

1967



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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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## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Eugene R. Ciejka

BEGINNERS POLKA  
(Poland)

SOURCE: Gene Ciejka, Director, Orange County Folk Dancers

MUSIC: Record: Let's Polka-Oberek-Waltz-Tango, Ted Maksymowicz,  
ABC Paramount, ABC-229, Side 2, Band 1

FORMATION: Circle, both facing L.O.D. Man on inside, Lady outside. Man holding Lady's left hand with his right. Free hand on hip. Thumb behind, fingers front and curled under.

TIME: 2/4

## BASIC POLKA STEP:

Since this dance was choreographed for the purpose of exposing non-Polish polka dancers to this definite style it has been arranged very evenly and constant. This is not the case in all Polish polkas. Keep the steps small and low except where specified. Work off the balls of the feet and the ankles keeping the knees slightly bent at all times. The accented spots where the heels must hit the floor are noted.

Man:

CT. 1 Hop on right foot *at same time touch L toe fwd to floor*  
 2 ~~Touch left toe to floor.~~  
 3 and Hop on right foot while bringing left foot up sharply with bend at knee so sole of left foot shows.  
 4 2 Hop onto left foot while bringing right foot up sharply with bend at knee so sole of right foot shows.  
 2  
 1-4 of Meas. 2 is done with reversed footwork.

Woman: *starts hop on L ft*

MEAS: 1 ~~Woman does man's meas. 2 first and meas. 1 next.~~

INTRODUCTION: Three very definite beats.

FIGURE 1: Walk in L.O.D.Meas.

1-7 Seven basic polka steps in l.o.d. No side to side movement. On Ct. 2 *of each meas. advance with the step following the touching foot to floor, touch in front, advancing with each step.*

8 Stamp (Man) l.r.l.r. (Woman) R.L.R.L.

FIGURE 2: Circle around each other facing L.O.D.

1 Still facing l.o.d. and placing both hands on hips.

Man take one basic polka moving forward slightly.

Woman take one basic polka moving backward slightly.

2-3 Man: Making C.W. circle around spot partner was in, while facing L.O.D. returns to original spot on left of girl.Woman: Does same as man but moves C.W. behind man and the to front to return to same spot.

4 Face partner and stamp (men) L.R.L.R. (woman) R.L.R.L. Both hands on hips and slight bend at waist.

5-8 Repeat meas. 1-4.

## BEGINNERS POLKA (CONT'D)

- FIGURE 3: Balance out and in.  
 1-2 Man using basic polka starting hopping on R. balance out and in. Woman using basic polka starting by hopping on L. balance out and in.  
 3-7 Repeat meas. 1 and 2 two and one half more times finishing on balance out. Man's right hand holding lady's left with free hand on hip.  
 8 Turn to face partner. Men C.W., Lady C.C.W.  
 Retaining hand hold stamp (man) L.R.L.R. (woman) R.L.R.L.
- FIGURE 4: Basic polka with C.W. turn.  
Basic step: Same as noted except where touch of foot is indicated, man on ea. even meas. places right foot behind and beyond right foot. The man's odd meas. have no cross over and are considered as recovery steps. All this is done in ballroom position while turning C.W.  
Woman: does same step but her even meas. are recovery steps and odd meas. are cross over steps.  
 1-7 Seven basic polka steps turning C.W. one half turn per measure. Finishing with man on inside. Turn a little more on last meas.  
 8 Man stamp L.R.L.R. Woman R.L.R.L.
- FIGURE 5: Basic polka with C.C.W. turn.  
 Same as above but now man's even meas. are recovery steps and woman's odd meas. are recovery steps. In short man now does woman's steps and woman does man's steps of meas. 1-8.  
 9-15 Seven basic polka steps turning C.C.W. finishing with man inside circle. Turn a little more on last meas.  
 16 Man stamp L.R.L.R. Woman stamps R.L.R.L.
- FIGURE 6: Move to new partner. *Turns C.C.W. & C.W. are 1/4 turn only.*  
 1-3 Both hands on hips and on inside of circle moving R.L.O.D. man takes 3 basic walking polka steps to girl behind him. Lady takes 3 basic polka steps to man ahead of her.  
 4 Both turn C.C.W. while stamping (man) L.R.L.R. (woman) R.L.R.L. to face new dancer, bend slightly at waist.  
 5 With basic polka man turns C.W. to face R.L.O.D. Woman takes one basic polka to turn C.W. to face L.O.D. and moving slightly forward.  
 6-7 Man moving R.L.O.D., lady L.O.D. progress towards next dancer with two basic polka steps.  
 8 Man and woman turn C.C.W. to face partner while stamping, (man) L.R.L.R. (woman) R.L.R.L.  
 9-16 Repeat meas. 1-8. Except on meas. 16 men turn one half turn C.C.W. to face L.O.D. Woman does not turn at all but remains facing L.O.D.
- Repeat whole dance through twice more.
- 1-8 Repeat figure #1
- Finis.

## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Eugene R. Ciejka

KOZOIRAJKA  
 "THE LITTLE GOAT"  
 (Poland-Beginners)

*Pronunciation**Koh-zhur-eye-ka*

SOURCE:

Frances Wesolowska, director, Polish American Folk Dance Circle, New York City, New York

*Time**2/4*

RECORD:

Request Records, 66 Mechanic St., New Rochelle, New York  
Side 2 Band 4, "Goodbye Girl" RLP 10051

This record may not be available and as a result I use as an alternate a polka with 8 meas. to the phrase.

The alternate record is Warm Hearted Polkas, Ted Maksymowicz Top Rank Records, Side 2, Band 3. RM 323

FORMATION:

Two girls and one boy. Small circle, man in the middle.  
Join hands.

NOTE:

This is a 16th Century Silesian dance. As it's name implies it is a dance depicting the movements of the goats jumping from place to place in the mountains. The step is light and on the balls of the feet. There is basically two jumps to the measure. The elevation is high and the back leg is bent at the knee bringing the foot up sharply almost to knee level. Then jump on other leg to end meas. This step is called a jeté.

INTRODUCTION:

4 meas.

FIGURE 1:

Jetés in C.C.W. direction, small circle.Meas.

1-4

Eight jetés holding hands, low, arms not stretched. Start with weight on left and jump onto right for meas. 1, alternating feet for each succeeding meas., ending with weight on left foot.

5

One jeté while turning  $\frac{1}{2}$  turn in air, C.C.W., to face in C.W. direction, landing on right foot. Then jump onto left foot.

6-7

Starting by jumping onto <sup>right</sup> left foot, do 4 jetés in C.W. direction still holding hands.

8

Stamp R.L.R., no wt. on R., turning to face center of circle still holding hands.

9-16

Repeat Figure 1. On meas. 16 do not stamp, jump onto both feet turning C.W. to face center of circle.

FIGURE 2:

Point to Center.

1

Ct. 1 hop on left. *Teaching R toe to center of circle*

Ct. 2 point R. foot to center of circle, touch with toe.

~~Ct. 3 and 4~~ Hold pose. <sup>with</sup> Hands are high, ~~now~~ and circle has become smaller.

2

Repeat meas. 1 on opposite foot. Drawing R. foot back to original position. Hand position still the same.

## KOZIORAJKA (CONT'D)

- 3 Ct. 1 hop onto L. foot, *pointing R ft fwd*  
 Ct. 2 ~~point right~~ *point right* foot, " L " "  
 4 Ct. 1 ~~hop onto R. foot~~ *hop onto R. foot* " R " "  
 Ct. 2 ~~point left foot,~~ " L " "  
 4 Repeat Meas. 3  
 5-7 Repeat Meas. 1-3  
 8 Cts. 1 and 2 ~~repeat Meas. 3 Cts. 1 and 2~~  
 Ct. 4 ~~bring R. foot to L, acct.~~  
 Ct. 2 ~~clap. Do not take wt. on R.~~

## FIGURE 3:

- Small couple circles.  
 1 Man takes first jeté turning C.C.W. toward girl on left for Cts. 1 and 2 jumping onto R. foot. Hooking R. elbows with girl he jetés onto L. foot Cts. 3 and 4. Free hand is held high and curved. Girl jetés in place.  
 2-4 Man does 6 more jetés traveling C.W. with girl on left, finishing between girls, wt. on L. foot for both. Girl on right does 8 jetés making small turning steps turning C.W. by herself. Finishing facing opposite direction to man and on his left, start by jumping on R., finish on L. foot.  
 5-8 ~~Man repeats steps with other girl, hooking left elbows, Meas. 6.~~ *Man finishes opposite of first girl on her R.* Free hand held high, start by jumping onto R. foot and finishing on L. foot. First girl does 8 jetés by herself in C.C.W. turn. (All clap hands on Meas. 5 finishing between girls facing opposite of 1st girl and on her L.)  
 9-16 Repeat Meas. 1-8.  
 Meas. 1-80 Repeat whole dance two more times.  
 Meas. 1-16 Repeat Figure 1 and repeat of Figure 1.



## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Eugene R. Ciejka

KUJAWIAK - SZTAJEREK  
(Poland - Advanced)Pronunciation:  
SOURCE:*noo-Var-yakk - Shuh-tee yerr-ak*  
Jan Cieplinski, Director, Polish folk Dance Ensemble, 1939  
Adapted by him from dances done in the vicinity of Torun.

RECORD:

Let's Polka-Oberek-Waltz with Ted Maksymowicz, ABC Paramount,  
ABC 229, Side 1, Band 4

FORMATION:

Circle, with men facing out of circle and women facing in.  
Man's right hand holding ladie's left, with free hands on  
hips. Posture is erect but not stiff.

NOTE:

The dance starts out with neither party very interested in  
the other. The steps are flatfooted but not sloppy. There  
should be no shushing. The reserved attitude remains until  
the sequence in which the couple kisses. After that the  
dance becomes progressively freer, and active. After the  
second interlude the dance is limited, only, by the dancer's  
ability.

INTRODUCTION:

4 measures.

FIGURE 1:

Balance in and out (flatfooted).Meas.  
1-8Holding inside hands, free hand on hip with loose fist, moving  
L.O.D. Balance out and in four times to end facing partner.  
On last measure step in on inside foot and stamp outside foot,  
holding count 3.

FIGURE 2:

Waltz. Shoulder waist position.

9-16

Man on inside, lady outside. Take one half turn per meas.  
while traveling L.O.D. Man start with L., lady with R.  
turning C.W. Finish 16th meas. as meas. 8 in fig. 1.

FIGURE 3

Out and in with stamp turn and waltz. (end of flatfooted in 1/2).

1

Balance out, erect, with free hand on hip.

2

Ct. 1 step on inside foot and place leading shoulder in line  
of direction with twist of body. Ct. 2 and 3 stamp twice  
with leading foot. Do not take weight.

3

Balance out, erect.

4

Man: Ct. 1 step in on inside foot, while raising left knee.  
Ct. 2 man slaps left knee with left hand, down the up. Ct.  
3 hold position for one count.

5-6

Woman: Takes a three step turn on meas. 4, L.R.L., C.C.W.  
Repeat Meas. 1 and 2

7-8

Waltz. Turning C.W. in L.O.D. one full turn on first meas.  
Man starting L., lady R., take step on Ct. 1 Meas. 2, stamp  
on Ct. 2, and hold ct. 3 with weight on ladies L., Man's R.  
(This is shoulder waist position)

## KUJAWIAK - SZTAJEREK (CONT'D)

9-16 Repeat Meas. 1-8.

## FIGURE 4:

- Pass partner taking, then kick away during Angry Step*  
*Except for first small step to R, all steps are very large.*
- Angry Step**  
 Man on inside, lady outside, still in shoulder waist position.
- 1 Take small step to right releasing partner Ct. 1. Draw left foot to right Cts. 2 and 3 (hands on hips now).
- 2 Ct. 1 stamp left, hold cts. 2 and 3.
- 3 Take step to left passing face to face with partner Ct. 1. Draw R. to L. Cts. 2 and 3.
- 4 Stamp R. Ct. 1, hold Cts. 2 and 3. Turn slightly C.C.W.
- 5-6 Repeat meas. 1 and 2 passing back to back
- 7 Repeat meas. 3 and return to position facing partner.
- 8 Place arms around partner, and kiss her on left cheek while shifting weight to trailing foot, Man's R., Ladie's L.

## FIGURE 5:

- Balance and Waltz**  
 1-4 Balance out and in twice.  
 5-8 Waltz, in shoulder waist position.  
 9-16 Repeat Figure 5.

