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FOLK DANCE CONFERENCE

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at  
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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 - 1966 Santa Barbara Folk Dance Conference Syllabus

- Page 4 ✓ BEKESI PAROS. Part IV, meas 10-12 should read: "Rpt meas 7-9 with oppos. ftwork."
- Page 6 ✓ Change title of dance to ERDELYI CSARDÁS  
Line 2 of "Introduction", change "between the forests" to "beyond the forests".  
  
Under MUSIC: change Crossroad, "Erdelyi Paros" to read: Buccaneer, "Erdelyi Csardas", 45 rpm etc.
- Page 7 ✓ Meas 10: change under "Ct" column to read 1-4, and make same correction in dance instruction. Then eliminate instruction for ct 4 of meas 10.  
  
Meas 11-12: add Note: Instead of the last leap-hop, do a small jump onto both ft.
- Page 8 ✓ Under MUSIC: change word "Crossroad" to read Buccaneer Jr., #1276.  
  
✓ Meas 11-12: change to read "Rpt meas 9-10 with opposite....."  
  
In the note at the bottom of the page, change (Erdelyi Paros) to (Erdelyi Csardás).
- Page 10 ✓ SARKANTYUS: Under MUSIC: add Crossroad Records #4003.
- Page 11 ✓ Part II, meas 16, ct 1. Change to read: Jump with ft apart (2nd pos).  
ct 2. Change to read: Close ft together with a jump.  
  
✓ FAST MUSIC (Part I), meas 12: add "but move swd to R."  
meas 13: add "moving swd to L."
- Page 13 ✓ URAI KORCSARDAS: Under MUSIC: eliminate "Crossroad": add Record: Buccaneer Jr. #1276 B, "Templomot is Epitettem".  
  
✓ Meas 1-4, at end of line, eliminate word "Downbeat".
- Page 16 ✓ VANYAI CSARDAS: Part IV, meas 2: Add "Note: W step on L across in front of R."
- Page 37 ✓ The first slow bar of music is not accounted for in the written directions. As counted, meas 15 follows the word "Canarias" in the song.
- Page 38 ✓ Meas 41-46, line 6: & 7: "Man reaches under W L arm and behind her back and places M R hand on W R hip etc."
- Page 49 ✓ Add MUSIC: Record: Folk Dancer MH 1123-B.
- Page 45 ✓ THE MACHINE WITHOUT HORSES. Add this note: "After repeat of dance with 3rd cpl, active cpl slips to bottom of set (W in front of W, M behind M)."

ERRATA (cont'd)

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- Page 51 CHINDIA Part I, line 1: .....take four small steps swd to R.....  
Part 1 is danced 4 times in all, not rptd 4 times.
- Part 2, line 2: change to read: "Step back into original place with R, then life on R while swinging L fwd. (Lines 1 & 2 require 1 meas music)."
- Part 2, line 3-4, change to read: "Reverse action of meas 1 (meas 2). Change last line to read: Rpt these 2 meas three times (4 times in all)."
- Page 53 DURA, Part I, line 4&5: Add "Wt may be transferred to L ft but should be immediately returned to R ft so as to free L ft for next step."
- Page 54 HORA MARE, add a "Music" column to the dance description. The first paragraph becomes Part 1 and requires 4 meas; second paragraph becomes part 2 and requires 2 meas (this may be danced as two two-steps instead of two long steps); third paragraph becomes part 3 and takes 2 meas.
- Page 56 MARIOARA During meas 1-2 M slightly "twists" W on each step.
- \* The second part of the dance is a cpl turn, 4 meas CW (15 wt changes, with a pivot 1/2 (individually CW to reverse direction) on 16th ct; then 4 meas cpl turn CCW, beginning with L, again holding last ct so as to begin dance again on R ft.
- Page 57 SARBA \* Variation 1: Step L, hop L, while swinging R across in front, step on R across in front of L, step back onto L, step to R on R, hop on R swinging L across in front of R.
- To return to basic Sarba after Var. I, call "DATII (da-tsi!) DRUMUL SA SE DUCA"
- Variation 2: In each case the three steps mentioned move swd with the 2nd step going behind the first.
- Variation 3: Change line 2 to read "...stamp with the L to the L, stamp stamp R over L once and continue basic after completing a step L swing R, and step R swing L. (This action follows all the stamping steps)."
- Line 4: "Bate doua acu" meaning stamp two (meas) now (stamp LRLR).
- Line 5: Stamp LRLR to L but do not take wt on last stamp R, then stamp RLRL to R.
- Line 6: To the L, stamp LRLRLR.
- Page 58 TARANCUTA (Tsaran cut' sa)  
Line 5: there is a hop on R or "Lift" on R following the running steps RLR.

ERRATA (cont'd)

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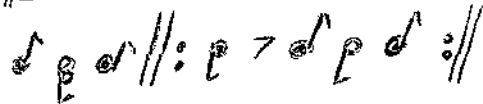
Page 91 A HILO AU

Verse 1, line 3: Change to read "...On cts 1, 2, 3 slap thighs 3 times again; on ct 4 raise...."

Page 92 Verse 5, line 3: Change to read "...Cts 1, 3, 3 slap thighs 3 times"

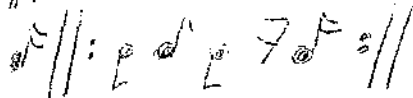
Page 93 Benguet Patterns, Gong Rhythms (Played by M)

#2



Ifugao Patterns

#4





- Page 17      AT VA' ANI  
 ✓ Part II - Drop hand hold  
 ✓ Meas: 3 - Add: Bring arms crossed in front, R arm under. Snap fingers.  
 ✓ Meas: 13-16, Delete: join hands  
 ✓ Meas: 17-32, Reverse 1-16  
              Re-join hands
- Page 18      BAT HACARMEL  
 ✓ FORMATION: Left arm is up, first and second fingers of hand touching.  
              Figure I  
 ✓ Meas: 1 (ct. 2) step on L to left  
              Meas: 2 (ct. 1) release R hand hold  
                              (ct. 4) rise on balls of ft.  
 ✗ Meas: 4, Join R hands on woman's R hip, man's arm passing behind M's back.  
                              Join L hands on man's hip, woman's L arm passing behind man's  
                              back.
- Figure II  
 ✗ Meas: 7, Couples turn CCW to face out of circle. Man turns almost in  
              place, woman moves in a larger circle. (Step on R in front  
              of left (ct. 1), step on Left to left, repeat for counts 2, 3,  
              and 4. On last ct. ptrs are facing, man's back to center.  
              Joining of the hands, as in illustration #2, is optional for  
              next step.)
- Page 20      DEBKA HILEL  
              Figure III  
 ✓ Meas: 1 (ct. 3) Leap on L ft in place
- Page 24      ✓ HAROA HAKTANA  
              Meas: 17 (ct. 4), Step on R in place
- Page 28      KA' AGADAT RIVKA  
 ✓ Formation: Join hands  
              Part I  
 ✓ Ct. 4, cross L foot behind R foot  
 ✓ Ct. 16, omit hand movement  
              Part II  
 ✓ Ct. 20, Omit hand movement
- Page 29      UVANU BATIM  
              Part I  
 ✓ Ct. 5, Step on R bwd.  
 ✗ Part III  
              Omit Repeat. Part I and II to end of dance.

Page 45 Record for MACHINE WITHOUT HORSES  
Scottish Dance Time (Red Vol.); Stan Hamilton and his Clansmen.

RUMANIAN MEDLEY

Part II, Change to read:

✓ (a) Moving continuously to R, walk 3 steps diag twd ctr, 3 diag back to rim of circle, as follows: (Step fwd on L (ct.1); step fwd on R (ct. 2); step fwd on L (ct. 3); hold, liling slightly fwd on L ft (ct. 4). Moving twd rim of circle, beginning on R ft, do step with oppos ftwork.)

✓ Part III Briul and Sarba - start on R ft.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

## A FEW BASIC STEPS USED IN HUNGARIAN DANCES

The following steps are described with the Right foot leading. They may be done on either foot, moving in either direction.

1. Single Csardas step: Step to the Right on the Right foot; close the Left foot to the Right foot without weight. Or, step to the Right on the Right foot; close the Left foot to the Right, taking weight on the Left foot. The sequence of steps will determine whether or not you take weight on the closing foot.
2. Double Csardas step: Step to the Right on the Right foot; close the Left foot to the Right, taking weight; step to the Right on the Right foot; close the Left foot to the Right without weight.
3. Cifra: Leap slightly to the Right on the Right foot; step onto the Left foot in place, but do not take full weight on the Left foot; step on the Right foot in place.
4. Upbeat or Open Rida: Step onto the ball of the Right foot to the Right; step on full Left foot across and in front of the Right foot.
5. Downbeat or Closed Rida: Step on full Right foot across and in front of the Left foot; step to the Left on the ball of the Left foot.
6. Lengeto (Leg Swing): Leap on the Right foot in place, bringing Left foot up slightly in back. Hop on the Right foot, swinging Left foot forward.
7. Fono or Fonas (Weaving Step):
  - a. Forward: Step on the Right foot in front of the Left; hop on the Right foot, bringing the Left foot in an arc around in front of the Right foot.
  - b. Backward: Same footwork as above, but the arc moves from front to back. This looks somewhat like a reel-type step-hop.
8. Bokazo Variations:
  - a. In a parallel 1st position, click heels together on each count.
  - b. Open heels on ct. 1. Close heels with a click on ct. 2.
  - c. Step in place, Right (ct. 1), Left (ct. 2). Close Right foot to the Left with a heel click (ct. 3). Pause (ct. 4).
  - d. Simple Bokazo: Step in place three times, Right, Left, Right, bringing heels together with clicks on each step. Pause.
  - e. Cross Bokazo: Jump on both feet, landing with Right foot crossed over in front of the Left foot, heels turned in slightly (ct. 1). Then jump on both feet apart, heels turned out slightly (ct. 2). Close both feet together with weight on both feet (ct. 3). Pause (ct. 4).

These basic steps are common found in Hungarian dances, and this list is by no means complete.

A useful warm-up dance or exercise can be developed from combining selected basic steps. This type of dance helps to develop a certain feeling for style and to increase the range of movement. The dance always requires a leader, who is fully aware of the basic development of free-style Hungarian dances, and is able to select and demonstrate the steps, as a participating leader, in a way which is pleasing to

## BASIC STEPS (cont'd)

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other participants. Any good 2/4 or 4/4 Hungarian dance music can be used as accompaniment. The dance should always start with slow movements, progressing to faster and more vigorous movements.

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1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

BEKESI PAROS

Pronunciation: Bay-kay-shee Pah-rohsh

Békés county is in the East-Southeast part of Hungary. It is a rich area in the folk dance tradition, with an interesting local Csárdás-style. The Csárdás is based on the Cifra step, and its variations, with partners changing positions, turning, etc.

**SOURCE:** Original research done by Miklos Rabai, Choreographer of the Hungarian State Folk Ensemble, and George Manninger, folklorist. This particular version was arranged for recreational purposes in the United States by Andor Czompo.

**MUSIC:** Record, B & F #S-429, "Békési Páros." The music is in 4/4 meter and each melody consists of 12 measures.

**STYLE:** The dance is lively with light and fast footwork.

**FORMATION:** Couples scattered anywhere in the room. Partners face in a shoulder-shoulder-blade position.

THE DANCE

Meas.	Ct.	<u>PART I</u>
1-3		Introduction.
4-6		In place, straighten and bend knees in rhythm. Straighten <u>on</u> the beat, bend on the <u>off</u> -beat.
7	1	Step on the ball of the Right foot to the Right.
	2	Step Left across in front of the Right with a slight knee-bend.
	3	Close the Right foot to the Left, with weight on the balls of both feet, knees straight.
	4	Bend both knees.
8		Repeat Meas. 7 with opposite footwork.
9-12		Repeat Meas. 7-8, two more times. ( <i>6 times total</i> )

		<u>PART II</u>
1	1	Hop on the Left foot. At the same time swing Right foot in front of the Left with sole pointing to the Left.
	2	Hop on the Left foot. At the same time, swing Right foot outward so that the sole is pointing to the Right.
	3	Leap in place on the Right foot. )
	&	Step on the Left foot in place. ) One Cifra step in place.
	4	Step on the Right foot in place. )
2		Repeat Meas. 1 with opposite footwork.
3	1	Leap on the Right foot in place. )
	&	Step on the Left heel beside Right. ) Heel Cifra.
	2	Step on the Right foot in place. )
	3-4	Repeat cts. 1-2 with opposite footwork.
4	1	Click your Right heel to the Left. The Left foot goes to the side slightly, and the weight is on the Right foot.
	2	Hop on the Right foot.
	3	Step on the Left foot in front of the Right.
	&	Step on the Right foot behind the Left.

- | Meas.           | Ct. |   |
|-----------------|-----|---|
|                 | 4   | Step with the Left foot to the Left.  |
| 5-6             |     | Repeat Meas. 4, two more times.   |
| 7-12            |     | Repeat Meas. 1-6. <i>NOTE: do 2 times total</i>   |
| <u>PART III</u> |     |   |
| 1               | 1   | Step back on the Right foot.  |
|                 | 2   | Hop on the Right foot.  |
|                 | 3   | Step back on the Left foot.   |
|                 | 4   | Hop on the Left foot.   |
|                 |     | NOTE: In the meanwhile, release the shoulder-shoulder-blade position. Man's Right hand takes the Lady's Right hand. Lady's Left hand is on her hip. Man's Left hand is behind his back.   |
| 2               | 1   | Step on the Right foot behind the Left.   |
|                 | 2   | Hop on the Right foot, bringing Left foot slowly behind the Right.  |
|                 | 3   | Step on the Left foot behind the Right.   |
|                 | 4   | Hop on the Left foot.   |
|                 |     | NOTE: This is a reel-type of step.  |
| 3               |     | Repeat the "Heel Cifra" of Part II, Meas. 3.  |
| 4               | 1   | Step forward on the Right foot.   |
|                 | 2   | Hop on the Right foot.  |
|                 | 3   | Step forward on the Left foot.  |
|                 | 4   | Hop on the Left foot.   |
|                 |     | NOTE: With the two step-hops, the Man and Lady change places, passing each other with Right shoulders, and without releasing the hand-hold. Hands are held down as you pass shoulders. Face each other again at the end of the change-over. |
| 5-6             |     | Repeat Meas. 2-3.   |
| 7-12            |     | Repeat Meas. 4-6, two more times. <i>(4 total)</i> With the last two "Heel Cifra" steps, partners join again in the shoulder-shoulder-blade position.   |
| <u>PART IV</u>  |     |   |
| 1-3             | 1   | With a small lift on the Left foot, Right toe touches in front of the Left foot, with a slightly bent and turned-out knee.  |
|                 | 2   | "Slide" to a position with both feet apart, weight on both feet, knees bent. During these two counts, make a 1/4 Left turn.   |
|                 | 3   | Close the feet together with a little jump. <i>(click)</i>  |
|                 | 4   | Repeat ct. 2.   |
|                 | 1   | Repeat ct. 3, Meas. 1.  |
|                 | 2   | Pause.  |
|                 |     | Repeat above with opposite footwork, making almost 1/2 Right turn.  |
|                 |     | NOTE: This is a six-count movement phrase overlapping three measures of 4/4 music.  |
| 4-6             |     | Repeat Meas. 1-3. <i>(4 total)</i>  |
| 7-8             |     | Do four Upbeat or Open Rida, <i>(4)</i> beginning with the Right foot.  |
| 9               | 1-3 | Repeat ct. 1-3 of Meas. 1.  |
|                 | 4   | Pause.  |
| 10-12           |     | Repeat Meas. 7-9. <i>with oppos ftwork, (2 total)</i>   |

Repeat the dance once more from the beginning.

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois.

BEKÉSI PÁROS (cont'd)

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## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

ERDELYI PÁROS CSÁRDÁSPronunciation: Air-day-ee Pah-rohsh

Erdély is the Hungarian name for Transylvania. Transylvania is the Latin name and literally means, "~~land of~~ the forests." This triangle-shaped territory, closed in by the Eastern and Southern Carpathian Mountains, was a part of Hungary from the 9th Century until the end of World War I. During the Turkish occupation (16th and 17th Centuries), it was a partially independent and relatively prosperous Hungarian State, led by a reigning prince. It was a Protestant State, but with declared religious freedom--one of the first of this kind in Europe. Due to later Romanian infiltration, there are only three areas in Transylvania today where the Hungarians are not in the minority. These include Szekély-land, Kalotaszeg and Torockó. The development of their folk culture was somewhat different than that of the Hungarians inside Hungary. The young men in Transylvania are probably the best dancers in the whole Hungarian language territory. Their couple dances preserved a special style also. The dance described here is probably the first presentation of Transylvania-Hungarian couple dances for recreational folk dancing in the United States.

- SOURCE:** Research film, owned by Andor Czompo, courtesy of the Hungarian Dance Research Library. The dance was arranged by Andor Czompo to fit the available recording.
- MUSIC:** Record, Qualiton LPX 10059, "Transylvania Csárdás", or ~~Crossroad~~ <sup>Buccaneer,</sup> "Erdélyi Páros", 45 rpm. The music is in 4/4 meter, and each melody consists of 16 measures.
- STYLE:** Light and lively with slight bouncy feeling which comes from the knee.
- FORMATION:** Couples scattered anywhere in the room.

THE DANCE

Meas.	Ct.	Movement
1-4		Introduction. When this couple dance follows the Kalotaszegi Lassu, this is the time when the girls turn out from the circle, and join their partners in the following position: the Man's Right hand is on the Lady's waist (Left); Lady's Left hand is on Man's Right shoulder; Man's Left hand is extended to the side, holding Lady's Right wrist.
5	1-2	Step to the Left on the Left foot, turning hips slightly Left.
	3-4	Step forward on the Right foot.
6	1-2	Step forward on the Left foot.
	3-4	Close the Right foot to the Left without weight.
		NOTE: During this time, the Man actually leads his partner almost half-way around him. The Ladies do the step with opposite footwork, but on ct. 3-4 of Meas. 6, do not close the feet. Instead, do a small step with the Left foot--a preparation for the next turn-out figure.
7	1-2	Step with the Right foot on a Right/forward diagonal.
	3-4	Step with the Left foot forward.
8	1-2	Step forward on the Right foot.
	3-4	Close Left foot to the Right taking weight.



Meas. Ct.

NOTE: With these four steps, the Man moves around his partner CCW. In the meantime, the Ladies do  $1\frac{1}{2}$  turn CW with four steps, Right, Left, Right, Left, under the Man's Left arm which is high in the air, holding her Right hand.

- 9 1 Partners join in shoulder-waist position, and with identical footwork, leap to the Right on the Right foot.  
 2 Leap on the Left foot beside the Right.  
 3 Leap to the Right on the Right foot.  
 4 Hop on the Right foot.
- 10 1-~~4~~ Repeat Meas. 9, cts. 1-3 with opposite footwork.  
 \* ~~Do a small jump on both feet.~~
- 11-12 Repeat Meas. 9-10. *Note: Instead of the leap-hop, do small jump on both ft.*  
 13-14 With Left hips adjacent, walk around partner CCW in four steps, Right, Left, Right, Left--each step is 2 cts.  
 15-16 Repeat Meas. 7-8.

Repeat the dance from the beginning four more times, with the exception of the Introduction. During Meas. 1-4, do four single Csárdás steps in shoulder-waist position, Man starts Left, Lady Right.

The last time through the dance, the music ends after Meas. 1-8. Do the dance accordingly.

These directions are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois.

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## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

KALOTASZEGI LASSUPronunciation: Kah-loh-tah-seh-gee Lahsh-shoo

Kalotaszeg is the name of a Hungarian region in Eastern Transylvania which, at the present time, belongs to Romania. The people here are especially patriotic and have preserved one of the oldest folk traditions, (costumes and dances), due to the fact that they are outside the "motherland" as they call present Hungary. Among the many exciting traditional dances, the following one is a simple, slow dance, which reflects the simplicity and femininity of the Kalotaszeg girls.

**SOURCE:** Research done by Andor Czompo. This variation was arranged to fit the available recording, and for recreational folk dance in the U.S.

**MUSIC:** Record, Qualiton LPX 10059, "Slow Dance of Kalotaszeg", or <sup>Baccaneri Jr.</sup> ~~Crossroad~~, #1276  
"Kalotaszegi Lassu." The meter is 2/4.

**STYLE:** Slow and solemn with slight knee bends. The movement is soft.

**FORMATION:** Girls in a circle with a simple, low hand-hold.

THE DANCE

Meas.	Ct.	Movement
1-2		Introduction.
3	1	Step to the Right on the Right foot, bending both knees slightly.
	2	Close the Left foot to the Right with weight, straightening knees (softly).
4	1-2	Repeat Meas. 3, but the Left foot closes without weight.
5-7		Repeat Meas. 3, three times with opposite footwork.
8	1	Turn both heels outward with a slight knee bend (pigeon-toed).
	2	Close heels together, straightening knees.
9	1	Step to the Right on the Right foot.
	2	Step on the Left foot behind the Right, moving to the Right.
10	1-2	Repeat Meas. <del>4-10</del>
11-12		Repeat Meas. <del>8-9</del> with opposite footwork, moving to the Left.
13	1	Step on the Right foot in front of the Left.
	2	Step on the Left foot behind the Right.
14		Repeat Meas. 3.
15-16		Repeat Meas. 13-14.
17-24		Repeat Meas. 9-16.
25		Repeat Meas. 3
26		Repeat Meas. 3
27-40		Repeat Meas. 3-16.

On the record, a lively Transylvania Csárdás melody follows this slow dance. Break up the circle and you may want to join your partner, or whoever invites you to dance the Csardas (Erdélyi Páros ~~to Csárdás~~).

These directions are meant only as refresher notes for those who have learned the dance from a qualified teacher.

KALOTASZEGI LASSÚ (cont'd) Page - 2

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois.

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## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

SARKANTYUS  
(Spur Dance)

Due to the fact that Hungary was a "horse-riding" nation, practically every man wore spurs in earlier times. Going to the dance place with spurs, however, became a privilege for only the best dancers in the village. The sound of the spurs controlled and directed the rhythm and tempo of the dance.

Although dancing with spurs never developed as a separate dance form, in certain areas, some traditional step patterns and variations definitely indicated a slight tendency toward this.

The following dance is based on steps and variations from the village of Erdőhat in Transylvania, where the dance has survived to the present as a free-style mens' dance. Often it becomes a competition between dancers.

- SOURCE:** A. Lanyi, Hungarian dance expert, researcher and folklorist. Andor Czompo arranged the dance to fit the traditional instrumental folk music of Transylvania.
- MUSIC:** Crossroad Records, #4603, "Sarkantjus." Both the slow and fast melodies are in 2/4 meter.
- STYLE:** Relatively light. With spurs, there is no need to click the heels together with much vigor. The heel-clicking steps are characteristic throughout the whole dance.
- FORMATION:** Men in a circle or in groups, or in lines facing each other. Feet are closed and parallel, arms free at a side-forward position.

THE DANCESLOW MUSIC (Part I)

Meas.	Ct.	<u>Movement</u>
1-4		Introduction.
1	1	In preparation, rise to the balls of the feet and suddenly settle down on the heels with a 'jolt,' on the beat. The knees are straight.
	2	Pause.
2	1-2	Repeat Meas. 1.
3	1	Repeat Meas. 1, ct. 1.
	2	Repeat Meas. 1, ct. 1.
4	1	Repeat Meas. 1, ct. 1.
	2	Pause.
5-8		Repeat Meas. 1-4.
9	1-2	Turn both heels out, toes almost touching, with knees slightly bent. (Pigeon-toed position)
10	1-2	Close heels together and straighten knees.
11	1	Repeat Meas. 9 twice as fast.
	2	Repeat Meas. 10 twice as fast.
12	1-2	Repeat Meas. 11.
13-16		Repeat Meas. 9-12.
17-24		Repeat Meas. 9-16.

