

AUGUST 18, 1963

SANTA BARBARA FOLK DANCE CONFERENCE

Vol. VIII No. 1

WELCOME...

to the Eighth Annual Santa Barbara Folk Dance Conference. We sincerely hope that you will have an enjoyable, worthwhile dance vacation. If you have any questions, problems, or comments, get in touch with one of the Santa Barbara Folk Dance Committee wearing "Ask Me" badges.

ORIENTATION MEETING...

The Orientation Meeting for all participants and staff members will be held Sunday, August 18, at 6:45 p.m. in South Hall Auditorium. The participants will meet the staff, and hear plans for the week's classes, evening programs, requirements for credit, etc.

MEAL HOURS...

Breakfast: 7:15 - 7:45 a.m.
Lunch: 12:00 - 12:30 p.m.
Dinner: 5:30 - 6:00 p.m.

No bare feet, bathing suits, shorts in Dining Room.

Please no bathing suits, shorts, or capris on dance floor.

REMINDER... PLEASE no leather or hardsoled shoes on the floors of the Dance Studio or Correction Room. If you do not have them, softsoled shoes can be purchased from:

Otts - 727 State Street, Santa Barbara	\$3.00 & \$4.95
Jedlicka's Saddlery, 2605 De la Vina Street, Santa Barbara	\$4.95
Western Clothes - 630 State Street, Santa Barbara	\$3.75 & \$6.95

BADGES...

Please wear your badge at all times.

BULLETIN BOARDS...

Please check the bulletin boards in Santa Rosa Hall, the Dining Hall and Gymnasium for announcements, changes in class schedules, etc.

MAIL...

The mail is delivered once a day, in the late morning. Please check your box for mail, messages, etc.

RECORD DEALER...

A record shop is on campus for your convenience, in Santa Rosa. Check bulletin board for hours.

LOST AND FOUND...

Please turn in stray articles at the desk, Santa Rosa Hall.

SWIMMING...

The campus pool is open daily, Monday through Friday, 12 to 5 p.m. Also, a lifeguard is on duty at State Beach. There is no lifeguard at the Campus Beach.

PHOTOGRAPHER...

On Tuesday, August 20, at 4 p.m. a photographer will be on campus to take pictures of the folk dancers and staff attending the Conference. Please, everyone be there for pictures, and on time. Wear costumes if you have them. Bring your camera and take your own pictures of friends and costumes.

Pictures will be taken in front of Santa Rosa Hall.

SUGGESTION BOX...

A suggestion box is installed on the bulletin board for your suggestions, comments and/or complaints. We are inviting your comments, etc.

PARKING.....WARNING

Please park your car in designated parking lots, otherwise you'll get a ticket from the Campus Police. Also, make all stop signs and obey all traffic rules.

AUGUST 18, 1963 SANTA BARBARA FOLK DANCE CONFERENCE Vol. VIII No. 1

SCHEDULE...(Repeated for your information)

7:15	-	7:45	Breakfast
8:00	-	9:10	1st Period
9:20	-	10:25	2nd Period
10:25	-	10:45	Coffee Break (Gym) (Note: Santa Rosa Hall on Tuesday)
10:45	-	11:50	3rd Period
12:00	-	12:30	Lunch
12:30	-	1:30	Free
1:30	-	2:35	4th Period
2:45	-	3:50	5th Period
4:00	-	5:00	Workshop & Practice Steps
5:00	-	5:30	Free
5:30	-	6:00	Dinner
7:00	-	8:00	Folklore (South Hall Auditorium)
8:15	-	9:00	Review (Gym)
9:15	-		Evening Program (Gym)
10:00	-		Coffee (Gym)

INTRODUCING THE SANTA BARBARA FOLK DANCE CONFERENCE COMMITTEE:

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

INTRODUCING THE UNIVERSITY OF CALIFORNIA...

Ms Elizabeth Anderson - Dept. of Arts & Humanities, UCLA
 George H. Daigneault - Head, University Extension, UC Santa Barbara
 Dr. Alma Hawkins - Chairman of Dance, UCLA
 Bill Pillich, Assoc. Supr. Phys. Educ., UCLA

INTRODUCING THE STAFF...

ANDOR CZOMPO - Sheperd boy, Freedom Fighter and outstanding Hungarian Folk Dancer. As a boy near his father's village inn, Andor would join the shepherds around the campfires, enraptured by their song and flute; at peasant festivities he learned their dances. Early in his youth, his broad knowledge of Hungarian folk art plus his inherent dance talent earned him membership in a professional dance group touring Europe. His interest deepened to serious research and he became an accredited Folk Dance instructor - a license granted only after a comprehensive government examination.

After his activities as a Freedom Fighter, Andor emigrated to the United States. Upon his arrival in the United States, Andor was informed "Folk dancing has no future in the United States." However, in the spring of 1959 Andor became a solo dancer and choreographer for an ethnic group. He danced at the Central Park Theatre in New York, the Washington National Festival, on TV, Folk Festival Council and Folk Dance House.

The Tambouritzans have featured his Hungarian Suite. He has done workshops on the East & West Coasts, also in Canada. An upcoming tour with the famous Kovacs-Robovsky Folk Ballet will literally carry his boyhood dream of dance around the world.

AUGUST 18, 1963

SANTA BARBARA FOLK DANCE CONFERENCE

VOL. VIII, No. 1

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

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

Since her return in 1959, she has taught at numerous institutes and folk dance clubs on the West Coast. She has taught exhibition dances to Ansamble Morovac, Gandy Dancers, Sokoli and Westwind. Elsie directed the first and second, and coordinated the third and fourth, Annual International Folk Festival Program (co-sponsored by the UCLA Committee on Fine Arts Production and International Student Center) held at UCLA Royce Hall Auditorium. For two years she has had her own folk dance music radio program every other week on KPFK-FM.

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

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

Madelynnne has made three trips to Europe, two to Mexico, plus Hawaii, studying and collecting material on the native dances. She has toured all over the United States and Canada teaching and leading folk dance groups. She has a very large collection of authentic folk costumes from all over the world.

ALMA HAWKINS - Alma is on her fifth year at the Santa Barbara Conference. She is Associate Professor of Dance and Chairman of the Department of Dance at UCLA, working primarily with dance majors and graduate education.

Her professional experience included George Williams College, Chicago, Illinois; University of Wisconsin, Madison, Wisconsin; and Teachers College, Columbia University, New York City. She has a B.S. from the University of Missouri, M.S. and Doctorate from Teachers College, Columbia University; and special studies in dance.

She has written numerous articles for dance publications, and a book - "Role of Modern Dance in Higher Education" published by Bureau Publications, T.C. Columbia University. A new book - "Creating Through Dance" will be published this fall.

She has conducted successful sessions at the Folk Dance Federation's Teaching Training Seminars in 1962 and 1963.

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BRUCE JOHNSON - Square dance caller and teacher was introduced to square dancing in 1946 through a folk dance group while attending UCLA. Since part of the group was interested in learning more about squares, the following year several of the members drew straws to see who would learn to call; and Bruce found himself "elected."

Later, he transferred to UCSB; and by 1949 had several active square dance groups in the Santa Barbara area, and has maintained a continuous program there ever since. After graduation he taught school for a short while, but eventually went into teaching dancing full time.

At present he is calling six nights a week, and usually seven. He has been a featured caller at many festivals and conventions throughout the country and has conducted and helped with many callers' clinics. Besides calling almost every night he also conducts teenage classes in square and social dancing several afternoons a week.

He and his wife, Shirley, have attended many square dance institutes across the country and have been on the staff of many others. Bruce has called in most of the 50 states and in four provinces of Canada, as well as in England, France, Germany and Spain, where he and his wife were sent in the fall of '59 by the Air Force to call and conduct dance clinics. In the spring of 1960 they were also sent by the Air Force to Japan, Okinawa, the Philippines and Hawaii for the same purpose.

He cut his first record in April 1951 and has been on the Windsor label ever since. He reached the quarter of a million mark in 1956 and was honored with a gold record. Bruce is on his second year at the Santa Barbara Conference.

ANATOL JOUKOWSKY - Associate Professor of Physical Education (Dance) San Francisco State College.

Anatol was born in the Ukraine. Shortly afterward his family emigrated to Greece; however, his parents decided that he should be educated as a Slav, so he was sent to school in Yugoslavia. He developed an early interest in dancing and was sent to the State Ballet School at 12, and at 17 to the Belgrade University. He was also an active Boy Scout leader and went on many scouting trips to remote villages where he was able to observe many different native traditions and dances, which resulted in an intense interest in the native folk dancing of this country.

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

In 1951 he emigrated to San Francisco where he has been teaching at the San Francisco State College since 1943, San Francisco Conservatory of Music since 1957, the San Francisco Ballet since 1953, and directing local dance groups in the dances of Yugoslavia, etc. He has been on the staff of numerous camps and much in demand for teaching engagements.

Anatol is married to Yania Wasilieva, leading ballerina of the Belgrade State Theatre, Vienna Opera and Ballet Russe.

Anatol is on his seventh year at the Santa Barbara Conference.

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ED KREMERS - Ed, in his eighth year at Santa Barbara, has been a professional Folk, Square and Round Dance teacher and caller for the last 22 years in the San Francisco area. In addition to general folk and round dance teaching and square dance calling, he has conducted numerous institutes and clinics. He has been active in folk dance work in the Northern Group, and has the distinction of having been the second president of the Folk Dance Federation of California, in the early days before it was divided into the "North" and "South" groups.

Ed is probably best known as the operator, with John Filcich, of the Festival Folkshop, located at 161 Turk Street in San Francisco - a folk and square dance supply center. Their news "Bulletin" goes out to subscribers all over the world.

Ed is moving a large part of his supplies to Santa Barbara for this week and is setting up shop. Drop in and browse around and have a chat with him.

MRS. DOLORES O. MARIANO - Mrs. Mariano from the Physical Education Department of the Far Eastern University, Manila, Philippines, is on a sabbatical leave from that University to attend the International Workshop in Physical Education at New York University 7/1 to 8/9 and to stay the 1963-64 school year to take advanced professional courses in recreation.

She is a capable teacher of Philippine folk dances. She has a B.S. in Education with a major in Physical Education and a minor in History. She has finished the required courses leading to a Master's Degree in Education minus the Thesis. She has 17 years teaching experience, and holds memberships in the YWCA, Physical Education Club of the Philippines and Philippine Folk Dance Society.

Mrs. Mariano brings us more of the delightful Philippine dances that were introduced at the Conference several years ago.

AL PILL - Al has been a teacher of regional dance for the past ten years. He has conducted folk dance groups in the Los Angeles area and is at the present time the instructor of the South Bay Folk Dancers in Palos Verdes.

Al has spent several years in the study of Mexican regional dances. In 1960 he studied for eight months in Mexico traveling from place to place and learning the dances of the various regions.

He has contributed greatly to the interest and understanding of Mexican dance in the United States. He has served on the teaching staff of several folk dance camps and has been one of the popular teachers of Institutes throughout the West Coast, specializing in Mexican dances. He has written many articles and given talks on Mexican music and dance.

Al has also devoted several years in the study of Israeli dance. He has danced in exhibition groups of the Israeli Student Organization. For the past few years he has been employed as a teacher of Israeli and Jewish dance by the Sinai Temple Sunday School in Los Angeles.

Al was a teacher in the Redondo Beach City Schools for the past ten years. He is recognized as a specialist in teaching the Mexican Social Studies Unit in all of its aspects. He has also specialized in the teaching of folk dancing to children. At the present time he is conducting folk dance classes for children for the City of Torrance Recreation Department.

At the present time, Al is working on his master's degree at UCLA. He soon hopes to publish a book entitled, "Mexican Regional Dances for the Elementary School."

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BILL PILLICH - B.S. and M.S., is Associate Supervisor in Physical Education, UCLA. In addition to teaching full time in the Physical Education Department, he also teaches Ballroom Dance for the University Extension. Bill is interested and has taught many forms of dance. He has appeared as a professional dancer and ice skater in New York City.

Bill has taught for many National Dancing Masters conventions across the country and has conducted numerous workshops for the State and National Association for Health, Physical Education and Recreation. He introduced Ballroom Dancing to the Santa Barbara Folk Dance Conference in 1958.

At the 1962 conference Bill illustrated with a lecture demonstration the influences of jazz music on American Ballroom Dancing. This year he plans to emphasize American Waltz and Latin American Dances.

C. STEWART SMITH - C. Stewart Smith was born in Dundee, Scotland, and won his first medal at the age of four. He has been dancing ever since.

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

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

He is much in demand for teaching at Folk Dance institutes and camps.

SCHOLARSHIP WINNERS

Three types of scholarships are awarded each year -- Folk Dance Federation, Group and the Elizabeth Sanders' Memorial Scholarship awarded by the Santa Barbara Conference Committee.

FEDERATION SCHOLARSHIP WINNERS:	Sharel Anderson	Provo, Utah
	Nitchie Graham	La Canada, California
	Alice Hauserman	Chula Vista, California
	Ann Simmons	Pomona, California
	Cameron Williams	Los Angeles, California

ELIZABETH SANDERS SCHOLARSHIP WINNERS:	William Abbate	Los Angeles, California
	Maribeth Carufel	Santa Monica, California
	Saul Frommer	Highgrove, California
	Don Jost	San Diego, California
	Donna Tripp	Long Beach, California

GROUP SCHOLARSHIP WINNERS WILL BE ANNOUNCED LATER.

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The ELIZABETH SANDERS' MEMORIAL SCHOLARSHIPS are awarded each year to deserving leaders or potential leaders in folk dance. Funds for the scholarships come entirely from collections at the Conference and from the annual Valentine Fund-raising Party in February.

Elizabeth Sanders was one of the two originators of the Santa Barbara Folk Dance Conference. She died in December 1959 after a short illness. Her memory is being perpetuated by these fine scholarships offered each year by the Committee. The other originator, Frank Cole, passed away in 1962.

Elizabeth Sanders, a folk dance leader in Santa Barbara by choice, and a teacher of Spanish in Santa Barbara High School from 1946 by profession, was born in Wallington, New Jersey. She began her teaching career in Orlando, Florida; then taught 18 years in New Jersey Schools before moving to Santa Barbara, California.

She was well known in the Folk Dance movement, not only in the Santa Barbara area, but throughout the State. She belonged to the Santa Barbara Folk Dance Club, taught classes in folk dance, and organized and instructed a folk dance club at the Santa Barbara High School. She was active in many Folk Dance Federation activities.

She also belonged to the Delta Kappa Gamma, an honorary sorority for outstanding women teachers, the City Teachers' Club, California Teachers Association and the National Education Association.

REMEMBER ... if you have any questions or problems, check with the Committee wearing "Ask Me" Badges.

-- HAPPY DANCING --

Valerie Staigh, Chairman
Santa Barbara Folk Dance Committee

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

CSANADI LEANYTANC
(Hungarian Girls' Dance)

Pronunciation: Cha-na-dee lay-on-tants

RECORD: Folk Dancer MH 2075B

FORMATION: Single circle facing center. Note that girls have voluminous skirts and petticoats in Hungary and dance steps and figures are designed to show them off to full advantage in swirls and twirls of body.

PART 1: Holding hands, girls move to Left: Leap on to Right foot over Left foot. Then Step to the Left on to the Left foot. Close Right foot down beside the Left foot. Then with both heels on floor lift toes to Left. Since you are now facing Left, continue the same step but facing Left around the ring so that you leap straight forward on the Right foot as you move to the Left.

CUE: Leap on Right, step on Left foot, bring Right down beside Left, Twist heels so toes face Left.

Do this combination of steps 12 times except that the last time one has to do a little adjusting of the feet to get ready for Part 2.

PART 2: Circle now moves to Right. Walk Right, Left. Face center and with both feet together bend both knees, then straighten knees.

CUE: Walk, Walk, Bend knees, straighten knees.
Do this combination 12 times.

PART 3: Jump on both feet with knees bent with toes pointing diagonally to Right. Hop on Left foot, turning to face Left as you do so and flick Right foot up in back of Left foot (feet look like a figure 4 at this point), then walk to the Left two steps: Right and Left foot. Continue in this manner 12 times. The count for this part is "1, and, 2,3" with the accent on the count of "and" during which time the body is projected upward.

SINGING SECTION: During this part of the record a very lovely sedate step is done. Circle moves slowly to Left as girls step on Right foot to center, then step back on Left foot to Left and slightly back. Continue in this manner for length of singing....forward and back as you move.

Now repeat the entire dance from the beginning.

Introduced by Andor Czompo at a workshop at Folk Dance House, New York City.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

CSARDAS from ECSER
(Hungary)Pronunciation: Char'-dash from Eh'chair

RECORD: Folk Dancer MH 2077 Ecseri Czardas

FORMATION: Couples side by side with lady to the LEFT of the man facing CCW.

PART 1: PROMENADE. Walk CCW one whole melody 36 steps around the ring turning alternately away from and toward partner. Inside hands joined, outside hands on hips.PART 2: Take shoulderwaist position. Do Three "Cross-Close" steps: Step onto Right Foot across in front of Left foot, bending both knees (Partners have R sides toward each other). Immediately swivel on Right foot to face partner directly, closing Left foot sharply to Right, weight momentarily on both feet. Do this "cross-close" step for a total of three times, then do: Three "two-step Csardas steps": to the Right, Left, to the Right.

Repeat all of Part 2 twice more for a total of three times in all.PART 3: Still in shoulderwaist position:
Do eleven "rida" steps Left with stamp: Step Left to Left with stiff knee, leading with toe, and then step on full Right foot across in front of Left foot, bending both knees. Do this 11 times turning rapidly as a couple CW. On count 12, stamp Left foot diagonally forward Left.
Eleven "Rida" steps Right with stamp: Same as at the beginning of this figure, but instead of the stamp on count 12, bring feet together and face partner.Eleven "Rida" steps Left with stamp: Same as at the beginning of this figure, but instead of the stamp on count 12, bring feet together and face partner.PART 4: Solo turn and "bokazo": Separating from partner, each dancer makes a complete turn (actually a small circle) around to own Right with 4 walking steps, beginning with Right foot and end with "bokazo". ("Bokazo": land on both feet, Right foot crossed over to Left of Left foot, heels turned slightly out: then jump onto both feet apart; then bring them together side by side. Weight is on both feet throughout the "bokazo".)
Repeat the Solo turn and bokazo once more, then.Side-by-side chugs: re-join partner in shoulderwaist position and do 8 chug-steps with both feet together alternating sides (jump diagonally forward Right so that partners turn Left shoulders to each other. Then jump back to place facing partner squarely. The next chug-step is the same but done diagonally to the Left, partners turning Right shoulders to each other.