## INTERLUDE:

- Waltz.**  
 Ballroom position, man starting on left, lady on right, C.W.  
 Turn.
- HANDS: When using arms bk of hand leads bk, the thumb leads fwd in an elongated, horizontal figure 8 movement.*

## FIGURE 6:

- 1-4 **Balance, chicken and waltz step.**  
 Balance out and in then repeat moving L.O.D. Free arm is now used in a free manner.
- Chicken Walk.** The body is bent at the waist. Eyes straight ahead, man's right arm and woman's left arm parallel and next to each other from elbow to wrist, hands joined. Free arm extended down and trailing behind slight distance away from body. Palm down. The step consists of stepping on the heel and slapping the sole of the foot on the floor for the  $\frac{1}{2}$  count. On 1 the heel hits the floor, on the "and" the sole hits the floor.
- 5-6 Cts. 1-4 step L.R.L.R. (Woman's footwork opposite.)  
 Ct. 5 stamp outside foot, no wt.  
 Ct. 6 hold while straightening up into shoulder waist pos.
- 7 Waltz. One full turn placing man on inside.
- 8 Ct. 1 man releases woman, placing hands on own hips while stepping back on right.  
 Ct. 2 steps back on left while bending at the waist.  
 Ct. 3 allows right toe to come up off floor leaving right heel on floor.
- Woman:**  
 Ct. 1 steps back on left, placing hands on hips.  
 Ct. 2 bends at waist allowing right toe to rise.  
 Ct. 3 holds position.

## FIGURE 7:

- Indian step with scissor kick.**  
 Partners are facing with man on inside. Right hand comes up

## KUJAWIAK - SZTAJEREK (CONT'D)

- over eyes, as if to shade them from the sun. Weight is on the left foot.
- 1 Ct. 1 step on R. heel and draw left <sup>inside</sup> foot to right. <sup>heel</sup>
- 2 Cts. 2 and 3 repeat Ct. 1 while moving towards partner. Arms move to same position as in chicken step. Partners move backwards, away from each other starting back on left, using same step as meas. 1 in reverse. R. heel remains on floor.
- 3-4 Take 4 chicken walks passing partner on right. Man stands more erect with arms outstretched to sides, like a cross. Woman passes under man's right arm with her own arms curved in front of her as though she were carrying a basket. Both turn C.W. on Ct. 5 to face partner, hands going to hips. On Ct. 6 stamp L. taking the weight.
- 5-6 Balance R. and L. Hands on hips, facing partner, about six feet apart.
- 7 Ct. 1 small step forward onto R.  
Ct. 2 swing left through and forward, low in front.  
Ct. 3 spring off right foot and execute scissor to return to floor standing on L. foot with right heel on floor.
- 8 Ct. 1 bend over and brush raised right toe with right hand first in and then out.  
Ct. 2 stamp R. while straightening up.  
Ct. 3 stamp L. erect, hands on hips.
- 9-16 Repeat Meas. 1-8.  
Exceptions: on cts. 5-6 of meas. 4 (chicken walk) turn C.C.W. to face partner, and stamp L. but do not take the weight. Start the balance of meas. 5-6 to the left and then the right. Reverse the footwork of meas. 7-8 to start by stepping on the left foot and swinging the right foot through. On Cts. 2 and 3 of meas. 8 stamp L. and R., woman taking the wt. while man does not.
- FIGURE 8:** In and out and girl swings over, chicken walk and waltz.
- 1-2 Balance in and out starting with inside feet. Free hands on hip.
- 3 Girl takes a three step turn across and in front of man, L.R.L. man stepping in L.O.D. and slightly to the right, R.L.R.
- 4 Girl returns to man's right side in same manner stepping R.L.R. Man moves L.O.D. and to left with L.R.L. (During this step the free hand comes off the hip and partners change hands to correspond with the side the girl is on.) Whichever hand is free is held away from the body and is relaxed.
- 5-6 Chicken walk starting with man's R. and ladie's L. One step for every Ct. with a stamp on the 6 Ct., Man's L., Lady's R. No weight taken.
- 7 Waltz, one full turn to place man on inside.
- 8 Man:  
Ct. 1 Step R.  
Ct. 2 Stamp L. (~~no wt.~~)  
Ct. 3 Hold.
- Woman:  
Ct. 1 Step L.  
Ct. 2 Stamp R. (~~no wt.~~)  
Ct. 3 Hold.
- 9-16 Repeat meas. 1-8

## KUJAWIAK - SZTAJEREK (CONT'D)

## INTERLUDE:

1-4

Waltz, ballroom position, turning C.W. Start on man's left lady's right. Take  $\frac{1}{2}$  turn per measure to place man on inside on 4th meas. At the end of meas. 4 release leading hands and open them up, holding them in a position with the palms neither down nor up with the hand itself about eyelevel. On the last Ct. of meas. 4 do take the weight on the man's right and ladie's left foot.

## FIGURE 9:

Double Clicks with waltz (Woman's footwork is reversed)

Still facing partner with leading hand high. Woman's left hand on man's shoulder, man's right hand on woman's waist.

1

Ct. 1 step R. over L. in L.O.D. Bring left foot around forward and pointed in L.O.D. low.

Ct. 2 click right instep to left heel. Land on right.

Ct. 3 click right instep to left heel. Land on right.

2

Waltz moving C.W. in line of direction, one full turn placing man on inside.

3-8

Repeat meas. 1 and 2 three more times. On meas. 8 do not turn in waltz. Open up facing L.O.D. stamp L. and then R. No wt.

9-16

Repeat meas. 1-8

## FIGURE 10:

Single Clicks with waltz (Woman's footwork is reversed)

Facing partner in same hold as figure 9, and turning C.W.

1

Ct. 1 step right over left

Ct. 2 bring left foot forward pointed high.

Ct. 3 click right instep to left heel, to land on right foot.

2

Ct. 1 step on left

Ct. 2 extend right foot.

Ct. 3 click left instep to right heel, to fall on left foot.

3

Repeat meas. 1 except no time for a cross over (ct. 1).

4

Waltz. One turn to place man inside.

5-7

Repeat meas. 1-3.

8

Stamp left and then right no weight.

9-16

Repeat Meas. 1-8 finishing to face L.O.D. in an open position with free hands on hips.

## FIGURE 11:

Wheel in place

1-8

In open position facing L.O.D. man starting back on right, lady forward on left. Take 7 measures of 3 running steps each. (A total of 21 steps.) Outside hands are high and partners are looking at each other. Finish 7th meas. facing L.O.D. and stamp L.R. on eighth meas. holding the third ct. Do not take the wt. Lady stamps R.L. and does not take weight.

## INTERLUDE:

1-4

Forward run

Take two meas. of small running steps forward in L.O.D. On third meas. both take preparation step on both feet. (This means to come down solidly on both feet with knees bent.) On 4th meas. woman springs up with knees together and man grabs her behind the back with his right arm and around the knees with his left arm. Lady's left arm is around man's shoulder while right arm is extended high, curved and natural.

## KUJAWIAK - SZTAJEREK (CONT'D)

- FIGURE 12: Lift and Turn  
 With woman in man's arms, he takes solid grip on floor with feet.
- 1-8 Man starts turning C.C.W. starting with R. foot. There is no set speed to travel, just play it safe.
- 9 Man releases woman's legs and gets his right hip next to her left hip. Woman bends left leg and helps to place herself while extending right leg for balance. Lady's right leg is supposed to be about one to two inches off the floor. Man's left arm is extended and high.
- 10-14 Man continues to turn C.C.W. supporting woman as above.
- 15 Man faces L.O.D. and places woman down, gently, still retaining hold on her waist, while woman retains shoulder hold.
- 16 Stamp L.R. do not take weight, both man and woman.
- FIGURE 13: Rhonde de l'homme (Man)
- 1 Ct. 1 jump down on right while extending left foot forward.  
 Ct. 2 swing left foot around allowing it to turn you C.C.W.  
 Ct. 3 hop on right foot for balance.  
Woman: take three small running steps around man assisting in turn R.L.R.
- 2 Man: take three small running steps C.C.W. backwards, L.R.L. to assist woman in turn.  
Woman:  
 Ct. 1 leap down onto left foot while extending right leg to side bending left knee with body straight.  
 Ct. 2 swing right leg around and in front allowing to turn your body.  
 Ct. 3 take small hop on left foot for balance.  
For both the man and the woman the free hand is used to assist.
- 3-15 Repeat meas. 1-2, six and one half more times.
- 16 In open position with arms extended facing L.O.D. stamp. Man L.R. taking wt., lady stamps L.R. no wt.
- FIGURE 14: Waltz Finis
- 1-14 Waltz starting man's  $\mathcal{R}^L$ , lady's  $\mathcal{K}^R$  Turning C. W. advance L.O.D. In shoulder waist position. Man finishes 14 meas. on inside of circle (one half turn per meas.)
- 15 Girl turns under man's left arm R.L.R. free hand on hip. While man balances in place, free hand extended to side.
- 16 Man raises right arm high, lady leaves left hand on hip. Man steps R.L. no wt. to pose connected arms extended but not stretched. Lady stamps L.R. no wt. Ladies finish outside of circle facing in. Men finish inside of circle facing girls.



## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Eugene R. Ciejka

OBEREK  
(Poland - Intermediate)

PRONUNCIATION: O-Beh-Rek

SOURCE: Eugene Ciejka

RECORD: Polish dance melodies, Side 1, Band 4, ABC Paramount 289

STYLE: Free and athletic, more up and down movement than forward.

FORMATION: Couples, circle, mixer.

TIME: 6/8

## BASIC STEPS IN THE OBEREK:

Each measure of the Oberek contains three beats which are taken on alternate feet. Under ordinary conditions the first beat of the first and all the following odd measures is accented. The three beats of the second and all the even measures are used for recovery steps. That is, to regain or maintain your balance, or to get into position for the next step. On occasion, in a particular piece of music, you will hear a two beat measure. This is the option of the music arranger and cannot be avoided. The choreographer generally uses these two beat measures for accents at the end of a phrase and before starting a new figure.

## TURNING OBEREK IN BALLROOM POSITION:

Man: steps onto accented left foot and, sort of, around woman; then on to right foot, crossing it behind the left; then on to left so that feet are about two feet apart. All this is done while turning C.W. with partner. The next measure consists of stepping on the right and then the left and then the right again without crossing feet but continuing the turning process. The first measure is done with a severe bend at the knees while the second measure is performed in a more upright position.

Woman: the lady does the same step but moves back on the right foot, then takes a step on her left and then her right without crossing over. On the second measure she steps on her left foot, sort of, around the man, then crossing her right leg behind her left for Ct. 2. Then steps on to her left so that her feet are about one foot apart.

Remember the feeling of the Oberek is one of jumping down into a step rather than up into a step. This gives the dance a heavier and stronger character in addition to an athletic quality. Remember to keep the knees slightly bent when using the legs for direct support on a down beat. This will minimize the shock of the step and make the dance less energy draining.

## OBEREK (CONT'D)

These basic step explanations cannot take into consideration every possibility. Many variations can be achieved, the choreographer is only limited by the ability of the dancers. There are no written instructions for Polish dances prior to the last century, except for the few children's dances which may or may not be from as early a period as the 15th century.

Now on with the show.

**POSITION:** Man and woman side by side with woman on man's right both facing L.O.D. Man's R. arm encircles woman's waist and rests on her right hip. His left hand is on the left hip with the fingers clenched but not in a fist. The woman's left hand passes behind the man's back and up over the shoulder (the R. one) so that the hand curves over the top of shoulder. The woman's R. hand is holding her skirt in a relaxed and free manner.

Meas.

- FIGURE 1:** Knee lift step. (looking at partner)
- 1 Both step forward onto R. foot, Ct. 1  
Ct. 2 brush the left forward beyond the R. allowing the toe to drop.  
Ct. 3 bring the left foot up sharply so that the thigh is almost parallel to the floor while taking a slight hop on the R. foot.
- 2 Man and woman take three small running steps in L.O.D. L.R.L. (looking straight ahead)
- 3-6 Repeat Meas. 1 and 2, two more times.
- 7 Repeat Meas. 1.
- 8 Stamp left, then right and do not take the weight on the right foot.
- 9-14 Repeat Meas. 1-6
- 15 Repeat Meas. 1 while wheeling to face center of circle C.C.W.
- 16 Stamp L.R. in place, do not take weight on R. foot
- FIGURE 2:** Moving into Center of Circle. Move straight in, move out on left diagonal.
- 1-2 Taking two basic oberek run steps to center of circle R.L.R., L.R.L.
- 3 Woman takes basic oberek step in place. Man jumps onto R. foot in front of woman in C.W. direction, Ct. 1. He turns woman so that she faces out of circle. Man takes Cts. 2 and 3, L.R. to complete the turn.
- 4 Meas. 4 is taken in place. L.R.L., Cts. 1,2,3.
- 5-8 Repeat Meas. 1-4, finishing to face center. On meas. 8 stamp L.R. and do not take the weight on the R. foot.
- 9-16 Repeat meas. 1-8.

## OBEREK (CONT'D)

- FIGURE 3: Waist Turn
- 1 Starting by stepping onto right foot, woman takes one measure in place. Man starts by stepping on right and moves around woman in C.W. direction on first measure. Free arm is curved and held high.
- 2-7 Both turn in waist hold position starting by stepping on L. foot, finishing 7th measure so that man faces L.O.D. and woman faces R.L.O.D.
- 8 Man stamps L.R. and does take weight.  
Woman stamps L.R. and does not take the weight.