Meas.	Ct.	<u>PART II</u>
1	1	Lift the Right foot slightly into the air in front of the Left leg. In the meantime, turn the hips slightly to the Right, with a small pivot on the Left foot.
	2	Touch the heel of the Right foot in front of the Left foot.
2	1	Turn hips back to place, bringing the Right foot to the side just above the floor.
	2	Close the Right foot to the Left with a heel-click.
3	1	Step on the heel of the Right foot to the Right.
	2	Step on the Left foot behind the Right.
4	1	Step on the Right foot to the Right.
	2	Close the Left foot to the Right with a heel-click.
5-8		Repeat Meas. 1-4 with opposite footwork.
9	1	Jump on both feet together in place, turning hips and knees slightly to the Right and bending the knees.
	&	With weight on the Right foot, do a lift (looks like a hop, but don't leave the floor) on the Right foot in place.
	2	Step back on the Left foot.
10	1	Step forward on the Right foot.
	2	Close the Left foot to the Right with a heel-click.
11-14		Repeat Meas. 9-10 two more times.
15	1	Click the Left foot with the Right.
	&	Hit the Right thigh with the Right hand.
	2	Hit the Left thigh with the Left hand. At the same time, lift the Left foot slightly to the side in preparation for a heel click.
	&	Close the Left foot to the Right with a heel-click.
16	1	<del>Pause. Jump with feet apart (2nd pos).</del>
	&	Snap fingers of Right hand.
	2	<del>Cut forward on both feet slightly. Close feet together with a jump.</del> NOTE: Sometimes the finger-snap occurs at the same time as the cut, rather than on the & ct.
17-24		Repeat Meas. 9-16.

FAST MUSIC (Part I)

1	1	Step on the heel of the Right foot on a Right/forward diagonal.	
	&	Step on the Left foot behind the Right.	
	2	Step in place on the Right foot.	
2		Repeat Meas. 1 with opposite footwork.	
3-4		Repeat Meas. 1-2.	
5	1	Leap Back on the Right foot on a Right/back diagonal.	) Cifra
	&	Step on the Left foot beside the Right.	
	2	Step on the Right foot in place.	
6		Repeat Meas. 5 with opposite footwork.	
7		Repeat Meas. 5.	
8	1	Step back on the Left foot.	
	2	Close the Right foot to the Left with a heel-click.	
9-10		Repeat Meas. 1-2 moving sideways, Right and Left.	
11	1	Click Right heel to the Left.	
	2	Cut on the Left foot, shooting Right leg, with a straight knee, to a Right/forward diagonal.	
12		Repeat Meas. 1, <del>but</del> move <del>swd</del> swd to R.	
13		Repeat Meas. 1 with opposite footwork, moving swd to L.	
14	1	Close the Right foot to the Left with a heel-click.	
	2	Step on the Left foot beside the Right, lifting the Right foot slightly to the side.	

Meas.	Ct.	
15-16		Repeat Meas. 15-16 of Slow Part II.
17-24		Repeat Meas. 9-16.
25-26		Repeat Meas. 1-2.
27	1	Close Right foot to the Left with a heel-click.
	2	Cut on the Left foot, turning almost 1/2 turn and shooting Right foot diagonally forward.
28-29		Repeat Meas. 1-2.
30	1	Jump on both feet with the Right foot crossed in front of the Left, knees bent.
	2	Jump on both feet, turning 1/2 turn to the Left, both feet apart. (This movement "unwinds" the cross-jump)
31	1	Close feet together with a jump.
	2	Jump and land on both feet apart.
32	1	Close feet together with a jump.
	2	Pause.
33	1	Click the Right heel to the Left.
	&	Hit Right thigh with Right hand and lift Left foot to the side.
	2	Click the Left heel to the Right.
	&	Hit the Right thigh with the Right hand and lift Right foot to the side.
34	1	Repeat cts. 1 & of Meas. 33.
	2	Repeat ct. 2 of Meas. 33, hitting the Left thigh with the Left hand at the same time
	&	Hit Right thigh with Right hand and lift Right foot to the side
35	1	Click Right heel to the Left.
	&	With both arms extended forward, clap the Right hand to the Left from up to down (like playing cymbals) and lift the Left foot slightly to the side.
	2	Click the Left foot to the Right.
	&	Now clap the Left hand to the Right as above, and lift the Right foot to the side.
36	1	Close the Right foot to the Left.
	&	Snap fingers of the Right hand.
	2	Cut on both feet slightly forward.
37-40		Repeat Meas. 33-36.

Repeat Fast Part I, once more.

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois.

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## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

URAI KÖRCSÁRDÁS  
(Circle Csardas from Ura)

Pronunciation: Oo-rah-ee Koor-char-dahsh

Ura is a small village in the Szabolcs-Szatmar County in Eastern Hungary. Early historical records show that this village was in existence as early as 1374. The village was destroyed by floods and swallowed by the Ecsed Swamp, but it was always re-built. This was a shepherd area, and the chief occupation was sheep-herding. The people of Ura changed their traditional clothing very early in favor of the urban fashions, although, until recent years, the women still made linen at home for shirts and other "white" garments. This particular version of the dance is a variation of the so-called "Magyar Negyes", a Hungarian dance for four.

- SOURCE:** 39 Verbunktánc by Emma Lugossy. Arranged for recreational folk dancing in the United States by Andor Czompo.
- MUSIC:** Record, *Buccaneer Jr., "Templemet is Építettem"* ~~Crossroad # 127613~~ or Epic LC 3459, Side 2, Band 2. The melody is found in several other recordings, including Monitor MF 368, Side 2, Band 2, but it is included within a suite of songs. The music is in 4/4 meter, and each melody consists of 16 measures.
- STYLE:** The movements are powerful and lively.
- FORMATION:** Two couples in a small circle, Men face each other, Ladies face each other. Men join hands behind the Ladies' backs. Ladies have hands on Man's nearest shoulders. Sometimes the dance is done in a larger circle also.

THE DANCE

Meas.	Ct.	<u>Introduction</u>
	1-4	No movement.
		<u>Dance</u>
1	1-4	Do one double Csárdás step to the Right ( <del>Downbeat</del> ).
2	1-4	Do one double Csárdás step to the Left.
3-4		Repeat Meas. 1-2.
5	1	Do a small leap to the Right on the Right foot.
	2	Touch Left heel beside Right foot, then lift foot slightly.
	3	Close Left foot to the Right with a slight stamp without weight.
	4	Pause.
6	1-4	Repeat Meas. 5 with opposite footwork.
		NOTE: You can vary the movements in Meas. 5-6. On ct. 2, do two touch-lifts (cts. 2 &) instead of one.
7-8		Repeat Meas. 5-6.
9	1-2	Step back from the circle on the Right foot. Release the hand-hold.
	3-4	Step back with the Left foot.
10	1-2	Click both heels together.
	3-4	Repeat cts. 1-2.
		NOTE: Men may do a boot-clapping variation instead of the heel clicks: Step back with the Right foot (ct. 1); Hit Left-inside boot top with Right hand (ct. 2); Step forward on the Left foot (ct. 3); Hit Right-outside boot top, behind, with Right hand (ct. 4).

Meas.	Ct.	
11	1	Step forward on the Right foot.
	2	Hop on the Right foot.
	3	Step forward on the Left foot.
	4	Hop on the Left foot.
12	1-2	Step Right, Left, in place.
	3	Close Right foot to the Left with a heel-click.
	4	Pause.
13-16		Repeat Meas. 9-12 and resume the original hand-hold on the last 2 cts. NOTE: From Meas. 9-16, the Ladies put hands on own hips. The Man's arms are held at a low-forward-side position.

Repeat the dance from the beginning.

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois.

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## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

VÁNYAI CSÁRDÁSPronunciation: Vah-nyah-ee Char-dahsh

Dévaványa is a small city in Southeastern Hungary, in the center of the Sárrét (mud meadow) region. This area was the flood area of the Berettyo and Körös rivers. During the spring and fall, the area was practically isolated from the outside world because of floods.

**SOURCE:** The original research was done by Miklos Rabai, Choreographer for the Hungarian State Folk Ensemble. Additional research was done by Andor Czompo, whose native town of Turkeve is only a few miles away.

**MUSIC:** Record, Crossroad 4001, Ványai Csárdás. This is a popular Csárdás melody from Dévaványa. The meter is 4/4 and each melody comprises 7 measures.

**STYLE:** The steps are large and appear "heavy." Knees are bent slightly. The turns are vigorous.

**FORMATION:** Couples scattered anywhere in the room. Men are facing a CCW LOD, lady faces partner. This is danced in a shoulder-shoulder position. Both partners lean toward each other, with hips back.

THE DANCE

Meas.	Ct.	<u>Introduction</u>
1-2		No movement
		<u>PART I (Man's Part)</u>
1	1	Step with the Right foot on a Right/forward diagonal
	2	Step on the Left foot beside or behind the Right foot.
	3	Step with the Right foot on a Right/forward diagonal.
	4	Click Left heel to the Right, without weight.
2		Repeat Meas. 1 with opposite footwork. (Left/forward diagonal)
3-6		Repeat Meas. 1-2, two more times.
7	1	Step forward on the Right foot.
	2	Step forward on the Left foot.
	3	Step on the Right foot in place.
	4	Leap on the Left foot in place, turning slightly to the Left, and bringing the Right lower leg up behind.
		NOTE: Lady does everything with opposite footwork, moving backwards.
		<u>PART II</u>
1-2		With eight running steps, turn together as a couple backwards (CCW).
3	1	(Footwork is now the same for both partners) Jump with both feet together, slightly turning bent knees to the Right.
	2	Jump back to place with feet together and knees straight, facing partner straight across.
	3	Jump with both feet together, slightly turning bent knees to the Left.
	4	Same as ct. 2.
4		Repeat Meas. 3.

- Meas. Ct. PART II (cont'd)
- 5-6 Take eight running steps forward, and the couple turns CW, both beginning with the Right foot.
- 7 Same as Meas. 3, with Right hips adjacent.
- 7 4 Ptrs. end with Right hips together.
- PART III (Footwork is the same for both partners, facing ptr. directly)
- 1 1 Leap on the Left foot in place, Right toe touches in front of the Left.
- 2 Hop on the Left foot, Right toe touches diagonally forward/Right.
- 3 Leap on the Right foot. )
- & Step on the Left foot. ) One Cifra step in place.
- 4 Step on the Right foot in place. )
- 2 Repeat Meas. 1 with opposite footwork.
- 3 1-2 Jump on both feet apart, keeping weight on the Left foot.
- 3-4 Jump on both feet, bringing the Right foot in to the Left.
- 4 Repeat Meas. 3 with opposite footwork.
- 5-6 Repeat Meas. 1-2.
- 7 Repeat Meas. 3-4 but in double time.
- PART IV (Footwork is the same for both partners)
- 1 1 Step on the Right foot on a Right/forward diagonal.
- 2 Step on the Left foot behind the Right.
- 3 Step on the Right foot to the Right, bending the knee.
- 4 Pause.
- 2 Repeat Meas. 1 with opposite footwork. *note: W steps on L across in front of R.*
- 3-6 Repeat Meas. 1-2 two more times.
- 7 1-2 Step to the Right on the Right foot.
- 3-4 Close the Left foot to the Right and hold.
- NOTE: In this part, couples turn in place about a half turn around partner in each pattern, first CCW then CW for a total of six times.

Now repeat the whole dance once more from the beginning.

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, Dekalb, Illinois.

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## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czcmo

FÁLUSHI DANC  
Village Dance

- SOURCE:** Based on research done by Andor Czcmo in Hungary.
- MUSIC:** Record: B & F S-429 or Qualiton LPX 10058, Band 4.
- STYLE:** For the young, lively and moderately vigorous. For the older people, playful but not "jumpy."
- FORMATION:** Couples any place in the room, Lady on the Right side of the Man, Inside hands joined low.

THE DANCE

Meas.	Ct.	<u>PART 1</u>
		No introduction.
1	1	Man steps back on the Right foot.
	2	Step forward on the Left foot.
2	1	Step forward on the Right foot.
	2	Step forward on the Left foot.
3		Repeat Meas. 1
4	1	Step forward with the Right foot.
	2	Step forward on the Left foot, but turn 1/4 to the Right and face partner. Assume a low, two-hand hold with partner. The Lady does exactly the same with opposite footwork. For the Lady, leave out Ct. 2, Meas. 4, and hold.
		NOTE: For the parlando music, the movements are not synchronized perfectly with the music. Follow the feeling of the music with a leisurely, courting style.
5	1	Click your Right heel to the Left, the Left goes to the side slightly, leaving weight on the Right foot.
	2	Hop on the Right foot.
6	1	Step on the Left foot in front of the Right.
	&	Step on the Right foot behind the Left.
	2	Step with the Left foot to the Left.
7-8		Repeat Meas. 5-6.
9	1	Close the Right foot to the Left,
	2	Pause.
10-14		Repeat Meas. 5-9.

NOTE: This couple turn is a complete change from parlando to dance tempo. The footwork for the Man and Lady are identical in Meas. 5-14.

Now repeat Part I once more.

- Meas. Ct.      PART II  
 Assume shoulder-waist position.
- 1-2            Do one double Csardas step to the Right, starting with the Right foot.
- 3-4            Do one double Csardas step to the Left.
- 5-8            Repeat Meas. 1-4.  
 NOTE: These four double Csardas steps have a slight turning style.
- 9            1            Step diagonally Right/forward with the Right foot.  
              2            Step with the Left foot with a slight bent knee in front of the Right foot (like the ballet 5th position).
- 10-11        Repeat Meas. 9, twice.  
 NOTE: This couple turn is done with Rida steps, but the Rida here is done in walking style and is the open Rida.
- 12            1&2        Do one Cifra step starting to the Right with the Right foot, OR step to the Right on the Right foot and hold.
- 13-16        Repeat Meas. 9-12 with opposite footwork.
- 17-24        Repeat Meas. 9-16.

Now repeat Part II, two more times.

This dance direction is the first draft. It is subject to change, for a more detailed explanation. This is intended only as refresher notes for those who have learned the dance and may not be reproduced without the permission of Andor Czompo.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dani Dassa

AT VA' ANI  
(Israel)

MUSIC: Record: "Israel Folk Dances", Tikva T-80, Side 1, Band 2.

FORMATION: Lines or circle. Face center, join hands.

THE DANCE

Ct.            PART I

1            L to Left side.

2            Hold

3            R brushes in front of L.

4            Hold.

5            Bend L knee.

6            Stretch L knee.

7            Bend L knee.

8            Stretch L knee.

9-16        Reverse count 1-8.

17-19      Yem L.

20          R to Right side.

21          L crosses in front of R.

22          R to Right side.

23          L crosses in front of Right.

24          Hold.

25          R bwd.

26          L bwd.

27          R fwd.

28          Hold.

29-32      Reverse 25-28.

MUSIC REPEATS Reverse count 1-32.

PART II - *Drop hand hold.*

1            L to Left side.

2            Hold

3            R crosses in front of L, bend knees. *Bring arms across in front, R*

4            Hold. *arm under. Snap fingers*

5-8        Repeat count 1-4.

9            Release hands. L in place plus  $\frac{1}{2}$  turn to Left side.

10          Hold.

11          R in place plus  $\frac{1}{2}$  turn in place to Left side. With last 2 steps complete once full turn.

12          Hold

13-16      ~~Join hands.~~ Yem L.

17-32      Reverse 1-16. *Rejoin hands*

Dance by Danny Uziel  
Music by Gilad

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dani Dassa

BAT HACARMEL "Daughter of Mount Carmel"  
(Israel)

MUSIC: "Folk Dance in Israel Today," Collectora Guild, CG-638, Side 1, Band 5.

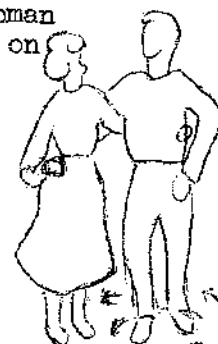
FORMATION: Couples in a circle, Man with his back to the center and facing Woman. Right hands are held, Left arm is ~~down~~ <sup>up</sup> and slightly out from the side, Music is in 4/4 time. *with first & second singers of hand touching.*THE DANCE

Meas.

1-2

IntroductionFIGURE I

- 1 Step on Right to Right (ct. 1). Step on Left ~~behind and~~ to the Left of ~~Right foot~~ (ct. 2). Touch Right heel (ct. 3). Hop on Left foot (ct. 4).
- 2 Ptrs change places with 4 walking steps, moving CW - R, L, R, L (cts. 1-4). *On the 4th step release hands. hold on Cts. Ct 4 rise on balls of ft.*
- 3 Ptrs circle CW, facing each other until Man faces LOD, and Woman faces RLOD. With small steps, step on Right in front of Left (ct. 1), step on Left to Left (ct. 2), repeat steps (cts. 3-4). On the 4th step Woman pivots CW on Left so that now both Man and Woman face LOD.
- 4 Man and Woman step backward on Right foot (ct. 1). Woman steps slightly to Left and Man steps slightly forward on Left (ct. 2). Both close Right foot to Left (ct. 3) and hold (ct. 4). Finish in dance position as shown in illustration # 1 and facing in LOD. *See ERRATA p. 4 for written description of illustration # 1.*

FIGURE II

- 5 Repeat Fig. 1, Meas. 1, cts. 1-4.
- 6 Walk 4 steps forward in LOD - R, L, R, L (cts. 1-4).
- 7 *See ERRATA p. 4* Couples turn CCW to face out of circle - R, L, R, L, (cts. 1-4). *Man turns almost in place, Woman moves in a larger circle.*
- 8 Release hands. Man steps on Right almost in place (ct. 1), steps on Left to Left (ct. 2), closes Right to Left (ct. 3), holds (ct. 4), to finish with back toward center. Woman continues her circle with: step forward on Right (ct. 1), step backward on Left turning to face center of circle (ct. 2), close Right to Left (ct. 3), and hold (ct. 4). On last ct ptrs are facing, hands are held as in illustration # 2.

FIGURE III

- 9 Man steps on Left to Left in LOD (cts. 1-2). Joined hands and arms are held apart. Man steps on Right in front of Left (cts. 3-4). Joined hands and arms are brought together in front and between ptrs. Arms are bent and elbows lead in closing. Woman also moves in LOD with opposite footwork.
- 10 Repeat action of meas. 9, cts. 1-4.
- 11 Man starts to circle CCW - L, R (cts. 1-4). Woman starts a CW circle

BAT HACARMEL (cont'd)

Page - 2

Meas.

11 (cont'd) with opposite footwork (cts. 1-4).

12 Man finishes circle by stepping on Left (cts. 1-2), closing Right to Left without taking weight (cts. 3-4). Woman finishes her circle with opposite footwork (cts. 1-4). Hands are once again held as in meas. 9.

13-16 Repeat actions of meas. 9-12 in RLOD with opposite footwork. In last ct. hands are held as in beginning of dance. Illustration # 3.

Repeat dance three more times. (4 times in all)

Taught by Dani Dassa.

Federation Institute  
February 12, 1966Final, as well as starting  
position of dance.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dani Dassa

DEBKA HILEL  
(Israel)

- SOURCE: Choreography by Shmuel Cohen; Music by E. Netzer.
- MUSIC: Record: "Folk Dance in Israel Today", Collectors Guild, CG-638, Side 2, Band 5. Music is in 4/4 time.
- FORMATION: Line of individual dancers, hands joined and facing CCW.
- STEPS: Yemenite Step - Step on R to R (ct. 1), step on L slightly to R (ct.&), step on R in frt of L (ct. 2), hold (ct. &).

THE DANCE

- | Meas. | Ct.  |   |
|-------|------|---|
| 1-2   | 1-8  | <u>Introduction</u>   |
|       |      | <u>FIGURE I</u> (Arms are down at sides; hands are joined)          |
| 1     | 1-&  | Face CCW. Stamp fwd on R ft.  |
|       | 2-&  | Brush L ft fwd.   |
|       | 3    | Leap fwd on L ft.   |
|       | &    | Hop on L ft.  |
|       | 4    | Stamp fwd on R ft. L toe is behind R heel; L heel raised.           |
| 2     | 5-&  | Step bwd on L ft. (Snap onto L ft and R heel, straightening knees). |
|       | 6-&) | Yemenite step to the R.   |
|       | 7-&) |   |
|       | 8    | Stamp on L ft in frt of R, L hip fwd, L shoulder back.              |
|       | &    | Hold.   |
| 3-4   | 9-16 | Repeat meas. 1-2, Figure I.   |
|       |      | <u>FIGURE II</u> (Joined hands raised shoulder high; elbows bent)   |
| 1     | 1-&  | Face ctr of circle. Step on R to R.                                 |
|       | 2-&  | Step on L behind R.   |
|       | 3-&  | Step on R to R.   |
|       | 4-&  | Step on L in frt of R.  |
| 2     | 5-&  | Stamp fwd on R ft.  |
|       | 6-&  | Step bwd on L ft. (As in meas. 2, cts. 1-&, Fig. I).                |
|       | 7-&) | Yemenite step to the R.   |
|       | 8-&) |   |
| 3-4   | 9-16 | Repeat meas. 1-2, Figure II, with opposite ftwk.                    |
|       |      | <u>FIGURE I</u>   |
| 1-4   | 1-16 | Repeat meas. 1-4, cts. 1-16, Figure I.                              |
|       |      | <u>FIGURE III</u> (Arm position as in Figure I)                     |
| 1     | 1-&  | Face ctr of circle. Stamp fwd on R ft.                              |
|       | 2-&  | Brush L ft fwd. <i>in place</i>                                     |
|       | 3-&  | Leap <del>fwd</del> on L ft, kick R ft straight fwd and high.       |
|       | 4-&  | With ft tog jump all the way down into a squat.                     |



DEBKA HILEL (cont'd)

Page - 2

Meas.	Ct.	
2	5-&	Rise up on L ft and kick R ft straight fwd and low.
	6-&)	Yemenite step to the R.
	7-&)	
	8	Close L to R.
	&	Hold.

3-4 9-16 Repeat meas. 1-2, Figure III.

Repeat dance twice more (3 times in all).

as taught by Dani Dassa

Federation Institute  
February 12, 1966

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dani Dassa

ET DODIM KALA  
(Israel)

- SOURCE:** Choreographed to an Israeli folk song by Moishe Levy. Notated and taught by Dani Dassa, authority on the songs and dances of Israel.
- MUSIC:** Record: Vanguard VRS 9118, Side 1, Band ; The Karmon Israeli Singers and Dancers present "Songs of Israel." Music is in  $\frac{4}{4}$  time.
- FORMATION:** Couples facing each other in a circle. Man on outside, Woman inside. Man and Woman hold Left hands.
- STEPS:** Yemenite Step to Right: Step Right to Right, bending Right knee slightly (ct. 1); step on Left toe behind Right (ct. 2); step Right in place with weight on full foot (ct. 3); hold (ct. 4).  
REVERSE footwork when executing Left Yemenite Step.