CSARDAS from ECSER (CONT'D) Page -2-

Do a total of 8 of these chugs, i.e., 4 each way.

Repeat all of PART 4 again.

Introduced by Andor Czompo at a workshop at Folk Dance House, New York City.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

KONYI VERBUNK
(Hungarian Men's Dance)

Pronunciation: Kohn'-yee vair'-boonk

RECORD: Folk Dancer MH 2075

FORMATION: Line of men, arms on neighbors' nearest shoulders. In Figure 3 this hold is released.

FIGURE 1:

- Meas. 1 Turn heels out sharply, bending knees, pause.
 2 Bring heels together with sharp click, straightening knees, pause.
 3-4 Repeat movements of Meas. 1-2.
 5-6 Simple "bokazo" in place: three steps in place R-L-R, swinging foot out to side slightly before each step.

Do the above three more times, for a total of four.

FIGURE 2:

- Meas. 1 Step-hop on R ft, shooting Lft forward sharply, low, on the hop.
 2 Step-hop on L ft, shooting Rft forward sharply, low, on the hop.
 3-4 Repeat movements of Meas. 1-2
 5-6 "Crossed bokazo" very vigorously in place: land on both feet, Rft crossed over to L of Lft, heels turned sharply out, knees bent, then land on both feet apart, heels turned sharply out, knees bent; then bring both heels together with click and straighten knees.

Do the above three more times for a total of four.

FIGURE 3:

- (Release arm-shoulder hold)
Meas. 1 Step-hop on Rft, kicking Lft up in front, knee slightly out; at the hop, slap R hand against L boot-top, L hand is raised up in the air.
 2 Step-hop on Lft, kicking Rft up in front, knee slightly out; on the hop, slap L hand against R boot-top, R hand is raised up in the air.
 3-4 Repeat movements of Meas. 1-2
 5 Leap onto R ft, kicking Lft up in front again, at the same time slapping R hand against L boot-top; then quickly leap onto Lft, kicking up Rft, and simultaneously slapping L hand against R boot-top.
 6 Leap onto R ft, kicking Lft up and simultaneously slapping R hand against L boot-top. Pause.

(NOTE that the movements of Meas. 5-6 are done quickly without hops and constitute a "finale" for the entire figure). Do Figure 3 three more times for a total of 4.

FIGURE 4:

- Meas. 1 Step R ft in front of Lft and hop on Rft, shooting Lft forward sharply, similar to Meas. 1 of Fig. 2.
 2 Step Lft in front of R ft and hop on L ft, shooting Rft forward

KÓNYI VERBUNK (CONT'D) Page -2-

- sharply, similar to Meas. 2 of Fig. 2.
- 3-4 Repeat movements of Meas. 1-2.
- 5-6 Step R-L-R in place--the final step on R ft is done with click & close.
- 7-12 Repeat all of Meas. 1-6 once more.
- 13-22 Ten more step-hops with low kick as in Meas. 1-2 of this figure, crossing each time.
- 23-24 R-LR in place with click-close as in Meas. 5-6.

Introduced by Andor Czompo at a workshop at Folk Dance House, New York City.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

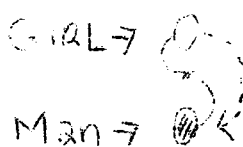
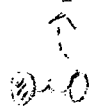
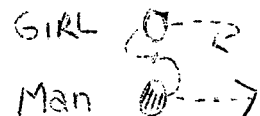

KOROSZTOZO-TAPEI
(Hungarian Couple Dance)

SOURCE: This dance introduced to American folk dances by noted Hungarian authority Andor Czompo. First presented at Folk Dance House and Maine Folk Dance Camp.

RECORD: Folk Dancer MH 2078 - 2nd band.

FORMATION: Couples in a circle, men facing center, girls on the inside facing partner.

FIGURE I:MANLADY

- | | | |
|---------|--|--|
| Meas. 1 | Step RLR in place, displacing the inactive foot each time to side and raising L ft out to side slightly, left heel turned out at the end. | In 4 walking steps starting with R ft, girl follows man's lead and moves to a position to his Right. |
| | |  |
| 2 | Step LRL in place in the above style, immediately chugging on the L ft and shooting the R ft out diagonally R/fwd, R knee straight. | In 4 more walking steps she returns to home position: |
| | |  |
| 3 | Step R ft to R (ct 1), step L ft behind R ft (ct 2), step R ft to R (ct 3), chug a bit on R ft, shooting L ft out diagonally fwd L (ct 4). | In 2 walking steps lady moves to own L, then a quick RLR (like an unfinished buzz step) she turns to face R: |
| | |  |
| 4 | Step L with L ft (ct 1) R ft behind L ft (ct 2) 1 step L with L ft (ct 3) close R ft to L ft, weight on both (ct 4) | In 2 walking steps she returns home, turns to face partner with a quick LRL: |
| | |  |

Meas. 5-12: Do the movements of Meas. 1-4 two more times, for total of three times.

Meas. 13-14: Girls do the same movement as in Meas. 1-2, man does same as Meas. 1-2, but omits the chug at the end.

Meas. 15: Both man and girl take three steps in place, R,L,R.

In teaching figure I it is better to have dancers line up behind teacher to get sense of direction in doing the figure, for when it is taught in a circle dancers may get confused. After they have learned the figure, then have them do it in a circle.

FIGURE IIMANLADY

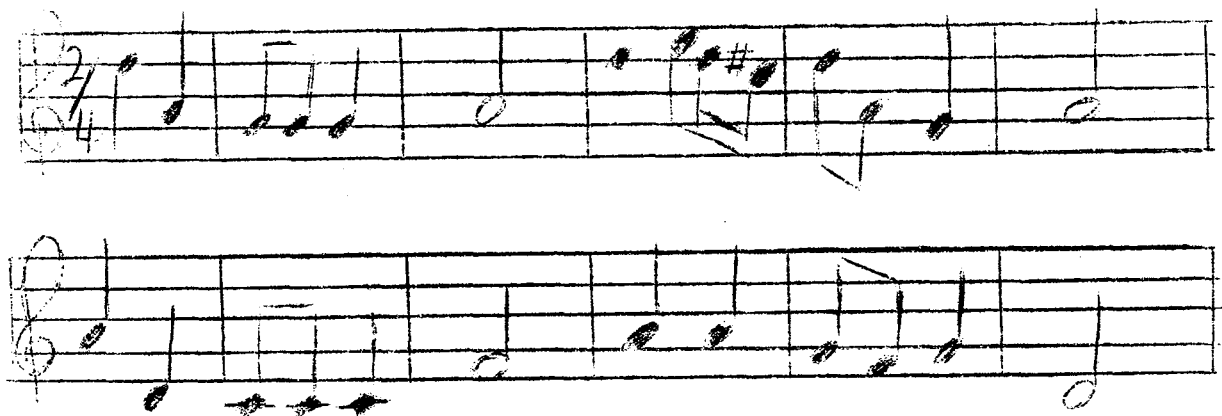
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|-----------|--|---|
| Meas. 1-4 | Man moves towards center with 7 step-hops starting with R ft, kicking free foot fwd, low on each hop. He doesn't finish the 8th but steps fwd on L ft leaving R ft in air behind. | Do 6 "cifra" steps moving backwards towards center, starting R ft, then with 3 walking steps RLR she makes a $\frac{1}{2}$ turn R to face center of circle. |
| 5-11 | Raise R hand in air, put L fist behind back at small of back and move backwards into home place with 8 reel steps. (step R behind L hop on R, then repeat with L ft, etc.) Man advances toward girls' circle with 6 step-hops(6th unfinished). | Do 12 "cifra" steps in place followed by 3 walking steps in which she makes a $\frac{1}{2}$ turn R to face toward partner. |
| 12-15 | Returns home with 6 reel steps as before and finishes with steps RLR | Return home with 6 "cifra" steps and finish with 3 steps in place RLR. |
| FINALE: | Partners take a two hand hold as they face each other and then finish by moving counterclockwise in place. Take two walking steps L, R, then leap on Left behind Right and Leap on Right to Right. Cue is Walk LR, Leap on LR. This should be done very vigorously to make the girl's numerous petticoats swish and swirl. | |

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

SZEKI LASSU
(Transylvania)

SOURCE: Circle dance from the Szek district, Transylvania. It is performed without instrumental accompaniment. Dancers hum or "la-la-la" the following melody:



Dancers in a circle, hands joined down at sides.

Meas. Pattern

Figure 1: In place, with feet apart, sway right and left, shifting weight first onto right foot (Meas. 1), then onto left foot (Meas. 2), etc. Do this for the 12 counts and end up with weight on Lft.

Figure 2: Dancers face to the R and move CCW around circle with the following steps:

- 1 Step R-L
- 2 Step R-L-R (like a two-step)
- 3 Close Lft to Rft and pause.
- 4-12 Repeat the movements of Meas. 1-3 three more times for a total of four.

Figure 3: In place and facing center:

- 1 Leap onto Rft slightly to R, keeping Lft close to Rft in the air; then leap onto Lft slightly to L, keeping Rft close to Lft in the air.
- 2 Step in place R-L-R.
- 3 Step onto Lft in place and close.
- 4-12 Repeat the movements of Meas. 1-3 three more times for a total of four.

SZÉKI LASSÚ (CONT'D) Page -2-

Figure 4: Same as Figure 2.

Figure 5: In place and facing center:

- 1 Leap onto R ft slightly to R and tap L toe lightly in back of R ft; then leap onto Lft slightly to L and tap R toe lightly in back of Lft.
- 2 Step in place R-L-R; on the last step turn both heels out (weight on both toes)
- 3 Bring heels together sharply and pause.
- 4-12 Do the above movements three more times for a total of four.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

DJURDJEVICA
(Baranja, Yugoslavia)Pronunciation: Jyur-jye-vee-tsah

SOURCE: Learned by Elsie Dunin from Antun Kricković in Zagreb, Yugoslavia, 1957.

MUSIC: RTB, LP 1-107, side 2, band 1 (Stara Durdevka)

FORMATION: Women only; line with arms up - elbows bent, hands at shoulder level. Each figure is performed 8 times to fit the musical phrasing.

2/4

Meas. Ct. Pattern
Figure I

1-8	1	step R to R
	&	cross L behind R
	2	step R next to L, and begin to tremble body.
	&	continue trembling (arms)

Figure II

9-16	1	step R to R
	&	cross L behind R
	2	step R to R
	&	cross L behind R

Figure III

17	1	step R to R
	&	cross L behind R
	2	step R in place)
	&	step L in place)
	a	step R in place)
18		repeat Meas. 17 to opposite direction beginning with L
19-24		repeat Meas. 17-18

Figure IV

25	1	step R to R
	&	cross L behind R
	2	step R to R
	&	cross L behind R
26	1	step R to R
	&	cross L behind R
	2	step R to R
	&	hop on R
27-28		repeat Meas. 25-26 to opposite direction beginning with L
29-32		repeat Meas. 25-28

NOTE: Keep all steps small and feet parallel.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

KOPACKA
(Macedonia)

SOURCE: Learned by Elsie Dunin from members of "Tanec" in Skopje, 1957. The dance is for men only, and it comes from eastern Macedonia.

RECORD: Fiesta FLP 1362 "Reflections of Yugoslavia", side B, band 2 (Divna Juda).

FORMATION: Lines of men. Belt hold - L arm over, R arm under. Last dancer may tuck thumb in own belt or hold hand behind back. Leader carries handkerchief in R hand. Stand proud and erect. All steps are done precisely.

RHYTHM: 2/4

<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>		
		Introduction - begin with vocal		
1-2	1	Facing R LOD, walk R) Repeat) 4 walking steps
	2	Walk L		
3	1	Facing center, step R in place)) 3 step lifts
	2	Lift L with knee bent		
4	1	Step L in place next to R)	
	2	Lift R with knee bent		
5		Repeat Meas. 3		
6	1	Facing L LOD , walk L in R LOD)) 4 walking steps
	2	Walk R <i>of ch</i>		
7	1	Walk L)	
	2	Cross R <u>behind</u> L, body faces center		
8	1	Step L in place)) 3 step lifts
	2	Lift R with knee bent		
9	1	Step R in place next to L)	
	2	Lift L with knee bent		
10		Repeat Meas. 8		
		Repeat above 10 Meas. 6 times, then walk first 4 steps.		

FIGURE I:

1-2	1	Hop on L) Repeat
	&	Step on R to R	
	2	Step L next to R	
	&	Hold	
3	1	In place step R, extending L fwd)
	&	Step L next to R, extending R fwd	
	2	Step R next to L, extending L	
	&	Hold	
4		Repeat Meas. 3 with opposite footwork	
5		Repeat Meas. 3	
6-10		Repeat Meas. 1-5 to L with opposite footwork	

KOPAČKA (CONT'D) Page -2-

FIGURE II:

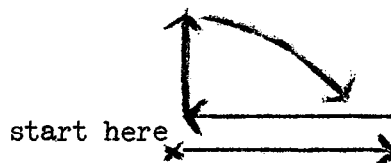
<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>
1-4		Repeat Figure I Meas. 1-4
5	1	Step on R
	2	Hop on R while swinging L with knee bent and heel leading in front of R
6-7		Repeat Figure I Meas. 6-7
8	1	Step on L, swinging R back
	2	Hop on L, swinging R fwd
9-10		Repeat Figure I Meas. 9-10

FIGURE III: (Variation to Figure II)

1-7		Repeat Figure II Meas. 1-7
8	1	Step on L, swing R back
	2	Hop on L moving fwd, swing R fwd; bend body fwd in preparation for moving fwd
9-10		The two 1,2,3 quick steps running fwd

Begin next dance phrase moving diagonally back to R

FLOOR PATTERN:



1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

MISTA KOLO
(Croatia, Yugoslavia)

SOURCE: Circle dance from Slavonia. Mista means a dance in place, or in one spot. Learned by Elsie Dunin in Yugoslavia, 1957.

MUSIC: Jugoton SY - 1007 45 rpm

FORMATION: Closed circle, hands on shoulders with stiff elbows. During Fig. 2 hands come down to low hand hold as circle moves in and out. Bodies are very tall and erect. Feet are kept parallel about 6" apart.

RHYTHM: 2/4

<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>	
		Figure 1	
1	1	small stiff jump on to both feet	
	2	small bounce on feet)	
	&	small bounce on feet)	toes barely come off ground
2-12		Repeat Meas. 1 (eleven times more)	
		Figure 2	
1	1	step fwd with R)
	&	hop on R)
	2	step fwd with L)
	&	hop on L)
2		Repeat Meas. 1	
3	1	step bwd with R)
	&	hop on R)
	2	step bwd with L)
	&	hop on L)
4		Repeat Meas. 3	

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

SADILO MOME
(Macedonia, Yugoslavia)

SOURCE: Learned by Elsie Dunin in Skopje, 1957. The dance comes from the general area around Skopje.

RECORD: Express 216 45 rpm 7/8 Rhythm - 1-2-3 -
(Slow, quick, quick).

FORMATION: Mixed line; low hand hold.

<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>
1-2		Moving in R LOD take four walking steps beginning with R
3-4		Two sets of two-steps - R,L,R; L,R,L.
5	1 2-3	Step R to R Bring L to R without putting wt. on L
6	1 2-3	Step L fwd into center Bring R to L without putting wt. on R
7	1 2-3	Step R bwd diagonally R Bring L to R without putting wt. on L
8-9		Moving in L LOD take four walking steps beginning with L
10	1 2-3	Step L to L Bring R to L without putting wt. on R
11	1 2-3	Step R directly back Bring L to R without putting wt. on L
12	1 2-3	Step L fwd. Bring R to L without putting wt. on R.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

SLAVONSKO KOLO
(Croatia, Yugoslavia)

SOURCE: Circle dance from Slavonia. Taught by Elsie Dunin

MUSIC: Kolo 49-B

FORMATION: Closed circle: 1) hands on shoulders, straight elbows; on Fig. 2 when circle moves in, hands come down to sides for low hand hold. OR 2) inside basket hold with middle fingers.

RHYTHM: 2/4

<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>
		Figure 1
		Keeping feet parallel
1	1	wt. on ball of R ft, bring heel down
	&	lift heel
	2	heel down
	&	lift R heel while stepping to L with L ft
2	1	L heel down without lifting R ft.
	&	move R ft closer to L ft, heels off ground
	2	heels down and up
	&	heels down and up
3-8		Repeat Meas. 1-2 three times.
		Figure 2
		Circle moves in and out.
1	1	step fwd with R
	&	hop on R
	2	step fwd with L
	&	hop on L
2		Repeat Meas. 1
3	1	step bwd with R
	&	hop on R
	2	step bwd with L
	&	hop on L
4		Repeat Meas. 3

4 step-hops fwd.

4 step-hops bwd.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

STARA MAKEDONKA
(Macedonia, Yugoslavia)SOURCE: Narodne Igre I, L. & D. Jankovich, 1934. Taught at 1962
Kolo Festival by Elsie Dunin.

MUSIC: XOPO 311 - A 45 rpm

FORMATION: Mixed line; low hand hold.

3/8

<u>Meas.</u>	<u>Ct.</u>	
1	1	facing slightly to L LOD, cross R ft in front of L
	2	close L ft to R
	3	hold
2-3	1	repeat Meas. 1 twice
4	1	facing center, lift R fwd while lifting L heel off ground
	2	close R to L ft
	3	hold
5	1	lift L fwd while lifting R heel
	2	close L to R ft
	3	hold
6	1	cross R to diagonal L in front of L ft with loud large step
	2	step L in place
	3	swing R to LOD in preparation for next step
7	1	lifting and lowering L heel, step on to R ft
	2	transfer wt to R ft
	3	swing L in front to LOD
8	1	lifting and lowering R heel, step L in front of R ft
	2	transfer wt to L ft
	3	swing R to LOD
9		repeat Meas. 7
10	1-2	repeat Meas. 8 cts. 1-2
	3	swing R to opposite LOD (L) in preparation to repeat dance from beginning.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

TROPNALO ORO GOLEMO
(Macedonia, Yugoslavia)

SOURCE: Learned by Elsie Dunin in Skopje, 1957; the dance is also notated in Makedonski Narodni Ora, prepared by the Folklore Institute of NR Macedonia. The dance comes from Kičevo and Debar villages in southwestern Macedonia.