- FIGURE 4: Oberek in ballroom position
- 1 Man starting on L., woman on R. take one oberek measure in place while assuming ballroom position.
- 2-3 Man and woman turn in place finishing so that man gain faces L.O.D. turn in C.W. direction.
- 4 Man lifts L. arm while holding woman's R. and does one oberek step in place. Woman does one oberek step while turning under C.W. to face center of circle.

- FIGURE 5: Separation step (Man's Part)      MOVING OUT
- 1 Man raises R. arm, curved and held high, L. hand is on L. hip. Ct. 1 extend R. Leg to side (straight) and push off on L. leg bringing instep of L. foot to heel of R. foot and dropping down on L. foot again.  
Ct. 2 step onto R. foot to R.  
Ct. 3 step on L. foot bringing it next to R. foot.
- 2 Repeat Meas. 1 - Moving Out
- 3 Man executes Rhonde de Jhomb (R. leg pivot) C.W. direction in place stepping onto R. leg to R. side. Ct. 1  
Ct. 2 swing straight L. leg around C.W.  
Ct. 3 finish turn as above to face L.O.D. with weight on R. foot (man uses L. arm to assist in turning while moving R. arm down to R. hip. Man takes slight hop on R. for balance.).
- 4 R. hand stays on R. hip and L. hand is raised and curved moving in. Man takes one heel click to center of circle. Hop on R. while bringing R. instep to L. heel, Ct. 1 and dropping down to R. foot.  
Ct. 2 step to left on left and  
Ct. 3 bring R. to L. foot and putting weight on the R. foot.
- 5-6 Repeat Meas. 4 twice moving in.
- 7 Repeat Meas. 3 in reverse making it a L. leg pivot to face L.O.D. in place.  
Ct. 1 step to L. on L.  
Cts. 2 & 3 swing straight R. leg around C.C.W. to face L.O.D. taking slight hop on L. leg on Ct. 3 for balance.
- 8 Man stamps R.L. on Cts. 1 & 2 and holds Ct. 3.
- 9-16 Repeat Meas. 1-8

- FIGURE 6: Man's knee lift step
- 1 Repeat opening step, a little more vigorously. Both hands are on the hips. L. shoulder is to the center of the circle.

OBEREK (CONT'D)

- Mans head turns to watch girls in center of circle.  
 Ct. 1 step R. Ct. 2 Bring Left Foot up, while Hopping on right, Ct. 3 drop onto right foot.
- 2 Take basic Oberek step, L.R.L. while turning C.C.W. to face R.L.O.D.
- 3 Repeat measure 1 while facing R.L.O.D.
- 4 Repeat meas. 2 while turning C.W. to face L.O.D.
- 5-16 Repeat meas. 1-4 three more times, on measure 16 turn to face center of circle, while stamping L.R. and taking weight on right foot. Mans arms should also move up during stamp to assume ballroom position with new woman who has come to him from center of circle.

GIRLS ADVANCE STEPTHIS IS DONE WHILE MEN ARE DANCING THEIR PARTS.

- 1-3 Starting by stepping on right foot, woman takes three basic Oberek steps into center of circle. Right hand holds skirt and moves forward on odd meas. and back to side of body on even meas.. Left hand remains on left hip.
- 4 Woman moves right hand to right hip. Throws shoulders slightly forward while bending slightly at waist. On Ct. 1 Stamps L., and Ct. 2, stamps right and does not take weight on right foot.
- 5 Woman turns  $\frac{1}{2}$  turn C.W. to face out of circle on Ct. 1, and moves out of center of circle while advancing toward next man in outer, mens, circle. Cts. 2 & 3 stepping L & R.
- 6-7 Beginning on left foot woman takes two basic Oberek steps toward next man. (The one just ahead of the man she just left) The left hand is still on the left hip while the right hand has returned to her skirt. Still moving R. Hand forward on odd meas. and out on even meas. (WOMAN TRIES TO GET CLOSE TO MAN BY THE 7TH MEAS.)
- 8 Woman stepping L.R.L. turns  $\frac{1}{2}$  turn C.W. to face center of circle.
- 9-32 Repeat meas. 1-8 three more times. On 32 meas. she does not turn in front of man she has moved forward to. (Not counting her original partner she had advanced to the fourth man) She stamps L.R. and stands facing man, she does not take weight on the right foot. Hands move up to assume ballroom position with new partner.

OBEREK WALTZ

- 1-4 Starting M. on left forward, W. on R. backward dance 4 basic waltz steps with man finishing with back to center of circle, woman facing man. On last meas. (4) partners release leading hands, M. Left, Womans right and assume position of beginning of dance next to each other. On count 3 of last measure man does not take weight on R. foot, and woman does not take weight on left foot.

RHONDE DE JOMB

- 1 Ct. 1 man jumps onto right foot, Ct. 2 swings left foot forward while turning C.W. on right foot, Ct. 3 hopping slightly on right foot. Woman does the same step but jumps onto left foot Ct. 1, Swings right foot back while turning C.W. with man., Hopping slightly on left foot Ct. 3.

## OBEREK (CONT'D)

RHONDE DE JOMB (CONTINUED)

Retaining the same position man and woman dance one basic Oberek step in place while turning. Woman traveling backward and man traveling forward. Free arms, mans left and womans right can be extended for balance or held on hips with hands clenched.

- 3-8 Repeat meas. 1 & 2, 3 more times, except on meas. eight stamp outside foot (Mans left, womans right ) Ct. 1, Stamp inside feet and do not take weight (mans right & ladies left) Ct. 2, Hold Ct. 3.
- 9-16 Repeat measures 1-8. On meas. eight during stamp finish up with mans back to center of circle and woman facing man. At same time stepping away from each other to allow for room for next step.  
WOMAN MUST TAKE WEIGHT ON SECOND STAMP CT. 2. ON LEFT FOOT. HOLD CT. 3.

DOWN UP TURN STEP

- 1 Both man and woman do same step. Lunging forward onto right foot Ct. 1, foot flat on floor. Arms free and moving in large circle back, up, around and down in front nearly touching the floor in front while body bends severly at the waist. Ct. 2 step left in place, arms start up and beginning opening to sides, while body begins to straighten up, Ct. 3 step right in place, arms fully open and to sides, body still in half bent position.
- 2 Ct. 1 Bring left foot forward and place left heel on floor. While holding arms open and continuing to straighten up, step R. in place. Ct. 2. Step on left foot and take weight on left foot, Ct. 3
- 3-4 Placing both hands on hips, hands clenched. Turn C.C.W. in place. Stepping R.L.R., L.R.L. finishing to face partner. ONE OR TWO TURNS MAY BE MADE DEPENDING ON YOUR PROFICIENCY IN TURNING.
- 5-8 Repeat measures 1-5, except on meas. 8, Ct. 1 Stamp left, Ct. 2 stamp right and do not take the weight.
- 9-16 Repeat measures 1-8

HOP SKIP WITH WAIST TURN

- 1-2 Stepping forward on right foot, toward partner, and assuming a right arm waist turn position, left arm held high and curved. Dance opening step with partner, Turning C.W. in place. Step R Ct. 1, Hop on R. while lifting left leg Ct. 2, Coming back down on right foot Ct. 3. and stepping L.R.L. in basic Oberek step while turning C.W. in place.
- 3-8 Repeat measures 1 & 2, three more times. On last measure woman turns C.W. in place while man is still holding her waist. She finishes by making  $\frac{1}{2}$  turn to face same way as man and in same position as beginning of dance. Stepping L.R.L. on counts 1,2,3, woman does not take weight.
- 9-16 Both man and woman continue same step while man is traveling forward and woman is traveling backwards. On last meas. (16) both man and woman stamp left then right. No weight is taken on right foot.



## OBEREK (CONT'D)

SKATERS JUMP STEP

- 1-2 While wheeling around C.W. and stepping R.L.R. Cts 1,2,3. Taking  $\frac{1}{2}$  turn to face R.L.O.D. Then stepping L.R.L. Cts. 1.2.3. taking  $\frac{1}{2}$  turn to face L.O.D. Free arms extended for balance.
- 3 Step R forward CT. 1, Swing left foot forward and up while springing off right foot CT 2, and making  $\frac{1}{2}$  turn in air and coming down on right knee facing R.L.O.D. for count 3.
- 4 Springing up quickly take R.L.R. turning  $\frac{1}{2}$  turn C.W. to face L.O.D. Do not take weight on right foot.
- 5-6 Repeat measures 1-2
- 7 Man repeats measure 3, while woman starts turning C.W. in place R.L.R. Hands on hips. Man attempts to jump into place held by man in front of him.
- 8 Man landing on right knee holds measure 8 with arms outstretched toward partner, facing R.L.O.D,  
Woman continues turn L.R.L. and finishes facing partner with right toe pointed on floor. Left arm and hand held high in arc, right arm and hand straighter and lower with right shoulder toward partner..

## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Eugene R. Ciejka

SWIR SWIR MAZUR  
(Poland - Intermediate)

- PRONUNCIATION:** Sh-verr Sh-verr
- SOURCE:** Gene Ciejka, Director, Orange County Workshop. Based on 36 years exposure to Polish ethnic dancing and a vivid imagination.
- RECORD:** Polish Dance Melodies, ABC Paramount, ABC (S) 289  
Side 2, Band 6
- FORMATION:** Circle, men on inside facing out, women on outside facing in. Partners hold trailing hands, arms extended to side hands about hip high; leading arms extended and separated, palms down, fingers relaxed, hands about shoulder height. There is a slight bend at the elbows.
- NOTE:** The Mazur is a court dance and therefore is done with control taking precedence over vigorous movement. The steps are low and long, giving the feeling of flowing over the floor rather than jumping up and down off of it.
- INTRODUCTION:** 4 measures.
- FIGURE 1:** Heel clicks in L.O.D.  
Heel clicks are done by extending the leading foot, to the desired height, about one foot off the floor. Then spring-off the supporting foot and bringing the instep of the supporting foot to the heel of the extended foot, then land on the supporting foot for Ct. 1. Stepping on the leading foot moving L.O.D. for Ct. 2. Bring the trailing foot to the leading foot, trailing instep to leading heel for Ct. 3. Take the weight on the trailing foot on Ct. 3.

	<u>FOOTWORK</u>	<u>HANDS</u>
<u>Meas.</u>		
1-4	Click Steps in L.O.D.	AS NOTED IN DESCRIPTION
5-6	Waist turn, C.W. Men L.R.L. Lady R.L.R. one full turn.	Free hand on hip, palm exposed, fingers down.
7	One full click step.	Open to starting pos.
8	Ct. 1 Step on leading foot. Ct. 2 Bring Trailing foot to Idg. No Weight. Ct. 3 Stamp trailing while extending leading foot with point.	
9-16	REPEAT MEAS. 1-8. Except on Meas. 16 stamp leading foot on Ct. 1. Stamp trailing foot on Ct. 2 (Men do not take weight on trailing foot). Both men and women hold Ct. 3.	

## SWIR SWIR MAZUR (CONT'D)

FIGURE 2: Grand Right and Left with Waist turn.

- 1-2 Man: Starting by stepping onto right foot. Move toward girl on right, at same time moving toward outside of circle. Placing yourself in R.L.O.D. with right shoulder towards center of circle. Girl makes same move to right but moving to inside of circle with left shoulder toward center. Man's right and ladies right shoulders are adjacent. Girl is now facing L.O.D. M & W step R.L.R. and L.R.L.
- 3-4 Take  $1\frac{1}{2}$  turns to face direction you came from trng. C.W. Men face L.O.D. on inside of circle, ladies face R.L.O.D. on outside of circle. Man's and woman's right shoulders are still adjacent. Both step R.L.R. and L.R.L.
- 5-6 Repeat movement for meas. 1 and 2 with men moving to outside of circle with left shoulder towards center and adjacent to lady's left shoulder. Lady, original partner, is now facing R.L.O.D. while man faces L.O.D. Lady inside man outside circle, with left shoulders adjacent. Stepping R.L.R. and L.R.L.
- 7-8 Make two complete turns to face man L.O.D. and lady R.L.O.D. Man on outside, lady on inside.
- 9-14 Repeat Fig. of measures 1-6. Except man will now be doing girl's part and vice versa.
- 15 One C.C.W. turn only. Finish with man inside lady outside.
- 16 Man take lady's left with his right hand turning her under in place. Both step L.R.L. Woman turns C.C.W.

HANDS

Release partner.  
place hands on hips  
as noted for Fig. 1.

*W turns C.C.W. 1 1/2 times  
wt on R.*

Right hand moves  
to partner's waist.  
Free hand on hip.

Hands on hips.

Left hand to partner's  
waist. R. hand hip.

FIGURE 3: Heel clicks in R.L.O.D.

- 1-3 Man has wt. on left foot, lady has weight on right foot. Bringing man's L. and lady's R. instep to heel of other foot execute 3 heel clicks in R.L.O.D.
- 4 Man jumps down onto right foot and bends left knee for Ct. 1. Settles on left knee for Ct. 2. Holds Ct. 3. Lady takes 3 steps in place L.R.L.
- Man's left and ladies right separate and about hip high, palms down, slightly bent at elbow. Man's R. and Lady's left joined and slightly higher.
- Man curves left arm across chest. Woman grabs skirt with right hand.
- Man's R. and Lady's L. joined.