THE DANCE

- | Meas.          | Ct.   |  |
|----------------|-------|--|
| 1-4            | 16    | Introduction   |
| <u>PART I</u>  |       |  |
| 1              | 1-4   | Yemenite step to Right, couple switch to Right hand hold.  |
| 2              | 5-8   | Yemenite step to Left, couple switch back to Left hand hold.                                       |
| 3              | 9     | Shift weight to Right with Right, still holding Left hands.  |
|                | 10    | Step in place with Left.   |
|                | 11-12 | Repeat cts. 9-10, stepping forward with Right, partners touch palms of Right hands together.       |
| 4              | 13-14 | Repeat cts. 9-10, stepping backward with Right, making $\frac{1}{4}$ CW turn.                      |
|                | 15    | Bring Right beside Left with $\frac{1}{4}$ CCW turn.   |
|                | 16    | Hold.  |
| 5-6            | 17-24 | Repeat meas. 1-2, Part I.  |
| 7              | 25    | Shift weight to Right; Right hand at partner's waist, Left hand raised with elbow bent.            |
|                | 26    | Shift weight to Left.  |
|                | 27    | Cross Right in front of Left.  |
|                | 28    | Hold.  |
| 8              | 29    | Tap ball of Left foot behind Right, bending Right knee.  |
|                | 30-31 | Bring Left foot forward in arching circle, knee bent, to touch floor with heel.                    |
|                | 32    | Hold.  |
| <u>PART II</u> |       |  |
| 1              | 1-4   | Brush Left heel forward twice.   |
| 2              | 5     | Step Left behind Right; change to Left hand at partner's waist, Right hand raised with bent elbow. |
|                | 6     | Step to Right with Right.  |
|                | 7     | Step Left across Right.  |
|                | 8     | Hold.  |
| 3              | 9-12  | Repeat meas. 1, Part II, with Right heel forward.  |
| 4              | 13-16 | Repeat meas. 2, Part II, reversing footwork and hand hold.   |
| 5-6            | 17-24 | Repeat action of meas. 1-2, Part II.   |
| 7              | 25-28 | Repeat meas. 1, Part II, with Right heel forward.  |

ET DODIM KALA (cont'd)

Page - 2

Meas.	Ct.	<u>PART II</u> (cont'd)
8	29	Step Right behind Left.
	30	Step Left to Left.
	31	Close Right to Left.
	32	Hold.

NOTE: Repeat these two figures to end of record.

INSTITUTE, March 13, 1965, Darby Park.

1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dani Dassa

HAROA HAKTANA  
(Israel)

MUSIC: Record: "Dance Along With Sabra", Tikva Records, T - 69, Side 2, Band 3. The music is in 4/4 time.

SOURCE: This dance was choreographed by Joathan Karmon. The title means "Little Shepherdess."

FORMATION: A circle of individual dancers, all facing center; arms are down, close to the body. The jumps described are with feet about 9 inches or more apart. The circle moves CCW. The hands are NOT joined during the dance.

STEPS: Balance Step - step R to R (ct. 1); close L to R (ct. &); shift weight to R and hold (cts. 2 &). Reverse footwork when going to the L.

THE DANCE

Meas.  
1-4

Introduction

PART I

1 Jump on both feet (ct. 1), hop on R, turning CW  $\frac{1}{2}$  turn to the R, finishing with back toward center of circle (ct. 2). Jump on both feet (ct.3), hop on L, turning CCW  $\frac{1}{2}$  turn to L to face center again (ct. 4).

2 Jump on both feet (ct. 1), hop on R, turning CCW  $\frac{1}{2}$  turn to L, finishing with back twd center of circle (ct. 2), jump on both feet (ct. 3), hop on L, turning CW  $\frac{1}{2}$  turn to R to face center again (ct. 4).

3 Jump on both feet (ct. 1), hop on R, turning CW  $\frac{1}{2}$  turn to R, finishing with back to center of circle (ct. 2). Jump on both feet (ct. 3), hop on L, turning CW  $\frac{1}{2}$  turn to R to face center again (ct. 4).

4 Balance step to R (cts. 1 & 2 &). Lift R arm on ct. 1. Balance step to L (cts. 3 & 4 &). Lift L arm on ct. 3, keeping R arm up.

5-8 Repeat meas. 1-4, Part I.

PART II

1 Jump on both feet turning CCW  $\frac{1}{4}$  to L (ct. 1), hop on R going twd ctr of circle, and turning CW  $\frac{1}{2}$  to face LOD (ct. 2). Jump on both feet (ct.3), hop on L leaning twd ctr (ct. 4). Arms are down at sides.

2 Jump on both feet (ct. 1), hop on R, moving twd outside of circle and turning CCW  $\frac{1}{2}$  turn to face RLOD (ct. 2). Jump on both feet (ct. 3), hop on L, leaning out of circle (ct. 4).

3 Face ctr of circle and repeat meas. 4, Part I

4-6 Repeat meas. 1-3, Part II.

7 Step-~~hop~~ on R in place (cts. 1,2). On hop kick L ft fwd, bending knee. Take 2 running steps in place (L,R), kicking free ft bwd (cts. 3,4).

HAROA HAKTANA (cont'd)

Page - 2

Meas.

8 Repeat meas. 7, Part II, reversing footwork.

Repeat dance three more times. (4 times in all)

as taught by Dani Dassa

Federation Institute  
February 12, 1966

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dani Dassa

HORA MAMTERA (Sprinkler)  
(Israel)

MUSIC: Record: "Dance for Fun", Tikva, T-104, Side two, Band six.

FORMATION: Circle, hold hands, face CCW.

THE DANCE

Meas.

PART I

- 1 Count 6; 3 step-hops forward, start Right;  
 2 Face circle center. Left crosses in front of Right; Right to Right side; Left crosses behind of Right; Right to Right side; Left crosses in front of Right; hop on Left;  
 3 5 slides steps to Right side R, L, R, L, R; hop on Right;  
 4 Reverse Meas. 4. Start Left to Left side.  
 5-8 Repeat Meas. 1-4.

PART II

- 9 Count 4; release hands. 2 steps in place R, L (at the same time take one complete turn to Right (end up facing circle center) Jump on both feet; hop on Left;  
 10 Right forward; Left backward; jump on both feet; hop on Left;  
 11-12 Repeat Meas. 9-10.  
 13 Face CCW, join hands. Step-hop forward Right; step-hop forward Left;  
 14 Jump on both feet; leap backward Right; step-hop backward Left;  
 15-16 Repeat Meas. 13-14.  
 17 Face circle center. Stamp on Right to Right side; hold 2; Left to Left side; Right crosses behind Left;  
 18 Left crosses in front of Right; 2 stamps in place R, L; hold 4;  
 19-20 Repeat Meas. 17-18.  
 21-24 Repeat Meas. 13-16.

PART I

ALLEGRO MODERATO 1 2

3 4

5 6

7 8

HCRA MAMEERA (cont'd)

PART II

Musical score for Part II, measures 9 through 24. The score is written on five staves. Measures 9, 10, and 11 are indicated above the first staff. Measures 12, 13, and 14 are indicated below the first staff. Measures 15, 16, 17, and 18 are indicated below the second staff. Measures 19, 20, and 21 are indicated above the third staff. Measures 22, 23, and 24 are indicated below the fourth staff. The music consists of a single melodic line with various rhythmic values and articulations.

Dance by Shmuel Cohen (Vivky)  
Music by Wilensky

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dani Dassa

KA' AGADAT RIVKA (The Legend of Rebecca)  
(Israel - Line Dance)

MUSIC: Record: "Dance for Fun", Tikva T-104, Side 1, Band 5.

FORMATION: Dancers in one line, side by side, facing front. ~~R hands stretched behind person on the R. L hand bent on own back,~~ hands joined.THE DANCE

Ct.

PART I

Dancers move to R side facing front. All steps are bouncy.

- 1 Step on R foot to R side.  
 2 Cross L foot in front of R foot.  
 3 Step on R foot backward, bending upper body slightly forward.  
 4 ~~Close L foot to R foot.~~ *Cross L ft behind R ft.*  
 5-12 Repeat 1-4, two more times. (3 times in all)  
 13 2 fast stamps with R foot, near L foot.  
 14 Step on L foot in place.  
 15 R foot pressed against the floor to push yourself upward - release hands.  
 16 Come down on L foot, ~~clapping L palm upward against back of R hand, at head level.~~  
 17-32 Repeat 1-16, joining hands on count 1.

PART II

Line, face front, steps in place, hands joined and released.

- 1 Stamp with R foot in place.  
 2-3 Fast Yemenite step with L foot.  
 4 Hop on R foot, bringing L knee up forward, R knee also bent.  
 5 Step on L foot in place, stretching R leg forward with straight knee, L knee is bent. This motion is done with vigor.  
 6 Close R foot to L foot, going down into a 'squat' position.  
 7 Rise, stamping R foot in place, (weight remaining on L foot), release hands.  
 8-11 With 4 bouncy steps make one complete turn in place CW; beginning with R foot, R hand stretched up.  
 12 Close R foot to L foot (facing front again), join hands.  
 13-14 Fast Yemenite step beginning with R foot.  
 15-16 Fast Yemenite step beginning with L foot.  
 17-18 Stamp with R foot twice in place.  
 19-22 Repeat counts 4-7.  
 Repeat counts 1-18. Release hands.  
 19 Press R foot against the floor lifting yourself up off the floor.  
 20 Come down on L foot, ~~clapping L palm upward against back of R hand at head level.~~

Dance by Shmuel Cohen (Vicki)

Music by Emanuel Zamir

Lyrics by Gon



## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Dani Dassa

UVANU BATIM (They Shalt Build Homes)  
(Israel - Couple Dance)

MUSIC: Record: "Dance for Fun", Tikva T-104, Side 2, Band 3.

FORMATION: Couples in a double circle, boys inside, girls outside, all face CCW, partners join inside hands.

The song has two parts, the first being the chorus in the dance

THE DANCE

Ct. PART I (Music A), done in place more or less. Partners take same steps with opposite feet, boy's steps described. The beat-  $\frac{5}{4}$  and  $\frac{4}{4}$ .

- 1 Step on R fwd, swinging hands up, not joined.
  - 2 Leap on L, making  $\frac{1}{2}$  turn CW, ending facing CW (in the big circle), with girl on boy's Left side.
  - 3 Step on R bwd, lowering hands.
  - 4 Step on L bwd.
  - 5 ~~Close with R to L.~~ *Step on R. ~~to~~ bwd*
  - 6 Partners join hands, balance fwd on L, raising both arms.
  - 7 Leap bwd on R.
  - 8 Balance on L bwd.
  - 9 Step on R fwd.
- NOTE: During counts 3-9, partners face CW.
- 10-18 Repeat counts 1-9, in opposite directions, with opposite feet, facing CCW.
- 19-36 Repeat counts 1-18.

PART II Couples move around circle CCW, with inside hands joined.  
Music B. The beat is  $\frac{4}{4}$ .

- 1 Step on R fwd.
  - 2 Step on L turning to face partner.
  - 3 Step on R toes near L heel.
  - 4 Hold.
  - 5 Step on L to L side.
  - 6 Step on R, making  $\frac{1}{2}$  turn to L, ending back to back with partner.
  - 7-8 Step on L toes near R heel, hold.
- NOTE: Girl takes same steps with opposite feet, in a softer manner, and on counts 4 and 8, makes a circular movement with the free foot.
- 9-32 Repeat 1-8 three more times, 4 times in all.

Repeat Part I, Music A: at the end of it, partners turn to face CW.

*check ERRATA pg. 4.* \* PART III (Music B) Couples move CW, with girl on boy's L side, her R hand and his L hand are joined, partners face each other.

- 1 Tap with R toes near L heel, bringing R shoulder back, (L shoulder towards partner).
- 2 Tap with R toes to R side, bringing R shoulder fwd.
- 3 Leap on R to R side, (partners are face to face).
- 4 Close with L next to R with a stamp.

UVANU BATIM (cont'd)

Page - 2

Ct.

5-32

Repeat 1-4 seven more times, 8 times in all. On the last two counts of this part, couples turn to face CCW to begin the dance again.

Dance by Ze'ev Chavatzelet

Music by Yedidya Admon

Lyrics from the Bible

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

✓  
CETVERONJAK  
 (Bosnia, Yugoslavia)

- SOURCE:** Dance description (in Serbo-Croatian) by Jelena Dopuda in Bilten 2, Sarajevo, 1953, pp. 183-184. Translated and taught by Elsie Dunin at Santa Barbara Folk Dance Conference, 1966.
- MUSIC:** No musical accompaniment, a "silent dance."
- FORMATION:** Sets of four people, preferably 2 Women and 2 Men. The set faces either CW or CCW. One of the four is recognized as the dance leader (kolovoda), who will change the steps and dance tempo.  
 Style note: steps are heavy and flat.

THE DANCE

Meas. Ct.

Basic Step #1

- 1 Step forward with Right bending knee slightly, keep formation moving around.
- & Keeping weight on Right, bending both knees, slide Left to Right.
- 2 Reverse footwork; step forward Left bending knee slightly; keep formation moving CW or CCW.
- & Keeping weight on Left, slide Right to Left bending both knees.

FIGURE I (Stariji)

Each set performs Basic Step #1 in either direction CW or CCW turning 180° to change direction when leader decides to turn. There is no stopping of step during the turn.

FIGURE II (Wheel)

For CW turn of wheel - each person extends Right arm shoulder level toward center and clasps hand of person across from him; each person extends Left arm forward diag. Right and grasps Right shoulder or upper arm of person in front of him.

For CCW turn of wheel - reverse arms, i.e., Left arm in center and Right arm in front.

During the direction change, the hand hold is executed smoothly, with no stopping of the basic step.

FIGURE III

Still performing the Basic Step #1, the clasped hands in center are raised and lowered smoothly so that the "wheel spokes" rise and fall.

Basic Step #2

- 1 1 Step forward with Right.
- & Step Left to Right.
- 2 Step Right forward bending knee.
- & Hold weight on Right straightening knee.

(cont'd)

Meas. Ct.

Basic Step #2 (cont'd)

- 2 Reverse footwork of Meas. 1 as follows:
- 1 Step forward with Left.
- & Step Right to Left.
- 2 Step Left forward bending knee.
- & Hold weight on Left straightening knee.

FIGURE IV (Noviji)

Set performs Basic Step #2 either CW or CCW. Depending upon the wish of the leader (kolovoda), the arms are held:

- 1) down at the sides, or
- 2) join in wheel spokes as in Fig. II, or
- 3) bent with hands at own waist.

FIGURE V

Hands at waist; each person in set faces center. Perform Basic Step #2 from side to side as follows:

- 1 1 Step Right to Right side.
- & Step Left to Right foot.
- 2 Step Right to Right side, bending knee.
- & Hold weight on Right straightening knee.
- 2 Reverse footwork of Meas. 1.

FIGURE VI (changing places)

Couples change places. Leader (kolovoda) and his partner across from him change places passing Left shoulders with Basic Step #2. It takes 4 meas. to perform the change: - 2 meas. forward (changing places), 1 meas. in place, 1 meas. to turn 180° to Left (CCW). Then the couple resumes Fig. V step. The inactive couple continue Fig. V step.

At any point the next couple changes places with 4 steps as did the first couple.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

JANSKO KOLO  
(Bosnia, Yugoslavia)

- SOURCE:** Dance description (in Serbo-Croatian) by Jelena Dopuda in Bilten 3, Sarajevo, 1955, pp. 26-28. Translated and taught by Elsie Dunin at Santa Barbara Folk Dance Conference, 1966.
- MUSIC:** No musical accompaniment, a "silent dance." Dance in 2/2, 3/2, 5/2 or 5/4 time.
- FORMATION:** Any number of Men and Women in closed circle. One of the Men acts as leader (kolovoda) who initiates the step changes and dance tempo. Style note: flat and heavy steps.
- NOTE:** The following dance description shows two variations on the same dance, Jansko Kolo Udvoje and Jansko Kolo Učetvoro. There are other similar variations, but these two are the most common.

THE DANCE

Meas. Ct.

"Udvoje"

2/2

FIGURE I

- |   |     |   |
|---|-----|---|
| 1 | 1-2 | Facing center, low hand hold at sides, slow step to Left leaving Right foot in original place; still clasping hands, raise Right forearm to upright position and raise straight Left arm to Left side (perform slowly). |
| 2 | 1-2 | Slow step Right with Right leaving Left foot in original place; still clasping hands bring Left elbow down and leave Left forearm in upright position and raise straight Right arm to Right side.                       |

Repeat Fig. I until leader calls one of the following cues on cts. 1-2 of Meas. 2:

JACE (yah-che) - stronger  
 ŽIVLJE (zheev-lye) - livelier  
 HAJDEMO (haee-deh-moh) - let's go  
 JACE IGRANJE (yah-che ee-grahn-yeh) - stronger dancing

3/2

FIGURE II

- Face slightly Left diag. from center of circle; drop elbows low, lower arms are held diag. out from body, hands maintain hand hold.
- |   |   |
|---|---|
| 1 | Upper body leans slightly forward; large running step forward with Left foot. |
| & | Take large running step forward with Right.                                   |
| 2 | Straighten upper body to erect position, step to Left side with Left.         |
| & | Swing bent Right leg diag. in front of Left.                                  |
| 3 | Step to Right side with Right foot.   |
| & | Swing bent Left leg diag. in front of Right.                                  |

Tempo increases as set by kolovoda (leader) or the dance may stop and begin from Fig. I or go on to the next dance variation as follows:

Meas. Ct.

"Ucetvoro"

2/2

1-2 Perform Fig. I only once.

3/2

1 1 Facing slightly diag. Left from center of circle, step forward with Left.  
 & Step forward with Right.  
 2 Step forward with Left.  
 & Slide without moving from floor Right foot to Left foot keeping feet parallel; Right toe will reach Left instep.  
 3 Step diag. back to Right with Right foot.  
 & Slide without moving from floor Left foot to Right foot keeping feet parallel; Left toe will reach Right instep.  
 2-3 Repeat Meas. 1 two more times. (three times in all)

5/2

1 Still facing slightly Left diag. from center of circle, step Left forward.  
 & Step Right forward.  
 2 Turning to face center of circle, step to Left side with Left foot.  
 & Hold.  
 3 Step to Right with Right foot.  
 & Hold.  
 4 Step to Left with Left foot.  
 & Hold.  
 5 Step to Right with Right foot.  
 & Hold.

Repeat this Meas. until kolovoda changes step to Meas. 1 of either "Udvoje" or "Ucetvoro." The steps in the above Meas. will first increase in tempo and become stronger and sharper before the kolovoda makes a change to another figure.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

KOLO NAJSTARIJE  
(Bosnia, Yugoslavia)

- SOURCE: Dance description (in Serbo-Croatian) by Jelena Dopuda in Bilten 3, Sarajevo, 1955, pp. 24, 27. Translated and taught by Elsie Dunin at Santa Barbara Folk Dance Conference, 1966.
- MUSIC: No musical accompaniment, a "silent dance."
- FORMATION: Any number Men and Women in closed circle, low hand hold at sides. One of the Men (sometimes a Woman) is the recognized leader (kolovoda) who initiates the step changes and dance tempo.  
Style note: steps are somewhat flatfooted and heavy.

THE DANCE

Meas. Ct.

3/2

Introduction "Uvod"

- 1 Facing slightly diag. Left, step forward with Left.
- & Step forward with Right.
- 2 Step forward with Left.
- & Slide without moving from floor Right foot to Left foot keeping feet parallel; Right toe will reach Left instep.
- 3 Step diag. back to Right with Right foot.
- & Slide without moving from floor Left foot to Right foot keeping feet parallel; Left toe will reach Right instep.

Circle continues this step until leader changes the figure by calling out Zivo Kolo (zhee-voh koh-loh) at end of the Introduction figure.

FIGURE I:

- 1 Large running step forward with Left.
- & Large running step forward with Right.
- 2 Step to the Left side with Left, lifting bent Right leg forward.
- & Swing bent Right leg straight back.
- 3 Step to Right side with Right.
- & Swing slightly bent Left leg diag. forward to Right.

Circle continues this figure until leader begins another figure.

FIGURE II:

- 1 Large running step forward with Left.
- & Large running step forward with Right.
- 2 Jump onto both feet together.
- & Hold.
- 3 Leap to Right with Right.
- & Swing bent Left leg diag. forward to Right.

FIGURE III:

- 1 Large running step forward with Left.
- (cont'd)

Meas. Ct.

FIGURE III: (cont'd)

- & Large running step forward with Right.
- 2 Low leap to Left with Left, bringing Right knee (lower leg hangs) forward.
- & In air, prep. for landing into jump.
- 3 Jump onto both feet astride making a stamp.
- & Hold.



## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

MALAGUENA A LO CANARIO  
(Canary Islands, Spain)

- SOURCE:** Learned by Anthony Ivancich from Señorita Marta Padilla, the dance director of the Canary Island dance group in Madrid, 1964. The form is said to have been brought to the Canary Islands by immigrants from Malaga in the southern part of Spain, but the song and dance have been influenced by the district styles of the Canaries.
- MUSIC:** Malaguena a lo Canarias; 345B. The music is in  $\frac{3}{4}$  time.
- FORMATION:** Partners in double circle, standing side by side, facing CCW.
- STARTING FORMATION:** Couples facing line of direction. Inside hands are joined a little below shoulder height and forward of bodies. The top of woman's hand is below and in man's palm.
- STEP:** The step is a waltz step, but it is done flat footed, without stamping, and with a slight accent on count one. Step used throughout the dance. All movements are smooth and flowing without any pause between figures.

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**PATTERN**

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- Meas. *\*The first slow bar of music is not accounted for in the written dir. As counted, Meas 15 follows the word "Canarias" in the song.*
- Introduction
- 1-10 Couples in starting formation circle room with basic step (Man and Woman start with Left foot).
- 11-14 Singer gives cue to start. Continue basic step.
- 15-16 \* Man turns Woman CW  $\frac{3}{4}$  turn at which time Woman faces Man who has turned to face Woman and they join their free hands.
- 17 Woman continues turning another  $\frac{3}{4}$  turn under arch formed by Man's Right arm and Woman's Left arm until Woman faces Man Right at which time Man turns  $\frac{1}{4}$  CW to face same direction and lowers the joined hands in front (they are now in 1st basket hold).
- 18-19 Couple turns in 1st basket hold CW one turn (Man back, Woman forward).
- 20-21 Woman turns CCW reverses arm work of Meas. 17 until in 1st basket hold but on the other side.
- 22-23 Couple turns in 1st basket hold CCW one turn (Man back, Woman forward).
- 24 Woman turns CW to unwind and ends facing Man.
- 25-27 INTERLUDE (Name that will be given to action of measures 25-27). Man faces the same direction throughout INTERLUDE. With hands still held, Woman does one circle around Man starting to Man's Left. To aid the Woman, Man holds arms overhead.
- 28 Without releasing hands, Woman turns CCW in place to unwind and face Man. \*Woman turns  $\frac{3}{4}$  turn more CCW under arch of Man's Right and Woman's Left. Man's Left arm is lowered at start of  $\frac{3}{4}$  turn.\* (The resulting position is called 2nd basket hold.) (Man's Left hip is adjacent to Woman's Left hip.)

## Meas.

- 29-31 One turn in 2nd basket hold CCW. Woman and Man are moving forward.  
 32-33 Woman turns CW in place until unwound and continues CW. Reverse arm work of Meas. 28 (\* section) to end with Right hips next to each other. (End in reverse 2nd basket hold.)
- 34-36 One turn in 2nd basket hold CW. Woman and Man turning forward.  
 37 Woman unwinds CCW to end facing partner (still holding hands).  
 38-40 Repeat INTERLUDE.  
 41-46 Woman continues circling around Man. Man releases Left hand with Woman's Right and takes Woman's Left hand and puts joined hands (Man's Left, Woman's Left) on Man's Left hip. When Woman is on Man's Right, Man ducks forward and moves back so that Woman may pass in front of Man. Woman circles once more around Man. When Woman is on Man's Right again, Man reaches under Woman's Left arm and <sup>keeping her back,</sup> places Man's Right hand on Woman's Right hip where Man joins with Woman's Right hand which is brought to hip. Couple turns CCW one revolution. (Man back, Woman forward)
- 47 Man releases his Left hand and pulls with his Right arm to turn Woman CW. Woman turns one revolution traveling until she faces same direction as Man and is in front of Man. Woman's arms are brought a little above her shoulder. Man's Left hand joins with Woman's Left hand.
- 48 Hands joined, with impulse from Man. Woman moves back until she is at Man's Left side.
- 49 Woman with impulse from Man moves forward to front of Man.  
 50 Woman with impulse from Man moves backward to Man's Right side.  
 51-52 Repeat INTERLUDE.  
 53-54 Woman turns CCW 2 revolutions. As Woman turns, Man releases his Left hand and takes Woman's Left hand in his Right and they end in starting position.
- 55-63 Basic step around floor (start with Left foot).