RECORD: Express 216 45 rpm 7/16 Rhythm 1 2 3 - Accent on 1.
(Slow, quick, quick)

FORMATION: Mixed Line, Hand hold is at shoulder level with elbows bent.

<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>
1	1 2-3	Facing and Moving slightly R LOD R fwd Step L fwd
2	1 2-3 3	Step R fwd Bring L to R. Pass wt. onto L Shift wt. back to R
3	1 2 3	Turning to face slightly opposite LOD, step to L with L Bring R to L passing wt. onto R Shift wt. back to L
4	1 2-3	Moving to R LOD step R fwd Step L fwd
5	1 & 2-3	Short Step fwd with R Short Step fwd with L Step fwd with R
6		Repeat Meas. 5 beginning with L
7	1 2-3	Step fwd with R Slight hop on R, swing L across in front of R
8	1 & 2-3	Short Step fwd with L Short Step fwd with R Step fwd with L

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

ZAJEČARKA
(Serbia, Yugoslavia)Pronunciation: Zah-yeh-char-kah

SOURCE: Learned by Elsie Dunin from Antun Kricković in Yugoslavia, 1957.

MUSIC: RTB LP 102, side 2, band 5.

FORMATION: Mixed line; belt hold. Leader dictates the number of times each figure is performed.

RHYTHM: 2/4

<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>
		I. Basic Figure
1	1	Facing R LOD, step fwd on R
	&	hop on R
	2	step fwd on L
	&	hop on L
2	1	small step fwd on R
	&	step L next to R turning to face center of circle
	2	step R in place
	&	hop on R turning to face L LOD in order to repeat figure to L
3-4		Repeat Meas. 1-2 to L using opposite footwork.

Figure Variations

II. Basic figure in place. Dance all steps in place, facing center of circle; do not move from side to side.

III. Change of direction on step hops. (Meas. 1)

- | | |
|---|---|
| 1 | step R in place |
| & | hop on R turning to face R LOD, bringing L bent knee high during turn |
| 2 | step on L in place |
| & | hop on L turning to L LOD, bringing R bent knee high during turn |
- Finish Figure III by facing center, dancing in place.

IV. Basic Travel. Perform basic traveling to R LOD. Leader of line can either serpentine the line or lead the line in a circle.

V. Part two of basic. Dance only Meas. 2 and 4 of basic figure, facing the center of the circle.

VI. Line travels in serpentine fashion with Figure V.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynne Greene

COPEO DE LA MONTAGNA
(Mallorca, Spain)
A couple dance

SOURCE: As taught to Madelynne Greene in Mallorca, 1962, by Luciano Espases Garau, Leader of Ethnic dance group. This is the way his group performs the dance. (May also be danced as a duet by one couple).

RECORD:

FORMATION: Partners face each other in lines, men on one side, women on the other. They stand a little to the R of own partners (not directly opposite), if possible leave an arm's length between people on either side of you. Hands on waist to begin. Feet in 3rd position. (R heel at instep of R ft.)

MUSIC: 3/4

Meas.

1-2 Introduction. 2 meas. (4 chords) count 1-2-3 (raise arms to an open circle position over head on 2-3)

A I. ** Jota Step or Copeo Step - done to 2 meas. of music.

1. Count 1-2 - feet as above, bend knees slightly in preparation to spring

2. " 3 - kick R ft. out (hop on L)
1 - R ft. behind L (travel twds. L)
2 - L to side
3 - Step R to L side crossing over L (cts. 1-2-3 in meas. 2 are a "grapevine step")

3-4 Repeat Copeo step starting with L ft. and traveling to own R. Arms: Close into a circle over head and the head turns to look up twds R forearm on cts. 1-2-3. On meas. 2 1-2-3 the hands part to original open circle overhead.

NOTE: What we call a "jota" step, the dancers in Mallorca refer to as the "Copeo" step.

In this Copeo, unlike the Jota from Aragon the body leans away slightly from the kicking ft. This slants the body a little and gives the dance its distinct style.

5-16 Continue as above doing 8 "Jotas" in all.

B II. Scissors Kicks - Hands on waist - fingers in front of waist, thumbs in back.

1 Spring onto both feet on ct. 1-2; on ct. 3 kick R fwd. hopping on L in beginning a "scissor kick" sequence.

2 a 1,2,3 kick L-R-L

3 a 1,2,3 kick R-L-R

4 Count 1 spring onto both feet bending knees and making 1/4 turn to L (R shoulder twds. partner) holding this pos. for count 2. On count 3, hop on L and bring Rt. ft. around behind you (knee bent)

COPEO DE LA MONTAGNA (CONT'D) Page -2-

- make a complete turn to R to again face partner.
- 5 As you continue to do the scissor kick thrusting the L ft. fwd on
ct. 1-2-3 L-R-L
- 6 ct. 1-2-3 R-L-R
- 7 ct. 1-2-3 L-R-L
- 8 ct. 1 turn a 1/4 turn to R (L shoulder twds partner) (same pos. as
meas. 4 above but facing to R) hold for ct. 2, swing L ft around
behind you and turn L - hopping on R ft. count 3.
- 9-12 Repeat 1 2 3 4
- 13-16 Repeat 5 6 7 8
- C III. WALTZ
- 1-7 Beginning with R ft. dance 8 waltzes, long steps, covering space,
arms in open circle over head, body swaying slightly twds. accenting
ft. in each meas. Partners dance fwd. in a round pattern circling
CCW over to partner's side and continue to own place.
- 8 Spring onto both feet (to stop) ct. 1-2 and on ct. 3 lift L ft.
hopping on R.
- 9-16 Reverse direction (half turn L) and retrace your own circle
(partners moving in a CW direction beginning waltz on L ft.
- 17 At the end of this phrase there is time for a quick turn to the R
on the spot. Preparing the feet in anticipation of the next step.
- A IV. Double Copeo Step
- 1-16 Dance the Copeo step again as in A but do two kick steps to R side
then continue with "grapevine" step then two kicks to L side then
"grapevine" etc., etc., arms close and open twice with the double
kicks. There will be 5 sequences in all.
- B V. Copeo Towards Partner and Away
- 1 With R shoulders twds partner - L hand high over head and R curved
in front of body begin a Copeo step with R ft. make a half turn to
2 R and travel outward from partner on three steps (R-L-R).
- 3-4 With back to partner, repeat Copeo step with L ft. reversing arms
making a half turn to L and travel twds partner on three steps
(L-R-L).
- 5-16 Continue as in 1-4 (try to keep lines straight).
- C VI. WALTZ
- 1-16 Repeat figure III.
- A VII. Copeo Spinning on Spot
- 1-2 Face partner, R arm curved in front, L high. Dance copeo step and
turn swiftly to R on what was the "grapevine" steps accomodating
the steps into a turn clockwise on the spot.
- 3-4 Reverse ftwk. and arms of measures 1-2.
- 5-16 Continue spinning R and L, 8 in all.
- B VIII. Scissor Kicks Moving Forward
- 1-4 Repeat ftwk. of Fig. II. but travel fwd. passing partner by L
shoulder (ending almost into partner's place) then,
5-8 back up (continuing the scissors step passing ptnr. (by L shoulder)
only slightly and then move up to partner as music ends abruptly the
M drops to L knee, his L hand on waist, R arms curved high. The

COPEO DE LA MONTAGNA (CONT'D) Page -3-

girl ends with L ft. pointed twds. partner, L hand on hip and R arm curved high. She looks down at the M, he looks up at her.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynne Greene

KOZACHOK TRIO

(A Ukrainian dance for one boy and two girls)

- SOURCE:** From a book of Ukrainian dances from Madelynne Greene's library translated into English for Madelynne by Dick Crum. The dance is originally described for only one trio. Slight changes of floor pattern had to be made to accommodate many trios dancing together. It is suggested that not more than 8 trios dance in one circle.
- RECORD:** Memories of Ukraina COL. LP 202, Side B, Band 2. The music as recorded is very fast and should be slowed down so that the style of the dance will not be distorted.
- STEPS:** Detailed description of steps will be found at the end of this dance description.
- FORMATION:** To assure good spacing, the trios (with the boy in the middle and a girl on either side) will face the center of the circle. Boy's hands extended out to sides, girl at right side places her R hand in boy's R hand. L hand girl places her L hand in his L hand. Girls join their inside free hands in front and on top of boy's outstretched arms, just below his chest. Before the music begins each trio will pivot around to face LOD and try to maintain this space throughout Fig. I.
- FIG. I. PAS DE BAS IN CIRCLE**
 Meas. (There is no introduction in the music. Begin on first count).
 1-10 Using Movement No. 1 ("Bihunets") - Long reaching pas de basques and all beginning with the R ft., dance fwd in large circle 10 pas de bas.
 11-16 Each trio turns L twds center wheeling and then pivoting around in a CCW direction to end on meas. 16 in a single circle facing center.
- FIG. II. PAS DE BAS TO CENTER**
 1-7 Using Movement No. 2 (Tynok (Pas de basque) dance 7 pas de bas steps twd center (arms held same as Fig. I.)
 8 On meas. 8, boy stamps three times, turning both girls as follows: girls release the hands they were holding in front, and place them on hips, boy spins R-hand girl one full turn L, L-hand girl one full turn R. After the spins, boy releases girls hands, they put both hands on own hips. Boy simply places his hands at the back of their waists, and stands slightly back from them.
- FIG. III. BACK OUT OF CIRCLE WITH HEEL THRUST**
 1-7 Using Movement No. 3 (alternating heel step) all thrust R heel fwd then L etc., (14 in all) dancers move backwards to their original position in the large single circle facing center.
 8 All stamp 3 times (L-R-L).
- FIG. IV. GIRLS' SOLO "TOE HEEL TO CENTER"**
 1-8 Girls, using 8 meas. of music, do Movement #4 ("kolupalochka with stamps") as follows: 1 meas. "kolupalochka", next meas. stamps, etc. moving fwd. R-hand girl does the "kolupalochka" with L ft,

KOZACHOK TRIO (CONT'D) Page -2-

- L-hand girl does it with R ft, their arms during this open out to sides, during the fwd movement, hands are on hips. Moving fwd, girls do the "kolupalochka" four times, and on meas. 8 stamp three times. Hands on hips. Boy, all this time stands in place at outer circle. He may clap hands in time to music.
- 9-16 Girls take hold of the ends of the ribbons in their headdresses and move apart beginning on inside ft. Making a circular path with 7 meas. of "bihunets" (long reaching pas de bas), they return to places. As the girls separate and move away from each other, boy moves fwd with movement #5 (simple prysiadka), beginning with R ft. His arms extended out to sides, slightly below shoulder level. By the end of meas. 15 all move twds center, and in meas. 16 they finish the figure: R-hand girl spins in place and places her L hand on boy's shoulder; L-hand girl turns in place and puts her R hand on boy's L shoulder girl spinning inward twds boy. Boy holds them at their waists.
- 1-8 FIG. V. (8 meas.) ALL SKIP BACKWARDS
Using Movement #6 (viryoovochka "skipping") dancers move backward, beginning on R ft. At the end of meas. 8 all reach original places.
- 9-16 FIG. VI. (8 meas.) GIRLS TO CENTER
Girls move fwd beginning with R ft. with "bihunets" (long reaching pas de bas). At the end of meas. 16 they face each other and join hands. Boy remains at outer circle.
- 1-8 With hands joined, girls do pas de bas for three meas., beginning with R ft to the R. On meas. 4 they do stamps. Repeat all this for meas. 5-8.
- 9-16 Doing "viryoovochka" (skipping) girls move twds boy (facing center) where they change places. Girl who is at boy's R crosses in front of the other girl, hands on hips.
- 1-16 FIG. VII. BOY'S SOLO "DUCK WALK" AND GIRLS MOVE TO SIDES
Boy using movement #7 (mitelochka) "Duck Walk" traces a complete CCW circle and at the end of meas. 16 is in the same position he was at the beginning of this fig. While the boy is doing Mvt.#7, girls move fwd, (arms at sides, palms facing fwd) and to sides with the "prypadanie" (push) step, stamping three times on meas. 8. During the remaining 8 meas. they re-trace their steps, ending up where they started, using "prypadanie" and three stamps as before. During the prypadanie, their arms are at sides, held slightly away from body; during the stamps they place hands on hips. In meas. 16, as they do the three stamps, they give boy the same hands he held at the beginning of the dance, and join their free hands above his head, forming an arch.
- 1-8 All move fwd twds center. Girls do "bihunets" (moving ahead vigorously) while the boy does the prysiadka called "povzunets" (kick out-squat). At the end of meas. 8 the girl who is at boy's L turns to face him. Girls join their L hands above the boy's head.
- 9-16 Boy continues to do "povzunets" (prysiaka pivots) (L hand arch). Girls, without releasing hands move CCW with "bihunets" steps, completing a full circle. At the end of meas. 16 all face the center, the boy a bit behind the girls, girls hands on their hips, boys hands down at sides.

KOZACHOK TRIO (CONT'D) Page -3-

- 1-8 FIG. VIII. GIRLS PUSH STEP CROSSING (R girl in front)
Using Movement #8 "prypadanie" (push step) girls cross L and R during first 4 meas., and on the remaining 4, return to places. During the prypadanie steps, their hands gradually move outward from body. At the end of meas. 8 girls stamp three times and all join hands as at the beginning of the dance.
- 9-16 FIG. IX. CIRCLE AND LEAVE L HAND GIRL
Using "bihunets" (reaching pas de bas) the trio moves to the L in a half circle twds. center ending on original line of circle. After 4 meas. having reached the L side of circle, boy releases the L-hand girl. In the remaining 4 meas. he continues moving around with only the R-hand girl. Their hands are crossed a bit below chest level. On meas. 16 boy and R-hand girl raise their joined R hands above their heads facing each other.
- 1-8 Boy and girl without releasing hands do Movement #9 "holubtsi" with stamps (heel clicks) four times, changing places every two meas. On one meas. of music they do two "holubtsi" and stamps on the next. On meas. 8 they are in own places and release hands. (Girl who was let go dances leap, run, run to point of triangle out of circle.)
- 9-16 Now, the girl who was let go earlier moves diagonally with Movement #9 (holubtsi with stamps, beginning with R ft.) When she does the holubtsi her arms move out to sides, and when she stamps, they are placed on her hips. The boy and girl, meantime, separate to respective sides with ordinary steps. (Leap, run, run).
- 1-8 The girl at L circle, moves across to L with "prypadanie" (push steps) facing center, (feet in third position, L in front). Boy goes to center of triangle (leap, run, run).
- 9-16 FIG. X. BOY'S SOLO COFFEE GRINDER
Boy at center stage does Movement #10 "pidsichka" (coffee grinder). Girls on either side move twd center and go about the boy with "bihunets" steps. At the end of meas. 8, boy rises, and the girls are on either side of him. Girl at R gives him her L hand, and the one on the L gives him her R hand. With free hands, girls hold ends of their ribbons.
- 1-8 FIG. XI. TRIO FORMATION WITH INSIDE HANDS
Doing "bihunets" (leap, run, run) all move in circle as in Fig. I but end facing out of circle (all have backs to center of circle).
- 9-16 Holding same hands boy moves fwd with Movement #11 (povzunets). Girls move backwards, doing "viryoovochka". All move quickly off dancing area and the dance ends. (skipping backwards)

MOVEMENTS USED#1 "Bihunets"

- Like a long travelling pas de bas reaching fwd. Initial position: 6th Upbeat, ct. & slight flex of L leg, bring R ft. fwd not too high off ground. R knee straight, in preparation for broad step fwd.
- ct. 1 - Land on full R ft, knee slightly bent, toe pointed fwd in direction of movement. L ft. extended fwd, knee straight.
- ct. & - Small step fwd on L ft. (ball of foot)

KOZACHOK TRIO (CONT'D) Page -4-

- ct. 2 - Small step fwd on ball of R ft. L ft is quickly brought fwd, knee straight, ft. pointed.
- ct. & - Long step with L ft, as in "upbeat" above.
The step is now repeated with other foot.

#2 "Tynok" (Pas de bas)

Initial position: 3rd, R ft. in front.

- Upbeat, ct. & - Slight flex of L leg, full L ft. on ground, raising R ft fwd and low, R knee straight.
- ct. 1 - Leap onto R ft fwd and slightly to R, tracing a small arc in the air on the way, flex R knee slightly. L ft is brought fwd, knee straight, ft slightly pointed.
- ct. & - Step onto L toe in front of R ft. (actually tiny leap)
- ct. 2 - Step onto R ft (full foot) in place behind L ft, bending knee slightly, L ft is brought fwd.
- ct. & - Prepare to leap onto L ft fwd/L
This step is now repeated with other ft.

#3 "Backward movement with alternating heels"

Initial position: 6th

- Upbeat ct. & - Semi-flex of both knees
- ct. 1 - Put R heel fwd, with flex of L knee (wt on L).
- ct. 2 - Same as ct. 1 but with other ft.

#4 "Vyhyljasnyk" ("kolupalochka with stamps") - Toe heel, toe heel, or toe

Initial position: 6th heel, stamp, stamp, stamp. move fwd.

- ct. 1 - With slight hop, land on full L ft.
L knee slightly bent. At same time place R toe beside L ft, knee slightly bent and pointed twd middle. Body turned slightly so that R shoulder is fwd, head turned twd R shoulder.
- ct. 2 - Another slight hop on L ft, point R heel fwd/R, R knee straight
L shoulder is fwd, head turned twd it.

In the following meas. hop onto R ft. to repeat movement with opp. ftwk. The above movement is called "kolupalochka" and is often combined with stamps in various ways. For example, one meas. of "kolupalochka" followed by three stamps RLR, etc. The kolupalochka itself is done in place, and the stamps are done moving fwd.

#5 "Prysiadka", kicking ft. fwd.

Initial position: 6th

- ct. 1 - With a jump, land in squat position, on balls of feet, heels together, knees pointed outwd.
- ct. 2 - With slight hop, not straightening up very much out of squat position, bring R ft up to knee level of the other leg, R knee bent sharply and pointed to R.
Head and trunk should be held up straight.

#6 "Viryovochka" (Verevochka or reel step) Skipping backwds

Initial position: 3rd, R ft in front.

- Upbeat, ct. & - With slight hop, slide a bit fwd on L toe. R ft (R knee bent), is brought fwd and around in back on L leg, R knee is pointed a bit to side, and R ft is slightly pointed.