## SWIR SWIR MAZUR (CONT'D)

- 5-7 Man remains on knee. Don't Slouch. As soon as woman passes left hand can be extended to left side high. Watch partner as she circles around. AND SMILE!!!!  
Lady holding skirt but not swishing it starts running around man. One full circle taking  $\frac{1}{2}$  run for each meas. SMILE!!!!
- 8 Man: Ct. 1 rises on right leg.  
Ct. 2 stamps left foot.  
Ct. 3 stamps right foot no weight.  
Lady: Continues the run placing herself on the outside of circle facing partner L.R.L. NO WEIGHT.
- 9-16 Repeat Meas. 1-8.
- INTERLUDE:**
- 1-2 Balance in and then out. Man stepping R.L.R. Lady stepping L.R.L. on the in and reversing footwork on the out. Man does not take the wt. on L., Ct. 3 Meas 16. Lady does take the wt. so both have weight on right feet. Man's R. and Lady's L. hands joined. Free hands on hips.
- FIGURE 4:** Clicks to center with turns.  
Having positioned yourselves in the last figure so that woman is to the right of the man and slightly in front of man.
- 1-2 With weight on right foot execute 2 heel clicks to center of circle. Move hands so that man's L. holds lady's L. and R. holds R. with man to L. of and behind woman. R. hand on lady's hip.
- 3-4 Man takes 2 meas. in place. L.R.L. and R.L.R. Woman take 2 more click steps passing man and ending on his left. Both face L.O.D. Retain the hand hold except allowing the L. hands to fall on lady's L. hip.
- 5-8 Take 2 turns moving C.C.W. in place, to face L.O.D. DO NOT TAKE WT. ON R. FOOT FOR COUNT 3 OF MEAS. 8.
- 9-10 Repeat. Meas. 1-2 moving out of center. FOOTWORK REVERSED. Same as Meas. 5-8.
- 11-12 Repeat Meas. 3-4 FOOTWORK REVERSED. When girl passes in front of man, hands revert to pos. of Meas. 1-2.
- 13-16 Repeat Meas. 5-8 turning C.C.W. Finish facing L.O.D. stepping R.L.R., L.R.L., R.L.R., L.R.L. DO NOT TAKE WT. ON LEFT.
- 17-32 Repeat Meas. 1-16. Same as noted above.  
On Ct. 3 of Meas. 16, take the wt. on the L. foot.

## SWIR SWIR MAZUR (CONT'D)

## INTERLUDE:

- 1 Ct. 1 step on R. Man's R. holds lady's  
Ct. 2 swing L. through and point in L. Free arm arcs in  
front. from side for 3 Cts.  
Ct. 3 swing L. back sharp with point about hip high.  
while hopping on R. low.
- 2 Stepping L,R,L. take 3 small running Free arms arc from  
steps in L.O.D. front of body to side  
on 3 cts.
- 3-4 Repeat Meas. 1-2. Same as Meas. 1-2  
Men: On Ct. 3 Meas. 4 do not take  
wt. on L. Use this beat to facepartner  
and just touch L. to floor for balance.  
Ladies take the wt. on L. while turning  
to face partner.
- FIGURE 5: Heel clicks in L.O.D.  
1-16 Repeat Figure 1.
- FIGURE 6: Grand Right and Left with turn.  
1-16 Repeat Figure 2.
- FIGURE 7: Heel clicks in R.L.O.D.  
1-12 Repeat Figure 3.  
13-14 Woman moves a little faster around man  
covering more than  $\frac{1}{2}$  of the circle per  
Meas. Stepping on R.L.R., L,R,L.
- 15 Girl turns C.C.W. while moving to Man's R. hand still  
outside of circle and close to man's holds lady's L.  
R. knee, to face L.O.D.
- 16 Ct. 1 Lady steps on L. while sitting Man's hand,L., is as  
on man's knee. noted. Lady's R.  
Ct. 2 Lady extends R. foot front on hand drops skirt and  
floor pointed, leg straight. is raised high with  
Ct. 3 hold and look at partner. curved arm.

FINIS

## SWIR SWIR MAZUR (CONT'D)

## CUE SHEET

Meas.

1-4	Click step in L.O.D.	(4)
5-6	Waist turn C.W.	(2)
7-8	Click step and chug	(1 & 1)
9-16	Repeat above	
1-2	Grand right and left	(1)
3-4	Waist turn C.W.	(2)
5-6	Grand right and left	(1)
7-8	Waist turn C.C.W.	(2)
9-16	Repeat Fig. 2	
1-3	Heel clicks in R.L.O.D.	(3)
4-8	Man drops to knee	(1)
	Girl runs around	(4)
9-16	Repeat Fig. 3	
INTERLUDE:		
1-2	Balance in and out	(1)
1-4	Heel clicks to center	(4)
5-8	Turns C.C.W.	(2)
9-12	Clicks to outside	(4)
13-16	Turns C.W.	(2)
17-32	Repeat Fig. 4	
INTERLUDE:		
1-4	Point, hop with run	(2)
1-16	Repeat Fig. 1	
1-16	Repeat Fig. 2	
1-16	Repeat Fig. 3	
	With sit down on man's right knee	
	and pose.	

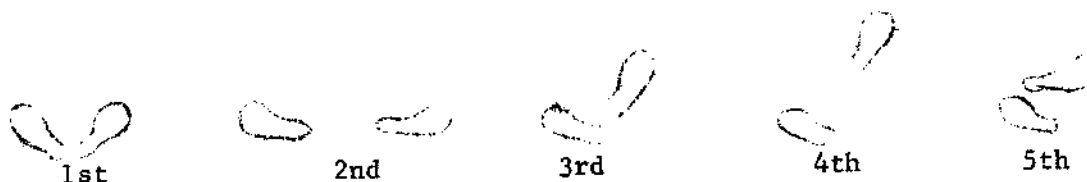
FINIS

## 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 Csárdás 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 Csárdás 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 foot 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 the full Left foot across and in front of the Right foot.
5. Downbeat or Closed Rida: Step on the full Right foot across and in front of the Left foot; step to the Left on the ball of the Left foot.

## POSITIONS OF THE FEET:



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## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

BOROZDÁNFUTÓ  
(Hungary)Pronunciation: Boh-rohz-dahn-foo-toh

This dance is also known as "Hármas" (for three). The dance is done by one man and two women. This is a popular dance among the Bukovina Székelys, a Magyar ethnic group. During World War II, they moved out from their original settlement in Bukovina, Romania. After staying in the Backa region for a short period of time, they moved again because of the new border settlement between Yugoslavia and Hungary after the war. Finally, they settled down in Tolna and Baranya counties in Transdanubia, Hungary. The following dance is usually done on a wedding night after midnight. Researchers claim that this dance is a vestige of Western European contra dances which filtered into Eastern European society.

**SOURCE:** Kodaly, "A Magyar Népzene Tára," Volume III-B, Lakodalom. This dance was arranged for recreational folk dancing by Andor Czompo.

**MUSIC:** Record: <sup>Nezayer</sup> ~~Crossroad Records~~, LP 401, "Borozdánfutó." The music is in 2/4 meter, traditional instrumental folk music.

**FORMATION:** Two Ladies stand side-by-side with inside hands joined low. One Man faces the two Ladies, approximately four steps away. Lady's free hands are placed on the hips. Man's hands are placed behind his back.

**BASIC STEPS:** Walk.

THE DANCE

<u>Meas.</u>	<u>Movement</u>
1-2	Introduction
1-2	With four walking steps, dancers change places. The Man passes under an arch made by the two Ladies as they move into his place.
3-4	With four more walking steps, the Ladies make a 1/2 turn toward each other to face the opposite direction. At the same time, they change the handhold, so that the new inside hands are joined. In the meantime, the Man makes a 1/2 turn to face the opposite direction in four walking steps.
5-8	Repeat the "change places and turn" figure as in Meas. 1-4, but the Man stamps lightly on the last count.
9-12	Beginning with the Right foot and walking eight steps, the three dancers join into a circle with a simple low handhold and circle Counterclockwise. Do not put weight on the last step.
13-16	Beginning with the Left foot, do eight walking steps, moving Clockwise. Do not put weight on the last step. At the end



## BOROZDÁNFUTÓ (CONT'D)

of this figure, release the handhold and begin the dance from the beginning.

Variation

- 1-8 Same as described above. The Man, instead of doing a stamp on the last count, claps his hands together. This indicates a different figure.
- 9-12 Beginning with the Left foot, do seven walking steps, joining in a back basket-hold, circling Clockwise. On the seventh step, stop in 2nd position (feet apart).  
NOTE: A slight knee-bend is done with each step on the Right foot.
- 13-16 Beginning with the Right foot, circle Counterclockwise with eight steps. Release the handhold and 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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Presented by Andor Czompo

CIGÁNY TÁNC  
(Hungary)

Pronunciation: Tsee-gahny Tants

The gypsies came to Hungary in the 15th century. For centuries they preserved a characteristic way of life and culture, influenced by the Hungarian folk culture in Hungary. From this combination evolved a unique culture, which, although it reflects some Hungarian forms, is completely gypsy in content and spirit.

**SOURCE:** Research done by Andor Czompo in Hungary.

**MUSIC:** Record: Crossroad Records, <sup>4003</sup>LP 401, "Cigany Tanc". Melody A consists of 8 measures of 4/4 meter, repeated. Melody B consists of 16 measures of 3/4 meter, repeated. Melody C consists of 12 measures of 4/4 meter, repeated.

**STYLE:** Dr. Edit Kaposi says, "their dances are very individualistic, with participation of the whole body, and they build movements with constant repeats and variations to the point of ecstasy." Moreover, they never dance in any set pattern. Because of this, it is very difficult to arrange and teach this type of dance, especially for recreational purposes, without losing many characteristics of this basic material.

**FORMATION:** Two concentric circles, Ladies on the inside, Men on the outside.

THE DANCE

<u>Meas.</u>	<u>Ct.</u>	<u>MELODY A</u>
		<u>Men:</u> The Introduction begins with a short fast melody, followed by 2 measures of a rhythmic pattern.
1	1-2	Moving and turning slightly Clockwise, step to the Left on the Left foot.
	3-4	Moving in the same direction, step on the Right foot.
2	1	Facing the center of the circle, step to the Left on the Left foot.
	2	Step to the Right on the Right foot.
	3	Step on the Left foot beside the Right foot or in front of the Right foot.
	4	Step or leap on the Right foot, across and in front of the Left foot, turning slightly toward that direction. NOTE: With this step combination, the Man moves around the circle of girls in a Clockwise Line of Direction. Knees are slightly bent, the body is tense. The arms are held in a low forward-side position, snapping the fingers. The movements are cat-like.
3-8		Repeat Meas. 1-2, three more times. The music increases in speed.

## CIGANY TÁNC (CONT'D)

- Lady
- 1 1-2 Facing Clockwise, step with the Right foot on a Right/forward diagonal.
- 3-4 Close (touch) the Left foot beside the Right foot and snap fingers. NOTE: The arms are held slightly curved and low. The hips and shoulder leads in the direction of the step.
- 2 Repeat Meas. 1 with opposite footwork.
- 3-8 Repeat Meas. 1-2, three more times.

MELODY A (repeated)

1-8 Men: Repeat Meas. 1-8 of Melody A, once more.

Lady:

- 1-2 Facing the center of the circle, do 4 small closed Rida (Downbeat), moving to the Left, bending forward slightly, and snapping fingers on each Right step. The arms are held low and curved.
- 3-4 With 4 small closed Rida (Downbeat) steps, make a full Clockwise turn in place. The arms are still in the same position, and the fingers snap on each Right step.
- 5-8 Repeat Meas. 1-4.

MELODY B

The Men sit down or just "hang around" during this melody and watch the girls dance.

- 1 1 Step on the Right foot across in front of the Left foot with the knee bent.
- & Step back on the Left foot.
- 2 Step on the Right foot across in front of the Left foot again.
- 3 Bring the Left foot in a small arc from the back to the front of the Right foot.
- NOTE: The Right shoulder and arm lead the Right step. Fingers snap on cts. 1 and 2.
- 2 Repeat Meas. 1 with opposite footwork and armwork.
- 3-6 Repeat Meas. 1-2, two more times.
- 7 In a continuous movement, step on the Right foot across and in front of the Left foot, and turn Counterclockwise on both feet. The knees are bent, and the turn ends with the feet crossed. Weight shifts to the Left foot on the end of the turn.
- 8 1 Snap the fingers.
- 2 Snap the fingers.
- 3 Pause.
- 9-16 Repeat Meas. 1-8.

MELODY B (repeated)

1-16 Repeat Meas. 1-16, of Melody B.

MELODY CMan:

- 1 1-2 Step to the Right on the Right foot.
- 3-4 Touch the Left toes in front of the Right foot, snap fingers.
- 2 Repeat Meas. 1 with opposite footwork.