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## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynne Greene

DANCE OF THE ABORIGINESE  
(China)

This dance was taught to Madelynne Greene by Professor Elizabeth Kao of Taiwan, graduate of Ginling College. She is a Professor at the College of Chinese Culture and head of the dance department there. She has done much research during World War II and went to border areas - Tibet, Mongolia and Singkiang to do her research of tribal dances. This dance is done around a great vat of new rice wine. The dance was presented for the first time at Mendocino Camp.

MUSIC: Mendocino 101 #

FORMATION: Circle of dancers with Men and Women facing center, extending arms out to sides and catching hands with second dancer to your own Right and Left, Right arm over the Left arm of dancer at your Right side, Left arm under Right arm of dancer to your Left side.

THE DANCE

Introduction: Vocal, then percussion 2 meas., dance begins with orchestra and drums.

- I. "Grapevine Step"  
(1) Step to Right and forward (turn body slightly to Left and lead with Right shoulder toward center of circle) (2) Step Left behind (3) Step on Right to Right (4) Step Left in front of Right. This step is done 12 times in all.
- II. "Rock forward and back"  
Drop hands to sides and join hands with dancer next to you. (a) (1) Step on Right foot (lean slightly forward) (2) Step on Left behind Right and progress to Right; continue as above 5 times in all and end phrase with step on Right leaning forward and hop on Right.  
(b) Reverse above this time accent will be on (1) Left foot in back leaning slightly back (2) Step Right over Left foot. Continue traveling to Left 7 times in all and end phrase with step Left and hop on Left (leaning back). Repeat the first part (a) but dance 7 in all and end with Right, hop Right. Then stamp L-R L-R-L (slow-slow-quick-quick-slow).
- III. Arms circling - facing LOD  
Footwork (1) Step forward on Right, tap Left beside Right (2) Step forward on Left, tap Right beside Left. Arm movements: Starting, arms out to Left side shoulder high, describe a half circle sweeping arms down across body to Right side (2) Continue completing the circle to original starting point. Arms are relaxed with elbows slightly bent.  
Repeat (1) (2) 11 times in all and end the phrase by clapping own hands together s-s-q-q-s.
- IV. Jumping Step - to center and out  
(a) Face center and join hands: Walk to center (1)-(2) two steps R-L, then (3) spring onto both feet and rest on (4). Arms describe a little circle throwing all hands into center on ct. (3) (hands still joined).  
(cont'd)

## DANCE OF THE ABORIGINESE (cont'd) Page - 2

- IV. Jumping Step (cont'd)  
Bend body forward (b) Back out of center R L R L arms retrace the circle back to original place (lean back slightly). This step, in and out, is done 5 times in all.
- V. Arm Swinging - forward and back  
Footwork (a) Step to Right on Right (2) close Left to Right (3) step Right (4) rest.  
(b) Step to Left on Left (2) close Right to Left (3) step Left (4) rest.  
Arms (a) Swing joined hands forward (2) swing them back 3-4 then forward and raise hands about head high - elbows slightly bent.  
(b) Reverse: hands (1) back (2) forward (3) back and out slightly to sides. Do this step (a-b) 5 times in all.
- VI. "Step-Brush" - arms crossing  
Face LOD. Footwork (a) (1) Step Right then (2) brush Left heel on the floor; bend body to Left. (b) (1) Step Left then (2) brush Right heel on the floor; bend body to Right.  
Arms (a) (1) Open arms (2) cross forearms in front of chest.  
(b) (1) Cross " (2) " " " " "  
Continue the step 21 times (counting Right brush one step and Left brush the second step, etc. End phrase 3 quick stamps, R, L, R).
- VII. Drop Step - forming small circles (8 or 10 dancers)  
Face LOD but shoulders twist to Left to face center of circle - arms outstretched to side (Left arm lower than Right). Hands flip upward on each drop step.  
(a) Drop onto Right foot as you swing Left forward across Right bent knee.  
(b) Step onto Left foot (straighten knee).  
Continue (a) (b) above 10 times in all ending the phrase with 3 stamps, R, L, R. Repeat reversing footwork and direction 10 times ending phrase with 3 stamps, L, R, L.
- VIII. Leaping Step  
(a) Facing center, arms spread out wide, leap onto Right foot (bend to Right); cross Left foot in front of Right knee (b) step on Left foot.  
Continue 21 times in all ending phrase with 3 stamps, R, L, R, with no weight on last stamp.
- IX. Repeat Step III (arms circling) 12 times beginning on Right foot.
- X. Face Center - arms circling and swing up  
(a) Footwork Right; close Left; Right stamps Left lightly. Arms describe a circle. Starting at Left side, bring arms down across body to Right up over head and ending high at Right side. (b) Reverse all to Left and repeat above dancing 12 (a-b) in all.
- XI. "Swimming Step"  
(a) Footwork: Walk to center R-L-R and rest.  
(a) Arms: Palms down, hands go forward from body circling outward 1-2. Bring them back, then thrust them sharply toward center 3-4.  
(cont'd)

## DANCE OF THE ABORIGINESE (cont'd) Page - 3

- XI. "Swimming Step" (cont'd)  
 (b) Footwork: Back up from center L-R-L and rest.  
 (b) Arms reverse circle. Repeat 12 times in all (counting to center 1, out of center 2).
- XII. "Polka Steps"  
 Join hands in a circle and take long polka steps (beginning on Right foot) 20 polkas in all.
- XIII. "Step-Hops" - swaying forward and back  
 1. Lean forward to center and step on Right and hop on Right.  
 2. Lean backward and step on Left and hop on Left, 20 step-hops in all.
- XIV. "Running Step"  
 Arms: Describe little inward alternate circles in front of body with hands facing floor, beginning with Right arm.  
 Footwork: (a) Run 3 steps in LOD, R, L, R, and stamp Left. Run 3 steps in reverse LOD, L, R, L, stamp Right.  
 (b) Stamp Right foot on the floor twisting toe inward, outward, inward, etc., 6 times in all.  
 Repeat (a) 2 more times.  
 Repeat (b) as arms continue making circles.  
 Repeat (a).
- XV. Repeat Step II (rock forward and back) 22 times in all and wind up into a spiral circle. No stamps at end of figure.
- XVI. "Jumping Step" - hold hands  
 (a) Spring onto both feet jumping 14 times to the Left, opening out spiral of the previous figure.  
 (b) Step II repeat only 4 rocking steps to Right.  
 Repeat exactly (a) (b).

At the end of this figure all dancers drop hands and bend body over forward to Left, raise and drop to Right and then straighten up to raise arms high and shake arms and hands at will.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynn Greene

NEOPOLITAN TARANTELLA  
(Italy)

This dance was arranged from authentic Italian steps by Madelynn Greene. Pattern was authenticated by creator October, 1947.

MUSIC: Record: Columbia 14316F or Oliver 210B.

FORMATION: Couples in a double circle facing in open position. Man's outside hand on hip, Woman carries tambourine in Right hand throughout the dance.

STEPS: Step-swing\*, run\*, walk\*, two-step\*, buzz-turn\*, step-hop\*, three-step-turn\*.

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 PATTERN
 

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## Measure

- A 1-4 1. Step-Swing and Run  
In open position partners take two step-swings forward. (Man moves Left, Right - Woman moves Right, Left.) Continuing in the LOD, dancers bend slightly forward from the waist and take four running steps forward in the line of direction. Tambourine action: From erect position on the step-swings with tambourine held high, Woman brings Right arm backward-forward in circular motion. The arm is high on the step-swings and sweeps forward on the running steps. Man keeps Left hand on hip.  
5-8 Continue the above action of step-swings and run three more times.  
1-8 Repeat.
- B 1-8 11. Separate and Step-Swing  
Partners separate, Woman crossing in front of Man to move toward inside of circle taking three rapid walking steps, L, R, L, and clapping tambourine away from partner on last beat of measure. (On clap, weight is on Left foot, Right toe remains on floor pointed toward partner as Woman looks over Right shoulder at Man.) Man crosses in back of Woman simultaneously, moving away from the center with three rapid walking steps, R, L, R, and clapping hands away from partner in reverse position from Woman. Repeat the three rapid walking steps back to place and clap, Woman starting on Right foot, L, R, L. Facing partner, dancers execute four step-swings in place, Man step-swings R, L, R, L, and Woman step-swings L, R, L, R. Woman shakes tambourine continuously above her head and Man snaps fingers above his.  
1-8 Repeat action of meas. 1-8.
- C 1-8 111. Circle Partner and Buzz-Step Turn Alone  
With back of Right shoulders adjacent, Right arms curved across chest at shoulder height and Left arms curved overhead, dancers circle each other once with six two-steps starting on Right foot, followed by two two-steps to place to end facing each other.  
9-12 With Right arm held above head partners turn to Right with buzz-steps for 8 counts.

(cont'd)

## Measure

111. Circle Partner and Buzz-Step Turn Alone (cont'd)
- 1-8 Repeat action of meas. 1-8 in reverse direction: Partners circling with Left shoulders adjacent, both starting on Left foot.
- 9-12 Repeat buzz-step turn alone to Left with Left arm held high.
- IV. Clapping and Circling
- D 1-8 Facing partner move toward each other with three walking steps (Woman starting Right and Man starting Left). Woman strikes tambourine and Man claps hands overhead on 4th count. Still facing, partners separate with three walking steps (Woman starting Left and Man starting Right) back to place clapping hands and striking tambourine behind own back. With four two-steps Man turns to his Left while watching Woman who circles him CCW with four two-steps (starting on Right foot). Both Man and Woman hold Left hand curved across chest with Right hand to side, Woman holding tambourine.
- 1-8 Repeat action of meas. 1-8.
- V. Step-Swing and Turning on Step-Hops
- A 1-4 With partners facing, dancers take four step-swings in place (Man--L, R, L, R and Woman--R, L, R, L) the Man clapping hands 8 times above head while the Woman strikes tambourine 8 times.
- 5-8 In shoulder-waist position (but with Woman's Right hand held high), dancers move forward with four step-hops progressing CCW while turning CW (2 step-hops to one complete turn).
- 1-8 Repeat action of meas. 1-8.
- VI. Lasso Step
- B 1-8 Facing forward with inside hands joined the Man leads the Woman around him in a CCW direction with four two-steps while the Man does two-steps in place. Both start with outside foot. With inside hands still joined, partners take one two-step away and one two-step toward each other. Move forward turning away from partner with a three-step turn and a close. Clap on first step of turn.
- 1-8 Repeat action of meas. 1-8.
- VII. Running Two-Step and Separate
- C 1-8 In open position facing forward in line of direction, partners starting with outside foot take 8 running two-steps (leap-run-run) forward swaying out and in. Woman's Right arm is high and Man's Left hand on hip.
- 9-12 Separating from each other, dancers take four two-steps each describing a small circle (Man--Left and Woman--Right) to meet in open position again. Woman watches Man over her Right shoulder; Right arm is curved forward; Left arm out to side. Man watches Woman over his Left shoulder; Left arm curved in front of chest; Right arm out to side.
- 1-12 Repeat action of meas. 1-12; end facing partner.
- VIII. Step-Swing and Cross
- D 1-4 Partners facing, with hands high, tambourine shaking overhead, take two step-swings (Man moves Left, Right and Woman moves Right, Left) followed by a three-step turn and close moving forward in line of direction. Arms drop on turn; finish clapping hands and tambourine on the close.
- 5-8 Changing places with partner, Man and Woman pass Left shoulders with two two-steps; Left arm curved forward across chest; Right arm trailing. Man starts Left and Woman Right. In opposite places Woman turns to

(cont'd)

## Measure

VIII. Step-Swing and Cross (cont'd)

- 5-8 Right with four steps; Man to Left with four steps.  
 1-4 With partners facing, Man on the outside of circle, repeat the step-swing twice and three-step turn and close, moving CW.  
 5-8 Partners move toward each other with two two-steps and turn away from each other with a three-step turn and close moving in a CW direction to end side by side with Woman on inside of circle.

IX. Repetition of Step-Swing and Run (See Step I)

- A 1-8 Step I is repeated three times in all. On the 4th pattern after the step-swings, partners separate with Woman turning Right away from partner with four walking steps and Man standing in place. Woman finishes on inside of circle with her back to the center.

X. Bump Step

- B 1-8 Both starting on the Right foot walk forward toward partner R, L, R; turn slightly Left; bump Right hips. (Strike tambourine and clap on bump.) Turning your back to partner, walk back to place L, R, L, and pivot Right on Left foot to face partner. Facing partner, execute four step-swings in place, all starting on the Right foot.  
 1-8 Repeat action of meas. 1-8.

XI. Betting

- C 1-8 Turning slightly away from partner, Woman turns to Right with Left hip toward partner. Man turns to Left with Right hip toward partner. Woman place Left hand on Right hip and matches fingers toward partner. Man places Right hand on Left hip and matches fingers toward partner. This is repeated twice in all (preparation and matching fingers).  
 9-12 Dancers change places passing Left shoulders. Woman pantomimes joy of winning bet while Man pantomimes losing bet. To complete pantomime, Woman buzz-step-turns to Right joyfully, Right hand high while Man dejectedly swings arms walking into Woman's place.  
 1-12 Repeat action of meas. 1-12, but on the repeat Man wins and the Woman loses. Woman stands dejectedly in place, while Man puts his arm around her shoulders and consoles her.

XII. Step-Hops with Partner

- D 1-8 Assuming shoulder-waist position, partners (Woman's Right arm high) execute twelve step-hops starting with Man's Left foot and Woman's Right, turning CW while progressing CCW in circle. Woman turns away from Man on three-step turn moving directly away from center of circle, striking tambourine. Man kneels on Left knee facing forward in LOD, as Woman turns away. Man's Right hand reaches out after her. Woman returns to her partner, starting on Left foot taking 3 step turn to Left and sits on partner's Right knee, tambourine high.



## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynne Greene

THE MACHINE WITHOUT HORSES  
(Scotland)SOURCE: This dance is taken from 101 Scottish Country Dances.MUSIC: Music is in 6/8 time. *Record: Scottish Dance Time (Red Vol.); Stan Hamilton and his Clansmen.*

FORMATION: This is a longways jig-time dance for 3 couples. A new top couple begins on every 2nd repetition.

THE DANCE

Bars

- 1-4 First couple set to each other, then cast off one place on their own sides of the dance.
- 5-8 First and third couples, giving Right hand across to make a wheel, dance once round with 4 skip change of step.
- 9-12 First couple set to each other again, then cast up one into original places.
- 13-16 First and second couples, giving Left hands to make a wheel, dance once Right round. All are now back in original places.
- 17-24 First couple, followed by second couple, lead down the middle through third couple, and cast up to the top. They then cast off into second place, second couple dancing up into top place. 8 skip change of step.
- 25-32 First and second couples dance Rights and Lefts across the dance and back again.

First couple repeat dance with next two couples.

*Note: After repeat of dance with 3<sup>rd</sup> cpl, active cpl slips to bottom of set (W in front & W. M) behind M).*

1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynne Greene

RUMANIAN MEDLEY

This dance was introduced at the Young Adults class in San Francisco 1966 by Gordon Engler. He has arranged the dance from source material given him by the Roumanian Folk Ensemble on their 1966 tour.

MUSIC: Record: Artia 106, Side 2, band 1 "Love Song".

FORMATION: Closed circle, hands held at shoulder height.

PART I: (Slow Music)

Four bars of Introduction to set the rhythm; begin with the panpipes.

- (a) The rhythm is a simple slow, quick, slow, quick to which we shall do a grapevine as follows: Step on L in front of R (slow); step R to R (quick); step on L in back of R (slow); step R to R (quick). Repeat this grapevine 10 more times, moving continuously to R.
- (b) Moving twd ctr, step fwd on L (slow); step fwd on R (quick); step fwd on L (slow); lilt on L, swinging R easily twd ctr (quick). Step fwd on R (slow); step fwd on L (quick); step fwd on R (slow); lilt on R, swinging L easily twd ctr (quick). Sway to L (slow, quick), R (slow, quick), L (slow, quick). Step back on R (slow); step back on L (quick); step back on R (slow); lilt on R, swinging L easily twd ctr (quick).
- (c) Repeat grapevine four and one-half times (ending with L ft crossed in front, followed by step to R).
- (d) Repeat "in-and-out step".
- (e) Repeat grapevine four and one-half times (ending with L ft beside R to end this portion of the dance).

PART II: THREE HORAS (Medium Music)

Check ERRATA pg 5.

- \* (a) Moving continuously to R, walk <sup>3</sup> steps diag twd ctr. <sup>3</sup> diag back to rim of circle. Repeat this 3 more times, always moving to R. (Start with R ft.).
- (b) Step on R, throwing L leg across. Step on L, throwing R leg across. Step on R to R, step behind on L, step on R to R, throwing L leg across. Repeat all of above in opp direction. Do one more time - R and L.
- (c) Facing CW, step back on R, back on L. Turn to face CCW. Step fwd on R, fwd on L. DO NOT TURN. Step back on R, back on L. Turn to face CW. Step fwd on R, fwd on L. Repeat all of above one more time.

PART III: BRIUL AND SARBA (Fast Music)

- (a) Four quick step-hops to ctr to assume pos of hands on nearest shoulders of neighbors.
- (b) Step to R with R, step behind on L. step to R with R, hop on R. Repeat to L.
- (c) Lengthen the above step to 7 steps plus a hop to the R. Repeat to the L.
- (d) Step on R. Bending sharply at waist, stamp L in front of R. Step on L. Bending sharply at waist, stamp R in front of L. Do a step-behind-step-hop to R. Now do all of Step (d) in reverse.
- (e) Repeat Step (b) four times in each direction.
- (f) (Sarba) Step on R, throw L across. Step on L, throw R across. Step R, step behind with L, step R, throw L across. Step on L, throw R across. Do this Sarba step 6 times. It will move continuously to the R.
- (g) (Briul) Step slightly to R on R. Stamp twice with heel of L ft - no wt. Step slightly to L on L. Stamp twice with heel of R ft - no wt. Step slightly to R on R. Stamp once with heel of L ft. Step slightly to L on L. Stamp once with heel of R ft. Step on R ft. Stamp twice with heel of L ft. (NOTE: The rhythm for this step will be quick, quick, slow; quick, quick, slow; quick, quick, quick; quick, quick, slow). Now do the entire step in reverse.
- (h) Repeat Step (c).
- (i) Repeat Step (d)
- (j) (Briul) Step on R in front of L. Step in place with L. Step on R beside L. Hop on R. Step on L in front of R. Step in place with R. Step on L beside R. Hop on L. Do step to R again, lengthening it to front, place, side, place, front, place, side, hop. Now do the entire foregoing in reverse.
- (k) Repeat Step (c).
- (l) Do Step (d), but continue stamping with bending to do 6 in all -- 3 each direction. Finish with 3 stamps in place and a resounding "hey!"

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Larisa Lucaci

ALUNELUL (Little hazelnut)  
(Romania)

MUSIC: Record: Folk Dancer MH 1120.

FORMATION: Dancers in a circle or open line with hands joined at the shoulder. Throughout the dance the steps are small and light.

THE DANCE

Part 1: Move sideways to the Right 5 steps, beginning with the Right foot with the Left foot following behind the Right. Finish with 2 stamps with the Left foot.

Repeat the above once more.

Part 2: Move sideways 3 steps to the Right with the Left foot following in the back of the Right. Stamp with the Left foot once. Repeat same to the Left and stamp once with the Right foot. Repeat 2 more times.

Part 3: In place, step on Right foot and stamp with the Left foot. Step on the Left foot and stamp with the Right. Step with the Right and stamp 2 times with the Left foot.

Repeat same beginning with the Left foot and stamp 2 times with the Right foot.

CIOCARIANUL (Romania)

MUSIC: Record: Folk Dancer MH 1122.

FORMATION: Circle, joined hands at shoulder level.

THE DANCE

Part 1: With the Right foot step over the Left foot with the weight on the Right foot, ct. 1. Step in place with the Left foot, ct. 2. Step with the Right beside the Left foot, ct. 3. Step with the Left foot in place, ct. 4. The stress is on ct. 1.

Repeat the above 2 more times.

Finish the above sequence by stamping in place, double tempo, RLR, LRL.

Repeat Part 1 once more.

Part 2: Move sideways to the Right 5 steps (as in Alunelul) with the Left foot following in back of the Right. Count 1, 2, 3, 4, 5, and finish with 2 stamps with the Left foot.

Repeat the 5 steps and 2 stamps to the Left.

Repeat Part 2 once more.

Start over from the beginning.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Larisa Lucaci

BARABOIUL  
(Romania)

FORMATION: This is a couple dance starting in Hora style, that is in the circle, all join hands, girl on the Right of the boy.

THE DANCE

Part 1: All in the circle perform a simple hora step beginning with the Left foot toward the center, step with the Right a bit behind the Left foot, step with the Left bringing the Right foot besides the Left with no weight on it.

Then take three steps backwards beginning with the Right foot.

Part 2: At the command of one of the male dancers:

Foaie verde baraboi (Green Leave  
Si la dreapta cate doi To the right by two)

the couples part two by two going counter clockwise with hands crossed in the back, moving forward with the same steps as while in the circle.

The boy and the girl start with the same foot (LRL, RLR).

At the call:

Fugi lelita dela mine (Go away dear maiden  
Ca nu fac casa cu tine I'll not marry you)

the girl progresses to the next boy in front of her.

At the command:

Foaie verde si-o sipica (Green leave . . .  
Fugi de-aice ca est prea mica Do, go one you are too short)

the girl progresses again to the next boy in front of her. Then, as they dance together, someone calls:

Foaie verde si-o sipica (Green leave . . .  
Fugi de-aice ca esti urata You're not pretty, do go on)

The girl progresses again, and at the call:

Nici cu tine n'am ce face (What'll I do with you,  
Fiindca mie a treia-mi place It's the third one that I like)

the girl goes on to the third boy.

At the call:

Foaie verde baraboi (Green leave . . .  
Sa 'ntoarcem hora 'napoi Let's turn hora the other way)

Part 2: (cont'd) the couples drop hands and turn around starting the same steps in the new direction until a call like this one comes:

Nici cu asta nu-i prea prea (And with this one is no fun  
Pan' nu vine mandra mea Till comes back my only one)

At this call the girl progresses until she reaches her original partner.

At the call:

Foaie verde siminoc (Green leave . . .  
Sa facem hora la loc Let's go back in circle style)

At the call:

Foicica macului (Green leave . . .  
Ia ma las' odracului Let's drop it boys)

LUGOJANA  
(Romania)

FORMATION: Couples, holding hands, around the circle facing counter clockwise.

THE DANCE

The boys begin with the Left foot and the girls with the Right. Boys on the inside of the circle, girls on the outside.

Move forward one "two-step", and one step backward.

At various commands the girls twirl once or three or more times under the boys' and her arm, from Left to Right.

At the command, the couples turn to a social dance position.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Larisa Lucaci

BRAUL LUI ZBARCEA (Romania)

FORMATION: Dancers are in a circle with joined hands down and swinging during the first part of the dance.

MUSIC: Record: Folk Dancer MH 1123-B  
THE DANCE

Part 1: Facing to the Right, beginning with the Right foot, take two "two-steps" RLR, LRL; leap on the Right foot facing the center of the circle, Left foot steps behind the Right; then step with the Right foot one step in the line of direction and step with the Left. This running part is repeated four times in all.