KOZACHOK TRIO (CONT'D) Page -5-

- ct. 1 - Step onto R toe behind L in 3rd position, knee slightly bent.
ct. & - Slight hop, sliding a bit fwd on R toe, L ft brought into pos. as described for R ft in the upbeat.
ct. 2 - Step onto L toe behind R ft in 3rd position, as for R ft in ct. 1.
ct. & - Same as under "upbeat"

#7 "Mitelochka" (Duck Walk)

Initial position: 6th in full squat.

- ct. 1 - Without rising from squat, step fwd on ball of R ft.
ct. & - L ft out to side traces an arc pattern from back to front inside of L ft twds. ground.
ct. 2 - Without rising from squat, step fwd on ball of L ft. Head and trunk straight
ct. & - R ft. does movement like that described for L ft under "&"

#8 "Prypkanie" (Up and down - Push step)

Initial position: 3rd, R ft in front

- ct. 1 - Small "turned out" step sideways with R ft, on whole foot, with slight knee flex. L ft is off ground, and moves to a position behind R ft just below ankle.
ct. & - Step onto L toe in this pos., straightening knees.
ct. 2 - Same as ct. 1.
ct. & - Same as ct. & after ct. 1.

#9 "Holubtsi with stamps"

Initial position: 6th

(Step fwd with R ft (full ft), with slight flex of knee; L ft is raised a little to L.) Hop on R ft, lightly clicking it against L ft in air a bit to side. (The whole inner side of each ft is involved in the "click")

- ct. & 1 - Land on whole R ft, with slight flex. L ft remains out to side.
ct. & 2 - Repeat above (2 in all).
 The movement is also done with the other ft. Head turns slightly to the direction of the outraised ft, and body leans a little away from same. In this dance, two holubtsi are combined with three stamps.
ct. 1 - Land on full ft, L, with slight flex of knee, moving a bit R. R ft is in the air.
ct. & - Stamp R ft.
ct. 2 - Stamp L ft.

#10 "Pidsichka" (Coffee grinder)

The movement is performed on one ft in deep squat pos. The other ft traces a circle out around the supporting ft. The palms of both hands are used for support at the moment when the circling foot passes supporting ft. In squat pos, weight on toes of L ft, knee pointed fwd. R leg is out to R, inside of R ft on ground. Body leans fwd very much. Both hands on floor. Beginning the movement, bring R leg around in front, toe pointing upward. In order to permit the R ft to trace a half circle in front, release R hand and then L hand momentarily, etc.

KOZACHOK TRIO (CONT'D) Page -6-

#11 "Povzunets" (Prysiadka - Kick-outs (ft. on floor))

Initial position: Deep squat pos, weight on toes, knees fwd.)

ct. 1 - Slight hop, but remaining in squat pos., send R ft fwd with stiff knee

ct. & - Pause

ct. 2 - Without leaving squat position, hop onto R ft and send L ft fwd.

ct. & - Pause.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynne Greene

MON PÈRE AVAIT UN PETIT BOIS
(Branle, Normandie)

SOURCE: As taught to Madelynne Greene in Normandie, France, 1962 by Madame Jeanne Messenger, Leader of Ethnic Dance Group in Caen, and author of 25 Danses Normandes.

RECORD:

MUSIC: 3/4

FORMATION: A circle of men and women No need of partners. Hands held out and down in a relaxed hold.

1. Walk to R beginning with R ft. 4 steps.

2. Four "balance steps" (facing center of circle), (a) step fwd on R, hop on R while swinging L with bent knee in back, (b) step on L hop on L and swing R straight in front. Repeat (a) and (b), swing arms back and forward.

3. Again walk four steps to R (as in 1).

4. Again repeat the four balance steps, swinging arms.

5. Do 8 "Branle" steps (a) step on R and hop on R, at the same time thrust the R hand out to R (hands still joined) bending L elbow, L ft. at same time comes up behind R calf, softly touching.

Repeat Branle step reversing ftwk, beginning with L ft. (Continue - 8 in all).

Repeat dance from beginning.

NOTE: The dance is often done to the singing of the song unaccompanied.

Mon Père Avait Un Petit Bois

1.

Mon père avait un petit bois.
d'où venez-vous bell'promener avec moi.
Il y crossair bien cinq cents noix.
d'où venez-vous belle D'ou venez-vous donc.
d'où venez-vous promener vous promener la belle.
d'où venez-vous bell' promener avec moi.

2.

Il y croissant bien cinq cents noix
d'où venez-vous bell'
Sur les cinq cents j'en mangis trois
D'où venez vous bell'

MON PÈRE AVAIT UN PETIT BOIS (CONT'D) Page -2-

3.

Sur les cinq cents j'en mangis trois
d'où venez-vous bell'
J'en fus malade au lit des mois
d'où venez-vous bell'

4.

J'en fus malade au lit des mois
d'où venez-vous bell'
Tous mes parents m'y venaient voir
d'où venez-vous bell'

5.

Tous mes parents m'y venaient voir
d'où venez-vous bell'
mais mon ami n'y venait pas
d'où venez-vous bell'

6.

Mais mon ami n'y venait pas
d'où venez-vous bell'
on m'a mande qu'il y viendrait
d'où venez-vous bell'.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynne Greene

VIRA CRUZADA
(Santa Marta de Portuzelo, Viana do Castelo, Portugal)
A Dance For Two Couples

Pronunciation: Veera Cruzah'da

SOURCE: As learned in Portugal, 1962, by Madelynne Greene. The dance was taught to her by the Grupo Folklorico de Santa Marta de Portuzelo by arrangement with Dr. Sousa-Gomez, director and founder of the group.

RECORD: "VAI-TE EMBORA ANTONIO" RADERTZ EPR 601 Preferred
also "VAI-TE EMBORA ANTONIO" Rapsodia EPF 5,042
also - John Filcich label -

<u>FORMATION:</u>	Two men facing 2 women	#1	#2
	(Men stand with their backs to music)	X	X
<u>MUSIC:</u>	6/8 (fast waltz)	0	0
		#2	#1

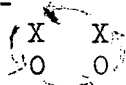
PART I. - Translation step

Orchestra

Meas.

Pick up count 6	1,2,3 (rest on ct. 6-1-2-3) Begin on ct. 4 (5 6) by stepping on M's L ft. and pivoting on his L ft. to R facing R in the line.
1	Woman's steps are on opp. ft., she mirrors the M's steps. They both move with one step and quickly face the opp. direction on beginning of next measure. (Arms for both are at sides, relaxed.)
2	Moving facing to R, step R, ct. 1-2, close L to R, ct. 3 step R, ct. 4, then pivot on R ft. ct. 5-6.
3	Moving and facing to L, step L, close R to L, step L.
4-5-6-7	Continue dancing step described above to R then L,R,L.
8	Men: Step R, close L, step R, (cts. 1,2,3,4.) On cts. 5&6 stamp feet L,R,L.
9-3/4	Stamp R ft. (cts. 1-2) Step lightly on L on ct. 3 in preparation for PART II. (Rhythm is: L R L R 5 and 6 1

PART II. - VIRA (Turning) The two couples begin circling
Vocal Solo in CCW formation -



Meas.
6/8 1-2

The women now begin turning to R on R ft. taking two waltzes to almost complete one clockwise revolution. Arms are held up curved high, hands higher than head level. ARMS: On the first step on R ft, L arm scoops down sweeping from back down and then fwd. (in a circular manner) and other arm is moving in opposition to it, somewhat like the mechanics of a backward stroke in swimming.

VIRA CRUZADA (CONT'D) Page -2-

- 3-8 Continue as above looking in twds. center, on beginning of each R step as L arm dips down and comes thru. At the end of 8th meas. partners will arrive at original places having gone twice around in the circle.

NOTE: On these circles the dancers lean inward twds. center of circle and look over L shoulder twds. partner on the accented waltz (on R ft).

Meas.

1. Man: Step R, ct. 1, 2, hop R, 3, step L ct. 4
Dance two big accented step hops beginning on R ft. (and lifting other knee high,) moving fwd. in line of direction in circle.
- 2-8 Continue in circle dancing the waltz steps as described for the Woman in meas. 1. End in original place having gone twice around circle.

PART III. - Into Center and Out - #1 → #2Vocal ChorusMeas.

- Couples #1, #2 ← #1
(ct. 1,2,3)
- 1(a) On ct. 4,5 spring onto both feet slightly bent knees, (L shoulders almost touching) on ct. 6 hop on R ft. and begin to make 1/2 L turn twds. L. (facing out of circle.)
- 2(b) With back to partner dance one running waltz out from center to original place - reversing ftwk. (beginning on L ft.) one running waltz and hopping on L ft. and turning 1/2 turn to R to return to center.
- 3-4 Repeat meas. 1-2, going in and coming out of center. Couple #2 at same time will do the same steps but beginning figure by going out of circle as in III. 2(b) (begin with L ft.) then go in to center alternately with other couple.

Choreography: Couple 1 to center as:

- #1 → #2
#2 ← #1
- Couple 2 goes out of circle
Couple 1 goes out as:
Couple 2 goes into center of circle.
Repeat

PART IV.

- 1 Couple #1 - Partners change places on two running waltzes passing L shoulders at center of circle and making a 1/2 turn to own R (CW to face center) ARMS: L arm scoops down as in II. above).
- 2 While waiting for couple #2 to cross (as couple #1 did in meas. 1) Couple #1 will dance two waltzes - a tiny circle on the spot not more than a foot and a half in diameter, all the time facing the center of circle.
- 3 Couple #1 return to original place (ftwk. same as IV meas.1)
- 4 Repeat tiny circle (as in meas. 2) men accenting by stamping feet. Couple #2 simultaneously dances:
- 1 out of circle dancing as in III. 2(b) (end by hopping on L ft.)
- 2 Change places with partner as couple #1 did in IV. 1(a)
- 3 Tiny circle facing center as described in IV. 2
- 4 Return home as in IV. 1(a)

VIRA CRUZADA (CONT'D) Page -3-

Choreography: Couple #1 cross over
Couple #2 cross couple #1 tiny crcl
Couple #1 cross home-cple #2 tiny crcl
Couple #2 cross home-cple #1 tiny crcl

Repeat II. III. IV. (The "translation" figure is done only once at the beginning of the dance.)

NOTE: The dance is done 5 times thru after the completion of the "translation" step.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Anatol Joukowsky

BANDURA KOZATCHOK
(Ukraine)Pronunciation: (Koz'at chauk)

- SOURCE:** Literally translated, "Bandura Kozatchok" means "Little Cossack". The Bandura is a folk instrument used since the 16th century. This is an arrangement of typical Ukrainian steps. The dance tells a story of a boy offering a gift to his girl and of her final acceptance of it.
- RECORDS:** An Evening with the Zaporozhsky Cossacks Bruno BR 50002
Side B, Band 1.
Songs and Dances of the Ukraine Vol. 1 Monitor MF 301
Side 2, Band 2.
- FORMATION:** Double circle, ptrns. facing, about 6 ft. apart, W on inside with back to ctr M on outside facing ctr. W has back of hands on hips. M has hands clasped behind back. M has a gift in his pocket - a flower, a ribbon, a necklace, a pair of shoes, etc.
- STEPS:** Walk*, Pas de Basque*
Russian Skip: Timing same as ordinary skip* but knees are turned out and each step is behind other ft. Done in place unless otherwise directed.
Prysiadka (1 to 2 meas): Assume squatting pos with knees turn out, back erect (meas. 1). Hands may be on hips or drop between knees. Rise as indicated in description (meas. 2).
Buzz Step*: This is slower than usual. Step flat on R (ct. 1). Push off with L toe (ct. 2).
Duck Walk: Assume squatting pos, head and trunk straight (ct. 1). Arms folded or hands on hips. Still in squat pos, bring L ft. in arc from back to front and step fwd on L (ct. 2). Next step would be done with R and continue alternately as long as desired.
* Described in Volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, Inc.

MEAS.PATTERN

4/4 meter No Introduction

1. Slow Walk and Circling

- 1-2 Beg. R, both walk 7 slow steps (1 to a ct) to own R. Close L to R (meas. 2, ct. 4) (no wt) and prepare to change direction.
- 3-4 Beg. L, walk 7 slow steps to own L. Close R to L (no wt).
Finish facing ptrn.
- 5-8 Beg R, make 1 CW circle with ptrn. Keep R shoulders twd ptrn and watch ptrn. Step R, L, R, close L to R (no wt) (meas 5).
Step L, R, L, close R to L (no wt) (meas 6). This will complete 1/2 of the circle. Repeat action of meas 5-6 to complete the circle and finish in place, ptrns facing.

II. Presenting the Gift

- 1-2 W watch as M presents the gift. M take gift from pocket with a large gesture and place it on floor in front of W.
- 3 M walk 4 steps (R,L,R, close L to R) to stand on L side of W.
- 4 M point to gift with L hand while placing R arm around W shoulders.
- 5 W shrug off M arm and walk to own R 3 steps R, L, R and close L to R (no wt). M folds arms and watches W.
- 6 Beg L, W walk back to place and close R to L (no wt) all the while observing the gift.
- 7 Beg R. walk to gift with 3 steps and close L to R (no wt). W finishes almost facing LOD.
- 8 W lightly kicks gift with L ft and looks at M. Gift should be kicked in general area of where M stood at start of dance.
- 9-12 Beg L, W walk 4 steps back to her original place. At same time M take 16 cts to walk over, pick up gift, put it in pocket, and face ptrn. W just watch M after meas. 9.
- 13-14 Beg R, with 8 walking steps, change places passing L shoulders, making a small CCW arc. Finish with 1/2 turn L to face ptrn. Both have back of hands on hips.
- 15-16 With 8 more steps, retrace arc passing R shoulders and return to place. W finish with 1/2 turn R to face M. M finish with full turn R to end with back to ptrn (and ctr), arms folded. M is irked with ptrn. Ptrns are about 2 ft apart.

2/4 MeterIII. Woman Teases Man

- 1-2 M stands ignoring ptr. W still have back of hands on hips. W now try to attract M attention.
W: Step R twd M (meas 1, ct 1). With lift of R heel, nudge M with R elbow (ct 2). Step back to place L, R, L (meas 2, cts. 1, & 2).
- 3-6 W repeat action of meas 1-2 (Fig. III) 2 more times. M still ignore W.
- 7-8 Beg. R, W walk 3 steps in CW arc to stand on outside of circle trying to face M. Close L to R (no wt) (meas 8, ct 2). M turn 1/2 around to L in place on 4 steps to face ctr and again present back to W.
- 9-14 Beg. L, W repeat action of meas 1-6 (Fig. III). M ignore W.
- 15-16 W turn L in place to finish facing LOD. Step L, R, L, close R to L (no wt). M turn 1/4 to R with 4 steps beg R and place R arm around W waist, holding W R hand on her R waist. W put L hand on M R shoulder. M extend L arm diag L, palm up. Cpls now facing LOD.

IV. Pas de Basque

- 1-8 Beg. R, dance 8 pas de basques in LOD (CCW).
- 9-14 Turn in place CCW (2 or 3 times) with 6 pas de basques.
- 15-16 On 2 pas de basques, M lead W over to M L side. Hand pos same as before but reversed.
- 17-23 Turn in place CW with 7 pas de basques.
- 24 M release W so W is on inside of double circle with back to ctr. Ptrns. are facing.

V. Skips and Prysiadkas

- 1-3 M watch W and clap on ct. 1 of meas 1-4 (Fig. V). Beg R behind L,

- W dance 6 Russian Skip steps backing up a little.
 Hands on hips. On upbeat of meas. 4, take small hop on L.
- 4 Moving fwd a little, W step R, L, R, L.
 5-8 Repeat action of meas. 1-4 (Fig. V). M still claps.
 9-16 M do 4 prysiadkas landing on heels. Use arms naturally. W make
 CW circle around M with 8 pas de basques beg. R. Finish ptrs.
 facing with W back to ctr.
- 17-24 Beg R, M make CW circle around W with 6 pas de basques (meas 17-22).
 Back of hands on hips. End facing ptr (and ctr). On meas. 23-24
 M do 1 prysiadka, landing with wt on R ft and L heel touching
 floor. Arms extended naturally.
 Note: Instead M can circle W with 14 Duck Walk steps and rise
 up on meas 24 to same ending pose as with the prysiadka.
 W turn once slowly to R with 8 slow Buzz Steps, R hand high, back
 of L hand on hip.

VI. Woman Accepts the Gift

- 1-8 M: With 4 steps pass W by R shoulders and go into ctr (meas 1-2).
 Gesture to other M to meet in the ctr and each take gift out of
 pocket, placing it in L hand (meas 3-6). Return to outer circle
 with 4 steps beg R and offer gift to ptr (meas 7-8).
 W: Dance 4 pas de basques in LOD, beg R (meas 1-4). On first
 pas de basque (when passing R shoulder with M) move a little out
 of ctr so as to widen circle. Begin with back of hands on hips
 and gradually extend them fwd and out, palms up.
 Making 1/2 turn CW, dance 4 more pas de basques in RLOD back to
 ptr (meas 5-8). On last meas accept gift from M with R hand.
- 9-24 M put R arm around W waist and extend L hand diag out, palm up.
 W place L hand on M R shoulder and hold gift in R hand which is
 extended out diag to R. Both beg R, dance 14 pas de basques
 turning CCW, M backing up, W going fwd. On meas 15-16 M start
 as if to change W to L side as in Fig IV, meas 15-16. Instead
 give her a hug (and maybe a kiss on the cheek).

Notes by Ruth Ruling

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Anatol Jukowsky

CALUSH DANCE from GORJ
(Rumania)

SOURCE: Calush (Cah loosh) Dance from Gorj (gore yeh) is descended from a traditional religious dance. It is for men only. It was learned by Anatol Jukowsky from the natives in Rumania.

RECORDS: Through Rumania in Song And Dance BR 50155 Side B, Band 3
4/4 meter. No introduction.

FORMATION: Circle of M with hands on upper arms of neighbors. Stand with ft. astride, facing ctr.

Meas.PatternFigure I

- 1 Shift wt onto R with bend of R knee (ct 1). Ball of L ft remains on floor. Bend R knee 3 more times (cts. 2, 3, 4).
2 Shift wt onto L with bend of L knee (ct 1). Ball of R ft remains on floor. Bend L knee 3 more times (cts 2, 3, 4).
3-8 Repeat action of meas 1-2 three more times (8 wt shifts in all).