## CIGÁNY TÁNC (CONT'D)

- 3-4 With 8 steps, move around your approaching partner, Clockwise, leading with the Right shoulder. At the end of this phrase, end facing partner or opposite girls.
- 5 Do 2 small Cifra steps, Right, Left.
- 6 1 Leap to the Right on the Right foot.  
2 Hit the inside of the Left boot top with the Left hand.  
3 Leap to the Left on the Left foot.  
4 Hit the inside of the Right boot top with the Right hand.
- 7 Jump with the Right foot landing in front of the Left foot and turn Counterclockwise on both feet, knees bent.
- 8 1-3 Snap fingers 3 times.  
4 Pause.
- 9-12 Repeat Meas. 5-8
- Lady:
- 1-2 Same as Man, but move with the step, backwards.
- 3-4 With 8 steps, move around your approaching partner or alone, Clockwise, leading with the Right shoulder. End facing the Men at the conclusion of the walking pattern.
- 5 Do two Cifra steps, Right, Left.
- 6 1 Step to the Right on the Right foot (wide step).  
& Step to the Right, with the Left foot crossing behind the Right foot.  
2 Step on the Right foot across and in front of the Left foot.  
3 & 4 Repeat cts. 1 & 2, with opposite footwork.
- 7-12 Same as the pattern described for Men in Man's part, Meas. 7-12.

MELODY C (repeated)

Same as Melody C with the exception of Meas. 12.

- 12 Man:  
1 Bring the Right hand to the mouth, palm facing lips.  
2 Clap the Right hand top into the Left hand.  
3 Slightly slap the Right elbow with the Left hand, throwing the Right hand forward, palm facing upward.  
4 Pause.
- Lady:
- 12 1-2 Bring both hands to the mouth.  
3-4 With a sudden movement, move the hand away from the mouth, forward, with a passionate feeling.

This dance description is 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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## SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

HUSZAR VERBUNK ES CSARDAS<sup>14</sup>  
 (Hungary)<sup>13</sup>

Pronunciation: Hoo-sahr Vair-boonk ehsh Char-dahsh

This is actually three dances: a Men's dance reflecting the dance style of the 18th and 19th century cavalry soldiers (Huszar); a Girl's dance in an inside circle; and a couple Csardas. The main part of the dance is the Verbunk which is based on traditional step patterns from Ecser.

**SOURCE:** Based on material learned from L. Tarczi, soloist of the Hungarian State Folk Ensemble and additional research done by Andor Czompo. This dance was arranged for recreational folk dancing in the United States by Andor Czompo.

**MUSIC:** Huszar Verbunk es Csardas. Record: Buccaneer.<sup>14 26</sup> The dance is described in 4/4 meter. *new record - AC Special # 2*

**STYLE:** Men's dance: powerful, proud and elegant.  
 Girls dance: similar to the Men's dance but more feminine.  
 Csardas: fast and lively.

**FORMATION:** Girls dance: Girls join in a circle, Right hand on hip, Left hand on Left neighbor's Right shoulder.  
 Men's dance: gather around the Girls circle, dance individually or join in short lines in shoulder-hold, facing the center of the circle.  
 Csardas: Couples scattered around the room.

**BASIC STEPS:** The following are descriptions of step patterns or combinations which occur in this dance. These are described in counts with the corresponding note value indicated.

COMBINATIONS FOR THE MEN'S DANCE

<u>Note</u>	<u>Ct.</u>	
		(1) <u>Walk, Cifra, Jump</u>
♩	1-2	Turning hips and moving Counterclockwise, step forward Right in the Line of Direction.
♩	3-4	Step Left in the Line of Direction.
♩	1	Cifra. Facing the center, step on the Right foot to the Right.
♩	&	Step on the Left foot behind the Right foot.
♩	2	Step on the Right foot in front of the Left foot.
♩	3-4	Jump to the Left, leading with the Left foot, but the Right foot closes with a heel-click to the Left foot on landing. Knees are bent slightly.
		NOTE: If the combination is repeated, it is repeated with the same footwork in the same direction.
		Cue: walk, walk/ Cifra, jump. (The jump actually starts as a leap but finishes with the weight on both feet.)

HUSZÁR VERBUNK ÉS CSÁRDÁS (CONT'D)

- (2) Single Csárdás Step  
 A 1-2 Step to the Right on the Right foot, bending then straightening the knees.  
 A 3-4 Close the Left foot to the Right foot with a slight heel-click bending then straightening the knees.  
 NOTE: This Csárdás step is a so-called Upbeat Csárdás, where the straightening of the knees occurs on the musical beat. When the combination is repeated, it is repeated with opposite footwork.  
 Cue: side, close.
- (3) Cross-step, and side-jump  
 A 1-2 Step to the Right on the Right foot, turning hips slightly to the Right.  
 J 3 Step on the Left foot across in front of the Right foot with the knees slightly bent. At the same time, lift the Right lower leg off the floor.  
 J 4 Step on the Right foot behind the Left foot.  
 A 1-2 Step on the Left foot to the Left, with a knee-bend.  
 A 3-4 Jump to the Right, leading with the Right foot and closing both feet together on landing, with the knees bent.  
 NOTE: Although the movements are powerful, the steps are smooth and fluent. This gives the elegant style characteristic of the Huszár dances.  
 Cue: step, cross, behind/ side, jump Right.
- (4) Leg swing, Cifra, Jump  
 J 1 Leap on the Left foot in place. At the same time, swing the Right foot across in front of the Left foot with a straight knee.  
 J 2 Hop on the Left foot. At the same time, swing the Right foot to the Right side with a straight knee.  
 J 3 Cifra. Step on the Right foot in front of the Left foot.  
 J & Step on the Left foot behind the Right foot, with 1/2 weight on the foot.  
 J 4 Step on the Right foot in front of the Left foot.  
 J 1-2 Hop on the Right foot. At the same time, swing the Left foot across in front of the Right foot (knee straight) sharply.  
 d 3-4 Jump to the Left, leading with the Left foot and closing the feet together on landing. The knees are bent quite deeply.  
 NOTE: This is a somewhat lively combination. The only point of relaxation is the last jump. When repeated, this is repeated with the same footwork.  
 Cue: Swing, swing, Cifra/ Swing, jump.
- (5) Hop-steps and Side-Jump  
 J 1 Do a small chug back on the ball of the Left foot, pointing the Right foot sharply in front of the Left foot.  
 J 2 Hop on the Left foot, bringing the Right foot (knee bent) behind the left foot.  
 J & Step on the Right foot behind the Left foot.  
 J 3 Leap on the Left foot in place, bending the knee slightly. In the meantime, swing the Right lower leg back as a preparation for a kick.

## HUSZÁR VERBUNK ÉS CSÁRDÁS (CONT'D)

- J 4 Hop on the Left foot, kicking the Right foot sharply forward low.  
 J 1 Leap slightly forward on the Right foot, bending both knees.  
 J 2 Extend the Left foot forward and low (not a sharp movement here).  
 J 3-4 Jump to the Left, leading with the Left foot and closing the feet together on landing.  
 NOTE: The first count is a sharp movement with a definite "up" feeling. The following hop-steps (2) are quite rapid. In the last four counts, the movement of the Left leg is continuous without a break. The slow side jump elegantly closes the fast starting combination.  
 Cue: chug, hop-step, leap, hop/Leap, extend, and jump.

COMBINATIONS FOR THE GIRLS' DANCE(1) Slow Csárdás Step

Same as Combination 2 for the Men's Dance, Single Csárdás step.

(2) Double Csárdás Step

- J 1 Step on the Right foot to the Right.  
 J 2 Close the Left foot to the Right foot, taking weight.  
 J 3 Step on the Right foot to the Right.  
 J 4 Close the Left foot to the Right foot, without weight.  
 NOTE: The steps are small and Upbeat (moving sideways). If repeated, the footwork is opposite.  
 Cue: step, close, step, close.

(3) Kukkós Step (Koo-kohsh)

- J 1-2 Run in place, Right, Left.  
 J 3 Jump on both feet together in place, bending both knees.  
 J 4 Pause.  
 Cue: run, run, jump.

(4) Kukkós with turn

- J 1-2 Do 2 running steps in place, Right, Left.  
 J 3 Jump on both feet together in place, bending both knees and turning 1/4 turn to the Left.  
 J 4 Pause.  
 J 1-2 With 2 running steps, Right, Left, make 3/4 turn to the Right in place.  
 J 3 Close the Right foot to the Left foot.  
 J 4 Pause.  
 Cue: run, run, jump/ run, run, close.

(5) Cross step

- J 1-2 Step on the Right foot to the Right.  
 J 3-4 Step on the Left foot behind the Right foot, bending both knees.  
 J 1-2 Step on the Right foot to the Right.  
 J 3-4 Close the Left foot to the Right foot without weight. Repeat with opposite footwork.  
 NOTE: The knee bend occurs only in the cross step.  
 Cue: step, cross/ step, close.

## HUSZÁR VERBUNK ÉS CSÁRDÁS (CONT'D)

- (6) Rida with closing step
- 1 Step on the ball of the Right foot to the Right.  
 2 Step on the Left foot across in front of the Right foot, bending both knees.  
 3-4 Repeat cts. 1-2  
 1 Step on the Right foot to the Right.  
 2 Step on the Left foot to the Left.  
 3 Sharply close the Right foot to the Left foot.  
 4 Pause.
- NOTE: the two Rida steps are light, the close is sharp and definite.  
 Cue: side, cross, side, cross/ side, side, close.

COMBINATIONS FOR THE CSÁRDÁS

- (1) Leg swing with heel-click  
 Footwork is the same for the Man and Lady.
- 1 Leap on the Right foot in place, bringing the Left foot up slightly in back.  
 2 Hop on the Right foot, kicking the Left foot sharply forward and low.  
 3-4 Repeat cts. 1-2 with opposite footwork.  
 1-2 Repeat cts. 1-2 again.  
 3 Leap on the Left foot in place.  
 4 Close the Right foot to the Left foot with a heel-click.
- NOTE: Although this combination has a light, playful feeling, the leap-hops tend to be slightly staccato, sharp and tense movements. When repeated, this combination is repeated with the same footwork.  
 Cue: leap, hop, leap, hop/ Leap, hop, leap, close.

- (2) Kukkós step  
 Same as described in the Girls dance. Footwork is the same for the Man and Lady.

- (3) Rida with turnout  
 Partners face each other in shoulder-shoulder position.
- 1 Step on the ball of the Right foot to the Right.  
 2 Step on the Left foot across in front of the Right foot, bending both knees.  
 3-12 Repeat the Rida (cts. 1-2) five more times.  
 1-4 Do four running steps, Man in place, Lady making a full turn Clockwise under her Right hand which is joined with the Man's Left hand.
- Notes: Rida does not have usual staccato feeling, but are close to running steps.*

THE DANCEMEN'S DANCE

Meas.  
 1-8  
 9-16

PART I (Melody 1)

Introduction. No movement.

Do the Walk, Cifra, Jump combination (#1) four times, moving Counterclockwise around the Girls' circle.



## HUSZÁR VERBUNK ÉS CSÁRDÁS (CONT'D)

### REFRAIN

- 1 Do one Single Csárdás step to the Right (#2).  
 2 Do one Single Csárdás step to the Left.  
 3-4 Do the Cross-step and Side-jump combination (#3) once.  
 5-8 Repeat Meas. 1-4.

### PART II (Melody 1 repeated)

- 1-4 Do the Walk, Cifra, Jump combination (#1) two times.  
 5-8 Do the Leg swing, Cifra, Jump combination (#4) two times.  
 9-16 Repeat Meas. 1-8.

### REFRAIN

- 1-8 Same as Refrain described above.

### PART III (Melody 1 repeated)

- 1-4 Do the Walk, Cifra, Jump combination (#1) two times.  
 5-8 Do the Hop-steps and Side-jumps combination (#5) two times.  
 9-16 Repeat Meas. 1-8.

### REFRAIN

- 1-8 Same as described above.

### GIRLS' DANCE

#### PART I (Melody 1)

- 1-8 Introduction. No movement.  
 9 Do one Slow Csárdás step to the Right (#1)  
 10 Do one Slow Csárdás step to the Left.  
 11 Do one Double Csárdás step to the Right (#2).  
 12 Do one Double Csárdás step to the Left.  
 13-16 Repeat Meas. 9-12.

### REFRAIN

- Release the handhold and place the Left hand on the hip too.  
 1 Do one Slow Csárdás step to the Right (#1)  
 2 Do one Double Csárdás step to the Left (#2), turning 1/4 to the Right.  
 3-4 Repeat Meas. 1-2. At the end of this combination, backs are toward the center of the circle, and the Ladies face out.  
 5-6 Do two Kukkós (#3) steps in place.  
 7-8 Do a Kukkós with turn (#4). End facing the center of the circle, and resume the original hand position.

### PART II (Melody 1 repeated)

- 1 Do one Slow Csárdás to the Right (#1).  
 2 Do one Slow Csárdás to the Left.  
 3 Do one Double Csárdás (#2) to the Right.  
 4 Do one Double Csárdás to the Left.  
 5-6 Do one Cross step combination (#5) to the Right.  
 7-8 Do one Cross step combination to the Left.  
 9-16 Repeat Meas. 1-8.