Part 2: Standing on the Left foot, bring the weight from the ball of the foot to the heel of the foot in one count (toe-heel); step in place on the Right foot for double time as for toe-heel. Now, do three stamps with the Left foot in place: one long and two quick ones (Left, Left, Left).

With the weight on the Left foot, begin again Part 2 rolling the weight of the Left foot from the ball to the heel.

This part is repeated 8 times in all.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Larisa Lucaci

CA LA USA CORTULUI  
(Romania)Pronunciation: Kah lah oosha kohrtoolooy**SOURCE:** Introduced in the Folk Dance House in New York in the 50ties by Larisa Lucaci.**MUSIC:** Record: Folk Dancer MH 1123.**FORMATION:** Join hands in a closed circle, high up. The arms swing from up down through the front on the leap with the Right foot.THE DANCE

ct. 1 Step on the Right foot, very small step.  
 ct. & Close Left foot to Right, weight on the Left foot.  
 ct. 2 Step on the Right foot with a very small step to the Right.  
 ct. & Stamp with the Left foot close to Right with a brush with heel from back and forwards.

Repeat the same to the Left and then repeat to the Right.

ct. 1 Hold weight on Right foot.  
 ct. & Kick Left heel in place.  
 ct. 2 Stamp Left foot in place with full weight on it.  
 ct. & Hold.

ct. 1 Small leap with the Right foot to the Right.  
 ct. & Hold.  
 ct. 2 Step Left foot in back of Right foot.  
 ct. & Hold.

Counting cue: 1-2-3-stamp; 1-2-3-stamp; 1-2-3-stamp (long) stamp, stamp, leap Right, Left (behind the Left).



## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Larisa Lucaci

CHINDIA (Twilight Dance)  
(Romania)

MUSIC: Record: Monitor MF 377, Side 2, Band 5.

FORMATION: Dancers in a line, or closed circle, arms on each other's shoulders like in the Sarba. Very fast.

THE DANCE

Part 1: Facing the center of the circle, take four small steps, <sup>said</sup> to the Right beginning with the Right foot; then two slow step hops. Step hop with the Right foot while swinging forward the Left foot; step hop with the Left foot while swinging the Right foot forward.

Repeat the above sequence ~~four~~ <sup>three</sup> times. *(4 times in all)*

Part 2: Step with the Right foot. Step with the Left foot over the Right foot. ~~Step in place with the Right while swinging the Left forward. Step back into orig place with R then lift on R while swinging L fwd (lines 1 & 2 require meas music).~~ Step in place with the Left foot, Right over the Left, and step with the Left while swinging the Right in front. *Reverse action of meas 1. (meas 2)*

~~Repeat above sequence eight times. Repeat these 2 meas 3 times. (4 times in all).~~

CA LA BREAZA (As in the town of Breaza)  
(Romania)

MUSIC: Record: Electrecord ERE 052.

FORMATION: Couple Dance. Boy and girl hold crossed hands in the back.

THE DANCE

Basic Step: With the weight on the Left foot in duration of a fourth, rise on tip toe and fall on the heel and step on the Right foot with the weight on it: Toe-Heel--R-i-g-h-t, or one-two, followed by three more steps, 3,4, 5, or LRL. With the weight on the Left foot start the Toe-Heel--Right, LRL.

This basic step must be mastered before going into various figures:

1. Couples go around the room with this step with running steps or restrained short steps. The step is maintained throughout the dance.
2. The boy holding the girl's Right hand in his Right hand, has the girl go around him while both are performing the basic step.
3. Girl twirls under the boy's hand.
4. Couples turn to the Right and Left.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Larisa Lucaci

CRATTELE (Girls' Dance)  
(Romania)

MUSIC: Record: Electrecord EFE - 0219, Side 1, Band 6.

FORMATION: Dancers in circle or line with hands joined down; fast tempo.

THE DANCE

Part 1: Facing the Right, begin with the Right foot, step-hop; with the Left foot in the same direction to the Right, one step-hop; three quick steps in the same direction, RLR; seven steps backward beginning with the Left foot. These are running steps.

Part 2: Facing the Right, step-hop on the Right foot; step-hop with the Left; take three running steps forward, and on the third step make a 90 degree angle turning the back to the initial direction and continuing the seven running steps backwards counter clockwise; on the seventh backward step make a 90 degree turn and start facing the counter clockwise direction.

NUNEASCA (Wedding Dance)  
(Romania)

MUSIC: Ethnic Folkways Library: Music from Romania P 419 B, Side 2, Band 4.

FORMATION: Dancers in a closed circle, hands joined; it is a dance performed late in the day after the reception especially by the old folks.

THE DANCE

With the Right foot take one step to the Right, bringing the Left along without putting the weight on it. Same to the Left and three steps to the Right.

Take five steps to the Left beginning with the Left foot, Right following behind. Finish with two stamps with the Right foot.

Start over from the beginning.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Larisa Lucaci

DURA  
(Romania)

MUSIC: Record: Folk Dancer MH 1122.

FORMATION: Dancers close to each other in a circle, hands joined down. The arms swing lightly during the running steps and are raised high above the head on the small steps in place.

THE DANCE

- Part 1: The dancers in the circle face to the Right and begin with the Right foot one two-step; with the Left foot one two-step; and with the Right one two-step (three altogether) RLR, LRL, RLR. Then, with the free Left foot, step to the Right over the Right foot without putting weight on it. *WT may be transferred to L ft but should be immediately returned to R ft as far as to free L ft for next step.*
- Part 2: Facing the center with hands raised, start the small steps and stamps in place thus: with the Left foot step sideways to the Left; step with the Right foot slightly behind the Left; and small step with the Left and stamp with the Right foot on the heel with a motion from back to front.
- Repeat the same series of 1, 2, 3, stamp, beginning with the Right foot, then the Left, and then the Right again.
- Part 3: With the Left foot free from the last stamp, start small steps sideways to the Left, facing center with hands down, taking seven steps with the Right foot following behind the Left.
- Part 4: With the Right foot free after the seventh sideward step, perform 5 stamps in place, two slow, i.e., count 1 & 2 & for the first two and the last three are quick ones in double time. Pause on the last &.
- Repeat the dance as above.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Larisa Lucaci

HORA MARE  
(Romania)

- SOURCE:** Hora Mare is the starting dance at any dance event in many parts of Romania.
- MUSIC:** Record: Any Hora tempo music. Two which are pleasant and comfortable to follow: Monitor MF 314, Side 2, Band 5 (Hora No. 1), also, Elect-record EFE 0106, Side 1, Band 1.
- FORMATION:** Closed circle, hands joined at shoulder's height.

THE DANCE

Beginning with the Left foot, take one step toward the center bringing the Right foot up to the Left without putting weight on it; take one step backwards with the Right foot, bringing the Left foot down to the Right foot with no weight on it. With the free Left foot take one step to the Left, step with the Right foot behind the Left, sideways step with the Left foot.

Turning the body to the Right, the line of direction, take one slow step to the Right, next one long step with the Left foot in the same direction.

Take three quick steps with the body facing the center of the circle, beginning with the Right foot sideways, Left foot following in the back, another small step sideways with the Right foot.

With the free Left foot, start the dance from the beginning.

*Note: Add a "Music" column to the dance description. The first paragraph becomes Part 1 & requires 4 meas; 2nd paragraph becomes part 2 & requires 2 meas (this may be danced as two steps instead of 2 long steps); 3rd paragraph becomes part 3 and takes 2 meas.*

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Larisa Lucaci

JIANU  
(Romania)

MUSIC: Folk Dancer MH 1122.

FORMATION: Join hands in a circle. Hands are down, swinging forwards and backwards during the small flying steps and one bigger swing from forward to back during the leap.

THE DANCE

Part 1: All face to the Right in the line of direction. Starting with the Right foot, take a small step to the Right (ct. 1); small step with the Left foot up to the Right (ct. &); small step with the Right foot to the Right (ct. 3); pause (ct. &). It is a two-step: Right, Left, Right. Continue to the Right one more two-step beginning with the Left foot: Left, Right, Left. You now have the Right foot free with which you do a leap sideways, while facing the Center and swinging the arms in a wide swing, and placing the Left foot behind the Right foot.

This step to the Right continues until one of the dancers calls for the change of direction, thus: on the leap with the Right foot, shout with the rhythm of the dance, "Si la stanga si" (she lah stinga she), upon which the circle continues to do one more two-step with the Right foot to the Right; one two-step starting with the Left foot toward the Center of the circle; and one two-step in the new direction, i.e., to the Left, clockwise, starting with the Right foot. Now you have the Left foot free for the leap with the Left foot to the Left, placing the Right foot behind the Left.

Continue the dance toward the Left until someone shouts, "Si la dreapta, si, si, si." The changes in direction can be done often which makes the dancers alert and the dance look very lively.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Larisa Lucaci

MARTOARA  
(Romania)

MUSIC: Record: Folk Dancer MH 1120.

FORMATION: Couple Dance. Boy holds girl above the waist; she rests her hands on the top of his shoulders.

THE DANCE

Girl's and Boy's steps start with the Right foot.

ct. 1 &amp; Girl and Boy take one step sideways with the Right foot, bringing the Left foot close to the Right without weight on it.

ct. 2 & Same as above starting with the Left foot. *Note! During meas 1-2 A slightly "twists" W on ea step.*

ct. 1 &amp; 2 &amp; Both step with the Right foot to the Right in the line of the circle. Bring Left foot close to the Right and put weight on it. Step to the Right with the Right foot. Bring the Left foot close without putting weight on it.

Your Left foot is now free. Start the entire sequence again starting with the Left foot; all together four times. Slide into turning position, boy's Right foot beside girl's Right foot, pivoting eight turns Right and eight Left. \* Check ERRATA sheet page 2

CIOBANASUL (Little Shepherd)  
(Romania)Pronunciation: Chobanahshool

MUSIC: Records: Period SPL 1610-B, Side 2, Band 5, and, Monitor MF 348, Side 2, Band 3.

FORMATION: Couples with hands joined and crossed in back: Left with Left and Right with Right. Girls are on the outside of the circle, the weight on the Left foot.

THE DANCE

Both the girl and boy begin with the Right foot and take two "two-steps", RLR, LRL, going backwards four slow steps beginning with the Right foot: 1, 2, 3, 4, or R-L-R-L-

This is the basic step. The backwards steps must not be too long, spacewise, and careful not to step on the feet of the couple in the back.

The quick steps going forward must be the ones which advance the couples around the circle; the back steps are small.

The slow steps going backwards are also used for turning either the boy or the girl around once.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Larisa Lucaci

SARBA  
(Romania)

MUSIC: Record: Any Sarba music or rhythm. Recommended: Monitor MF 314, Side 1, Band 1, 2, and 4; Side 2, Band 1.

FORMATION: Open circle, line, hands on each other's shoulders.

THE DANCE

Basic Step: One slow step sideward to the Left with the Left foot, while swinging the Right foot in front of the Left foot.

Three small steps to the Right beginning with the Right foot, Left foot following in the back.

While maintaining this step and rhythm, the Caller or any of the dancers may command some variations like:

Variations: "Si pe loc pe loc pe loc sa rasara busuic"

Which means, now do the same step in place, and could be shouted beginning with the step with the Left foot to the Left.

Easy now! Upon the completion of the command the dancers perform the step with the Left foot to the Left, and instead of continuing sideward, one crosses the Right foot over the Left, with the Left in place and with the Right besides the Left.

1. *Check ERRATA pg 2.*
2. The next command is, "Si la stanga trei ciocane", meaning, and to the Left with three stamps. Upon the completion of the command:

Three steps to the Left, one stamp with the Right foot in place.

Three steps to the Right.

Three steps to the Left, two stamps.

Three steps to the Right.

Three steps to the Left, three stamps, slow ones, then three quick and the Right knee down to the floor.

3. *Note: In each case the three steps mentioned above end with the 2<sup>nd</sup> step going behind the first.*  
Start the dance with the basic step.

At the command, "Bate una acu", meaning, stamp one now. Upon completion of the command, <sup>stamp</sup> step with the Left foot to the Left, <sup>stamp</sup> Right foot over the Left once and continue the basic, *after completing a step L swing R, a step R swing L (this action follows all the stamping).*

"Bate doua acu", meaning, stamp two <sup>now</sup> stamps *LRLR*

"Bate doua cu amandoua", meaning, stamp two in both directions.

"Bate trei acu", meaning, stamp three now. Same as one stamp only two additional maintaining the same rhythm. *To the L, stamp LRLRLR...*

*Stamp LRLR To L but do not take wt on last stamp R, then stamp RRLR To R.*

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Larisa Lucaci

TARANCUTA (Little peasant girl)  
(Romania)

MUSIC: Record: Folk Dancer MH 1122.

FORMATION: Dancers in a circle, hands joined at shoulder height.

THE DANCE

Take two "Ciocarlanul" steps, i.e., Right foot over Left foot (ct. 1); Left foot in place (ct. 2); Right foot beside the Left (ct. 3); and Left foot in place (ct. 4). Repeat once. Then, step with the Right foot over the Left (ct. 1); Left foot in place (ct. 2); turn to the Right and take a long, i.e., slow step with the Right foot; slow step with the Left foot (Right, Left); and three quick steps, running steps RLR, *Then hop on R or Left on R.*

Next, take five running steps backwards, clockwise, beginning with the Left foot.

Begin the dance again with the free Right foot.

CIULEANDRA  
(Romania)Pronunciation: Choolyandra

MUSIC: Record: Electrecord EPD 1033, Side 2, Band 1.

FORMATION: Dancers in small circles of five or six people, hands on each other's shoulders or at the waist by the belt.

THE DANCE

Each dancer describes a circle with eight running steps. Let us imagine a circle with six people. I, number 1, have one person opposite me and two at each side. The step of dancer number 1 is as follows: With the Left foot take one step sideward (ct. 1); step backwards with the Right foot (ct. 2); step with the Left foot in front of the Right to the Right (ct. 3); step to the Right and a bit backwards with the Right foot (ct. 4). Next, step with the Left foot to the Right in front of the Right foot (ct. 1); Right foot beside the Left foot (ct. 2); Left foot sidwards to the Left in forwards (ct. 3); and Right foot beside the Left foot (ct. 4).

At all times during the dance the body faces the center of the circle.

The dancer opposite dancer number 1 does the same steps beginning to the Right. The Left side dancers will go backwards; the Right side will go forwards.

The steps are very small or big depending on the size of the circle the dancers wish to describe.



## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Larisa Lucaci

ZDROBOLEANCA  
(Romania)

MUSIC: Record: Folk Dancer MH 1120.

FORMATION: Dancers in a closed circle, hands joined at shoulder height. The circle is tight in the beginning and widens as the steps begin.

THE DANCE

Part 1: Start with the Right foot, stepping across and over the Left foot (ct. 1); step with the Left foot in place (ct. 2); step with the Right foot beside the Left foot (ct. 3); and step with the Left in place beside the Right foot (ct. 4).

Repeat the above sequence two more times.

Part 2: At the end of the first sequence you have the Right foot free. Big step-hop with the Right foot toward the Center, with arms swinging from back to front and upward. Step forward with the Left foot and start the dance from the beginning, expanding the circle.

HORA DELA BALTI Bessarabian Dance  
(Romanian Province)

MUSIC: Record: Folk Dancer MH 1120.

FORMATION: Dancers in partners, girl to Right of man, all in a circle, hands on each other's shoulders.

THE DANCE

Part 1: Move sideways to the Right starting with the Right foot (ct. 1); Left foot behind the Right foot (ct. 2); step to the Right with the Right foot (ct. 3); and stamp with the Left beside the Right foot (ct. 4).

Repeat the same to the Left, count LRL, stamp with the Right foot.

The above is repeated six more times for a total of eight times altogether.

Part 2: At the end of the first sequence, boy and girl face each other in social dance position and swing eight steps in one direction and eight in the reverse.

At the end of the swing, straighten out the line and form a circle as before.

1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by William F. Pillich

BALLROOM DANCING

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GENERAL INFORMATION

## WHEN YOU HEAR DANCE MUSIC:

Listen for the pulse beats, they will be even and steady:

Listen for the accented beats, they will occur at certain intervals and are louder than other pulse beats;

Listen for the quality expressed, the instrumentation, the speed of pulse beats -- these will be clues which can be used to determine whether the music is Tango or Fox-Trot, etc. Many times the type of music is so subtle it is difficult to distinguish between rumba and cha cha cha.

Trying clapping or better still try walking on each pulse beat.

Take a longer step on the accented beat.

If every other beat is accented then you would count 1 2 1 2 1 2

If every third beat is accented then you would count 1 2 3 1 2 3 1 2 3

If every fourth beat is accented then you would count 1 2 3 4 1 2 3 4

(note in each case the first beat is accented);

If you take a step on every pulse beat you are walking as the steps would be steady and even.

Pulse beats might be combined into a rhythm pattern. This means in addition to accents some pulse beats are combined with other beats, as an example:

<u>J I N G L E</u>	<u>B E L L S</u>	<u>J I N G L E</u>	<u>B E L L S</u>
1	2	1	2
		3 - 4	3 - 4
<u>quick</u>	<u>quick</u>	<u>quick</u>	<u>quick</u>
		<u>s l o w</u>	<u>s l o w</u>

in this case there are really 4 beats in phrase j i n g l e b e l l s but the word b e l l s is equal to 2 beats. In dance this rhythm would be quick quick s l o w.

Other rhythms common to dance are:

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

2.	1	2	3	4	1	2	3	4
	step	step	s t e p	step	step	s t e p	step	step
	<u>quick</u>	<u>quick</u>	<u>s l o w</u>	<u>quick</u>	<u>quick</u>	<u>s l o w</u>	<u>quick</u>	<u>quick</u>

3.	1	2	3	4	1	2	3	4
	s t e p		step	step	s t e p		step	step
	<u>s l o w</u>		<u>quick</u>	<u>quick</u>	<u>s l o w</u>		<u>quick</u>	<u>quick</u>

4. cha cha cha rhythm is:

	1	2	3 &	4	1	2	3 &	4 OR
OR	2	3	4 &	1	2	3	4 &	1
	step	step	st st	step	step	step	st st	step
	slow	slow	q. q.	slow	slow	slow	q. q.	slow

## DANCE POSITIONS AND LEADING AND FOLLOWING

### Closed Position (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 waistline (this varies with different dances and people); her left hand rests lightly on his right shoulder.

### Open Position (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 waistline. Other hand may or may not be joined.

### Side Position (Right Side Position - Left Side Position)(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 toes 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.

## BRUBABE CHA CHA CHA (Mixer)

For the UCLA Freshmen Basketball Team

Dancers form a single circle facing in; all hands joined about shoulder height. Lady is on man's right. Cha cha cha is danced throughout, counts 1, 2, 3, and 4. Everyone begins with the left foot. Entire dance once through takes 16 measures, one cha cha cha step per measure.

Suggested record: Hoctor 1624A (45 RPM) Millionaire Cha Cha Cha

A. <u>Cha cha cha basic Fwd. and Bwd.</u>		C. <u>Cha cha cha, sideward Dribble basketball away from partner.</u>	
LF Fwd.	1	LF to left side	1
RF in place	2	RF X front of LF	2
Close LF to RF	3	LF to left side	3
RF in place	&	Close RF to LF	&
LF in place	4	LF in place	4
RF Bwd.	1	RF to right side	1
LF in place	2	LF X front of RF	2
Close RF to LF	3	RF to right side	3
LF in place	&	Close LF to RF	&
RF in place	4	RF in place	4
B. <u>Cha cha cha (Chase) shoot basket.</u>		D. <u>Cha cha cha, right hands joined, circle clockwise.</u>	
LF Fwd.	1	LF Fwd.	1
$\frac{1}{2}$ turn right--RF in place--face out shoot basket away from center	2	RF Fwd.	2
Close LF to RF	3	LF Fwd.	3
RF in place	&	Close RF to LF	&
LF in place	4	LF Fwd.	4
RF Fwd.	1	RF Fwd.	1
$\frac{1}{2}$ turn left, face in shoot basket to center		LF Fwd.	2
LF in place	2	RF Fwd.	3
Close RF to LF	3	Close LF to RF	&
LF in place	&	RF Fwd.	4
RF in place	4	(also with left hands joined-- circle counter clockwise)	

## Sequence:

A. Hands joined in circle, facing center	2 Meas.
B. Drop hands, shoot basket away from center, face <u>out</u>	1 Meas.
Shoot basket toward center	1 Meas.
Repeat A	2 Meas.
Repeat B	2 Meas.
C. Dancers move away from partners, men toward center, ladies away from center. "Dribble" on each count	1 Meas.
Return to partners, "dribbling"	1 Meas.
D. With right hands joined move forward making a complete circle clockwise	2 Meas.
Repeat C, returning to a new partner, men move forward (LOD) ladies opposite LOD, join left hands	2 Meas.
Repeat D, circle counter clockwise and finish with a new partner on the man's right, facing <u>in</u> ready to begin dance again	2 Meas.
Total	16 Meas.

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 shoulder high to the side with the elbow bent, palms are facing. The open and encircling patterns reflect a subtle flirtatious quality.

Basic Rumba: (Box)

<u>Count</u>	<u>Rhythm</u>	<u>Action</u>
1	quick	step left to left side
2	quick	close right to left
3-4	slow	step forward left

<u>Count</u>	<u>Rhythm</u>	<u>Action</u>
1	quick	step right to right side
2	quick	close left to right
3-4	slow	step right backward (or forward)

Rumba Breaks: (A suggested sequence)

- Break 1: Lady is on Gentlemen's left; her right hand in his left. Allow elbows to be bent for "leading tension." Man moves backward-lady forward.
- Break 2: Man turns and places his right hand in lady's right hand. Both move forward in a circle.
- Break 3: Still holding right hands, lady travels around behind man while man dances in place and finishes on man's left side. Man holds lady's left hand in his left hand - like Varsouvianne Position but lady is on man's left side. Man now moves backward - lady forward.
- Break 4: Still holding left hands, but releasing right hands, man now pulls lady across in front of him with a turn, lady is now on man's right Varsouvianne Position. Man now moves forward, lady backward.

Change to break number 2 position; change hands and return to closed dance position.

## TANGO

Like other ballroom dances, the tango is composed of a few fundamental figures which can be arranged to form innumerable combinations. The following are the most common figures unique to Tango.

### Tango Break: (Forward, Side, Draw)(Gentlemen's part described)

<u>Count</u>	<u>Rhythm</u>	<u>Action</u>
1	quick	step forward left
&	quick	step sideward right
2	slow	draw left slowly to right, weight remains on right
Begin new pattern with left		

### Side Progressive:

<u>Count</u>	<u>Rhythm</u>	<u>Action</u>
1	quick	step forward left
&	quick	bring right close to left then a few inches to right side
2	slow	bring left close to right and then step forward left - slightly diagonal to right
Repeat new pattern with right foot		

### Habanera: (Rocking Step)

<u>Count</u>	<u>Rhythm</u>	<u>Action</u>
1	quick	step forward (or backward or sideward) left - leave right foot in place
&	quick	transfer weight onto right in place
2	slow	transfer weight onto left any desired direction
Repeat new pattern with right foot		

The Habanera may be danced many different directions. The "transfer of weight" of the "rock" has a feeling of pushing into the floor, avoid bouncing.

### Corté: (Dip)

The corte is usually a step backward onto man's left foot (lady lunges forward followed by a slight bend of the knee. However, the pattern may also be performed in many different directions.

Simple combination of the above fundamental figures will be explored using a variety of dance positions and a variety of space (direction) patterns.

TANGO COMBINATION

Includes Designed Tango Dance Walk, Tango Break, and Habanera.  
Lady does a "fan".