Figure II

- 1-3 Let hands move down and join hands with neighbors in a circle. Walk in LOD 6 steps beg R (each step takes 2 cts). Small bend of knees on each step.
4 Stamp R (no wt)(cts 1,2). Repeat (cts 3,4). On each stamp raise joined hands overhead as an accent.
5-8 Repeat action of meas 1-4 (Fig. II) but on stamps thrust joined hands down.
9-16 Repeat action of meas 1-8 (Fig. II).

Figure I (Variation)

- 1 Keep hands joined and held down as in Fig II. Ft again in stride pos. Shift wt onto R with bend of knee (ct 1). Ball of L ft remains on floor. Bend R knee once more (ct 2). Shift wt onto L with bend of L knee (ct 3). Ball of Right ft. remains on floor. Bend L knee once more (ct 4).
2-8 Repeat action of meas 1 (Fig I Var) 7 times (16 wt shifts in all).

Figure II

- 1-16 Repeat action of Fig II.

BREAK IN MUSIC

Figure III

- 1 Hands are still joined. Facing ctr, take small leap onto R. At same time, sharply bend L knee so L ft comes up under body and L heel kicks self (ct 1). Hop on R and extend L ft (toe pointed) fwd sharply by straightening L knee (ct 2). Small

CALUSH DANCE (CONT'D) Page -2-

- leap onto L beside R, sharply bending R knee so R ft comes up under body and R heel kicks self(ct 3). Hop on L and extend R ft (toe pointed) fwd sharply by straightening R knee (ct. 4).
 2-4 Repeat action of meas 1 (Fig. III) 3 times (8 in all).
 5-8 Release joined hands. Extend arms out a little above shoulder height, elbows straight. Using same ftwk as in meas 1-4 (Fig III) turn once around to R. At end of turn place hands on upper arms of neighbors.

Figure IV

- 1 Turn body a little R to move in LOD. Step R in LOD (ct. 1). Chug fwd on R while stretching L leg in LOD (ct 2). Land on L (ct. 3). Hop on L (ct. 4).
 2-8 Repeat action of meas. 1 (Fig IV) 7 more times (8 in all). At end, hands move from shoulder down to joined pos.

1-8 REPEAT ACTION OF FIG. III

1-8 REPEAT ACTION OF FIG. IV

1-8 REPEAT ACTION OF FIG. III

Notes by Ruth Ruling

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Anatol Joukowsky

KOLO FROM VRANJE
(Serbia)

- SOURCE: Vranje is in south Serbia. This was originally a women's dance
- RECORD: Muzički Pejsaži Jugoslavije RTB LPO6 Side A, Band 1
- FORMATION: Dancers in a broken circle with hands joined by interlocking last 2 fingers of R hand through last 2 fingers of neighbor's L. Elbows are bent with palms twd ctr.
- MUSIC: This kolo is in 9/8 meter, consisting of 2/8, 3/8, 2/8, 2/8, so that 4 beats are felt. Each meas. will be written as having 4 cts with ct 2 underlined to note that it is of longer duration.

Meas.Pattern

- 1 Step R to R side (ct. 1). Step L across behind R (ct. 2). Step R to R side (ct. 3). Step L across in front of R (ct. 4).
- 2-3 Repeat action of meas. 1 two more times.
- 4 Release hands, keeping them at shoulder height. Turn R on 4 walking steps, making a small circle. Keep repeating the above pattern. As dance progresses, the step on the R in meas. 1-3 becomes a step-hop. Step R to R side (ct 1). Small hop on R (ct. &). Step L across behind R (ct. 2). Step R to R side (ct. 3). Small hop on R (ct. &) Step L across in front of R (ct. 4).

Notes by Ruth Ruling

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Anatol Joukowsky

POLONEZ from BESKID
(Poland)

SOURCE: This Polonaise pattern comes from the area of the Beskid Mountains. It was shown to Anatol Joukowsky by Anastacia Wojchek, a dancer with the Polish State Folk Ballet ("Slask").

RECORDS: Polish Accordion in Hi-Fi Bruno BR 50136 Side B, Band 2
Vienna Opera Ball MGM Side 1, Band 1
Any evenly phrased Polonaise

FORMATION: Form a circle of sets of three, 1 M between 2 W. All join hands with arms comfortably outstretched. Release hands between trios and each trio turn to face LOD. M stand a little back of W, with joined hands extended fwd. Arms are parallel to floor. W outside hands hold skirts. Whenever hands are free W hold skirts.

STEPS: Basic Step: Step Fwd R (ct. 1). Step fwd L (ct. 2). Step fwd R, bending R knee and extending L ft. fwd (ct. 3). Next step would start fwd with L.

Meas.Pattern

3/4 meter

FIGURE I

- 1-4 Beg R, dance 4 Basic Steps in LOD.
5 With 1 Basic Step, beg R, wheel trio 1/4 turn CCW to face ctr.
6 Beg. L, dance 1 Basic Step twd ctr.
7 Beg. R, dance 1 Basic Step in place as M leads W twds each other so W face M with W back to ctr.
8 Releasing hands, M bows from waist to W. W join near hands and curtsy to M, L ft going behind. Dancers are now in 2 concentric circles, W on inside facing out and M on outside facing ctr.
9-12 Both circles move to own L. Dance 4 Basic Steps beg R. W keep her hands joined and free hand holding skirts. M put R hand at small of back, palm out and extend L hand diag. L fwd. Don't count original ptr and end facing 4th set of W or 4th M.
13 M cross R hand over L and take W hands that were joined. All dance 1 Basic Step as M turns 1/2 turn R under joined hands to face out of ctr. Trios are now in pos as in meas. 1 but with backs to ctr.
14-15 Beg L, dance 2 Basic Steps moving away from ctr.
16 With 1 Basic Step, beg L, M wheel set 1/4 turn CCW so M and R W are facing LOD. L W continue 1/2 turn more in place so as to face RLOD but still on the L side of M(L shoulders will be adjacent). M and L W release hands. M and R W change hands so M L and W L are joined. W hold skirts with free hands and M put R at small of his back.

FIGURE II

- 1-8 M and R W dance 3 Basic Steps, beg R, in LOD. On meas. 4 (1 Basic Step) M place R hand at R W waist and wheel 1/2 turn CCW to face RLOD. Dance 3 Basic Steps in RLOD. On meas. 8 M lead R W to cross in front and end on outside circle. As R W crosses over, M turn 1/2 turn CCW (L) to face LOD. L W should now be standing at M L, both facing LOD. L W dance 4 Basic Steps, beg R, in RLOD. Turn R on ct. 3, meas. 4 to face LOD. Return to place with 4 Basic Steps. All L W are moving in an inside circle CW (4 meas) and CCW (4 meas).
- 9-16 M join R hands with L W. M now promenades with L W as R W moves in an outer circle. M and L W dance 3 Basic Steps, beg R, in LOD. On meas 12 (1 Basic Step) M wheel with LW 1/2 turn CW to face RLOD. Dance 3 Basic Steps in RLOD. On meas. 16 M wheel with L W 1/2 turn CW to face LOD. R W should now be at M R side. R W dance 4 Basic Steps, beg R, in RLOD. Turn R on ct. 3, meas. 12 to face LOD. Return to place on 4 Basic Steps. All R W are moving in an outside circle CW (4 meas.) and CCW (4 meas). Change to original hand pos of Fig. I and repeat dance from beginning.

Notes by Ruth Ruling

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Anatol Joukowsky

VRANJANKA
(Serbia)

SOURCE: This version of Vranjanka was learned in Serbia by Anatol Joukowsky.

RECORD: Muzički Pejsaži Jugoslavije RTB LPO6 Side B, Band 4

FORMATION: Broken circle, hands joined and held fwd about shoulder height with arms gently curved. Leader carries handkerchief in R hand. Dance is in $3/4$ meter.

Meas. Pattern

16 meas. Introduction

- 1 Step to R on R (ct. 1). Lift on R ft. (modified hop) (ct. 2). Step L across in front of R (ct. 3).
- 2 Step to R on R (ct. 1). Step to L on L (ct. 2). Step R across in front of L (ct. 3).
- 3 Step to L on L with flex of L knee, turning body slightly to R (ct. 1). Shifting R ft so heel is twd L ankle, flex knees (ct. 2). Flex knees again (ct. 3).
- 4 Step R in place with flex of R knee, turning body slightly to L (ct. 1). Shifting L ft. so heel is twds R ankle, flex knees (ct. 2). Flex knee again (ct. 3).
- 5 Step L beside R (ct. 1). Step R in place (ct. 2). Step L in place (ct. 3).
Variation for M: meas. 5 - Step L beside R (ct. 1). Bend R leg with R knee turned to R, bringing lower R leg behind L calf (cts. 2,3). Legs form a figure 4.

Notes by Ruth Ruling

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dolores Mariano

BINIGANBIGAT
(Ilocano)

- SOURCE:** "Biniganbigat" means every morning. This is a story of a boy who is very much in love with a girl. He wants the girl to pity him for his death is drawing nearer and nearer. The words of the song tell that he would die soon if the girl would not accept him. This courtship dance was found in Bangued, Abra.
- COSTUME:** Dancers are dressed in typical Ilocano costume.
- RECORD:** Cap. LPT10233 ("Tinikling, Folk Dances of the Philippines") Side 1, band 3.
- MUSIC:** The music is divided into five parts: A, B, C, D, and E. Count one, two to a measure in $2/4$ time and one, two, three to a measure in $3/4$ time.
- FORMATION:** Partners stand opposite each other about six feet apart. When facing the audience, the girl is at partner's right side. One or more pairs may take part in this dance.

INTRODUCTION

MUSIC INTRODUCTION

- (a) Three-step turn right in place (cts 1,2,3), point L foot across the R in rear, bend knees slightly, "kumintang" R hand, L hand on waist (cts 1,2,3) 2 M.
- (b) Repeat (a), starting with the L foot and turning left. Reverse the arm positions..... 2 M.

I

MUSIC A. BOY SINGS FIRST VERSE.

Partners face each other.

- (a) Step R forward (ct 1), close L foot to R in third in rear, but raise the heel of the L foot in closing (ct 2). Repeat the same starting with the L foot (cts 1,2). Girl holds skirt, boy's hands on waist..... 2 M.
- (b) Step R forward (2 cts), turn left and point L foot across the R in rear, bending the knees slightly. "Kumintang" R hand, L hand on waist (2 cts). This brings the partners standing side by side by each other's R shoulder..... 2 M.
- (c) Step L foot sideward (cts 1,2), turn right about and point R foot across the L in rear, bending the knees slightly. "Kumintang" L hand, R hand on waist (2 cts). The partners are now standing by each other's L shoulder..... 2 M.
- (d) Partners face each other. Close step sideward R and L. Hands as in (a)..... 2 M.

- (e) Do-si-do with partner passing by R shoulder first--taking three steps forward and three steps backward, starting with the R foot. Girl holds skirt, boy's hands on waist..... 3 M.
- (f) Put palms of hands together in front of chest, finger tips pointing upward (2 cts)..... 1 M.
- (g) Open arms sideward, palms up (2 cts)..... 1 M.
- (h) Bring hands inward close to chest. The fingers are in natural position, touching the chest lightly. Bend head slightly forward at the same time (2 cts)..... 1 M.
- (i) Repeat all (a-h)..... 14 M.

II

MUSIC B. BOY AND GIRL SING THE CHORUS.

- Throughout this figure the girl holds her skirt, boy places hands on waist.
- (a) Point or tap lightly R foot obliquely forward right (ct 1). Pause (ct 2), touch again with the same foot (ct 3). Repeat the same (cts 1,2,3). 2 M.
- (b) Three-step turn right obliquely forward right (R, L, R) so that partners finish in one line at the center, facing each other (back of girl toward the audience, boy faces audience after the turn)..... 1 M.
- (c) Repeat (a), pointing with the L foot six times (pointing on cts 1, 3 of every measure)..... 3 M.
- (d) Repeat (b), turning right, but starting with the L foot. Dancers finish in partner's original place, facing each other..... 1 M.
- (e) Pause..... 1 M.
- (f) Repeat all (a-e), finishing in proper places. Girl faces audience and boy's back toward audience in (b)..... 8 M.

SALUDO

MUSIC INTERLUDE

- Repeat introduction (a) and (b)..... 4 M.

III

MUSIC C. BOY SINGS THE SECOND VERSE.

- (a) Two close steps forward to center as in figure I (a)..... 2 M.
- (b) Close step sideward R and L. Hands as in figure I (a)..... 2 M.
- (c) Four touch steps in front, R and L alternately. Hands as above. 4 M.
- (d) Boy turns right about so that his back is toward partner. He bends his elbows so that forearms are parallel to each other at waist level, elbows close to the body, palms up. Girl touches the elbows of the boy lightly, as if lifting them. In this position, partners take four steps forward, starting with the R foot (4 cts)..... 2 M.
- (e) The girl gently pushes the boy forward on his back (ct 1), boy turns right about to face partner (ct 2)..... 1 M.
- (f) Repeat figure I (f-h). Girl finishes at partner's place and boy finishes beyond his original place..... 3 M.

IV

MUSIC D. GIRL SINGS THE THIRD VERSE.

- (a) Starting with the R foot, boy takes four close steps sideward R and L alternately while the girl takes four close steps moving backward to center of their original position. Hands as in figure I (a)..... 4 M.
- (b) Four touch steps forward, R and L alternately, hands as above.... 4 M.
- (c) Starting with the R foot, partners take three change steps, the girl moving backward and the boy, forward. Hands as above. Finish in proper places..... 3 M.
- (d) Repeat figure I (f-h)..... 3 M.

V

MUSIC E. BOTH SING THE CHORUS.

- (a) Starting with the R foot, partners take two waltz steps to center. Girl holds skirt, boy's hands on waist..... 2 M.
- (b) Waltz sideward R and L. Hands as in (a)..... 2 M.
- (c) Boy turns right about so that back is toward partner. Partners take four waltz steps forward, starting with the R foot. Boy's hands are still on waist. The girl touches lightly the R shoulder of the boy twice with her R hand (cts 1,3) and the L shoulder with her L hand (cts 1,3). Repeat the same (R, L) (2 M)..... 4 M.
- (d) Partners turn right about. Repeat (c), this time the boy touches the girl's shoulders. Girl holds skirt..... 4 M.
- (e) Girl turns right about to face the boy. Starting with the R foot, partners take three waltz steps backward. Hands as in (a)..... 3 M.
- (f) Bow to each other..... 1 M.

GARAMBAL

- SOURCE: The name of this dance came from two Spanish words, "gran" and "valse" (which means "grand waltz"), corrupted into one word, "garambal." This dance came from Camiling, Tarlac. It is performed by two girls and one boy.
- COSTUME: The girls are dressed in Ilocano costume, the boy in "barong tagalog" and black trousers. The girls have "buri" hats on.
- RECORD: MICO MX-589A
- MUSIC: Divided into two parts -A and B.
Count one, two, three to a measure.
- FORMATION: The boy stands between the two girls who are about six feet from each other. All face the audience. (See diagram A.)

O X O

Diagram A

INTRODUCTION

MUSIC INTRODUCTION

- (a) Take a three step turn right in place.....2 M.
- (b) Point the R foot across the L in rear and bend the knees slightly. "Kumintang" counterclockwise with the right hand, the boy places his left hand on waist, the girls hold their skirts with the left. Look at right hand.....1 M
- (c) Step R foot sideward and point the L across the R in rear. Reverse the position of the hands and "kumintang" clockwise with the left hand. Look at the left hand.....1 M

I

MUSIC A. Play slowly.

- (a) Starting with the R foot, take three close steps forward. Girls holding their skirts and boy's hands on waist.....3 M
Peuse. Girls look at the boy; the boy looks at both girls.....1 M
- (b) Take a three step turn right in place. Girls hold their skirts and boy places hands on waist (cts. 1,2,3). Point the R across the L foot in rear, bend knees slightly and "kumintang" with the right hand counterclockwise. The left hand of the boy is on waist and the girls' left hands are holding skirts (cts. 1,2,3).....2 M

- (c) Repeat (b) turning to the left. Reverse the hand positions...2 M
 (d) Repeat (a).....4 M
 (e) Girls take off hats with the right hand. Starting with the R foot, all take six steps backward to proper places. Take one step for every count.....2 M
 (f) Close the R foot together with the L in first position and bow to audience.....1 M
 (g) Girls put on hats again.....1 M
 (h) Repeat all (a,b,c,d,e,f).....15 M
 (i) The boy steps forward in front of the girls with his back toward the audience. The girls face each other holding their hats. (see diagram B).....1 M

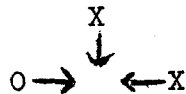


Diagram B

II

MUSIC B.

Boy's Part:

- (a) Take three sway-balance steps, R and L, arms in fourth position, R arm high.....6 M
 (b) Pause with the L foot pointing in front and arms in fourth position, R arm high.....2 M
 (c) Repeat (a), starting with the L foot. Reverse the arm positions..6 M
 (d) Take three steps forward to proper place.....2 M

Girls' Part:

- (a) Point the R across the L foot in rear and bend the knees slightly. Holding the hats with both hands (the right hand holding the top, the left the brim of the hat), sway the hat gracefully to sideward R and L (taking two measures for each side).....8 M
 (b) Face the audience and repeat (a). (See illustration).....8 M

III

MUSIC C. Play a little faster.

The boy faces the girl on his right side. Girls put on hats and face each other.

Girls' Part:

- (a) Girls execute sixteen sway-balance steps with a point, R and L. Arms in fourth position, R and L arm high alternately.....32 M

Boy's Part:

- (a) Two sway-balance steps with a point (R and L). Arms in fourth position, as in (a).....4 M

(b) Turn right about pivoting on the R foot to face the girl at his right. Repeat (a).....4 M

(c) Repeat (b) six times more facing the girl on his left and right side alternately. He dances in an opposite direction to the girl he faces24 M

Note: He smiles at the girls. The girls smile when he is facing them and frown when his back is turned.

Saludo: The girls take off hats and all bow to the audience.....2 M

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dolores Mariano

KURATSA (CURACHA)
(Visayan)

SOURCE: This is a very popular dance in the Visayan Islands. It is also found in the Ilocos and Bicol regions.

There are many kinds of Curacha dances, the number of steps and figures of which are unlimited. The dancers make and select their own dance steps so that everything depends on the ability, inclination, and mood of the dancers at the time of the performance. Expert dancers perform steps which are complicated and which call for great dexterity and agility on their part. Usually the boy's steps are harder than the girl's.

The dance described below was found in Leyte and the steps have been selected from a large number found in this province. It is a very lively dance.

COSTUME: The girl wears a "patadyong" and the boy, "barong tagalog" and white or colored pants.