HUSZÁR VERBUNK ÉS CSÁRDÁS (CONT'D)

REFRAIN

1-8 Same as described above.

PART III (Melody 1 repeated)

1 Do one Slow Csárdás (#1) to the Right.  
 2 Do one Slow Csárdás to the Left.  
 3 Do one Double Csárdás (#2) to the Right.  
 4 Do one Double Csárdás to the Left.  
 5-8 Do the Rida with closing step combination (#6) two times.  
 9-16 Repeat Meas. 1-8.

REFRAIN

1-8 Same as described above.

PART I (Melody 2)

1-4 Ladies release the handhold in the circle and join their partners anywhere in the room with walking or running steps. Partners face each other. Man's Right hand joins Lady's Left hand. Man's other hand is free. Lady's free hand holds her skirt or is placed on the hip.  
 5 Both partners do one Kukkós step (Girls' dance #3), Man in place, Lady turning Counterclockwise under the joined hands and ending on Man's Right side. Do not release hands.  
 6 Do one Kukkós step. Man moves in place. The Lady moves Counterclockwise to end facing her partner.  
 7 Change the hand position; Man's Left hand joins Lady's Right hand. Do one Kukkós step. Man moves in place. Lady turns Clockwise under the joined hands, ending on the Man's Left side. Do not release hands.  
 8 Do one Kukkós. Man moves in place. The Lady moves Clockwise to end facing her partner.  
 9-12 Do the Rida with turnout combination (#3). At the end of this combination, partners face each other again.  
 13-20 Repeat Meas. 5-12. At the end of Meas. 20, partners face each other again and resume a Right to Left hand, Left to Right hand low position with partner.

PART II (Melody repeated)

1-4 Do the Leg swing with heel-click combination (#1) two times.  
 5-20 Repeat Meas. 5-20 of Part I

This dance is recommended only for people familiar with basic Hungarian style and dance steps.

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

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## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

KALOCSAI CSÁRDÁS  
(Hungary)

Pronunciation: Kah-loh-chah-ee Char-dahsh

Kalocsa is located south of Budapest on the left bank of the Danube River. Along with the neighboring villages, this area is one of the best-known among the ethnic groups, particularly because of their decorative costumes and lively dances. The name of this area is "Dragszél". Kalocsa is also very well known as a paprika growing and processing center. Among the local dance types, the couple dances follow the traditional form of the Csárdás, namely, having a slow and fast part. Style-wise, the movements are greatly influenced by the loose-fitting slippers worn by the girls.

**SOURCE:** A copy of a dance research film, owned by Andor Czompo. (The original film is in the Hungarian Academy of Science.) Also, E. Berkes and A. Dezső, researchers and choreographers. This dance was arranged for recreational folk dancing by Andor Czompo.

**MUSIC:** Record: <sup>Yoyager</sup> ~~Crossroad~~ Records, LP 401, "Kalocsai Csárdás." The slow Csárdás, in 4/4 meter, consists of 8 measures plus a 4 measure repeat in the melody. These 12 measures are played 4 times. The fast Csárdás, also in 4/4 meter, consists of 8 measures and a 4 measure repeat.

**FORMATION:** Couples in shoulder-shoulder-blade position, scattered anywhere in the room.

**BASIC STEPS AND COMBINATIONS:**

- SLOW CSÁRDÁS
1. Csárdás and three steps
    1. Step to the Right on the Right foot.
    1. Step on the Left foot beside the Right foot.
    1. Do a small step to the Right on the Right foot.
    1. Step on the Left foot beside the Right foot.
    1. Step on the Right foot in place.

Repeat with opposite footwork.

NOTE: The first step is wide, the last three steps are very small. In the dance, the steps move sideways, forward or backward.
  
  2. Steps and bounce
    1. Step forward on the Right foot.
    1. Step forward on the Left foot.
    1. With the Right foot closing beside the Left foot, bounce on both feet.
    1. Bounce again.
    1. Bounce again.

NOTE: The bounce is done in the ankle rather than the knee. Also, men can do three small steps in place

## KALOCSAI CSÁRDÁS (CONT'D)

instead of the bounce. This combination can move forward or backward.

FAST CSÁRDÁS3. Step-hops and jump

- ))) Do 3 step-hops in place, Right, Left, Right.  
 ) Jump on both feet together.  
 ) Go into the air from the Jump.

4. Running forward and back

- ))) Do 4 running steps forward, beginning with the Right foot.  
 ))) Do 4 running steps backward, beginning with the Right foot.

5. "Throw the girl" with alternate handsMan:

- 1-2 Do 2 running steps in place, Right, Left. ))  
 3-4 Jump on both feet together with a knee-bend. )  
 5-6 Do 2 running steps in place, Right, Left. ))  
 7 Stamp with the Right foot, without weight, slightly forward and to the Right side. )  
 8 Pause. )

NOTE: During the first 4 cts., Man helps his partner with his Right arm to turn her from his Right side, in front, to his Left side. During cts. 5-8, he helps her to turn from his Left to Right side with his Left arm.

Lady:

- 1-4 Same as Man, ct. 1-4, but Lady turns in front from the Right side to the Left side of partner.  
 5-8 With the same figure, Lady again turns in front of the Man from his Left side to the Right side.

6. Lippento"

- ) Leap to the Right on the Right foot.  
 ) Step on the Left foot in front of the Right foot.  
 ) Step on the Right foot to the Right in 2nd position (feet apart); Left foot remains in the previous position. Bend knees "softly."  
 ) Pause.  
 Repeat with opposite footwork.

THE DANCE

Meas.  
1-2

Movement  
Introduction

1-4

SLOW CSÁRDÁS

With Man leading forward or sideways, couple does four "Csárdás and three steps", figure (#1). Man begins with Right foot, Lady Left.

5-8

With 4 "step and bounce" figures (#2), couple turns Clockwise, Right hips adjacent.

## KALOCSAI CSÁRDÁS (CONT'D)

- 9-12 With 4 more "step and bounce" figures (#2), couple can turn Counter-clockwise either moving backwards, or gradually changing from the Right side to the Left side (hips adjacent).
- 13-48 Repeat Meas. 1-12, three more times.

FAST CSÁRDÁS

- 1-2 With Lady on Man's Right side, do the "step-hops and jump" figure (#3) once. Lady has her Left hand on the Man's Right shoulder. Man places Right arm around the Lady's waist.
- 3-4 Still in the open position, do the "running forward and backward" figure (#4) once.
- 5-8 Do the "Throw the girl with alternate hands" figure (#5) two times (four changes for the Lady).
- 9-12 Do four "Lippentó" combinations (#6) to the Right, Left, Right, Left, rejoining partner in the shoulder-shoulder-blade position.
- 13-36 Repeat Meas. 1-12, two more times.

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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Presented by Andor Czompo

.. .. | |  
KOROSZTOZO-TAPEI  
(Hungarian Couple Dance)

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

MUSIC: Record: Folk Dancer MH 2078 Band 2.

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

FIGURE 1:  
Meas.

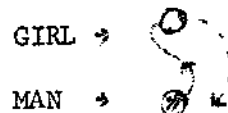
Man

Lady

1

Step RLR in place, displacing the inactive foot each time to side and raising L foot out to side slightly, left heel turned out at the end.

In 4 walking steps starting with R foot, girl follows man's lead and moves to a position to his Right.



2

Step LRL in place in the above style, immediately chugging on the L foot and shooting the R foot out diagonally R/fwd, R knee straight.

In 4 more walking steps she returns to home position:



3

Step R foot to R (ct.1), step L foot behind R foot (ct.2), step R foot to R (ct.3), chug a bit on R foot, shooting L foot out diagonally fwd L (ct.4).

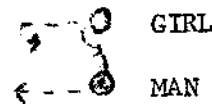
In 2 walking steps lady moves to own L, then a quick RLR (like an unfinished buzz step) she turns to face R:



4

Step L with L foot (ct.1) R foot behind L foot (ct.2) 1 step L with L foot (ct.3) close R foot to L foot, weight on both (ct.4)

In 2 walking steps she returns home, turns to face partner with a quick LRL:



5-12

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

.. ..  
KOROSZTOZO-TAPEI (CONT'D)

- 13-14            Girls do the same movement as in Meas. 1-2, man does same as Meas. 1-2, but omits the chug at the end.  
15                Both man and girl take three steps in place, R,L,R.

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

FIGURE II

1-4

Man

Man moves towards center with 7 step-hops starting with R foot, kicking free foot fwd, low on each hop. He doesn't finish the 8th but steps fwd on L foot leaving R foot in air behind.

Lady

Do 6 Cifra steps moving backwards towards center, starting R foot, then with 3 walking steps RLR she makes a  $\frac{1}{2}$  turn R to face center of circle.

5-11

Raise R hand in air, put L fist behind back at small of back and move backwards into home place with 8 reel steps. (step R behind L hop on R, then repeat with L foot, etc.) Man advances toward girl's circle with 6 step-hops (6th unfinished).

Do 12 Cifra steps in place followed by 3 walking steps in which she makes a  $\frac{1}{2}$  turn R to face toward partner.

12-15

Returns home with 6 reel steps as before and finishes with steps RLR.

Return home with 6 Cifra steps and finish with 3 steps in place RLR.

## FINALE:

Partners take a two hand hold as they face each other and then finish by moving counterclockwise in place. Take two walking steps, R,L, then leap on R behind L and leap on L to the right. Cue is walk RL, leap on RL. This should be done very vigorously to make the girl's numerous petticoats swish and swirl.

## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

## SZENYÉRI PÁROS

Pronunciation: Sen-yeh-ree Pah-rohsh

Szenyér is a small village in Transdanubia, south of Lake Balaton, in Somogy County. This area is particularly rich in pastoral traditions. Swineherding was the chief occupation for centuries. Two types of couple dances are found in this area: (1) "Verbunk," as most of the natives call it, although in this case, the dance has nothing to do with the recruiting or military type of Men's dance, which are rightfully called Verbunk in other parts of the country. The Verbunk in Somogy County in solo, group, or couple forms, originated and developed mainly from the local shepherd dances. (2) The other type of couple dance is the Csárdás. This follows the general form of the Csárdás throughout the country, with a slow part followed by a fast part. The following couple dance includes both types of dance. The first part is a couple "Verbunk," where the Men and Ladies dance separately most of the time. Characteristic shepherd dance steps predominate in this part: Cifra (three steps) and variations (step-hops and occasional boot-slapping). The second part is a Csárdás which starts with a slow Csárdás followed by a fast Csárdás containing jumps, runs, and turns.

**SOURCE:** From the repertory of the Metro Folk Dance Group in Hungary, 1953, where Andor Czompo was a soloist. Also, Morvai and Pesovar, "Somogyi Táncok," a monography, 1954. This dance was arranged for recreational folk dancing by Andor Czompo.

**MUSIC:** Record: ~~Crossroad~~ <sup>Voyager</sup> Records, <sup>Vp</sup> LP 401, "Szenyéri Páros."  
 Couple Verbunk: Melody A, 4/4 meter, consists of 11 measures played twice. Melody B, also in 4/4 meter, consists of 8 measures and a 4-measure repeat, played twice.  
 Slow Csárdás: Melody C. 4/4 meter. 12 measures.  
 Fast Csárdás: Melody D. 4/4 meter. Two measure introduction. The melody consists of 8 measures played four times.

**FORMATION:** Described for each part.

**BASIC STEPS AND COMBINATIONS:**

COUPLE VERBUNK--MAN

1. Side run, jump, close
  - 1) Do 2 running steps sideways to the Right: Right, Left.
  - Jump to 2nd position with knees bent and "pigeon-toed".
  - With a jump, close the feet together.
  - Repeat with opposite footwork and direction.
  - NOTE: Arms are held in a side/forward position.
2. Clap, close
  - 1) Clap hands together in front of the body, about middle high.



## SZENYÉRI PÁROS (CONT'D)

- ↓ Lift Right lower leg to the Right side, with the knee turned in, and slap the outside of the ankle with the Right hand.
  - ↓ Close the Right foot to the Left foot.
  - ↓ Pause.
  
- 3. Steps with turn and close
  - ↓↓↓ Do four walking steps, making a full turn.
  - ↓↓ Do two running steps, Right, Left in place.
  - ↓ Close Right foot to the Left foot and pause.
  - NOTE: The four walking steps can be replaced by four step-hops.
  
- 4. Cifras and boot-slap
  - ↓↓↓ Do two Cifra steps, Right, Left.
    - ↓ Leap to the Right on the Right foot.
    - ↓ Hit the boot top of the Left leg, inside, with the Right hand.
  - ↓↓ Do a Cifra to the Left.
  
- 5. Stamping backwards
  - ↓↓ Do three small steps backwards with slightly bent knees.
    - > The steps are actually stamps with the accent on the third movement.
  - ↓↓ Repeat with opposite footwork.
  
- 6. Heel-click
  - ↓ Jump into a small 2nd position (feet apart)
  - ↓ Click the heels together in the air.
  - ↓ Land on the Left foot.
  - ↓ Stamp the Right foot forward on a diagonal.
  - ↓ Pause.
  