Man's part - Closed dance positionLady's part

LF Fwd	Quick	1	RF Bwd
RF to R side	Quick	&	LF to L side
Close LF to RF (no weight)	SLOW	2	Close RF to LF
LF Bwd	SLOW	3	RF Fwd
RF Bwd	Quick	4	LF Fwd
LF to L side ( $\frac{1}{2}$ turn left)	Quick	&	RF to R side ( $\frac{1}{2}$ turn left)

Another  $\frac{1}{2}$  turn left into right

RF Fwd	SLOW	1	LF Bwd
LF in place (bring RF to LF)	SLOW	2	Step and pivot RF, fan LF
RF Fwd while turning partner to <u>open dance position</u>	SLOW	3	LF Fwd
Rock Bwd LF	Quick	4	Rock Bwd RF
Rock Fwd RF	Quick	&	Rock Bwd LF

Repeat from the beginning moving to closed dance position on the "Tango Break"

\* \* \* \* \*

Basic steps - style - music, will be presented for the following Latin American Dances:

Ay-Bo-Le	Haitian Rhythm
Bossa Nova	Brazil
Cumbia	Columbia
Merengue	Maiti & Dominican Republic
Milonga	Argentina
Pachanga	Caribbean

NOTES:



## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Chris Tasulis

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## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

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AGIS GEORGIS  
(Greek dance from Kefalonia)

MUSIC: Record: Folkraft LP 6.

METER: 2/4 (count measures 1 & 2 &).

FORMATION: Line dance from the Ionian isle of Kefalonia. This dance is for women only. A large silk handkerchief folded once to form a triangle is held by each woman low in front in both hands; line is formed by hooking little fingers.

THE DANCE

Counts

Introduction 1 & 2 & (begin dance on vocal).

1 & 2 & Begin Right and take four walking steps LOD (with head and eyes lowered).

3 & Step sideward Right; touch Left to Right (facing center).

4 & Step forward on Left; touch Right to Left (raising head and eyes and lifting hands with handkerchief to just above eye level).

5 & Step sideward Right; touch Left to Right (move head and hands slightly to Right).

6 & Step sideward to Left; touch Right to Left (move head and hands slightly to Left).

7 & 8 & Repeat action of counts 5 & 6 &.

Repeat counts 1-8 to end of dance.

(See next page for song.)

AGIS GEORGIS

1. Ka - to ston a-gi Geor-gi, sto kri-o to ne-ro  
 Sko - to-san to Yian-na-ki, ton andri-kon i-vio  
 la la, la la, la la la la la la  
 Sko - to-san to Yian-na-ki, ton an-dri-kon i-vio.
  
2. E-ki ton e' sko-to-san, o-li ton kle-ga-ne  
 ta dio tou-ta 'adel-fa-kia, ton e-gi-re-va-ne  
 la la la la la la la la la la  
 ta dio tou ta 'a-del-fa-kia ton e-gi-re-va-ne.
  
3. Si-ko mo-re Yian-na-ki na pa-me spi-ti mas  
 pou klei i a-del-fi mas, klei ki ni-fi-mas  
 la la la la la la la la la la  
 pou klei i a-del-fi mas, klei ki ni-fi-mas  
 la la la la la la la la la la  
 pou klei i a-del-fi mas, klei ki ni-fi-mas.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

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ARVANITIKO KOFTO  
(Greece)

A man's dance from Northern Epirus, with strong Albanian overtones. "Kofto" means "cut", and refers to the abrupt ending of each musical phrase.

MUSIC: Record: Panhellenion KT-1001.

METER: 8/4 or  $\frac{3+3+2}{4}$  or SSQ (count measure 1 2 3, 1 2 3, 1 2).

FORMATION: Line dance, hands joined and raised to shoulder height, Right elbow bent, Left elbow straight (open circle, men only).

Measure	Count	Action	FIGURE A
1	(a) 1,2,3	Step Right foot to Right, raise Left leg and cross in front of Right, bending Right knee slightly (S).	
	(b) 1,2,3	Step Left foot in front of Right, raise Right leg and cross in front of Left, bounce slightly on Left foot (S).	
	(c) 1,2	Feet together, drop into deep knee bend (body erect), - rise up (Q)	
2	1,2,3	Repeat measure 1 (a) cts. 1, 2, 3.	
	1,2,3	Repeat measure 1 (b) cts. 1, 2, 3.	
	1,2	Swing Right foot CW behind Left knee and lock in place, bending Left leg into semi-squat position (weight on Left leg) - rise up.	

Repeat action of Fig. A, measures 1 & 2 (twice).

Measure	Count	Action	FIGURE B
1	(a) 1,2,3	Step to Right with Right foot and pause (hesitation) (S).	
	(b) 1,2,3	Step Left foot to Right (crossing Left foot in front of Right) and pause (S).	
	(c) 1,2	Raise Right foot behind Left ankle and bend Left leg at knee (Q).	
2	1,2,3	Step to Right with Right foot, raise Left leg and cross in front of Right.	
	1,2,3	Step forward on Left foot; step back on Right, then Left together.	
	1,2	Deep knee bend, then rise with Right foot resting on *Left knee in a half-sitting position. *(Right foot slightly <u>below</u> Left knee)	

Repeat action of Fig. B, measures 1 & 2 (twice).

Repeat Fig. A & B - fini (end of music).

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

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GAIDA  
(Macedonian Dance)

A Macedonian dance whose name is derived from the word for bagpipe. The dance begins with slow elegant movements, gaining momentum and excitement as the music increases in tempo.

MUSIC: Record: Panhellenion KT 1001.

METER: 2/4 (count measure 1 & 2 &)

FORMATION: Open circle, men and women in separate lines, arms on shoulders. Men raise legs high; women raise feet to ankle height only - start with Right foot. Deep knee bends for men only, and men dance in front of women NOT behind. If women's line is shorter than men's, women may use hand-hold (Right bent, Left straight) instead of shoulder hold.

THE DANCE

Measure: FIGURE A - "Trava Psilo" (Men and Women)

- 1 Step Right foot to Right. Cross Left foot in front of Right (cts. 1 & 2 &).
- 2 Repeat measure 1 (cts. 3 & 4 &).
- 3 Step Right foot to Right, swing and raise Left leg in front of Right (cts. 5 & 6 &).
- 4 Step Left foot to Left, swing and raise Right leg in front of Left (cts. 7 & 8 &).

Measure: FIGURE B - "Ghonato (knee)" (Men only)

- 1-2 4 deep knee bends traveling in LOD (crawling) with knee touching floor.
- 3-4 Repeat measures 3 & 4, Fig. A.  
NOTE: Left knee is near ground, Right knee is still bent on "step Right foot to Right." Straighten Right leg before ct. 6.

Measure: FIGURE C - "Stripse" (Women only)

- 1-2 Same as measure 1 & 2, Fig. A (cts. 1 & 2 & 3 & 4).
- 3 Bring feet together and swivel to Left (ct. 5) and swivel to Right (ct. 6).
- 4 Swivel to Left (ct. 7), raise and swing Right leg in front of Left (ct. 8).

Measure: FIGURE D - "Thothe Kai Kithe" (Men and Women)

- 1-2 Same as measure 1 & 2, Fig. A (except that momentum is faster as tempo of music increases) (cts. 1 & 2 & 3 & 4)

GAIDA (cont'd)

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FIGURE D (cont'd)

- 3 Leap sideward onto Right foot (ct. 5), and with weight still on Right foot, hop in place (ct. 6).
- 4 Leap sideward RLOD onto Left foot (ct. 7), and cross Right foot in front of Left shifting weight from Left to Right foot (ct. 8). Step back onto Left foot in place, raising Right foot slightly forward (ct. 8).  
NOTE: Cts. 7 & 8 can be likened to pas de bas step.

Measure: FIGURE E - "Vourtsa" (Men and Women)

- 1, 2, 3 Same as measure 1, 2, 3, Fig. D (cts. 1 & 2 & 3 & 4 & 5 & 6).
- 4 Brush L, R, L, and bring feet together (cts. 7 & 8).

Measure: FIGURE F - "Partalo" (Men and Women)

- 1, 2 Same as measure 1, 2, Fig. D (cts. 1 & 2 & 3 & 4).
- 3 Same as measure 3, Fig. A (cts. 5 & 6).
- 4 Step Left foot to Left, cross and raise Right leg BEHIND Left (cts. 7 & 8).

Measure: FIGURE G - Men's Prisdski figure. Three versions, named and described as follows:KATO-KRATO

- 1-2 Same as measure 1 and 2, Fig. D.
- 3-4 Deep knee bend (ct. 5), rising and extending Right leg in front of Left (cts. 6, 7 & 8).

PANO-KATO

- 1-2 Same as measure 1 and 2, Fig. D.
- 3-4 Prisdski with Left foot forward coming up, then Prisdski with Right foot forward coming up (cts. 7 & 8).

YIRO PANO-KATO

- 1-2 2 full turns clockwise (cts. 1 & 2 & 3 & 4).
- 3-4 Prisdski with Left foot forward coming up, then Prisdski with Right foot forward coming up (cts. 7 & 8).

Suggested sequence of steps for Gaida:

	Men	Repeat x	Women
Fig.	B - Ghonato	7	C - Stripse
	A - Trava Psilo	5	A - Trava Psilo
	D - Thothe Kai Kithe	4 or more*	D - Thothe Kai Kithe
	E - Vourtsa	4 or more*	E - Vourtsa
	G1 - Kato-Krato	4	C - Stripse

(cont'd)

GAIDA (cont'd)

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	Men	Repeat x	Women
Fig.	G2 - Pano-Kato	4	C - Stripse
	G3 - Yiro Pano-Kato	4	C - Stripse
	F - Partalo	8 or less*	F - Partalo

\* number dependent on musical phrasing.

## NOTE:

The men begin the dance with deep knee bend (Ghonato) and change into the other variations as the tempo of the music increases. The women dancing in their own line coordinate changes in variation by observing the men and listening to the tempo of the music.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Chris Tasulis

GAITANI - Sousta  
(Dodecanese Islands)

A lyric Dodecanese Syrto, followed by a Sousta from the Dodecanese Islands. The song speaks of a girl at the spinning wheel dreaming of a far-off lover. From the isle of Rhodes, this Gaitani is sung and danced by girls at the village fountain which is reminiscent of the Greek custom of gathering at the fountain for song and dance.

MUSIC: Record: Columbia WL-123 LP "From the Land of the Golden Fleece."

METER: Gaitani (lyric-syrto) 4/4 - Sousta 2/4.

FORMATION: Line or broken circle, leader at Right. Basket (weave) hand hold. Each person holds the hand of the second person away, rather than his immediate neighbors! Left arm under; Right arm over. (M & W) During lyric portion (Gaitani), facilitate erectness of carriage by remembering that this syrto is smooth and graceful, always dignified and majestic in performance; whereas, during the Sousta, springy is the key word. The word "sousta" means to spring. Starting very slowly at first and gradually picking up momentum until the springiness of movement-quality is achieved, you will find that the secret of doing it well is to gauge your steps to the increase in speed of the music. The faster the music, the smaller the steps, etc.

Cue Sheet Figure A - GAITANI (lyric-syrto)

Start ct. 1, meas. 1 on first word of lyrics.

Face Left diagonal LOD at beginning of each new dance phrase by  $\frac{1}{4}$  pivot to Left on ball of Left foot.

Measure	Count	Action
1	1	Step Right backward
	2	Step Left backward
	&	Pivot on Left to face Right diag. LOD
	3	Step Right forward
	4	Step Left forward
	&	Pivot on Left to face Right diag. LOD
2	1	Step Right forward
	&	Step Left backward
	2	Close Right to Left
	3	Step Left into center of circle
	&	Close Right to Left
	4	Step Left forward
3	&	Swing Right forward, foot parallel to floor
	1	Close Right to Left
	&	Step Left backward
	2	Step Right backward
	3	Step Left in place
	&	Step Right in place
	4	Step Left in place

Repeat measures 1-3 (cts. 1-12) until end of lyric syrto.  
(cont'd)



FIGURE B - Sousta (Dodecanese) Tempo begins slow and gradually accelerates.

Measure	Count	Action
1	1	Step forward onto Right foot
	2	Hop on Right
	&	Step diag. forward to Left on Left
2	1	Step diag. forward to Right on Right
	2	Step diag. forward to Left on Left
	&	Step very slightly forward on Right next to Left
3	1	Step on Left in place
	2	Hop on Left, raising Right thigh only slightly so that Right foot is raised in back, toes down
4-6	1,2 & )	Move backward away from center repeating - exactly the same footwork of meas. 1-3
	3,4 & )	
	5,6 )	

Repeat action of these 6 measures until finish of dance.

(See next page for song.)

GAITANI

1. // Ga-i-ta-ni mi-ha sto ple-hti,  
 Ke to-ha-ne ston ra-fi,  
 Oh! ke to-ha-ne ston ra-fi.//
2. // Ke kse-no-ne stin kse-ni-tia,  
 Ke kar-te-ro to nar-thi,  
 Oh! ke kar-te-ro to nar-thi.//
- Ga-i-ta-na-ki mou pleg-me-no  
 Sti-na-ne mi ti-lig-me-no.
3. Ro-thi-ti-ko ne to ne-ro,  
 Ro-thi-ti-kia ki vri-si,  
 Oh! Ro-thi-ti-kia ki vri-si.
4. // Ro-thi-ti-sa ki ko-pe-lia,  
Pou pai yia na yo-mi-si,  
 Oh! pou pai yia na yo-mi-si.//
- // Ga-i-ta-na-ki mou pleg-me-no,  
 Sti-na-ne mi ti-lig-me-no.//

// means repeat.

Line under th is the sound of th as in the.

\_\_\_ underlining refers to accent tone.

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LEN IRTHE MAIS  
(Greek dance from Thrace)

MUSIC: Record: (45 rpm) "Songs and Dances of Thrace."  
 METER: 2/4 (count 1 & 2 &).  
 FORMATION: Line dance, hands held low, leader at Right end, face LOD.

THE DANCE

## Counts

Introduction 8 measures. Begin dance on vocal.

FIGURE A

1 & 2 & Facing LOD, begin on Right foot; step-hop forward twice (R-hop, L-hop).  
 3 & 4 & Facing center, step-hop forward on Right, lifting joined hands forward (ct. 3 &); step-hop backward on Left, lowering hands (ct. 4 &).

Repeat action counts 1-4, Fig. A.

FIGURE B

1 & Facing LOD, step on Right; step on Left behind Right; step on Right.  
 (backward pas de bas) .  
 2 & Backward pas de bas, starting with Left foot.  
 3 & 4 & Step-hop forward and backward as in cts. 3 & 4 &, Fig. A.

Repeat action counts 1-4, Fig. B.

Repeat Fig. A & B to end of dance.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Chris Tasulis

MANDINADES (Kastrinos, Sousta, Ikariotikos)  
(from islands of the Aegean Sea)

The term "Mandinades" refers to spontaneous songs and dances and has, as in the case of one movement, the Sousta, an origin as ancient as that of the more familiar syrtos. The basic dance steps herein referred to as "Mandinades" are typical of the islands of the Aegean Sea.

MUSIC: Record: Panhellenion KF 1001.

METER: 2/4 (count measure 1, 2) 3, 4, etc. or 1 & 2 & or 1, 2 &.

FORMATION: Open circle, hands on shoulders, men and women - no partner necessary. Leader is at Right; person on end keeps free hand in back, waist high. Face center throughout. Line of dancers form an ARC which opens and closes in the form of a flexible horseshoe. Dancers in center of ARC mark time (small steps) whereas dancers on both ends exaggerate steps (larger steps) in order to close and open ARC. Start with Right foot.

Measure: FIGURE A "Kastrinos" (from Iraklion, Crete)

- 1 Dance one "pas de bas" to the Right, Left foot crossing in front of Right (cts. 1 & 2).
- 2 Dance one "pas de bas" to the Left, Right foot crossing in front of Left (cts. 3 & 4).
- 3 Step-hop forward on Right foot (cts. 5 & 6).
- 4 Step-hop forward on Left foot (cts. 7 & 8).
- 5 Step-hop backward on Right foot (cts. 9 & 10).
- 6 Dance one backward "pas de bas" to the Left, Right foot crossing BEHIND Left (cts. 11 & 12).
- 7 Dance one backward "pas de bas" to the Right, Left foot crossing BEHIND Right (cts. 13 & 14).
- 8 Step Left with Left foot and thrust Right foot to floor crossing in front of Left (cts. 15 & 16).

Repeat Fig. A until a change is called by the Leader.

Measure: FIGURE B "Sousta" (from Rhodes, Dodecanese Islands) - This figure illustrates the spring-like action of a carriage being driven over a rocky road.

- 1 Step forward onto Right foot; hop on Right; step diagonally forward to Left on Left (cts. 1, 2 &).
- 2 Step diag. forward to Right on Right; step diag. forward to Left on Left; step very slightly forward on Right next to Left (cts. 3, 4 &).
- 3 Step forward on Left; hop on Left, raising Right thigh slightly so that Right foot is raised in back, toes down (cts. 5, 6).
- 4-6 Repeat measure 1, 2, 3 moving backwards from center.

Repeat Fig. B until a change is called by the Leader.

Measure: FIGURE C "Ikariotikos" (from Icaria, Cyclades)

- 1 Step on Right in place; hop on Right; step on Left behind Right (cts. 1, 2 &).

(cont'd)

FIGURE C (cont'd)

- 2 Step on Right; step to Left on Left; step on Right next to Left (cts. 3, 4 &).
- 3 Step forward on Left with emphasis; step on Right back in place; step on Left next to Right (cts. 5, 6 &).

Repeat Fig. C until a change is called by the Leader.

NOTE: Transition step to be used only when Fig. A - Kastrinos is called to follow Fig. C - Ikariotikos.

Measure: Transition Step

- 1-2 Dance the action of Fig. C, measures 1, 2 only (cts. 1, 2 & 3, 4 &).
- 3 Step forward on Left with emphasis; hop on Left (cts. 5, 6).
- 4-transition Step forward on Right; hop on Right (cts. 7 & 8).
- 5-7 Dance action of Fig. A, measure 6-8 (cts. 9 & 10 & 11 & 12 & 13 & 14).

Now dance the complete action of Fig. A, measures 1-8 (cts. 1-16) until change is called by the Leader.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

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PENTIOZALI  
(Crete)

The most characteristic Cretan Dance, whose small rapid foot movements and leaps make it the most spectacular of all Cretan dances. Pento meaning five and zali meaning dizzy, refer to the 5 dizzy movements characteristic of the dance. Basically the 5 movements are: 1-forward, 2-backward, 3-Left, 4-Right, 5-up.

MUSIC: Record: Panhellenion KT-1001.

METER:  $2/4$  or  $\frac{2+2}{4}$  (count measure 1 2 3 4 & 1 2 & 3 4).

FORMATION: Open circle, arms on shoulders men and women, most usually in separate lines.

Measure      Count      Action      FIGURE 1 - "Ena"

1	1	Step on Left foot <u>forward</u> .
	2	Hop on Left foot.
	3	Step <u>backward</u> on Right foot.
	4	Leap to <u>Left</u> on Left foot.
	&	Cross and step Right foot in front of Left.
2	1	Step Left foot in place.
	2	Leap to <u>Right</u> on Right foot.
	&	Cross and Step Left foot in front of Right.
	3	Step Right foot in place.
	4	Hop <u>up</u> on Right foot.

Measure      Count      Action      FIGURE 2 - "thio" (singel brush)

1	1	Repeat meas. 1, ct. 1, Fig. 1.
	2	" " ct. 2 "
	3	" " ct. 3 "
	4	" " ct. 4 "
	&	" " ct. & "
2	1	Step Left foot in place, extending Right foot forward
	2	Extend Left foot forward (brush step).
	&	Extend Right foot forward (brush step).
	3	Repeat meas. 2, ct. 3, Fig. 1.
	4	" " ct. 4 "

Measure      Count      Action      FIGURE 3 - "tria" (double brush)

1	1	Repeat meas. 1, ct. 1, Fig. 1.
	2	" " ct. 2 "
	3	" " ct. 3 " , extending Left foot
	4	forward.
	&	Extend Right foot forward (brush step).
2	1	Extend Left foot forward (brush step).
	2	Repeat meas. 2, ct. 1, Fig. 2.
	&	" " ct. 2 "
	3	" " ct. & "
	4	" " ct. 3 "
		ct. 4 " (cont'd)

Measure	Count	Action	FIGURE 4 - "Tesera"
1	1	Repeat meas. 1, ct. 1, Fig. 1.	
	2	" " ct. 2 "	
	3	" " ct. 3 "	
	4	" " ct. 4 "	
	&	" " ct. & "	
2	1	" " 2, ct. 1 "	
	2	Hop from Left foot onto both feet (feet wide apart).	
	&	Step on Right foot, taking weight off Left foot.	
	3	Hop on Right foot, bringing Left foot behind Right.	
	4	Hop on Right foot.	

Measure	Count	Action	FIGURE 5 - "Pente"
1	1	Repeat meas. 1, ct. 1, Fig. 1.	
	2	" " ct. 2 "	
	3	" " ct. 3 "	
	4	" " ct. 4 "	
	&	" " ct. & "	
2	1	Repeat meas. 2, ct. 1, Fig. 1.	
	2	Leap Right leg to Right, and immediately - swing Left leg CW in large ARC and stamp floor with Left foot.	
	&		
	3	Repeat meas. 2, ct. 3, Fig. 1.	
	4	" " ct. 4 "	

Figures to be called by Leader (sequence and number).

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

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PILALITCS  
(Greek dance from Thrace)

MUSIC: Record: Panhellenion KT-1001.

METER:  $\frac{6}{8}$ ,  $\frac{3+3}{8}$  or  $\frac{2}{4}$ .

FORMATION: Line dance with front basket hold, Right over Left.

## Counts

1-8 IntroductionFIGURE I: Moving in RLOD

1-4 Begin on Left; walk four steps in RLOD, facing diag. Left of center.  
5,6 Still facing Left of center, step Left (ct. 5); swing Right forward to Left, keeping body straight and in line with swinging foot (ct. 6).  
7,8 Facing to Right in LOD, step Right (ct. 7); swing Left forward to Right, keeping body straight and in line with swinging foot (ct. 8).

Repeat action counts 1-8 twice more.

FIGURE II: In RLOD walks and jumps

1-4 Repeat action Fig. I, cts. 1-4 (four walking steps in RLOD).  
5,6 Face center and jump toward center.  
7,8 Jump back to place on Left and close with Right.

Repeat action Fig. II, cts. 1-8.

FIGURE III: In LOD hop steps forward and backward

1-4 Begin on Right with 2 step-hops forward in LOD.  
5-8 Facing RLOD but continuing to move in LOD, step-hop backward on Right (cts. 5,6); step-hop backward on Left (cts. 7,8).

Repeat action Fig. III.

FIGURE IV: In LOD step-hops in little ovals

1-4 Repeat action Fig. III, cts. 1-4, accenting first step-hop (on Right).  
5-8 Step-hop on Right across in front of Left; step-hop on Left diag. backward to Left.

Repeat action Fig. IV, cts. 1-8.

FIGURE V: Step-hop, pas de bas, jump in LOD

1-4 Repeat action Fig. III, cts. 1-4 (two step-hops in LOD).  
5-8 Step on Right across in front of Left (ct. 5); step on Left in back of Right (ct. &); step Right in place (ct. 6); jump backward (cts. 7,8)

Repeat action Fig. V, cts. 1-8.

Repeat action Fig.'s I-V.



## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Chris Tasulis

PONTIAKOS HASAPIKOS  
(Greece)

MUSIC: Record: Odeon DSOG 2764 (45 rpm).

METER: 2/4.

FORMATION: Line dance, no partners, shoulder hold. Leader is at Right of line.

STYLE: The dance has Armenian overtones; steps are done flat-footed rather than on the ball of the foot with emphasis on the heel of accented steps.