MUSIC: The music is divided into three parts: A, B, and C. Count one, two, three to a measure.

FORMATION: Partners stand opposite each other about six or eight feet apart. When facing the audience, the girl stands at partner's right side. Ordinarily, only one pair dances this, but any number of pairs may take part.

INTRODUCTION

MUSIC INTRODUCTION

Partners join inside hands, free hands hanging loosely at the sides. Starting with the R foot, take three steps forward (cts 1,2,3). Put the feet together and bow to partner or audience (ct 1).....4 cts
Dancers separate about six feet apart. The last two counts of the music are not played until the partners are in their proper places (cts 2,3)....
2 cts

I

MUSIC A

(a) Starting with the R foot, take four steps forward to be side by side (L to L shoulder) at center (cts 1,2,3,1), transfer weight to R foot in rear (ct 2), transfer weight to L foot in front (ct 3). Hands hang at the sides and swing naturally in time with the music or girl holds skirt, boy's hands on waist while doing the four steps forward on cts 1,2,3,1. R arm in fifth position and L hand on waist when transferring weight on cts 2,3..... 2 M.

(b) Starting with the R foot, four steps backward to proper places. Hands as in (a) (4 cts), two-step turn right in place, girl holding skirt, boy's hands on waist (2 cts)..... 2 M.

- (c) Repeat (a), this time partners stand by each other's R shoulder at the center..... 2 M.
- (d) Starting with the R foot, four steps forward to partner's place (4 cts), two-step turn right about to face partner (2 cts)..... 2 M.
- (e) Repeat all (a-d), finishing in proper places, facing each other.. 8 M.

II

MUSIC B

- (a) Sway balance with a raise, R and L. Arms in fourth position, R and L arm high or arms bent forward at shoulder level, opening and closing with a forearm turn..... 4 M.
- (b) Three fast waltz turns right to partner's place (one waltz step for every turn). Arms in lateral position with forearm turns. Finish facing partner. Pass each other by L shoulders..... 3 M.
- (c) Repeat (a) and (b), finishing in proper places..... 7 M.
- (d) Repeat all (a-c).....14 M.

III

MUSIC C

Face left--boy faces audience, girl, away from the audience. Starting position--R foot in fifth position in front.

- (a) With the R foot leading, take seven mincing steps moving sideward right toward partner's place (take six mincing steps for the first three counts and one only on the fourth count). R arm in fifth position, L hand on waist (4 cts). Turn right about on the ball of the R foot (2 cts)..... 2 M.
- (b) With the L foot leading, repeat (a) going to partner's place. Reverse arm positions (4 cts), turn left about on the ball of the L foot (2 cts)..... 2 M.
- (c) Repeat (a)..... 2 M.
- (d) Cross-turn right. Bend the trunk and knees slightly while turning and straighten them at the close of the turn. "Salok" the L hand across the body while turning, R hand on waist or in fifth position. Finish facing each other..... 2 M.
- (e) Repeat all (a-d), finishing in proper places facing partner..... 8 M.

IV

MUSIC B

- (a) Repeat figure II (a)..... 4 M.
- (b) Starting with the R foot, two waltz steps forward to form one line at the center facing the audience, the girl standing in front of the partner (2 M). Pause (1 M)..... 3 M.
- (c) Four waltz steps sideward R and L alternately, arms in lateral position moving sideward right and left alternately..... 4 M.
- (d) Three fast waltz turns right to partner's place. Arms as in figure II (b)..... 3 M.
- (e) Repeat all (a-d), finishing in proper places.....14 M.

V

MUSIC C

Face left as in figure III.

(a) Mincing steps moving to sideward right . The R foot steps forward and backward alternately, while the L foot moves little by little to sideward right. Partners meet at the center in a back-to-back position at the end of the fourth measure. R arm in fifth and L bent forward at shoulder level 4 M

(b) With partners in back-to-back position close to each other, continue doing the same step, turning clockwise in place. Arms as in (a) 4 M
Partners face each other.

(c) Continue the mincing steps moving clockwise. Reverse the position of the arms every two measures or every measure.....6 M

(d) Waltz turn right to proper places. Arms as in figure II (b).....2 M

VI

MUSIC B.

(a) Sway balance with a hop R and L. Arms in fourth position, R and L arm high alternately.....4 M

(b) Two waltz steps forward to meet partner at center. Arms in lateral position moving sideward right and left (2 M). Pause (1 M).....3 M

(c) R arm bent forward at shoulder level, L arm in fifth position. Point R foot sideward (cts. 1,2), point R in front (ct. 3). Point R sideward (cts. 1, 2), point R close to L in first and bend body jerkily toward the pointing foot and at the same time lowering the R elbow close to the waist (ct. 3).....2 M

(d) Repeat (c).....2 M.

(e) Starting with the R foot, two waltz steps forward to partner's place. Arms as in (b).....2 M

(f) Waltz turn right about. Finish facing partner. Arms as in figure II (b)1 M

(g) Repeat all (a-f), finishing in proper places14 M

VII

MUSIC B. Play faster and once only.

(a) Starting with the R foot, two waltz steps forward to meet at center. Arms in lateral position, moving sideward right and left.....2 M

(b) With the girl leading, partners waltz to any direction as if the boy is chasing the girl. The girl turns around to face partner once in a while, then continues to move in any desired direction. Arms as in (a).....10 M

(c) Partners join inside hands, girl standing at the right (1 M) bow to each other or to audience (1 M).....2 M

RECORD: Mico, TMOOL (Philippine Folk Dances, Vol. 1) Side 2, band 4.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dolores Mariano

PANDANGO SA ILAW
(Mindoro)

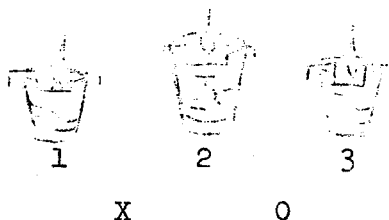
SOURCE: "Pandango sa Ilaw" (dance with oil lamps), this version from Mindoro, is the most difficult of all the Pandangos. It is quite unusual and colorful. The female dancer gracefully and skillfully balances three lighted "ting-hoy" or oil lamps--one on her head and one on the back of each hand.

A few boys and girls may take part as townsfolk or onlookers. They clap their hands in time to the music, adding life and gaiety to the dance.

COSTUME: The girl is dressed in "balintawak," the boy in long red trousers and "barong tagalog."

MUSIC: The music is divided into three parts: A, B, C. Count one, two, three to a measure.

FORMATION: Partners stand about six feet apart facing the audience. The three lighted oil lamps are placed on the floor between them. The girl stands at partner's right. (See diagram below.) The oil lamps are of two sizes, the one to be placed on the head (No. 2) being larger than the two for the hands.



INTRODUCTION

MUSIC INTRODUCTION

- (a) Standing on the L foot, tap R in front (cts 1,2), tap once more more (ct 3). Place left hand on waist, R hand hanging loosely at the side...1 M.
 (b) Repeat (a).....1 M.
 (c) Three-step turn right in place and bow to the audience. Place both hands on waist.....3 M.

I

MUSIC A

Partners face right.

- (a) Take two waltz steps forward (R, L--2M.), one waltz turn right (2 M.). Arms in lateral position moving sideward R and L with forearm turns. 4 M.

- (b) Repeat (a) three times more moving clockwise around the oil lamps.....12 M.
- (c) Turn right about and repeat all (a and b) moving CCW. The girl finishes with the lamps in front of her.....16 M.

II

MUSIC B

Girl's Part:

- (a) Cross R foot in front of L and bend knee slightly (this position is held for thirty-two measures), arms bent forward at shoulder level. Move right (1 M.) and left elbows (1 M.) upward twice on cts 1,2 of each measure. The wrists are relaxed so that the hands dangle at every movement.....24 M.
- (b) Place a lamp on the back of the right hand..... 8 M.

Boy's Part:

- (a) Repeat the movements of figure I going CW around the girl. Take the same arm movement of the girl in figure II (a).....24 M.
- (b) Take lamp No. 1 and help the girl place it on the back of her right hand..... 8 M.

III

MUSIC C

- Cross-waltz step: With a spring, step R (L) forward across L (R) in front, raising the L (R) in rear at the same time (ct 1), step L (R) in rear of R (L) (ct 2), step R (L) in the same place (in front) (ct 3).
- (a) Starting with the R foot, take sixteen cross-waltz steps around the lamps CW. Boy's hands on waist, girl's free hand holding the skirt.....16 M.
 - (b) Turn right about and repeat (a) moving CCW. Finish in proper places facing the audience.....16 M.

IV

MUSIC A

- (a) Starting with the R foot, execute waltz steps (tiny steps) backward. The girl bends left arm upward and flutters the fingers in time to the music. Boy's hands are placed on the waist..... 8 M.
- (b) Repeat (a) moving forward to original places..... 8 M.
- (c) Boy gets lamp No. 2. Partners repeat (a). Free hand of boy on the waist..... 8 M.
- (d) Boy puts the lamp on the head of the girl who stands still..... 8 M.

V

MUSIC B

- (a) Take one waltz step sideward R and L (2M.), waltz-turn right (2 M.). Arms of boy and L arm of girl in lateral position at shoulder-level moving sideward R and L alternately, or L hand of girl holding the skirt.... 2 M.
- (b) Repeat (a) seven times more moving around the lamp CW.....14 M.

(c) The boy gets the third lamp and places it on the back of the left hand of the girl. The girl stands still while the boy is placing the lamp on her hand..... 8 M.

(d) Girl's Part:

(1) Step R across L in front and bend right knee slightly. Raise L foot in rear at the same time (cts 1,2), step L in rear of R foot (ct 3). Step R foot sideward (cts 1,2,3). Hold lamps in front or obliquely forward at shoulder-level..... 2 M.

(2) Repeat (1) three times more (L,R,L)..... 6 M.

Boy's Part:

(1) Continue waltzing around the girl CCW..... 8 M.

VI

MUSIC C. PLAY ONCE.

Girl's Part:

Stand with feet in third position, R foot in front, knees relaxed. Do the following hand movements, hands first a shoulder level in front:

(a) Raise R hand and lower L hand slowly. (Cts 1-6)..... 2 M.

(b) Reverse the movements of the hands..... 2 M.

(c) Cross the hands in front, R over the L hand..... 2 M.

(d) Back to the starting position..... 2 M.

(e) Repeat (a) and (b)..... 4 M.

(f) Lower both hands and bend the knees slightly..... 2 M.

(g) Raise both hands and straighten the knees..... 2 M.

Boy's Part:

(a) Repeat figure I, going clockwise around the girl.....16 M.

VII

MUSIC C. PLAY ONCE.

(a) Partners execute eight sway-balance steps with a point, R and L, moving CCW little by little, arms in third position, R and L high alternately... 16 M.

VIII

MUSIC C. PLAY ONCE.

The boy takes the two lamps from the hands of the girl (one in each hand) leaving one on her head.

(a) Partners repeat the steps of figure I, going in any direction with the boy following the girl.....14 M.

(b) Three-step turn right in place and bow to the audience..... 2 M.

Boy's Arm Movements:

(a) The boy moves the lamps one up and the other down (2 M.), crosses the hands in front, R over L (2 M.), L over R (2 M.), circling R hand CW and L CCW (2 M.)..... 8 M.

(b) Repeats (a) up to 6 measures..... 6 M.

(c) Hands at the sides while bowing..... 2 M.

Girl's Arm Movements:

(a) Repeat the arm movements of figure I for 14 measures.....14 M.

(b) Takes the glass from her head with the R hand and opens the hands sideward while bowing..... 2 M.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill

EL SHOTIS VIEJO
(Mexico)

FORMATION: Cpls in a double circle, ptrns facing, M back to center, R hands joined; W holds skirt, M L hand behind back. Throughout dance, M-R hand hangs loose at side whenever it is free, L hand behind back.

STEPS: Viejo Two Step: Step fwd L (ct 1), step R to rear of L (ct 2), step fwd L (cts 3-4). Repeat beg R.

Viejo Shotis Step: Walk 3 steps to R beg R ft (cts 1-3), lift slightly on R toe while raising L ft with knee turned out to L (ct 4). Step may also begin to L.

Heel-Toe Walk

Directions are written for M, W do same on opposite ft unless otherwise specified.

MUSIC 4/4	PATTERN
Measures	No Introduction
	I. <u>Heel Toe and Cross Over</u>
	Throughout the figure, bodies bend fwd from waist on heel-toes and straighten on walking steps.
1	Extend L heel to L side (cts 1-2), touch L toe to floor with L heel across instep of R ft (cts 3-4).
2	Walk 3 steps to M-L beg L ft (cts 1-3), hold (ct 4).
3	Repeat action Fig. I, meas 1, beg R ft.
4	Repeat action Fig. I, meas 2, moving to M-R.
5	Extend L heel fwd to front (cts 1-2), touch L toe to floor with L heel parallel to R ft (cts 3-4).
6	Hands remaining joined, change places with ptrn doing 3 walking steps-L,R,L (cts 1-3), hold (ct 4).
7	Drop hands. Dance 1 Viejo Shotis step to R.
8	Dance 1 Viejo Shotis Step to L.
9-16	Rejoin R hands and repeat action meas 1-8, Fig. I, beg. heel-toe on M-R and W-L ft.
	II. <u>Skating Position</u>
	Ptrns take skating pos facing LOD.
1-2	Cpls move in LOD with 2 Viejo Two Steps beg M-L and W-R ft.
3	Balance fwd on L (cts 1-2), balance bwd on R (cts 3-4) (L ft far to front).
4	Drop L hands; W turns once to own R under joined

- R hands with 4 walking steps beg R ft while M changes wt in place, stepping fwd on L ft. well in front (cts 1-2) and bwd on R (cts 3-4). W bends fwd from waist as she turns under arms.
- 5-16 Repeat action, Fig. II, meas 1-4, three more times.

III. Heel Toe and Cross Over

- 1-16 Repeat action of Fig. I, meas 1-16. On meas 16, M makes $\frac{1}{2}$ turn L to face center of circle with 3 walking steps (R, L, R) as W steps slightly fwd with 3 walking steps (L, R, L). During this movement the M moves to L side of W and slightly to her rear, R hands are joined at R side and high over W head, W takes skirt with L hand, and M grasps W-L hand above elbow. All cpls face center of circle.

IV. Facing the Center

- M and W on same ft. throughout the figure.
- 1 Moving as a unit, cpls do 1 Viejo Shotis Step beg R ft and moving to R while turning slightly to L.
- 2 Cpls do 1 Viejo Shotis Step beg L ft and moving to L to again face center of circle.
- 3 Bal fwd R (cts 1-2), balance bwd L (cts 3-4).
- 4 Drop L hands; W turns once to R under joined R hands with 4 walking steps beg R ft. W bends from waist on the turn. M changes wt in place while W is turning, stepping fwd on R (cts 1-2) bwd on L (cts 3-4).
- 5-16 Repeat action of Fig. IV, meas 1-4, three more times. On meas 16, as W is making her turn, M makes $\frac{1}{2}$ turn to R with 3 walking steps (R, L, R) to face ptrn with his back to center of circle.
- 17 Hands not joined. Each move to own R with 1 Viejo Shotis Step.
- 18 Move to own L with 1 Viejo Shotis Step.
- 19 Join R hands. W turns under joined hands with 4 walking steps-R, L, R, L while M balances fwd R (cts 1-2) and bwd L (cts 3-4). W bends on turns.
- 20 Bow to ptrn, M-L and W-R ft far to rear (cts 1-4).
- 21-32 Repeat action of Fig. IV, meas 17-20, three more times.

V. Heel Toe and Cross Over

- 1-16 Repeat action of Fig. I, meas 1-16. On meas 16 move twd ptrn with 3 stamps and pose, W holding skirt, M L hand behind back and R hand hanging loosely at side.

EL SHOTIS VIEJO (CONT'D) Page -3-

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1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill

FRAILACHS
(Jewish)

SOURCE: The Frailachs (Happy Dance) is a traditional east-European Jewish wedding dance. It was learned by Albert S. Pill from Nathan Vizonsky, noted authority on Jewish dance, who taught it to a dance group at the University of Judaism in Los Angeles. Further refinements of the dance were taught by Benjamin Zemach, director of dance for the University of Judaism.

RECORD: Colonial LP 120 Side B, Track 1 or Track 2.

FORMATION: Cpls in a double circle, all facing RLOD. M is on inside of circle, W is to L of M. Right hands are joined by means of a handkerchief, formed in a triangular shape with the W holding one corner and the M the other. The handkerchief is held at eye level. The W holds her skirt with L hand while M has L hand behind his back with open palm.

STEPS: Strutting Walk, M solo, W solo

M Solo Step: 2/4 time, 2 meas to complete 1 Step.
Step to side on R ft (ct 1), step L ft next to R ft (ct 2), step to side on R ft (ct 1, raise and lower R heel with accent (ct 2). Repeat beg. L. Hands are down at the sides and away from body, as if holding the bottom ends of a frock coat (caftan). Knees are bent and body is tilted slightly bwd.

W Solo Step: Make about 1/8 turn to R by twisting hip and heels to L, toes turned out to R (ct 1), twist hip and heels to R to straighten body and again face front (ct 2). Handkerchief is held at corners, about eye level.

MUSIC: 2/4 PATTERN

Measures I. WALK IN RLOD

1-2 Cpls walk fwd in RLOD with 4 Strutting Walk Steps beg R. This step is a light walking step with a slight suggestion of a bounce.
3 W step R (ct 1) and swing L across R (ct 2);
M step R (ct 1) and flick L ft fwd, from the knee keeping ft close to floor (ct 2).
4 W step L (ct 1) and swing R across L (ct 2);
M step L (ct 1) and flick R ft fwd, from the knee, keeping ft close to floor (ct 2).
5-16 Repeat action of I, meas. 1-4.

II. WALK AROUND AND W SOLO

1-3 Ptnrs. face twd each other with handkerchiefs still joined in R hands held at eye level, bodies are tilted away from each other

FRAILACHS (CONT'D) Page -2-

- to the L, but R hips are closer together.
 Cpls move in own circle CW with 6 Strutting Walk Steps.
 4 Do 2 Strutting Walk Steps, bending bodies slightly from
 waist, and changing handkerchief to L hands.
 5-8 Ptnrs circle CCW with 8 Strutting Walk Steps. Bodies
 tilted away from each other to R, but L hips are closer
 together.
 9-10 W take corners of handkerchief and move into center with 4
 Walking Steps. M lift R leg (ct &), stamp R (cts 1, &, 2).
 11-14 W do 4 W Solo Steps in center of circle, while M continue action
 of II, meas 9, on outside of circle, facing center
 15-16 W back up to outside of circle with 4 walking steps. M
 continue action of II, meas 9.