- 7. Stamps in place
  - ↓↓ Do three small stamps in place, starting with the Right foot.
    - ↓ Stamp on the Left foot, lifting the Right foot close to the Left ankle.
    - ↓ Pause.
  
- 8. Clap and hit
  - ↓ Do a small leap to the Right on the Right foot. At the same time, lift the Left leg, with bent knee, forward-high.
  - ↓ Clap both hands under the lifted Left leg.
  - ↓ Leap to the Left on the Left foot, lifting the Right lower leg to the Right side.
  - ↓ Hit the Right ankle with the Right hand.

COUPLE VERBUNK-- LADY

- 9. Turn
  - ↓↓↓ With four walking steps, make a complete turn to the Right, Clockwise. OR
  - ↓ Step and make a full turn on the ball of the Right foot.
  - ↓ Step on the Left foot slightly to the Left. This actually

## SZENYÉRI PÁROS (CONT'D)

stops the turn.  
Pause.

10. Steps with turn and close (See Man #3)
11. Side step with knee bends and bounce  
 ) Step to the Right, bending both knees.  
 ) Close the Left foot to the Right foot, straightening the knees and rising to the balls of the feet.  
 ) Lower and rise again (bounce)  
 ) Lower on both feet and pause.  
 Repeat with opposite footwork.
12. Stamping (same as Man #7)

SLOW CSÁRDÁS -- footwork is the same for the Man and Lady, except when indicated.

13. Side step with knee bend  
 ) Step to the Right on the Right foot, bending both knees and turning the body slightly to face Left.  
 ) Close the Left foot to the Right foot, straightening both knees, and returning to 'normal' position.
14. Turning variation  
 1-4 Beginning with the Right foot, take two steps in Line of Direction. ) )  
 5-6 Continue in Line of Direction with 2 running steps. ) )  
 7 Step in 2nd position, with knee-bend (shifting weight slightly to the Right foot). )  
 8 Pause. )  
 9-12 Repeat cts. 5-8, with opposite footwork moving in the opposite direction. ) ) ) )

FAST CSÁRDÁS

15. Side step with knee bends and bounce (same as Lady #11). The tempo is much faster here.
16. Side step with stamps (Man)  
 ) Do a small step to the Right on the Right foot.  
 ) Stamp with the Left foot beside the Right foot, in 3rd position. *of Hold beside R*  
 ) Do a small step to the Left on the Left foot. *of Hold*  
 ) Stamp with the Right foot beside the Left foot, in 3rd position. *of Hold*  
 ) Stamp with the Right foot again. *of Stamp R beside L*  
 ) Pause. *of Hold*
17. Side stamps with turn (Lady)  
 ) ) ) Same as for Man (#16)  
 ) ) ) Make a full turn with 4 running steps in place, or make a turn as in Lady #9.

## SZENYÉRI PÁROS (CONT'D)

18. Turning with Lippentó

))) Beginning with the Right foot, do 6 running steps in Line of Direction.

↓ With a "soft" jump, land in 2nd position, feet parallel, knees bent.

)) Do 2 running steps in Reverse Line of Direction, moving forward.

↓ With a "soft" jump, land in 2nd position, feet parallel, knees bent.

)) Do 2 small running steps backward, Right, Left.

: Close the Right foot to the Left foot.

↓ Pause.

THE DANCECOUPLE VERBUNK (Melody A)

Couples in lines or a double circle. Man and Lady face each other without a joined handhold, about two or three feet apart. Lady places her hands on hips. Man's hands are held in a forward-side position.

Meas.

- 1 Man: Do a "side, run, jump, close" figure (#1) to the Right.  
Lady: Do a Double Csárdás to the Right.
- 2 Man: Repeat figure #1 to the Left.  
Lady: Do a Double Csárdás to the Left.
- 3 Man: Do a "clap, close" figure (#2)  
Lady: Do a "turn" figure (#9)
- 4-6 Repeat Meas. 1-3.
- 7-8 Same as Meas. 1-2.
- 9-11 Partners turn Clockwise together with a "step with turn and close" figure (#3). During this time, partners join in this position: Lady places both hands on the Man's shoulder, while the Man places his Right hand on the Lady's Left waist, and his Left hand on the Lady's Right upper arm. They release the handhold when they do the "run, run, close" part of the figure, and return to the original formation.

MELODY A(repeated)

- 1-11 Repeat Melody A of the Couple Verbunk.

MELODY B

The Man and Lady are still facing each other as in the beginning of the dance.

Man

- 1-2 Do two "Cifra with boot clap" figures (#4).  
3 Do the "stamping" figure (#5) backwards.  
4 Do two step-hops, moving to the Lady's Right side.

Lady

- 1-2 Do two "side step with knee bend and bounce" figures (#11) to the Right, Left.  
3 1-2 Step back with the Right foot.

## SZENYÉRI PÁROS (CONT'D)

- 3-4 Step forward on the Left foot.  
4 With 2 small step-hops, move to the Right side of partner.  
NOTE: As partners come together, their Right hips are adjacent and they face opposite directions, and assume the following handhold: The Lady bends her Right arm so that the forearm rests on her abdomen. The Man then holds her Right hand with his Right hand.
- 5-6 Partners turn Clockwise together with four step-hops, so that at the end, they can release the handhold and face each other again.
- Man
- 7 Do a "heel-click" figure (#6)  
8 Do a "stamp in place" figure (#7)  
9 Do a "clap and hit" figure (#8)  
10 Do a "stamp in place" figure (#7)  
11 Do a "heel-click" figure (#6)  
12 Do a "stamp in place" figure (#7)
- Lady
- 7 Do 2 Cifra steps in place, Right, Left.  
8 Do a "stamping" figure (#12) in place.  
9-10 Do 2 "side step with knee bend and bounce" figures (#11), Right, Left.  
11 Do 2 Cifra steps in place, Right, Left.  
12 Do a "stamping" figure (#12) in place.

MELODY B (repeated)

- 1-12 Repeat the movements for Melody B once more.

SLOW CSÁRDÁS (Melody C)

- Partners join into a shoulder-shoulder-blade position. Footwork is identical for both Man and Lady.
- 1-3 Do 3 "side step with knee-bend" figures (#13), turning slowly Counterclockwise.  
4-6 Do the "turning variation" figure (#14).  
7-12 Repeat Meas. 1-6.

MELODY C (repeated)

- 1-12 Repeat the movements of Meas. 1-12, Melody C, once more.

FAST CSÁRDÁS (Melody D)

- Before the actual melody begins, the musicians play a 2-measure introduction, during which time, partners release the shoulder-shoulder-blade position and do two small Single Csárdás steps backwards, starting with the Right foot. In the meantime, join a two-handhold. Right to Left, Left to Right hands.
- 1-2 Do 2 "side steps with knee bend and bounce" figures (#15) Right, Left.  
3-4 Man: Do a "side step with stamp" figure (#16), releasing the handhold on ct. 1 of Meas. 4.  
Lady: do a "side stamp with turn" figure (#17).  
5-8 Joining in shoulder-shoulder-blade position, do a "turning with Lippento" figure (#18). After this, release the

## SZENYÉRI PÁROS (CONT'D)

shoulder-shoulder-blade position again, when doing the small running steps backwards on cts. 13-14, and join the two-handhold again.

MELODY D (repeated)

1-24

Repeat Meas. 1-8 of Melody D, three more times.

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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## SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

SZÖKKENŐS  
(Hungary)Pronunciation: Soo-keh-noosh

This is a simple couple dance from Dévaványa in Eastern Hungary. Szökken is a general term for a leap or hop, from which the dance's name is derived.

- SOURCE:** Zs. Vágó and M. Szentpál. Published material by the Dance Department of the Institute of Popular (Folk) Culture in Hungary. The dance was arranged for recreational folk dancing in the United States by Andor Czompo.
- MUSIC:** "Esik eső . . ." is the recommended melody. Record: Buccaneer. The dance is described in 4/4 meter.
- STYLE:** Light and playful.
- FORMATION:** Couples scattered around the room, facing Counterclockwise. Man stands to the Left of the Lady, Lady's hands are placed on the hips. Man escorts the Lady with his Right arm.
- BASIC STEPS:** Walk, run, leap and hop.

THE DANCE

<u>Meas.</u>	<u>Ct.</u>	<u>PART I</u> (Melody 1)
1-4		Introduction. No movement.
5-6		Beginning with the Right foot, walk forward 4 steps. Each step takes 2 counts.
7	1-3	Take 3 running steps forward, Right, Left, Right.
	4	Hop on the Right foot.
8		Repeat Meas. 7 with opposite footwork.
9-12		Do 4 of the run, run, run, hop combinations, alternating the leading foot, Right, Left, Right, Left. Without changing the handhold, Man acts as a pivot and leads the Lady forward around so that the couple turns together in place, Counterclockwise.
13-14		Partners release the handhold and turn away from each other, Lady Right, Man Left, making a full turn in a small circle with four walking steps. Each step takes 2 counts. Return to the original position and resume the handhold.
15-20		Repeat Meas. 9-14, but at the end, instead of joining side-by-side, partners face each other and join hands low, Right to Left hand, Left to Right hand.
		NOTE: At the end, the Man actually takes 3 steps, and closes his Left foot to the Right foot without taking weight. This frees his Left foot for the next figure.

PART II (Melody 1 repeated)

- 1 Partners moving sideways, Man Left, Lady Right, do a step,

- step, step, hop pattern, Man starting with the Left foot, Lady with the Right foot. Do the first 2 steps as stamps, bending forward slightly and turning to face the Line of Direction.
- 2 Facing each other, partners do 2 leap-hops in place, Man starting with the Right foot, Lady with the Left. At the same time, swing joined hands to the same side as the Leap-hop.
- 3-4 Repeat Meas. 1-2 with opposite footwork moving in the other direction.
- 5-8 Repeat Meas. 1-4.
- 9 Partners turn away from each other, Man to the Left, Lady to the Right, with a run, run, run, hop pattern.
- 10 Doing another run, run, run, hop figure, partners complete the turn and face each other again, ~~resuming the simple two-handhold.~~
- 11 1-2 Take 2 running steps in place.
- 3 Sharply close the feet together.
- 4 Pause.
- 12 Same as Meas. 11, but this time, both partners begin with the Right foot.
- 13 1-3 Partners do 3 small running steps, beginning with the Right foot and turning Counterclockwise as a couple.
- 4 Pause.
- 14 Repeat Meas. 13 with opposite footwork, moving Clockwise.
- 15-20 Repeat Meas. 9-14, but at the end, instead of facing each other, the Lady moves to the Right side of the Man with 3 running steps. Resume the handhold described at the beginning of the dance.

From here, repeat the whole dance from the beginning.  
 Replace the Introduction with the same movements as Meas. 5-8 of Part I, and continue as before.

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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Presented by Andor Czompo

TUBAROZSA CSÁRDÁS  
(Hungarian Couple Dance)

Pronunciation: Too-bo-rozha Char-dahsh

SOURCE: This dance was first presented at Folk Dance House, New York in January, 1963, by Andor Czompo.

MUSIC: Record: Folk Dancer MH 2078 Band 1

FORMATION: Partners facing each other. Man's Left hand holding Lady's Right hand, low. Lady's Left hand on hip, Man's Right hand at pocket line.

INTRO:

Meas.

- 1-2 Stand in formation.  
3-4 Man takes a small step with the Right foot to the Right, and keeps weight on Right foot. Bounce 3 times with flexed knee. Man's arm rises slowly. Lady does the same step with the Left foot to the Left. During this time, turn away from partner to a side-by-side position.  
Man:  
5-6 Shift weight back to the Left foot, followed by 3 bounces on the Left foot with flexed knees. Arm comes down. Right foot remains in place.  
Lady:  
Same step as man with opposite footwork.  
7-8 Repeat Meas. 3-4.  
9-10 Repeat Meas. 5-6.  
11-12 Repeat Meas. 3-4, but close feet together on the last count.  
Man: Close Left foot to Right )  
Lady: Close Right foot to Left ) Weight on both feet.  
Finish in a side-by-side position, Lady on the Left side of Man.

PART I

- Man holds Lady's Right hand in his Left hand and leads her once around him.  
Man:  
1-12 Hop on the Left foot, and hit Right hand to the inside of Right foot boot top (ct. 1). Hop on Left foot, and hit Right hand on outside of Right foot boot top (ct. 2). Leap onto Right foot in place, lifting Left foot in back and hitting Right hand on inside of Left foot instep (ct. 3). This 3-count step pattern is done 8 times while the man turns once around in place Clockwise. On the last count, close feet together.  
Lady:  
1 Leap onto Right foot, hop on Right foot as you swing Left foot forward.  
2 Leap onto Left foot, hop on Left foot as you swing Right foot forward.



## TUBAROZSA CSÁRDÁS (CONT'D)

- 3 Hop on Left foot twice as you swing Right foot in and out in front of Left foot.
- 4-12 Lady does this 3-meas. combination 3 more times for a total of 4, encircling partner once.