## Counts

FIGURE I:

- 1-4 Four walking steps moving LOD.  
 5-6 Step on Right to Right (ct. 5); close Left to Right (ct. 6).  
 7-8 Step on Left to Left (ct. 7); close Right to Left (ct. 8).

Repeat until leader calls change.

FIGURE II: (Very "earthy" type steps with knees slightly bent out as if dancer had been riding horseback)

- 1-2 Two walking steps LOD.  
 3-4 Step Right to Right (ct. 3); extend Left heel on floor in front of Right (ct. 4).  
 5-6 Facing center, step sideward to Left without lifting Right from floor (ct. 5); shift weight to Right foot (ct. 6).  
 7-8 Shift weight to Left (ct. 7); touch heel of Right in front of Left (ct. 8).

Repeat until leader calls change.

FIGURE III: (Syncopated variation of Fig. II)

- 1-2 Facing as in Fig. I, step forward on Right (ct. 1); hop on Right (ct. 2); step forward on Left (ct. &).  
 3-4 Repeat action Fig. II, cts. 3,4.  
 5-6 Shift weight to Left (ct. 5); shift weight to Right - two small bounces (ct. 6 &).  
 7-8 Shift weight to Left (ct. 7); shift weight to Right - two small bounces (ct. 8 &).

Repeat until leader calls change.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Chris Tasulis

SYNGATHISTOS  
(Greece)

A graceful courtship dance from Epirus, showing strong Asia-Minor influence. It derives its name from the sitting or squatting position characteristic of one of its figures.

MUSIC: Record: Panhellenion KT-1001.

METER: Fig. A & B  $\frac{5}{4}$  count measure 1, 2, 3, 4, 5, &.  
Fig. C  $\frac{2}{4}$  count measure 1 & 2 & (walking "partalo" step).  
Fig. D & E  $\frac{2}{4}$  count measure 1, 2 (tempo quickens).

NOTE: In Fig. C, D & E there are 2 cts. to each musical measure, but 8 steps to each dance phrase.

FORMATION: The dance begins as a couple dance face to face, and ends as a line dance. Fig. A & B - couple dance, face to face, with arms outstretched. Fig. C, D & E - line dance, arms joined at shoulders.

Measure	Count	Action	FIGURE A (face to face)
1	1	Cross-step with Left foot in front of Right LOD (bend Right leg slightly at knee).	
	2	Step to Right with Right foot.	
	3	Cross-step Left foot in front of Right.	
	4	Pivot slightly center on ball of Left foot, bringing Right foot together.	
	5	Heels down and hold.	
2-8		Repeat action of Fig. A, meas. 1 (8 times).	

Measure	Count	Action	FIGURE B (face to face)
1	1	Pivot to Left <u>and squat</u> , body erect.	
	2	Pivot to Right and begin to rise.	
	3	Rise, body erect.	
	4	Extend arms out.	
	5	Palms of hands outstretched but NOT touching partner's; Hold ct. 5.	
2,3		Repeat action of Fig. B, meas. 1 (3 times).	
4	1-5	Do a complete turn CW, stepping R, L, R, together (arms outstretched on 4th ct.); hold ct. 5.	
5-8		Repeat action of Fig. B, meas. 1-4	

Repeat action of Fig. A & Fig. B.

Measure	Count	Action	FIGURE C (walking "Partalo" step) (line dance)
1,2	1-4	Take 4 walking steps LOD (Right foot to Right with Left foot crossing in front of Right).	
3	5,6	Step to Right with Right foot and swing Left foot in front of Right.	
4	7,8	Step backward on Left foot and swing Right foot behind Left knee. (cont'd)	

SYNGATHISTOS (cont'd)

Page - 2

Measure	Count	Action	FIGURE C (cont'd)
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Repeat action of Fig. C - 7 times.

Measure	Count	Action	FIGURE D (tempo quickens) (line dance)
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1,2	1-4	Take 4 running steps LOD.
3	5,6	Leap to Right ("pas de bas" step R, L, R).
4	7,8	Leap to Left ("pas de bas" step L, R, L).

Repeat action of Fig. D - 6 times.

Measure	Count	Action	FIGURE E (tempo quick) (line dance)
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1,2	1-4	Take 4 running steps LOD.
3	5,6	Leap to Right with both feet together (body erect).
4	7,8	Leap to Left ("pas de bas" step L,R,L).

Repeat action of Fig. E until end of dance.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Chris Tasulis

VARI-HASAPIKO  
(Greece)

The contemporary form of this dance appears to have evolved in the seaport taverns of Greece within the past fifty years. It is done slowly and deliberately, with small, precise movements, and depends for its effectiveness on a fluid synchronization with the leader. Variations are limited only by the inventiveness of the leader. The lines must be short, the feet kept somewhat close together, and the bodies crouched slightly forward on the initial step.

MUSIC: Suggest Odeon HGRA 1154 (45 rpm), or 33-1/3 LP "Encore", Trio Bel Canto.

METER: 4/4.

FORMATION: Shoulder hold.

BASIC

Count

- 1 & Fall forward on Left foot.
- 2 & Bring Right foot in front of Left ankle.
- 3 & Place Right foot behind Left heel.
- 4 & Place Left foot behind Right heel.
- 5 Right foot to Right.
- & Cross over onto Left foot.
- 6 & Back on Right foot.

Repeat Basic until leader signals variation.

NOTE: Variations to be presented:

- |                        |                           |
|------------------------|---------------------------|
| 1. Zorba               | 6. Zeibekiko              |
| 2. Tria, Thio Kai Kato | 7. Mesa-exo               |
| 3. Mangiko             | 8. Ghonato                |
| 4. Pseftiko            | 9. Anikta Kai Klesta      |
| 5. Pano Kato           | 10. Pera-Thothe Kai Mbros |

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Chris Tasulis

ZAGORISSIOS  
(Greece)

The dance derives its name from an eparchy called Zagorochoria, which is found on the Pindus Mountains in Epirus. This dance, originally for men only, is danced more and more by men and women in separate lines. The men exhibit heroic stance with precision and slow, deliberate extension of arms and legs.

MUSIC: Record: Ta-Aidonia #5 A or B (A'H Records) by Halkia or Odeon-Epirus and its Songs No. 1, Omega 2/ - Band 6, Side 1.

METER:  $\frac{4}{4}$  or  $\frac{2}{4}$  (count measure 1 & 2 &), steps on cts. 1, 2.

FORMATION: Open circle, line dance moving CCW in LOD, hands joined together at shoulder height to start (may be raised and lowered or kept shoulder height throughout dance). Elbows project slightly forward.

<u>Measure</u>	<u>Count</u>	<u>Action</u>
	1	Raise Left leg high to knee height in front with knee bent.
	&	Swing Left leg directly to Left side.
1	2	Bring Left leg down, stepping in front of Right foot.
	&	Place Right foot to Right and point, keeping weight on Left foot.
	3	Step Right foot to Right.
2	&	Step Left foot to Right, crossing in front of Right.
	4	Step Right foot to Right.
	&	Step Left foot to Right, crossing in front of Right.
	5	Raise Right leg in front of Left to knee height, bent.
3	&	Swing Right leg to Right side.
	6	Bring Right foot crossing behind Left foot.
	&	Raise Left leg up to knee height in front and bend Right knee.
	7	Step Left foot to Left side behind Right.
4	&	Cross Right foot in front of Left to RLOD.
	8	Step Left foot to Left.
	&	Bring Right foot to Left foot and stamp it on the floor, body erect.

Repeat action of meas. 1-4 until end of music.

(See next page for song.)

ZAGORISSIOS

<u>Then</u> bo-ro Ma- <u>nou</u> -la 'm <u>then</u> bo-ro	I can't, Mother, I can't.
Ah! ksi-ri! Na <u>fe</u> -ris to yia-tro (2)	Oh! I'm dry, bring the doctor
Mi pe-than-o, i <u>ma</u> -vri, ke ka-ko.	Before I die, poor one, then
	how sad.
A-ga-pi-sa, Ma- <u>nam</u> , a-ga-pi-sa	I loved, Mother, I loved.
Pi-kra, i ma-vri, <u>to</u> me-ta-nio-sa (2)	Bitterly, poor one, I repented.
Ah! Ma-nou-la <u>mou</u> , than s'a-kou-sa.	Oh! Mother dear, I didn't listen
	To you.
Par to <u>hiou</u> -mi ke la-li-tsa	Take the hioumi and lalitsa
Na to ye-mi- <u>so-me</u> , (2)	To fill
Mes' ti <u>vri</u> -sis to mi-so-fo-ri	In the underground spring
Na si-fo-ni- <u>zo-me</u> . (2)	To siphon.
	Litsa, Litsa, Evangelitsa
Li-tsa, Li-tsa, Ev-an-gel- <u>i</u> -tsa	Do not embitter yourself.
Mi far-ma-ko-ne- <u>se</u> (2)	Sunday morning I'll take you
Ki-ria-ki pro-i se <u>fer</u> -no	To lighten your burden.
Xe-lef-te-ro-ne- <u>se</u> . (2)	Litsa, Litsa, Evangelitsa
	I'll bring violinists,
Li-tsa, Li-tsa, Ev-an-gel- <u>i</u> -tsa	The brothers Halkia,
Tha fe-ro ke vio- <u>lia</u>	For everyone to dance and sing
Tous a-del fous Hal- <u>kia</u>	With joy and good humor.
Na glen-dis' o-los o <u>kos</u> -mos	
Me ke-fi ke ha- <u>ra</u> . (2)	Line under <u>th</u> is the sound of th as in <u>the</u> .

\_\_ refers to accent tone.

The number in parenthesis ( ) is the times  
the line is to be repeated.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Chris Tasulis

"ZORBA'S THEME"

As "Zorba the Greek", Anthony Quinn danced to the tune of this song originally written by composer, Mikis Theodorakis, in collaboration with lyricist, Jaccb Kampanellis. Chosen by film director, Michael Cacoyiannis, as Zorba's theme, this excellent "Vari-Hasapiko" has been recorded by many Greek artists and variations have since appeared throughout the free world - wherever Nicos Kazantzakis' literary spirit "Zorba, the Greek" has left its indellible mark.

STROSE TO STROMA

1. O thro-mor i-ne sko-ti-nos  
 Os pou na sa an-da-mo-so  
 Kse-pro-va-le me-so stra-tis  
 To he-ri na sou tho-so

Chorus

Stro-se to stro-ma sou yia thio

Yia se-na ke yia me-na

// Na an-ga-lia-stou-me ap tin ar-hi

Na i-ne o-la an-a-sti-me-na //

2. Se an-ga-lia-sa

Me an-ga-lia-ses

Mou pi-res ke sou pi-ra

Ha-thi-ka me sta ma-tia sou

Ke sti thi-ki-sou mi-ra.

Chorus

The road is dark

Until I meet you.

You appeared in the middle of the  
 Street.

Let me give you my hand.

Lay down the coverlet for two,  
 For you, and for me.

Let us embrace one another from  
 The beginning.

Let everything be a Rusurrection.

I embraced you, you embraced me.

We plighted our troth to one another.

I was lost in your eyes

And in your fate.

1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Vilma Matchette

TSAKONIKOS (Tсах-koh-nee-kohs)  
(Peloponnesos, Greece)

SOURCE: Dance is from the area of Tsakonia.  
MUSIC: Folkcraft LP-3  
FORMATION: Open or broken circle, leader at right end. Hand hold: elbow bent, forearms close together (left over right), hands joined with fingers clasped.

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METER 5/4 PATTERN

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Measures

Figure 1. (Music A)

1 Step R to R (ct. 1), cross L in front of R (ct. 2), step R to R (ct. 3), close L to R ft. (ct. 4), hold (ct. 5).  
2-8 Repeat Meas. 1 seven more times (eight times in all).

Figure 2. (Music B)

9 Step R to R (ct. 1), cross L in front of R (ct. 2), step R to R (ct. 3), hop on R (ct. 4), cross L in front of R (ct. 5).  
10-16 Repeat Meas. 9 seven more times (eight times in all).

Note: During both parts of the dance the line winds in and out and around as though wandering through a labyrinth.



## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Vilma Matchette

O'MENOUSIS (O Meh-noo-sis)  
(Epirus, Greece)

MUSIC: Folkcraft LP-6, side B, band 6

FORMATION: Broken circle; hands held at shoulder height with elbows bent.

METER 2/4PATTERN

## Measures

- 1 Facing diagonally R, step R fwd (ct. 1), step L fwd (ct. 2).
- 2 Step R fwd (ct.1), with L knee almost straight swing L ft slowly fwd (ct. 2).
- 3 Still facing slightly R diag step L bkwd (ct. 1), step R bkwd (ct. 2)
- 4 Turning to face center, step L sdwd (ct. 1), stamp R ft in place (ct. 2).
- 5 Stamp L ft in place (ct. 1), feet together, flex both knees (ct. 2).
- 6 Cross and touch R toe in front of L (ct. 1), hold (ct. 2).

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Carl Wolz

COSTUME SUGGESTIONS FOR A HILO AU AND HO' OPUKA E KA LA

Two basic types of costumes are used today for the older dances of Hawaii. The older type for women is Pa'u Hula, a strapless, gathered-at-the-top, knee-length sarong type garment. Men may wear a short wrap-around sarong type from waist to above the knees.

The second type was popular in the 1890's in the King Kalakaua Period. Women wear full skirts gathered and shirred at the waist and with a hem line below the knees. They also wear a gibson-girl type blouse with ruffles at the neck and cuffs. Colors, always solid, can be white, red, brown, etc. A bandana is worn around the neck and a handkerchief stuck in waist at right side. Men wear white trousers, white long sleeve open necked shirt with a solid color sash in red, green, or brown wrapped around the waist and hanging down the left side.

A neck lei of fresh flowers, greens (mock-orange is good), seeds, or sea shells may be worn with any of these costumes. Women may also wear a head lei and men a flower behind the ear: right side means taken, left side means available. This is actually a Tahitian custom.

Men and women always dance barefoot.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Carl Wolz

A HILO AU  
(Hawaii)

A HILO AU (Ah Hee-loh Ah-oo) is a name chant for Kauikeaouli, or Kamehameha III who ruled Hawaii from 1825 to 1854. This chant, accompanied by the Ipu (gourd), is in the form of a travelogue and mentions several place names around Hawaii. The dance done in this version is a type called Hula Pa'i Umauma, or chest slapping dance. It is a ceremonial sitting dance that may be danced solo or in groups, by men or women. The arms move in a flowing manner except for the percussive chest slapping which is intended to produce sound. Dancer's focus is normally on his hands. See separate note on costume.

MUSIC: Record: Waikiki 45-553.

FORMATION: Straight line (rank) when done by a group.

DANCE ELEMENTS: Sitting Position. Kneel with feet slightly apart and sit between heels.

Salutation. At beginning and at end. Arms straight forward, hands up and relaxed, palms forward, Right index and middle fingers touch same Left fingers from above.

Basic Phrase. 8 counts. Slap thighs three times on cts. 1, 2, 3. On ct. 4, Left arm out to left side, Right hand in front of chest, elbows lifted. On ct. 5, Right hand slaps chest. Repeat cts. 4, 5 to Right on cts. 6, 7. Ct. 8 is transition to next verse.

EACH VERSE TAKES 8 COUNTS AFTER BASIC PHRASE

VERSE	PATTERN
1	<p>A Hilo au e la, ho'olulu ka lehua (la). At Hilo, I saw lehua blossoms grow in profusion.</p> <p>Basic Phrase. On cts. 1, 2, <sup>3</sup>slap thighs <sup>3 times</sup>twice again; on cts. <del>3</del>, 4 raise arms Right forward diag, Right hand higher, palms out. On cts. 5-8 turn palms in, compress fingers together and up. (Lehua blossoms)</p>
2	<p>A Wailuku la, i ka lua kanaka (la), At Wailuku, the pit where people fall in,</p> <p>Basic Phrase. Cts. 1-4, hands start at waist, draw a circle (pit) to forward low with fingers leading, palms back. Cts. 5-8, dip hands back, than down (fall in), raise hands beside face, palms forward, lean back (man).</p>
3	<p>A Haili la, i ke kula manu (la), At Haili, the haunt of wild birds,</p> <p>Basic Phrase. Cts. 1-2, hands forward low, palms down, move to side on cts. 3-4 (plain of Haili). Cts. 5-6, Right hand touches Right (cont'd)</p>

VERSE	PATTERN
3 (cont'd)	shoulder, same for Left, elbows out. Cts. 7-8 Right arm extends Right forward diag, Left arm Left backward diag, palms down, body leans toward Right arm (bird flying).
4	A Pana'ewa la, i ka moku lehua (la), At Pana'ewa, the clumps of tall lehua trees,  Basic Phrase. Draw another circle as in Verse 2, but with palms down on cts. 1-4. Cts. 5-8 turn palms back and compress fingers up (Lehua blossoms).
5	A Lelewi au la 'ike i ke kai (la), At Lelewi, I gaze at the turbulent sea,  Basic Phrase. Cts. <sup>1 3 3 thigh 3 times</sup> <del>1-2</del> slap <del>thighs twice</del> . Cts. 5-8 dip hands Right forward diag low, then Left forward diag low (waves).
6	A Moloka'i la i ke ala kahi (la), At Molokai, the narrow trail to travel in single file,  Basic Phrase. Cts. 1-4 arms straight forward, palms in (trail). Cts. 5-8 point Right index finger up and move it to Right side of head (one person walking).
End	Ha'ina, ha'ina mai ka puana, no Kalani no he inoa. He inoa no Kauikeaculi. This concludes my song for my chief. His name is Kauikeaculi.  Two Basic Phrases. Three extra slaps on thighs, then a Salutation.



## BENGUET AND IFUGAO DANCES (cont'd) Page - 2

Men's Step: Knees remain bent, body leaning slightly <sup>to the</sup> Right, forward. Arms bent, hands lightly clenched in front of waist.

Ct. 1: Step forward Right.

Ct. 2: Scoot forward <sup>on</sup> Right and extend Left front with flexed foot. Lower <sup>arm</sup> hits side of waist.

Repeat to Left.

*THE* STEP MAY ALSO BE DONE SIDE TO SIDE.

Women's Step: Left arm extended straight <sup>out</sup> to side, fingers stretched up. Right arm bent, elbow back, hand stretched near waist.

Ct. 1: Step <sup>Right</sup> forward. Shoulders twist Right. Right hand small jabbing movement.

Ct. 2: Place Left ball at Right instep. Stronger jab with Right hand, Left hand flip down and up again.

REPEAT FEET TO LEFT. ARMS DO NOT CHANGE.

IFUGAO AND BENGUET STEPS MAY BE DONE ANY NUMBER OF TIMES.

*Found in the Ifugao dance book by H. H. H.*

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Carl Wolz

HO'OPUKA E KA LA  
(Hawaii)

HO'OPUKA E KA LA (Ho'o-poo-kah Ay Kah Lah) is a name chant for Hi'aka, patroness of the hula and the first Hawaiian to have danced according to legend. (The goddess of the hula is called Kapo by some, Laka by others.) The following dance to this chant is of the type called Hula Ka'i which is used for entrances and exits, though it may be done standing in place. This dance, which contains the four basic steps of the hula, may be done by women, or men, by groups or as a solo. Men would do less strenuous hip movements. See separate note on costume.

MUSIC: Record: 49th State Record No. 45302.

FORMATION: Straight line (rank) when done by a group.

STEPS: Salutation Done at beginning and end. Arms straight forward, hands up and relaxed, palms forward, Right index and middle finger touch same Left fingers from above. Right toes touch forward.

Kaholo Step Right (ct. 1), close Left in place (ct. 2), step Right (ct. 3), touch ball of Left on (ct. 4). Knees slightly bent, hips sway toward supporting foot. Repeat to Left.

Hela Bend Left, extend Right forward, touch toes, swing hips Left (ct. 1). Step Right in place (ct. 2), and repeat to other side.

Kawelu Turn Left to face side, step forward Right with knee bent, raise Left heel off floor. Step backward Right, raise Left heel again. Repeat forward step again; turn to face front on Left and step Right in place. Take 2 cts. for each step--total of 8. Repeat to opposite side. Hips sway with supports.

'Uweha Knees bent, lift the Right foot, step in place on (ct. 1). Lift both heels sharply on &, then put them down on (ct. 2). Hips sway smoothly side to side toward the foot stepping on ct. 1. Repeat lifting Left foot.

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PATTERN

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## Salutation

Kaholo Start Right, do 6 times (24 counts). Hands start in front of chest, palms down, elbows lifted. Extend Right arm to side, with small ripple in both hands, at beginning of phrase (4 counts) and bring front of chest again by end.

Hela Extend Right first, do 8 times (16 counts). Arms start up and slightly forward, palms forward. Lower hands to shoulder level during first 4 steps, then hold for last 4.

Kawelu Turn Left first, do 2 times (16 counts). On cts. 1-2 & 5-6 Right arm stretches forward diag, backward diag on cts. 3-4, then return to  
(cont'd)

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 PATTERN
 

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Kawelu (cont'd) chest on cts. 7-8 where Left hand has been all 8 counts. Arms reverse to opposite side.

'Uwehe Start Right, do 2 times (4 counts). Right arm out to side, Left hand at chest; they do not change.

End Figure Touch Right toe Right side, then forward, then step Right in place. Arm at same time goes side, forward, then at chest. Repeat to Left. Start Right & take 4 steps forward. On Right step, both arms go Right side. Reverse arms on Left step. Start Right, take 2 steps back, then touch Right back diag. At same time: Left hand at chest, Right arm stretch front, side, then backward diag.

Salutation



## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Carl Wolz

KAGOSHIMA OHARA BUSHI  
(Japan)

KAGOSHIMA OHARA BUSHI (Kah-goh-shee-mah Oh-hah-rah Boo-shee) is a typical Japanese circle dance from the city of Kagoshima on Kyushu, the southern-most island of Japan. The origin of the name Ohara is uncertain but it is probably named after a place called Harara in Kagoshima. There are other Ohara Bushi in Japan thus one must also say the name of the city where they are danced. This song is about beautiful red flowers on the mountain sides that look like fields of fire. The following version of this dance is one danced by a Japanese folk dance group in Hawaii. Costume is yukata (summer kimono) and zori (thongs). Music is in a modern arrangement.

MUSIC: Record: Polydor (Japan) DJ-1907  
Victor (Japan) MV-72

FORMATION: Circle facing and moving clock-wise.

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 PATTERN
 

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Counts

- 1 Touch Right forward, bend Left; body twists Left; hands near Right ear, palms in.
- & Transfer weight to Right.
- 2 & Repeat 1, & to Left.
- 3-4 Repeat cts. 1 & 2 &.
- 1 Step Right backward, touch Left ball backward, body twists Left; Right hand near forehead, Left arm stretched to backward diag.
- 2 Repeat ct. 1 to Left.
- 1 Bend Left knee, touch Right forward; touch hands behind back.
- 2 Touch Right backward; touch hands straight front.
- 3 Repeat ct. 1.
- & Repeat ct. 2.
- 4 Repeat ct. 1. Hold final feet position.
- 1 Left hand on Left thigh, Right hand on Right shoulder.
- & Touch back of Right hand on Right thigh.
- 2 Touch Right palm on Right thigh.
- & Straighten Left knee, lift Right knee; Right arm straight forward, palm down.

Counts (cont'd)

- 3 Step Right in place.
- 4 Step Right forward; arms forward low, Right hand top with palm up, Left palm down.
- & Step Left forward; Left hand top with palm up, Right palm down.
- 5 Step Right in place; Right hand top palm up, Left palm down.
- & Hands beside face, palms back.
- 1 Step Right forward bent knee; arms out to side, palms down.
- & Step Left backward; arms straight front.
- 2-3 Step Right in place; clap 3 times on 2, &, 3.
- 4-5 Clap 3 times on 4, &, 5.