III. M SOLO

- 1-2 M move fwd and to the R into the center of circle with 1 M Solo
 Step.
 3-4 All M now in center of circle, move to L with 1 M Solo Step
 beg L
 5-12 M continue moving to R and to L with 4 more M Solo Steps.
 During meas 1-12, W do a more subdued W Solo Step on outside of
 circle.
 13-16 M turn $\frac{1}{2}$ turn to R to face ptnr, join handkerchief in R hand, and
 circle CW with 8 Strutting Walk Steps to end in beginning pos,
 ready to begin dance over again.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill

KUMA ECHA
(Israel)

RECORD: Folk Dancer MH 1150

FORMATION: Circle, no ptrns, hands joined and held down.

MUSIC: 4/4 PATTERN

Measures INTRODUCTION: 4 measI. IN AND OUT

- 1 Run into center of circle with 3 running steps R, L, R and hop on R ft (cts 1-4). Raise eyes and head and hands in center.
- 2 Back away from center of circle with 3 running steps L, R, L and hop on L ft (cts 1-4). Hands are lowered.
- 3 Circle moves to L. Step R ft across in front of L (ct 1), step L ft to L side (ct 2), step R ft in back of L (Ct 3), leap onto L ft (ct 4).
- 4 Repeat action of I, meas 3.
- 5-8 Repeat action of I, meas 1-4.

II. CROSS STEPS AND STAMPS

- 1 Circle moves to R. Step R ft to R side (ct 1), step L ft behind R (ct 2), leap onto R ft (ct 3), step L ft across R (ct 4).
- 2-4 Repeat action of II, meas 1, three more times.
- 5 Run into center of circle with 3 running steps R, L, R (cts 1-3), leap onto L ft (ct 4).
- 6 Moving bwd away from center of circle, step fwd on R ft with emphasis, bending body fwd and thrusting arms downward twd center (ct 1), step back on L ft (ct 2), close R ft to L (ct 3), leap in place onto L ft (ct 4).
- 7-8 Repeat action of II, meas 6, moving bwds away from center of circle.

Repeat dance from beginning.

Presented by Albert S. Pill
as learned while dancing with
ethnic Israeli groups.

Presented by Albert S. Pill

LA CONTRADANZA DE ARTEAGA
(Mexico)

RECORD: ASP 6006

FORMATION: 4 cpls in square formation with usual numbering of couples

STEPS: Contradanza Step: ftwrk described for M. Hit L flat at side of R without taking wt and bend body to M-L, W-R with arms pointed down (ct 1), hop on R ft at same time lifting L, curving joined arms overhead and bending body to M-R, W-L (ct 2), step L to L side (ct 3) On the repeat of the step- hit R flat at side of L without taking wt, bodies still bent to M-R and W-L (ct 1), hop on R at same time lifting L and bending body to M-L and W-R, arms pointed down (ct 2), step R to R side (ct 3). The step is always done in social dance pos.

W Solo Step: Cross and hit R over L without taking wt, bending body to R (ct 1), hop on L lifting R and bringing it out to R side (ct 2), step R to R side (ct 3). Repeat beg L. Hands are at the sides and move in the direction of the hitting ft.

M Cross Over Step: (a large step covering space) Hit L flat fwd (ct 1), hop on R lifting L leg to rear (ct 2), step L fwd with long step (ct 3). Repeat beg R.

Polka Step: Step fwd L (ct 1), close R to L (ct 2), step fwd L (ct 3). Repeat beg R. Step is danced in relaxed style with movement from knees down, upper part of the body held still.

MUSIC 3/4	PATTERN
Measures	<u>INTRODUCTION:</u>
1-8	Cpls in semi open ballroom pos circle CCW in place with 8 polka steps beg M-L and W-R ft.
	<u>I. CROSS OVER</u>
1-8	Head cpls, turning CW, change places with 8 Contradanza Steps beg M-L, W-R while side cpls turn CW in place with 8 Contradanza Steps.
9-16	Repeat action of Fig I, meas 1-8 with side cpls crossing over and head cpls circling CW in place.
17-24	Repeat action of Fig I, meas 1-8 with head cpls returning to own place and side cpls circling CW in exchanged places.
25-32	Repeat action of Fig I, meas 1-8 with side cpls returning to own place and head cpls circling CW in place.

II. CHORUS

- 1-4 Ptnrs join R hands across chest of W and move twd center of set with 3 Polka Steps beg M-L, W-R ft turning to face out of the set on the 4th Polka step.
- 5-8 Cpls move away from center of set with 3 Polka Steps, turning to again face center of set on 4th Polka Step.
- 9-12 Cpls move twd center of set with 3 Polka Steps, on the 4th Polka Step all W make 1 turn to own L as all 4 cpls form a R hand star.
- 13-20 Cpls circle CW in R hand star with 8 Polka Steps.
- 21-24 Cpls return to own places with 4 Polka Steps, Making $\frac{1}{2}$ turn L as a couple on 4th step to again face center of circle.
- 25-32 Repeat action of Chorus, meas 1-8

III. LEND ME YOUR PARTNER

- 1-4 Head W do 4 W Solo Steps in place while head M cross over passing R shoulders with 4 M Cross Over Steps. In meantime, side cpls circle in place CW with 4 Contradanza Steps.
- 5-8 Head M circles in place with opposite W doing 4 Contradanza Steps while side cpls continue circling in own places.
- 9-12 Repeat action Fig III, meas 1-4 with head M returning to own places
- 13-16 Repeat action of Fig III, meas. 5-8 with head M circling with own ptrn in place with 4 Contradanza Steps.
- 17-32 Repeat action of Fig III, meas 1-16 with the side M crossing over and the head cpls circling in place for the entire 16 meas.

IV. CHORUS

- 1-4 Cpls with R hands joined. Cpls 1 move twd cpls 2 while cpls 3 move twd cpls 4 with 4 Polka Steps, turning to face own places on the 4th step.
- 5-8 Cpls move to original places with 4 Polka Steps turning again to face each other on the 4th step.
- 9-12 Same cpls move twd each other with 4 Polka Steps, on the 4th Polka Step all W make 1 turn to own L as each set of 2 cpls form a R hand star.
- 13-20 Cpls circle CW in R hand star with 8 polka steps.
- 21-24 Repeat action of Chorus II, meas 21-24.
- 25-32 Repeat action of Chorus II, meas 1-8.

V. CIRCLING EACH OTHER

- 1-16 Cpls 2 and 4 circle in place with 16 Contradanza

LA CONTRADANZA DE ARTEAGA (CONT'D) Page -3-

17-32 Steps while cpl 1 move CW around cpl 2 and cpl 3 moves CW around cpl 4 with 16 Contradanza Steps. Cpls 1 and 3 circle in place with 16 Contradanza Steps while cpl 2 moves CW around cpl 1 and cpl 4 moves CW around cpl 3 with 16 Contradanza Steps.

VI. CHORUS

1-32 Repeat action of Chorus IV with cpls 1 and 4, cpls 2 and 3 working together.

VII. AROUND THE SET

1-4 Cpls move $\frac{1}{4}$ of the around the set to their R with 4 Contradanza Steps turning CW.

5-8 Cpls circle in place CW with 4 Contradanza Steps.

9-32 Repeat action of Fig VII, meas 1-4, moving $\frac{1}{4}$ of way around set on 4 meas and circling in place for 4 meas. Dance ends circling in own place on meas 29-32.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Albert S. Pill

MA NAVU
(Israeli)

RECORD: Symphonia 201

FORMATION: Single line in open circle. Face center of circle; hands joined and down.

STEPS: Grapevine, rocking, Yemenite step, two-step.

MUSIC: 4/4 PATTERN

Measures Introduction

I. POINTING AND ROCKING

- 1 Touch R toe fwd in front of L (ct 1), touch R toe to R side (ct 2), step R behind L (ct 3), step L beside R (ct &), step fwd on R (ct 4).
- 2 Rock back on L (ct 1), rock fwd R (ct 2), rock back on L (ct 3), step R in place next to L (ct 4).
- 3-4 Repeat I, meas 1-2, beg L ft.
- NOTE: The rocking step is a quiet shifting of weight with feet being kept on the floor. On the last rocking bwd step and the step in place which follows, there is a slight lift of the chest or a forward "impulse" movement.

II. YEMENITE AND TWO STEP

- 1 Do a Yemenite Step to the R (cts 1 & 2), brush brush L across to R turning CCW to face LOD (ct &), do a two step (L, R, L) in LOD (cts 3 & 4), turn to face center by pivoting on L (ct &).
- 2-4 Repeat action of II, meas. 1, three more times.

Presented by Albert S. Pill
as learned from Miriam
Lidster at College of
Pacific, 1960.

AMERICAN BALLROOM DANCING

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William F. Pillich
Associate Supervisor
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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 (Also called Parallel)

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.

AMERICAN
 BALLROOM DANCING
CHA CHA - MAMBO

Basic rhythm and time for man (lady does opposite)

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

(these will be explained) -
 (read down)

Repeat starting with the right foot.

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

Dance position varies with the step.

The following variations are still popular.

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

AMERICAN
BALLROOM DANCING
RUMBA

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

Basic Rumba

1. Side (ct 1), close (ct 2), forward (ct 3), hold (ct 4) - (Q-Q-Slow)
2. Forward, forward, forward, (Q-Q-Slow)
3. Basic in a box
side, together, forward (Q-Q-Slow)
side, together, back (Q-Q-Slow)
4. And sometimes the rhythm might be reversed to slow, quick quick, then the step becomes forward (slow), side (quick), close quick

Variations

- 4 rumbas in place, 4 rumbas turning left
- 4 rumbas in place, 4 rumbas forward
- 4 rumbas in place, 4 rumbas backward
- 4 rumbas in place, lady around the gent passing his right shoulder with 4 rumbas.

Sequence:

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

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

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

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

Basic Step: Forward and back

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

Some Variations of Position:

1. Closed Position: M's L and W's R joined hands are held high; as the step is done in a left or right turn, the arms circle overhead and the body movement circumscribes a circle in the completion of two basic steps.

2. Open Step: From open position, M's R and W's L hands joined: progress forward, turning diagonally away from and toward partner doing the basic step.

3. Copa Step: (open position)

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

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

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

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

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

2. Side Progressive:

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

3. Rock Step: (Habanera)

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

4. Rock Change Step:

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

5. Corte: (Dip)

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

6. Tango Variations

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

Walk

1. Walking in waltz time (accent the first beat of each 3 beats).
2. Walking in different directions (still in 3/4 meter).
3. Walking with a partner using different dance positions.
4. Analysis of style and quality.

Hesitation and Balance

1. Swinging and rocking - shift weight from one foot to the other.
2. Throwing "underhand" as in softball (notice the down swing).
3. Hesitation waltz - swing quality - down up.
4. Waltz Balance - step on all beats - still accent the first beat - quality: down, up, up
5. Principles involved in turning while swinging. C.W. and C.C.W.
6. With partners using different dance positions and with turns - C.W. and C.C.W.

Combining Walk, Hesitation and Balance

1. Simple combinations using various dance positions.
2. Simple combinations including turning - C.W. and C.C.W.

Swedish Waltz

Waltz Balance forward - open dance position	1 measure
Waltz Balance backward - open dance position	1 measure
6 walking steps forward - open dance position	2 measures
4 waltzes turning C.W. or C.C.W. - closed dance position	4 measures

Note: For C.W. turn man steps forward left; for C.C.W. turn man must step back on left foot. (For additional movement turn partner C.W. under man's left arm on the last waltz)

"Falling" into a Waltz Turn

1. Quality of "rise and fall." - forward; back; not to the side
2. Review of mechanical principles of turning while progressing in line of direction.
Man should step back on left foot toward line of direction then forward on right foot toward line of direction.
3. Analysis of basic waltz: forward, side, close

Additional Waltz Possibilities

1. Draw step as done in Tango.
2. Corte or dip.
3. Breaks as done in Rumba.
4. Crossing feet (in front or back) on different counts.
5. Change of rhythm - (one long beat two counts and one short beat one count.)
Cantor
6. Change in speed - accelerate to Viennese.
7. Volte - waltz in original form.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by C. Stewart Smith

ANGUS MAC LEOD
(Scotland)

MUSIC: Record: Parlophone 45R-4661 "Angus Mac Leod"

FORMATION: 4 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 #1 at head of line.

STEPS: Skip Change of Step: Hop on L, lifting R leg with toe pointing down, knee turned out (ct & of preceding meas); step fwd R (ct 1); closing step L behind R, L instep close to R heel (ct &); step fwd R (ct 2). Next step starts with hop on R (ct &).

Pas de Basque: Leap* onto R (ct 1); step L beside R with L heel close to R instep and L toe turned out (ct &); step R extending L ft fwd, toe pointing down an inch or two off the floor, knee straight and turned out (ct 2). Next step starts leaping onto L.

Set (2 meas): Pas de Basque R and L.

Cut-Step: Raise R leg diag fwd R with toe pointing down, knee straight and turned out (ct & of preceding meas); swing R leg bwd, displacing L ft bwd with L toe pointing down, knee straight and turned out (ct 1); swing L leg fwd displacing R ft fwd (ct 2). May also be done on the L ft. Throughout this step there is no movement in the upper part of the body (no bending). (This step is called a Balance step in Scottish dancing.)

Side-Step (2 meas): Step swd (meas 1, ct 1); step on free ft across in front (meas 1, ct 2); step swd again (meas 2, ct 1); closing step on free ft to supporting ft (meas 2, ct 2).

*Described in Volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, Inc., 1095 Market St., Room 213, San Francisco 3, California. Leap as used here is defined differently from the leap as ordinarily used in Scottish dancing.

NOTE: Skip change of step is used throughout unless otherwise stated.

MUSIC: 2/4 PATTERN

Measures:

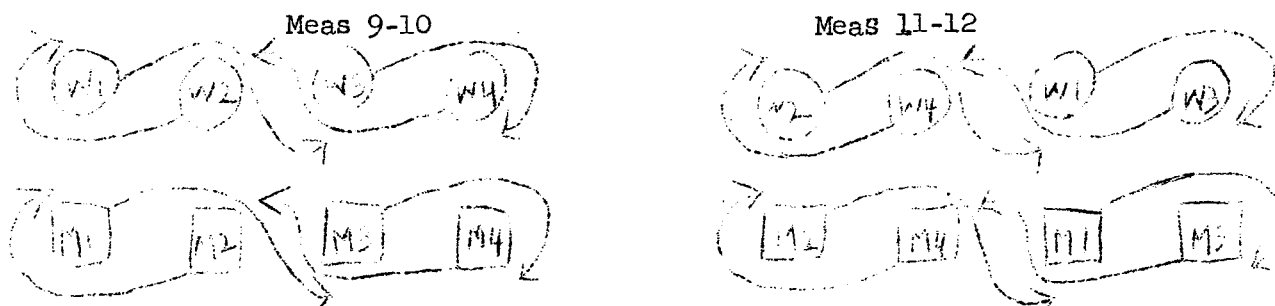
Chord	Introduction: M bow, W curtsy.
	<u>I. DANCE IN AND SET</u>
1-2	Cpls #2 and #3 dance diag into ctr of the dance.
3-4	Cpls #2 and #3 set.
5-6	Cpls #2 and #3 dance bwd into place.
7-8	All cpls set.

II. REELS OF FOUR ON SIDES

Cpl #1 turn to face cpl #2 up and down the set; cpl #3 turn to face cpl #4 and begin reels of four on the sides as follows (See Diagram I):

	<u>For the ctr dancers facing out</u>	<u>For the outside dancers facing in</u>
9	Pass R shoulders	Pass R shoulders
10	Turn 1/2 CW	Pass L shoulders in ctr
11	Pass R shoulders	Pass R shoulders
12	Pass L shoulders in ctr	Turn 1/2 CW
13	Pass R shoulders	Pass R shoulders
14	Turn 1/2 CW	Pass L shoulders in ctr
15	Pass R shoulders	Pass R shoulders
16	Pass L shoulders and turn into place to face ptr.	Turn into place to face ptr.

The above action is continuous. The turns are not sharp but should be made as circles.

DIAGRAM I:

During meas 13-16 repeat action of diagrams back to place.

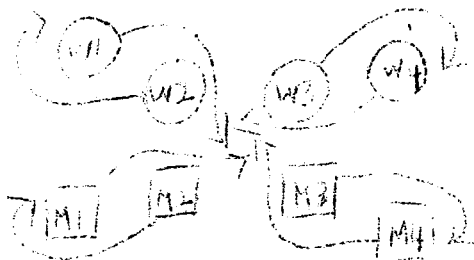
III. LEFT HANDS ACROSS AND DOUBLE REELS

- 17-20 Cpls #2 and #3 give L hands across (W #2 joins hands with M #3 on top; M #2 and W #3 underneath) and make one complete CCW turn.
 21-32 All cpls dance double reels of four diag across the dance, joining L hands across as pass in ctr as follows (See Diagram II):

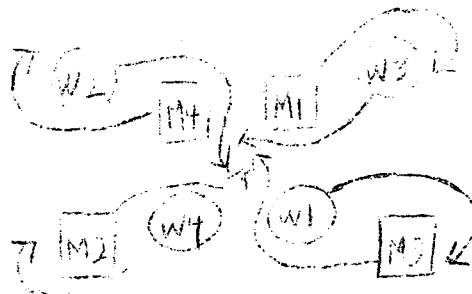
	<u>For ctr dancers facing out</u>	<u>For outside dancers facing in</u>
21-23	Pass R shoulders	Pass R shoulders
	Turn 1/2 CW	L hands across in ctr
24-26	Pass R shoulders	Pass R shoulders
	L hands across in ctr	Turn 1/2 CW
27-29	Pass R shoulders	Pass R shoulders
	Turn 1/2 CW	L hands across in ctr
30-32	Pass R shoulders	Pass R shoulders
	L hands across in ctr and turn into place to face ptr.	Turn into place to face ptr.

DIAGRAM II:

Meas 21-23:



Meas 24-26:



During meas 27-32 repeat action of diagrams back to place.

IV. CROSS OVER; SET AND TURN CORNERS

- 33-34 Cpls #2 and #3 change places with ptr, giving R hands in passing.
 35-36 Cpl #2 face cpl #1 (corners); cpl #3 face cpl #4 (corners) and all set.
 37-40 Cpl #2 turn corners once around (M #2 and W #1 with R hands; W #2 and M #1 with L hands) while cpl #3 turn corners once around (M #3 and W #4 with L hands; W #3 and M #4 with R hands.) Finish facing ptr across the dance. (M #2 and #3 on W side and W #2 and #3 on M side.)

V. CUT-STEP AND PAS DE BASQUE

- 41-44 Cpl #2 and #3 dance one cut-step R and pas de basque R, then one cut-step L and pas de basque L.
 45-48 Repeat action of Fig V, meas 41-44.

VI. LEAD THROUGH AND CAST OFF

- 49-52 Cpls #2 and #3 join R hands with ptr and lead through twd the ends of the dance and cast off one place (Cpl #2 dances up to the top and separates around cpl #1, W turning CCW, M CW, finishing in own place on opp side; cpl #3 dances down and separates around cpl #4, M turning CCW, W CW, finishing in own place on opp side).
 53-56 Facing ptr, cpls #2 and #3 dance one cut-step R and pas de basque R, then one cut-step L and pas de basque L.

VII. ARCH AND TO THE ENDS

- 57-58 Cpl #3 dance into the ctr, face up the dance and join inside hands (MR, WL), while cpl #2 dance into ctr, face down the dance and join R hands. Cpl #3 make an arch by raising joined hands, and cpl #2 dance under the arch.
 59-64 Cpl #3 continue up to the top of the dance with inside hands still joined and both dance CCW around M #1, back down through the middle of the dance into 4th place. Simultaneously, cpl #2 continue down to the bottom of the dance with R hands still joined, and both dance CCW around W #4, back up through the middle of the dance into 1st place. Cpl #3 and #2 keep to their own R as they dance simultaneously through the middle of the dance.

ANGUS MAC LEOD (CONT'D) PAGE -4-

Cpl #1 and #4 take 1 side-step, cpl #1 moving down into 2nd place and cpl #4 moving up into 3rd place (meas 7-8).

Repeat dance with cpls #1 and #4 active in the ctr.
Finish in original places.

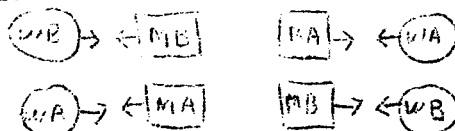
Chord M bow, W curtsy.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by C. Stewart Smith

AXUM REEL
(Scotland)

- SOURCE: This is an old traditional dance collected in Scotland.
- MUSIC: Record: Fontana TFE 17066 "Axum Reel"
- FORMATION: 4 cpls in special longways formation, facing ptrs (See Diagram I);
Diagram I:



- STEPS:
- W Setting Step #1 (2 meas): Step fwd R (meas 1, ct 1); hop R, L ft low behind R calf with L knee turned out (meas 1, ct 2); small step L bwd (meas 1, ct 3); hop L, R ft low in front of L calf (meas 1, ct 4). Step R close behind L to L side, bending R knee and beginning a CW turn (meas 2, ct 1); step L beside R continuing CW turn (meas 2, ct 2); step R beside L completing CW turn (meas 2, ct 3); hop R, L ft in front of R calf (meas 2, ct 4). Next step begins stepping fwd L and reversing turn and footwork throughout. W holds skirt.
- M Setting Step #1 (2 meas): With R hand on hip, L hand high, hop L and point R toe to R side, R knee out (meas 1, ct 1); hop L and bring R ft behind L calf (meas 1, ct 2); hop L and point R toe beside L toe (meas 1, ct 3); hop L and extend R ft diag fwd R (May shake R ft one or more times if desired) (meas 1, ct 4). Raising both hands high overhead, rock fwd on R, L toe pointed behind R heel (meas 2, ct 1); rock bwd on L, R toe pointed in front beside L toe (meas 2, ct 2); repeat action of meas 2, cts 1, 2 (meas 2, cts 3, 4). Next setting step L begins with wt on R, pointing L toe and reversing footwork and arm pos throughout.
- W Setting Step #2 (2 meas): Step R diag fwd R (meas 1, ct 1); hop R, bring L ft fwd and through with a small brush on the floor (meas 1, ct 2); step L diag fwd R (meas 1, ct 3); hop L, bringing R ft fwd and through with a small brush on the floor (meas 1, ct 4). Step R across in front of L (meas 2, ct 1); step diag bwd L (meas 2, ct 2); step bwd R (meas 2, ct 3); hop R, L ft remaining diag fwd L (meas 2, ct 4). Next step begins stepping diag fwd L and reversing footwork throughout. W holds skirt.
- M Setting Step #2 (2 meas): With R hand on hip, L hand high, hop L and point R toe to R side, knee out (meas 1, ct 1); hop L and place R heel to R side (meas 1, ct 2); hop L and place R toe beside L (meas 1, ct 3); hop L and place R heel beside L (meas 1, ct 4). Repeat action of M Setting Step #1, meas 2 (meas 2). Next setting step L begins with wt on R pointing L toe and reversing footwork and arm pos throughout.
- Strathspey Step: Step fwd on ball of R ft, keeping ft close to floor (ct 1); closing step L behind R, L instep close to R heel (ct 2); keeping ft close to floor, step fwd on R, bending R knee slightly (ct 3); hop on R and bring L ft through close to floor, knee turned out and toe pointed down (ct 4). The motion of the

AXUM REEL (CONT'D) Page -2-

strathspey is down and up in feeling rather than level. Begin next step L moving fwd. Always start R unless otherwise stated. Strathspey steps are used throughout Norwegian Cross Figures.

MUSIC: 4/4 PATTERN

Measures:

Chord Introduction: M bow, W curtsy.

I. SETTING STEP #1
 1-8 M dance M setting step #1--R,L,R,L. W dance W setting step #1--R,L,R,L.

II. NORWEGIAN CROSS
 9 All pass ptrs by L shoulders.
 10 All M turn 1/2 CCW into ptr place. W "A" turn 1/4 CCW and passing R shoulders with each other dance into M "B" original place. W "B" dance into M "A" original place, passing in front of W "A" (See Diagram II).

11 M "A" and W "B", also M "B" and W "A" pass L shoulders.
 12 All W turn 1/2 CCW into new corner. M "A" turn 1/4 CCW and passing R shoulders with each other dance into M "B" original place. M "B" dance into M "A" original place, passing in front of M "A" (See Diagram III).
 13-16 Repeat action of Fig. II, meas 9-12, cpl "A" dancing the action of cpl "B" and cpl "B" dancing the action of cpl "A" to finish in place diag opp original place.

III. SETTING STEP #2
 1-8 M dance M setting step #2--R,L,R,L. W dance W setting step #2--R,L,R,L.

IV. NORWEGIAN CROSS
 9-16 Repeat action of Fig II, meas 9-16, returning to original place.
 Chord M bow, W curtsy.

DIAGRAM II:

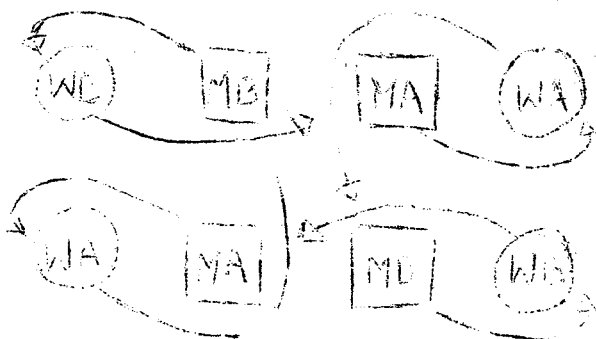
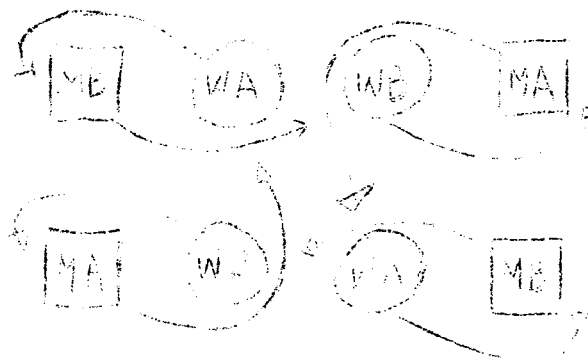


DIAGRAM III:



1963 SANTA MONICA FOLK DANCE CONFERENCE

Presented by C. Stewart Smith

THE GARRY STRATHSPEY
(Scotland)

SOURCE: This is a recent dance composed by James B. Cosh of Glasgow, Scotland.

MUSIC: Reocrd: Fontana TFE 17376 "The Garry Strathspey"

FORMATION: 4 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 #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 step behind R, L instep close to R heel (ct 2); keeping ft close to floor, step fwd on R, bending R knee slightly (ct 3); hop on R and bring 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); closing step 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).

Highland Schottische 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). Repeat same for cts 3 and 4, but on ct 4 bring R ft in front of L leg. Dance one Strathspey Setting Step R (meas 2). Begin next step hopping on R, pointing L to L side and dancing one Strathspey Setting Step L. W hands are at sides throughout (or on skirt). During Highland Schottische Step R ML hand is raised high and R hand is on hip (meas 1 through meas 2, ct 2), and then hands are reversed (meas 2, cts 3,4). During Highland Schottische Step L hands are opp from Highland Schottische Step R.

Side-Step: Step swd (ct 1); step on free ft across in front (ct 2); step swd again (ct 3); close free ft to supporting ft (ct 4).

NOTE: Strathspey Steps are used throughout the dance unless otherwise stated.

MUSIC: 4/4

PATTERN

Measures:

Chord Introduction: M bow, W curtsy.

I. RIGHTS AND LEFTS

Cpl #1 with cpl #2, cpl #3 with cpl #4 dance right and left one-half way around as follows:

THE GARRY STRATHSPEY (CONT'D) Page -2-

- 1-2 Ptrs change places across the set, giving R hand in passing.
 3-4 W with W, M with M change places moving up and down the dance, giving L hands in passing.
 5-8 Cpl #1 with cpl #4 (ctr cpls) dance right and left halfway around by changing places with ptr (R Hand) and changing places up and down the dance (L hand).

II. CIRCLES AND LEAD UP

- 9-10 Cpl #2 with cpl #4, cpl #1 with #3 join hands in a circle of four dancers and circle 1/2 CW.
 11-12 Cpl #2 with cpl #3 (ctr cpls) join hands and circle 1/2 CCW.
 13-16 Joining R hands, cpl #1 leads up the middle of the dance to the top (original place but on wrong side). During meas 16 cpls #2,3,4 take 1 side-step, moving down one place.

III. SET AND GRAND CHAIN

- 17-20 Cpl #1 face cpl #4 up and down the dance; cpl #3 face cpl #2. All dance Highland Schottische Step R and L.
 21-24 Dancers give R hands to person they are facing and dance a Grand Chain (Grand R & L) halfway around the set, passing one person for each Strathspey Step.

IV REELS OF FOUR

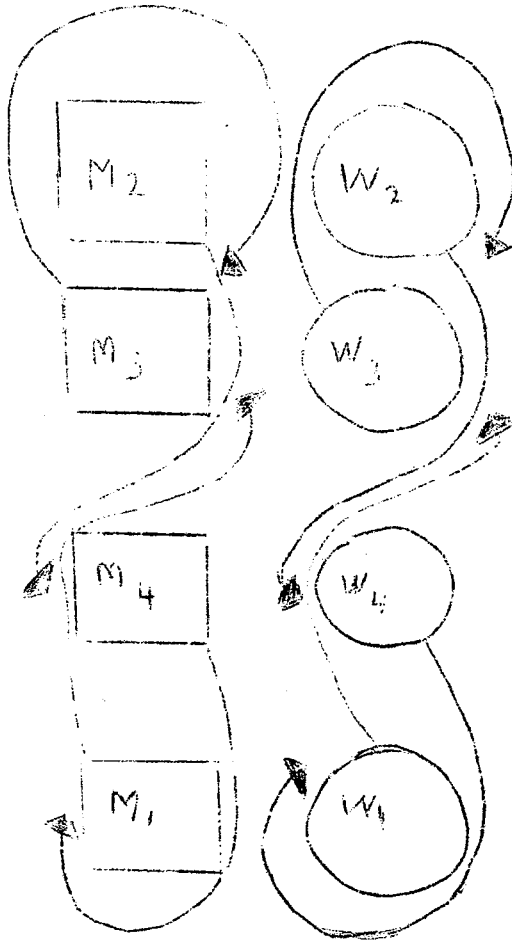
After completing a Grand Chain halfway around, meet the next person to pass by R shoulders and continue dancing reels of four on the sides as follows (See diagram):

	<u>For the ctr dancers facing out</u>	<u>For the outside dancers facing in</u>
25	Pass R shoulders	Pass R shoulders
26	Turn 1/2 CW	Pass L shoulders in ctr
27	Pass R shoulders	Pass R shoulders
28	Pass L shoulders in ctr	Turn 1/2 CW
29	Pass R shoulders	Pass R shoulders
30	Turn 1/2 CW	Pass L shoulders in ctr
31	Pass R shoulders	Pass R shoulders
32	Pass L shoulders and turn into place to face ptr.	Turn into place to face ptr.

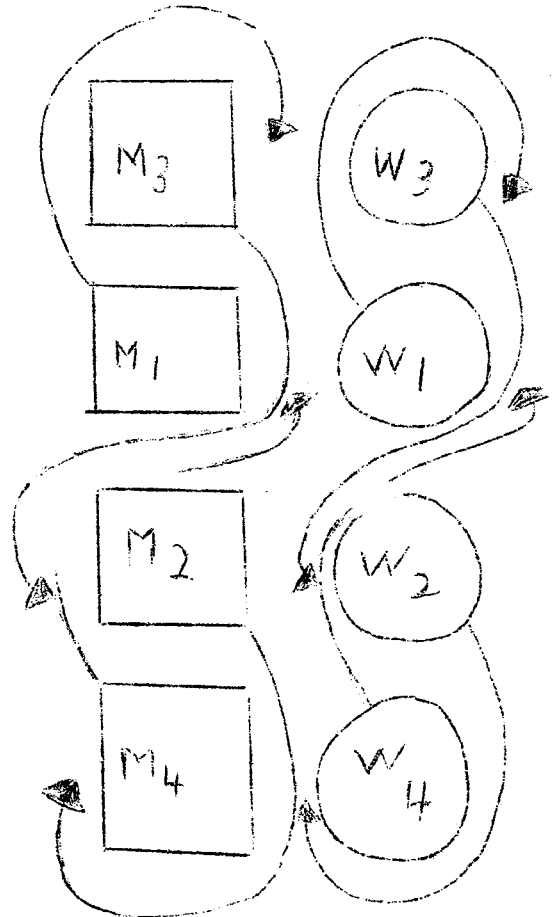
The above action is continuous. The turns are not sharp but should be made as circles.

Repeat dance with cpl #2 active, then cpl #3, then cpl #4 until all cpls are back in original places.

Meas 25-26:



Meas 27-28:



During meas 29-32 repeat actions of diagrams back to place.

1963 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by C. Stewart Smith

HOOPER'S JIG
(Scotland)

- SOURCE:** Hooper's Jig is a reel in jig time--one of the most popular new dances in Scotland.
- MUSIC:** Record: Any jig with 32 meas. phrasing, such as Sparton SP216 lp "Baldovan Jig" or Fontana TFE 17309 "Ellwyn's Fairy Glen"
- FORMATION:** 4 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 number from 1 to 4 with cpl #1 at head of line.
- STEPS:** Skip Change of Step: Hop on L, lifting R leg fwd with toe pointing down, knee turned out (ct 6 of preceding meas); step fwd R (ct 1); closing step L behind R, L instep close to R heel (ct 3); step fwd on R (ct 4). Next step starts with hop on R (ct 6). The Skip Change of Step is used throughout the dance unless otherwise stated.
- Side-Step (2 meas): Step swd (meas 1, ct 1); step on free ft. across in front (meas. 1, ct 4); step swd again (meas 2, ct. 1); closing step on free ft to supporting ft (meas. 2, ct 4).

MUSIC: 6/8 PATTERN

Measures:

- Chord Introduction: M bow, W curtsy.
- 1-4 I. CAST DOWN AND RIGHT HANDS ACROSS
All clap (meas. 1, ct 1), as cpl #1 pass R shoulders with ptr and cast off, dancing down behind cpl #2 on the opp side--M turning 1/2 CW, W 1/2 CCW. Cpl #2 take 1 side-step, moving up to 1st place (meas. 3-4).
- 5-8 Cpls #1 and #3 give R hands across (W #1 joins hands with W #3 on top, M underneath) and make one complete turn CCW.
- 9-12 II. CAST UP AND LEFT HANDS ACROSS
All clap (meas. 9, ct 1), as cpl #1 pass R shoulders with ptr and cast off, dancing up behind cpl #2--M turning 1/2 CW, W 1/2 CCW. Cpl #2 take 1 side-step, moving down into original place (meas. 11-12).
- 13-16 Cpl #1 and #2 give L hands across (W #1 with M#2 on top) and make one complete turn CW.
- 17-18 III. CHANGE PLACES
M #1 and W #3 dance through the ctr, changing places, giving R hands in passing.
- 19-20 W #1 and M #3 change places, giving R hands in passing. At the same time M #1 and W #3 turn individually 1/2 CW.
- 21-22 M #1 and W #3 dance through the ctr back to original places, giving L hands in passing. At the same time W #1 and M #3 turn individually 1/2 CW.
- 23-24 W #1 and M #3 dance back, giving L hands in passing. W #1 dances

directly into 2nd place, as M #3 dances back to original place. At the same time M #1 casts off behind M #2, moving into 2nd place, while cpl #2 take 1 side-step moving up into 1st place.

IV. RIGHTS AND LEFTS

Cpls #1 and #2 dance rights and lefts as follows:

- 25-26 Ptnrs change places across the dance, giving R hands in passing.
 27-28 W with W, M with M change places, moving up and down the dance, giving L hands in passing.
- 29-30 Ptnrs change places across the dance giving R hands in passing.
 31-32 W with W, M with M change back to original place, moving up and down the dance, giving L hands in passing.

Repeat dance with cpl #1 still active in 2nd place but finishing at the bottom of the dance by moving down behind the line (meas 32) as cpl #4 take 1 side-step moving up (meas. 31-32).

Repeat dance with cpl #2 active in 1st place and then in 2nd place finishing at the bottom.

Repeat dance with cpl #3 active twice and cpl #4 active twice until all cpls are back in original places.