KEEP REPEATING DANCE UNTIL MUSIC ENDS.

NOTE: The counts (added by Carl Wolz) are arbitrary; the Japanese rarely count out their dances.

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Carl Wolz

KATHI NAACH  
(Pakistan)

KATHI NAACH (Kah-tee Nahch), which is Bengali for Stick Dance, comes from East Pakistan. It originated with shepherds, who, in their leisure time, took tree branches and practiced combative movements. Before the partition of India and Pakistan, Mr. G. S. Dutta made the dance a part of the Physical Education program in the Public School System. Children began to learn this dance at the age of ten. At the present, the dance has become one of about 25 used for training in the Youth Movement in Bengal. There are reported to be at least 8 variations to the Stick Dance; the students at the East West Center in Hawaii knew only those below.

**COSTUME:** "Lungi", the basic everyday dress in Pakistan, is a garment wrapped and folded around the waist and hanging below the knees. It is usually taken through the legs from the front and tucked in back to free the legs for dance purposes. Various types of simple shirts or jumpers are worn and the dancers may be barefoot or wear shoes.

**PROPERTIES:** Each dancer carries two sticks, 30 inches long and  $\frac{3}{4}$  inch in diameter. Sticks are grasped about 6 inches from the end. The sound of the striking sticks provides the rhythmic accompaniment for the dance. There is also a stick dance song that the leader can sing but no recording is available.

**FORMATION:** Circle dance with an even number of dancers spaced by extending arms and touching finger tips. The leader stands in the center of the circle. He assigns the # one to some one in the circle. The rest count-off counter-clockwise. It is important for dancers to know if they are "odd" or "even."

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 PATTERN
 

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**Preparation** On "&" bend Left knee, lift Right knee, arms side low. On 1, straighten Left, put Right in place, bring arms forward and strike sticks, Right on top. Do this movement a total of ten times, counting together: 1, 2, 3, etc., to set the pulse.

**Basic Figure** Ct. 1: turn Left, step Right forward just outside line of circle, strike Right stick from above and hit stick of dancer on Left, Left arm goes behind back. (OFFENSIVE)

Ct. 2: Step backward Left and turn Right to face center, step Right in place, bend knees and lean forward. Strike own sticks forward low, Right on top.

Ct. 3: turn Right and step Left forward and strike from below the stick of dancer on Right, Right arm goes behind back. (DEFENSIVE)

Ct. 4: Lift Left and step again forward on Left, lean back and strike Right stick against own Left in backward motion over your head. On "&" make a quick  $\frac{1}{2}$  turn Left on Left foot and repeat from ct. 1.



## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Carl Wolz

LIKI  
(Philippines)

LIKI (Lee-kee) is a dance of flirtation from Bago, Negros Occidental. Dancers may wear any Visayan costume. Dance should be performed in a flirtatious and swaying manner, looking at partner whenever possible.

MUSIC:  $\frac{3}{4}$  (count in 6's) in two parts: A & B

Record: Mico Mx-685A (45)

Piano: Visayan Folk Dance, Vol. I, Libertad V. Fajardo, Manila, Philippines, 1961.

FORMATION: One to any number of couples at random on the floor. Partners facing about six feet apart. Man's Left shoulder to audience.

STEPS: 3-step turn Take 3 steps on cts. 1, 2, 3 (C or CW, travelling or in place), step in place with free foot on ct. 4, hold cts. 5 & 6.

Close-step To Right: step <sup>slightly diag</sup> forward Right on ct. 1, touch ball of Left at instep of Right on ct. 2, hold ct. 3. Reverse for Left.

Waltz-step To Right: step forward Right on ct. 1, step in place on ball of Left on ct. 2, step forward Right on ct. 3. Reverse for Left.

MUSIC  $\frac{3}{4}$

PATTERN

Meas.

Introduction

1-3 3-step turn Right in place, bow to partner. Girl holds skirt; man's hands on his waist.

FIGURE I, MUSIC A

1-2 Brush & step forward Right on ct. 1; step backward Left on ct. 2; step side Right on ct. 3; touch Left front on ct. 4; hold cts. 5 & 6.

3-4 Repeat to opposite side.

5-6 Close-step on Right on cts. 1, 2, 3; to Left on cts. 4, 5, 6. Passing Right shoulders, end in partner's place.

7-8 3-step <sup>circle</sup> turn in place <sup>turning</sup> Right; end facing partner.

9-16 Repeat 1-8 and end in original place.

FIGURE II, MUSIC B on toe

1-2 Step Right forward on ct. 1 and drop arms to side. Step in place on ball of Left on ct. 2; step Right backward on ct. 3; touch Left front on ct. 4 with Right arm high and Left arm forward; hold on cts. 5 & 6.

3-4 Repeat to opposite side.

MUSIC $\frac{3}{4}$	PATTERN
5-6	Two waltz-steps forward Right, then Left passing Right shoulders with lateral arms. <i>arms R then L.</i>
7-8	One waltz-step turning Right to face partner, one waltz-step in place. Both with forward arms. <i>arms making a divergent motion (back to back)</i>
9-16	Repeat 1-8 and end in original place, but FACING AWAY FROM PARTNER.
<u>FIGURE III, MUSIC A - SAME AS FIGURE I EXCEPT:</u>	
1-4	Start facing away from partner. <i>back to back</i>
5-6	Close-steps are backward, <i>both make 1/2 turn R + walk 3.</i>
8	End facing away from partner. <i>end</i>
16	End facing audience.
<u>FIGURE IV, MUSIC B - SAME AS FIGURE II EXCEPT:</u>	
1	Start facing the audience.
4	On last count face partner. <i>(change places passing R shoulders)</i>
6	End facing audience.
16	End facing partner.
<u>REPEAT ALL FOUR FIGURES</u>	
Last turn of FIGURE IV is slow; end facing audience and bow.	

## 1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Carl Wolz

RINGO BUSHI  
(Japan)

RINGO BUSHI (Reen-goh Boo-shee), which means Apple Dance, is a typical Japanese circle dance from Aomori prefecture on the northern tip of Honshu, the main island of Japan. This dance, celebrating an apple harvest, is done to a folk song with shamisen (3-string instrument similar to banjo) and taiko (drum) accompaniment. The costume is yukata (summer kimono) and zori (thongs).

MUSIC: Record: Victor (Japan) MV-44.

FORMATION: Circle facing and moving clock-wise.

<i>2/4</i>	PATTERN
<u>Counts</u>	<i>first 4 counts repeat</i>
1	Step Right forward diagonal; arms swing Right.
2	Touch-stamp Left on ball in place; arms: Right is forward diag high (palm out), Left hand (palm down) under Right elbow.
3-4	Repeat 1-2 to Left.
5-8	Repeat 1-4.
1	Step Right forward on bent knee; arms straight forward, palms up.
2	Step Left backward on bent knee; turn palms down, <i>as leg to knee</i>
3	Step Right in place on bent knee; slap thighs.
4	Straighten knees; raise hands <i>in front of body at</i> forward high of head, palms out. <i>Wt</i>
1	Turn Left, <i>to face out</i> step Right forward on bent knee, face away from circle; arms out to side, palms down. <i>bits skewed</i>
2	Step Left backward, straighten knee, turn to face CW again; arms straight front. <i>of right</i>
3	Step Right in place; clap.
4-6	Reverse 1-3 to face center of circle, finish CW.
1	Step Left side; both arms swing Left side low. Face center on &.
2-5	Step Right forward ct. 2; arms out to Right side, <i>1/2 5"</i> Left on ct. 3; R, L, on 4 & 5. These 4 steps circle Right one full turn to end facing center. <i>and move on</i>
1	Step Right forward; arms go forward high. <i>move trunk etc.</i>
2	Step Left <i>x up the</i> forward; arms go backward low, twist body slightly. <i>to</i>

## RINGO BUSHI (cont'd)

Page - 2

Counts (cont'd)

- 3 Repeat ct. 1. *h t u b - 7*
- 4 Step Left in place; arms straight front & clap.
- 1 *move out of step*  
Step Right backward; arms out to Right side.
- 2 Step Left backward; arms out to Left side.
- 3 Repeat ct. 1. *R.S.*
- 4 Step Left in place; arms straight front & clap.
- 1-2 Clap 3 times on 1 & 2.
- 3-4 Clap 3 times on 3 & 4.

KEEP REPEATING DANCE UNTIL MUSIC ENDS.

NOTE: The counts (added by Carl Wolz) are arbitrary; the Japanese rarely count out their dances.



1966 SANTA BARBARA FOLK DANCE FOR TEACHERS AND RECREATIONAL LEADERS

Material prepared by Mr. Carl Wolz

TANKO BUSHI  
(Japan)

TANKO BUSHI (Tahn-koh Boo-shee), the Coal Miner's Dance, is the most famous of all Japanese folk dances. The costume is yukata (summer kimono) and zori (thongs).

MUSIC: Record: Victor (Japan) MV-1.

FORMATION: Circle facing and moving clock-wise.

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PATTERN

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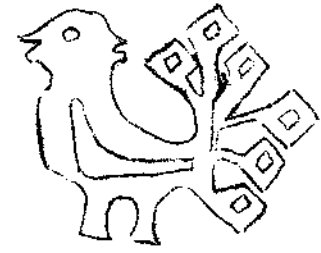
Counts

- 1 Facing slightly Right, bend Left leg; lift and bend Right leg, bend both arms. On "&" stretch both legs and both arms until Right foot touches floor (digging coal).
- 2 Repeat and transfer weight to Right foot.
- 3-4 Repeat 1-2 to opposite side.
  
- 1 Step Right forward, both hands over Right shoulder (throwing coal).
- 2 Repeat to opposite side.
- 3 Step Right backward; touch Left ball backward, body twists slightly Left, Right hand near forehead, Left arm stretched to back diagonal (looking at the moon).
- 4 Repeat to opposite side.
- 5 Step Right forward on bent knee; extend arms forward, hands up, palms front (pushing a coal cart).
- 6 Repeat to opposite side.
  
- 1 Step forward Right on bent knee; arms out to side, palms down. On "&" step backward Left.
- 2 Close Right foot in place and clap hands.
- 3-6 Clap 3 times on 3 & 4; again on 5 & 6.

REPEAT DANCE TWICE THEN CLAP ON BEAT UNTIL NEXT VOCAL SECTION BEGINS.  
REPEAT THIS SEQUENCE (TWO PATTERNS AND CLAPPING) UNTIL MUSIC ENDS.

NOTE: The counts (added by Carl Wolz) are arbitrary; the Japanese rarely count out their dances.

# CHISMAS DEL DIA



August 14, 1966

SANTA BARBARA FOLK DANCE CONFERENCE

Vol. XI, No. 1

### WELCOME...

to the 11th Annual Santa Barbara Folk Dance Conference. We sincerely hope that you will have an enjoyable, worthwhile dance vacation. If you have 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 14, 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:	7:30 - 8:00 a.m.
Lunch:	12:30 - 1:00 p.m.
Dinner:	5:30 - 6:00 p.m.

No bare feet, bathing suits, shorts in Dining Room.  
Also, please no bathing suits, shorts, or capris on the dance floor.

### REMINDER...

PLEASE no leather or hardsoled shoes on the floors of the Dance Studio

Ott's - 727 State Street, Santa Barbara	\$3.00 & \$4.95
Jedlicka's Saddlery - 2605 De la Vina Street, S.B.	\$4.95
Western Clothes - 630 State Street, S. B.	\$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 later morning. Check your box for mail, messages, etc.

RECORD DEALERS...

Two record shops are on campus for your convenience, in Santa Rosa. Check the bulletin board for hours.

LOST AND FOUND...

Turn in stray articles at the desk, Santa Rosa Hall.

SWIMMING...

The Campus Pool will be open from 12 m. to 5 p.m., Monday through Sunday.

PHOTOGRAPHER...

On Tuesday, August 16, at 4:00 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 the costumes. Pictures will be taken near Santa Rosa Hall, and proofs will be available by Wednesday, in case you would like to order prints.

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.

DAILY SCHEDULE...

7:30 - 8:00	Breakfast
8:15 - 9:25	First Period
9:35 - 10:45	Second Period
10:45 - 11:05	Coffee Break
11:05 - 12:15	Third Period
12:30 - 1:00	Lunch
1:00 - 2:00	Free
2:00 - 3:10	Fourth Period
3:10 - 5:30	Leisuretime
5:30 - 6:00	Dinner
7:00 - 8:00	Folklore
8:15 - 10:00	Evening Program
10:00 - 10:20	Coffee Break
10:30	Afterparty

SUNDAY SCHEDULE...

8:15 - 8:45

Breakfast

INTRODUCING THE SANTA BARBARA FOLK DANCE CONFERENCE COMMITTEE...

Valerie Staigh (Chairman)	Isabelle Persh
Minnie Anstine	Maude Sykes
Perle Bleadon	Avis Tarvin
Elsie Dunin	Donna Tripp
Ed Feldman	Doug Tripp
Herb Hueg	Al Vincent
Millie Hueg	Ed Wilson
Jesse Oser	Marion Wilson

INTRODUCING THE UNIVERSITY OF CALIFORNIA:

Miss Elizabeth Anderson - Department of Arts & Humanities, UCLA  
 Dr. George H. Daigneault - Director, University Extension, UC Santa Barbara  
 Dr. Alma Hawkins - Chairman of Dance Department, UCLA  
 Mr. Bill Pillich - Associate Supervisor, Physical Education, UCLA  
 Miss Carol Uhler - Department of Arts & Humanities, UCLA

INTRODUCING THE STAFF:A N D O R C Z O M P O

Andor Czompo was born in Turkeve, Hungary. From early childhood, he was considered one of the best dancers in the area. Because of this, he was later invited to join one of the professional Hungarian Folk Dance Ensembles. He toured with the group in many European countries. He also became a State-licensed Folk Dance Teacher, having passed a comprehensive government examination. Before leaving Hungary, he worked on a folk art research project in the northern part of Hungary.

In the United States, having been told by the immigration officials that there was no future for a professional folk dancer in this country, Andor organized the Hungarian Ethnic Dance Group of New York. This group appeared on a CBS television program, performed at New York Town Hall, Washington Constitution Hall International Folk Dance Festival and many other places. He has choreographed suites and exhibition couple dances for the Duquesne University Tamburitzans which have been performed in their concerts in the past three years. As a dancer, he toured through the northern United States and Canada with the famous Kovach-Rabovsky Hungarian Ballets 'Bihari.'

He is well-known among American folk dancers for his teaching of very good recreational and exhibition dance material and for his excellent teaching technique. He has taught at many camps, workshops, institutes, universities, and colleges throughout the United States. He recently completed a teaching tour which

included California, Washington, Massachusetts, New York, etc. He is on his fourth consecutive year at Santa Barbara Folk Dance Conference.

### DANI DASSA

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

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

Dani, and wife, Judi, are the owners and operators of the popular folk dance coffee house, Cafe Danssa, at 11533 West Pico, Los Angeles.

### 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 1957, with a major in Theater Arts and a 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 of the 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 Anseble Morovac, Gandy Dancers, Sokoli and Westwind. Elsie directed or coordinated the first four International Folk Festival Programs (co-sponsored by the UCLA Committee on Fine Arts Production and International Student Center) held at UCLA Royce Hall Auditorium. For two years she had her own folk dance music radio program every other week on KPFK-FM in Los Angeles.

In 1963, she co-produced an LP record, "Macedonian Songs and Dances" by Orce Nikolov Ensemble from Skopje, Yugoslavia.

The past four summers, Elsie has led the recreation folk dancing for UCLA summer

school, and since 1964 has instructed the UCLA Dance Dept. Folk Dance Performance Class.

In February Elsie planned, co-ordinated, and taught at the co-sponsored California State College at Los Angeles and Folk Dance Federation - South, Teacher Training Workshop.

Presently Elsie is working toward a Master of Arts degree in Dance Ethnology, and is Teaching Assistant with UCLA Dance Department.

### G E N I E V E R. F O X - (CHILDREN'S MUSIC CENTER)

Co-founder of Children's Music Center and at present music and dance consultant at the center. Has a BA degree from Villanova University, Pennsylvania; has studied piano and music with Ezerman, Santz, Fried and others, and had a brief career as a concert pianist as well as teaching piano. Early dance studies included Eurhythmics, Isadora Duncan style of creative dance, Spanish ballroom, exhibition tango and some folk dance.

Genieve has had modern dance with Weidman, Limon, students of Graham, and with Humphrey. She has worked as teacher with most age groups, but specialized in teaching music and movement to young children. She introduced use of rhythm instruments and free movement in public schools, and wrote a course of study in music for kindergarten and first grade, as well as lectured and trained teachers in the use of music and movement.

In therapy, she worked in experimental project with doctor, psychiatrist and educators using music and movement with disturbed young children. She has studied dance therapy with Whitehouse and Schoop.

At present she is doing research on material for music and dance therapy. She has attended conferences and given workshops on the use of movement for handicapped children (blind, deaf, spastic, retarded, disturbed), teenagers and adults with emotional difficulties. During May and June, 1966, Genieve was in France and the Soviet Union exchanging dance and music therapy materials, methods, research aims, results, recordings and photographs between their groups and their counterparts in the United States.

Genieve's special interest in folk dance is relating the crafts, culture and customs of regions with music and dance of their people.

### M A D E L Y N N E G R E E N E

Madelynne 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 theater. 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 Street. She has been very active in folk dance work and has taught at many universities and colleges from San Francisco to Vancouver, and from the west to east coast, Montreal, Toronto and Quebec, and has been choreographer for the Savory Light Opera Company and the San Francisco Little Opera Company. She is teacher and director of the International Dance Theater, a folk dance concert group of some 35 singers, dancers and musicians.

Madelynn has made three trips to Europe and Mexico, plus trips to Hawaii, studying and collecting material on native dance, music and musical instruments. 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.

She recently choreographed dances for such famous ethnic dance companies as the Tamburitzans of Duquesne University (for their European tour), and for the Canadian Feux Follets in Montreal and Canada's National Dance Ensemble.

### BRUCE JOHNSON

Square Dance caller and teacher was introduced to square dancing in 1946 through a folk dance group while attending UCLA. 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.

Bruce's 13 years of musical training (to be a concert pianist) and many years of dance training have been an invaluable aid in his present calling and teaching... and probably explains his "instinctive" rhythm, timing, and "makes-you-want-to-dance" type of calling.

Bruce and his wife, Shirley, (also a graduate of UCSB) have been on the staff of many institutes across the country. He has called in most of the 50 States and Canada, as well as being sent by the Air Force to Europe to train callers and leaders among American based personnel in England, France, Germany, Spain, Japan, the Philippines, Okinawa, and Hawaii.

Although they travel about three months out of the year (not continuously), they conduct continuous classes and clubs throughout the year in Santa Barbara, six nights a week, as well as classes in social dancing when time permits (adults and young people). In 1966 they are on the staff of nine different square dance institutes, not including festivals. They conduct many callers clinics and work with teachers also.

Bruce has been recording for Windsor Records since 1951, and was presented with a gold record in 1956, representing total record sales to that date. His records are one of the top selling in the field. First record cut was "Crowdad Song" and latest is "Nobody Knows You".

Bruce was production manager of Windsor Records, and "Artist and Repertoire" man, supervising the selection and recording of all material on the Windsor label for two years.

### E D K R E M E R S

Ed, in his 11th year at Santa Barbara, has been a professional Folk, Square and Round Dance teacher and caller for the last 24 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 Folk Dance Federation, North, 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."

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. They also have a new Record Shop in Los Angeles at 2769 West Pico Boulevard.

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.

### L A R I S A L U C A C I

Born in Romania, Larisa studied in Universities of Bucharest, Vienna, Paris and Michigan.

She came to the USA in 1947, and has taught Romanian and other Folk Dances, Russian Language and French Language in both Public Schools and Colleges.

Presently she is teaching Russian at the Western Reserve University and a special class of French and Russian in the Public School System.

She has written many articles on Folklore, most of which were published in the Romanian News "America" and other publications. Mr. Lucaci is the Editor in Chief and Publisher of "America" since 1950.

The yearly Almanac of "America", a volume containing studies and articles of recent and general interest as well as cultural and historic material, has published a series of articles written by Mrs. Lucaci.

Mrs. Lucaci intends to assemble all of the articles into a book form.



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 in, 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.

CHRIS TASULIS

Chris Tasulis, born in Culver City, California, visited Greece in December and January 1951-52 to see his relatives, and while there renewed his interest in Greek dance. Chris had been dancing Greek dances since childhood having been taught the dances by his mother.

Upon his return from Greece, he began teaching the Greek dances to an exhibition folk dance group (Gandy Dancers), danced with the Yosemite Workshop, taught at Institutes, and had a children's and young adult's group at St. Sophia Cathedral. Since then he has instructed a good many exhibition groups, particularly ethnic; taught at various West Coast summer camps, the Kolo Festival in San Francisco, etc.

Presently he is choreographer, founder and program director of the Hellenic Dancers of Los Angeles, an ethnic Greek cultural group who are doing dances from the many regions of Greece. They have danced at the Philharmonic, Starlight Bowl, Disneyland and have been in a movie.

CARL WOLZ

Carl Wolz has a B.A. in Art History from the University of Chicago and an M.A. in Asian Studies from the University of Hawaii. He studied ballet and modern dance in Chicago and New York. He has taught Labanotation at the Julliard School, the Dance Notation Bureau, the Connecticut College School of Dance, the American Culture Center in Tokyo, and the University of Hawaii.

He went to Hawaii originally on an East West Center grant in 1962 and has been studying various forms of Asian dance since that time. He also spent one year (1958) as the company manager for the American Festival Ballet when they were touring Europe.

SCHOLARSHIP WINNERS FOR 1966:

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

FEDERATION SCHOLARSHIP WINNERS: (Will be announced later)

GROUP SCHOLARSHIP WINNERS: (Will be announced later)

ELIZABETH SANDERS SCHOLARSHIP WINNERS:

ROBERT BOWLEY	Pasadena
DAVID BRANDON	Los Angeles
SAUL AND SUSIE FROMMER	Riverside
RUTH OSER	Hollywood
MIKKI REVENAUGH	Garden Grove
PATRICIA WAGNER	Los Angeles

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 Fundraising 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 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

## DANCE NOTATION

Have you ever tried describing in a letter to a friend an exciting new dance? Or after learning a dance, have you jotted down helpful hints to help you remember the steps, and then tried interpreting your shorthand some time later? Or in order to reconstruct a dance for teaching, have you tried interpreting the dance description without having any idea what the style of the dance looks like? Then you may be interested in learning about an internationally accepted dance notation, Labanotation.

Keeping track of history was made possible by the written word. Music compositions survived only through a standard notation of meters, staves, and notes. Now finally in the twentieth century, a movement notation has been developed that will preserve and accurately describe dances.

Since the 17th century attempts have been made to create a standard notation system for movement, but the common problem was the use of descriptive words or abstract symbols which led to ambiguity in reconstruction and interpretation. Further, as many of you have probably discovered on your own, a system based on a particular style may be valid for describing that one style, but is unsuitable for another style; for example, an individual system that describes Roumanian dances is not valid for describing Scottish dances, and it becomes unrealistic to learn separate systems for many different folk dances.

Labanotation, created by Rudolph Laban, describes human movement, and therefore in dance can describe either ballet, modern, social, tribal, or folk. Within the last fifteen years, Labanotation has been recognized and used by dance notators throughout the world, and annual international meetings are held in order to maintain a standard system.

If any individual or teacher is interested or involved with preserving, reconstructing, or studying folk dances, he should be acquainted with this system of notation, and the classes this week will introduce the fundamentals of Labanotation.

The 10 Folk Dances by Lucy Venable and Fred Berk will be the text for the introductory sessions on Labanotation.