PART II

- 1-6 Man: Do 12 Cifra steps in place. One Cifra step: leap slightly to the Right on the Right foot. Step on Left foot in place but do not take full weight on Left foot. Step Right foot in place. To repeat, leap first onto Left foot and do opposite footwork.
- Lady:  
Do the same type of Cifra step continuously. Take 3 running Cifra steps, making a full turn to your own Right, "turning in" to Man's arm. You will be in a wrapped up position. Do the fourth Cifra step in this position with partner to the Left. During the fifth and sixth Cifra steps, make a quick "whiplash" turn to the Left, opening out to the side-by-side position.
- 7-12 Repeat Meas. 1-6 once more.

PART III

- 1-12 Man:  
In a Quick, Quick, Slow rhythmic pattern, do 3 small jumps on the balls of the feet, landing on both feet parallel. In the same rhythm, slap the thighs with the hands. Do this pattern 12 times, turning twice around Clockwise in place.
- Lady:  
Holding skirt out to each side, encircle man (Clockwise) twice with 12 stiff-legged running Cifra steps.

PART IV

- 1-4 Take closed social dance position, and do 4 Upbeat Rida steps making 2 full turns Clockwise. Upbeat Rida: step on the ball of the Left foot, step on full Right foot, across in front of Left foot with knees bent.
- 5-6 Man does 2 Rida steps in place. Lady makes 2 full turns in place under Man's Left arm with 2 Rida steps.
- 7-12 Resume social dance position and repeat Meas. 1-6.

Repeat the entire dance including the Introduction once more with a slight change in PART IV.

PART IV

Same as before, but lady does one turn under Man's Left arm, because of the faster music.

FINALE:

- 1-12 Do 10 Upbeat Rida steps to the Left (turning Clockwise). Open out the social dance position and do 3 small running steps in place. Then close feet together.

Presented by Saul Frommer

KOL DODI  
(Israel)

Kol Dodi (Voice of my beloved)

**SOURCE:** Rivka Sturman

**MUSIC:** Folk, Record (LP); Tikva #T-80 Israeli Folk Dance Festival  
old and new favorites, side 1, band 3 4/4

**STYLE:** Lightly and lively

**FORMATION:** Dancers in an open line facing right, hands joined and held  
down, dancers close to each other. Leader of line is at right  
end of line.

MeasuresDescription

NOTE: As an introduction allow the first four measures to go  
by before beginning the dance.

## PART I

1 Step fwd on L (ct 1); bend L knee ( ct &); step fwd on R  
(ct 2); bend R knee (ct &); point L fwd (ct 3); point L bwd  
and. Head a L shoulder turn bwd <sup>at same time.</sup> (ct 4)

2 Repeat action of cts 1-4 (cts 5-8)

(3-4) music repeats: Repeat action of cts 1-8

## PART II

5 Step fwd on L (ct 1); hop on L (ct &); step fwd on R (ct 2);  
hop on R (ct &); step fwd on L (ct 3); leap onto R (ct &);  
step fwd on L (ct 4); leap onto R (ct &)

6 Repeat action of cts 1-4 (cts 5-8)

(7-8) music repeats: Repeat action of cts 1-8

## PART III

9 Step fwd on L (ct 1); bend L knee(ct &); step fwd on R (ct 2);  
bend R knee (ct &); step fwd on L (ct 3); step fwd on R (ct&)  
Jump in place turning to face ctr (i.e. a quarter-turn DEBKA)  
(ct 4); leap onto R facing LOD (ct &)

10 Repeat action of cts 1-4 (cts 5-8)

(11-12) music repeats: Repeat action of cts 1-8

## PART IV

13 Step fwd on L (ct 1); hop on L (ct &); step fwd on R (ct 2);  
hop on R (ct &); step on L in LOD and turn to face ctr (i.e.  
a quarter-turn)(ct 3); hop on L at the same time clicking  
both heels while traveling swd to R (ct &); hop on L, at the  
same time clicking both heels while traveling swd to R (ct4);  
leap fwd onto R in LOD (ct &)

14 Repeat acti on of cts 1-4 (cts 5-8)

(15-16) music repeats: Repeat action of cts 1-8.

Presented by Saul Frommer

DEBKA DRUZ  
(Israel)

SOURCE: Shmuel Cohen (Vicky)

MUSIC: Givon

RECORD (LP): Symphonia 201, Israeli Songs and Folk Dances, Side 1, band 2;  
Festival FS 201, side 1, band 2; Tikva T 100, Debka  
NOTE: the Symphonia (=Festival) recording is the one I am  
using.

STYLE: Masculine

FORMATION: Dancers in a line facing right, hands are joined and held  
down, dancers stand very close together.

4/4 The Dance

measures

1-2 Introduction  
Chorus

1 L fwd (ct 1); hold (ct 2); R fwd (ct 3); hold (ct 4);

2 L touches in front (ct 1); hold (ct 2); L touches <sup>side</sup> ~~side~~ (ct 3);  
hold (ct 4);

3-8 Repeat measures 1-2 three more times. (On last count of the  
very last measure be sure to step on the L taking weight.)

PART I

9 Leap onto R to right side, landing with R knee bent; (at the  
same time L is bent off the floor, in front of R. Foot is  
flexed)(ct 1); hold (ct 2); stretch L sharply to left side,  
L heel just above floor (at the same time, chug with R in  
place)(ct 3); hold (ct 4);

10 L heel touches floor to left side (ct 1); leap onto L to left  
side (ct 2); close R to L without taking weight (ct 3); hold  
(ct 4);

11-16 Repeat measures 9-10 three more times  
NOTE: On the very last step (ct 3) of measure 16 take weight  
on right foot so that you can begin the chorus pattern with  
"L fwd".

1-8 CHORUS

PART II

9 L fwd (ct 1); hold (ct 2); close R to L taking weight (ct 3); ho  
hold (ct 4)

10 L to left side (ct 1); hold (ct 2); close R to L taking weight  
(ct 3); hold (ct 4)

11 Leap onto R to right side, landing with R knee bent; (at the  
same time L is bent off the floor, in front of R, foot is  
flexed)(Ct 1); hold (ct 2); stretch L sharply to left side,  
L heel just above floor ( at the same time, chug with R in  
place)(ct 3); hold (ct 4);

12 L heel touches floor to left side (ct 1); leap onto L to left  
side (ct 2); close R to L taking weight (ct 3);hold (ct 4)

13-16 Repeat measures 9-12

CHORUS

1-8

PART III

9 L heel touches fwd (ct 1); leap onto L fwd (ct 2); close R to L (ct 3); hold (ct 4);  
 10 Repeat measure 9  
 11 Jump on both feet (ct 1); hold (ct 2); jump on R (ct 3); hold (ct 4)  
 12 Repeat measure 9  
 13-14 Repeat measures 9-10  
 15 Jump on both feet (ct 1); hold (ct 2); jump on both feet (ct3) hold (ct 4);  
 16 Leap onto R, stamp L, R (ct 1-3); hold (ct 4)(on stamps body bends forward).

1-8

CHORUS

PART IV

9 L heel touches to left side (ct 1); leap onto L turning to face ctr (ct 2); step on R across in front of L (both knees bent low)(ct 3); hold (ct 4);  
 10 Step on L in place (ct 1); R circles from a position in front of L to right side with knee bent and foot flexed. (While doing this circular movement L knee straightens, and body pivots on L to face LOD) (ct 2); step on R to right side (ct3) hold (ct 4).  
 11-16 Repeat 9-10 three more times.

## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Vilma Matchette

CHIOTIKO  
(Greece)

SOURCE: Greek dance for men and women from the island of Chios in the Aegean.

MUSIC: Capitol T-10219 - Songs of the Greek Islands 2/4 Rhythm

FORMATION: Curved line - arms on shoulders, leader at R end. All facing center, moving to R.

PART I: (Flex knee on each step)

<u>Meas.</u>	<u>Ct.</u>	
1	1-2	Step R to R.
2	1-2	Step L in front of R.
3	1-2	Step R to R.
4	1-2	Swing L ft across R. (Close to ground; lean body to L; raise and lower R heel 2 times)
5	1-2	Step L to L.
6	1-2	Swing R ft across L. (Close to ground; lean body to R; raise and lower L heel 2 times)
7-42		Repeat 7 times (8 times in all)

PART II: (Flex knee on each step except the leap in meas. 3)

<u>Meas.</u>	<u>Ct.</u>	
1	1 and 2	Step R to R.
2	1 and 2	Step L in front of R.
3	1 and 2	Leap on R to R (small, bend R knee, cross L leg behind R.)
	2	Step L to L (small).
	and	Step R in front of L (small).
4	1 and 2	Step L to L (small). (Raise and lower L heel 2 times).
5-8		Repeat 1 time (2 times in all).
1	1 and 2	Step R to R.
2	1 and 2	Step L in front of R.
3	1 and 2	Leap on R to R (small, bend R knee, cross L leg behind R.)
	2	Step L to L.
	and	Bring R ft to L ft (no weight).
		Repeat dance until end of music.

## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Vilma Matchette

FISSOUNI  
(Greece)

SOURCE: This Greek dance is from Epirus.

MUSIC: Folkcraft LP-8 / Folkart LP-108

FORMATION: In a line, hands held about shoulder height. Leader at R end may twirl kerchief in R hand during dance. Line facing slightly R and moving R. There is a light leaping quality to the steps of this dance. When the hop and swing step is done (as in Meas. 1, Cts. 7-8) the swinging ft. crosses the standing ft. About one foot off the ground.

There are variations to this dance.

PART I: Basic Step

Meas.    Ct.

1	1-2	Step R to R.	<i>Variation: to drop hands and turn R, meas 1, ct 1-6.</i>
	3-4	Step L in front of R.	
	5-6	Step R to R.	
	7-8	Hop on R ft. (Swing L in front of R)	
	9	Hop on R ft.	

Remain facing slightly R, moving to L.

2	1-2	Step L to L.
	3-4	Step R in back of L.
	5-6	Step L to L. (face center)
	7-8	Hop on L ft. (Swing R ft in front)
	9	Hop on L ft.

3	1-2	Step R to R.
	3-4	Hop on R ft. (Swing L ft in front)
	5-6	Step L to L.
	7-8	Hop on L ft. (Swing R ft in front)
	9	Hop on L ft.

4 Repeat Meas. 3

## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Vilma Matchette

HASSAPIKO  
(Greece)

**SOURCE:** This Greek dance was done by the butcher's guild in the capitol of Byzantium, Constantinople. It was done by men at that time. Now the women have joined in this dance.

**MUSIC:** Folkraft L.P. 8      2/4 Rhythm

**FORMATION:** In a line, arms around each other's shoulders. Leader at R end, may put hand on hip or out to side about shoulder height. All face center, moving to R.

**PART I:** (Basic Step)

<u>Meas.</u>	<u>Ct.</u>	
1	1	Step R to R.
	2	Step L in front of R.
2	3	Step R, swing L ft across in front.
3	4	Step L, swing R ft across in front.

**VARIATIONS:** Step close to R.  
Turn to R.  
Skip back.

## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Vilma Matchette

## KARSILAMAS

**SOURCE:** Karsilamas is danced in Macedonia; in Turkey and Asia Minor. This is a dance of flirtation. Karsilamas means face to face. The steps are done with a small leaping manner. There are other variations and other names for this dance.

**MUSIC:** Nina 4549A / Festival Marinella 3504A 9/8 Rhythm

**FORMATION:** Couples of men and women facing each other, at random about the dancing area. The ladies twirl a handkerchief in their R hand or place hands on hips. Men twirl handkerchiefs in R hand or extend arms to side about shoulder height, and may snap fingers in rhythm.

**PART I:** Both men and women start R, so are going away from each other.

Meas.    Ct.    (Basic Step to Right)

1	1-2	Step R to R.
	3-4	Step L in front of R.
	5-6	Step R to R.
	7-8	Hop on R ft.
	9	Hop on R ft.

(Basic Step to Left)

2	1-2	Step L to L.
	3-4	Step R in front of L.
	5-6	Step L to L.
	7-8	Hop on L ft.
	9	Hop on L ft.

Repeat 7 times ( 8 times in all )

**Basic steps:** ( Variations )

4 or 8	Side to side.
4	R shoulder to R shoulder.
4	L shoulder to L shoulder.
4	Do si do R shoulders.
4	Do si do L shoulders.
4 or 8	Turning R, then L.



## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Vilma Matchette

## KASTORIANO

(Greece)

SOURCE: This is a Greek dance for women and is from the village of Kastoria in Macedonia.

MUSIC: Folkcraft 1011                      2/4 Rhythm

FORMATION: Open circle, leader at right, hands held down. Facing diagonally right, moving to right.

## PART I:

Meas.      Ct.

1	1	Step R (leaning upper body to R)
	and	close L to R
	2 and	Step R
2	1	Step L (leaning upper body to L)
	and	Close R to L
	2 and	Step L
3	1	Step R (leaning upper body to R)
	and	Close L to R
	2 and	Step R

Turn and face L and raise arms up.  
Step L close R to L. Step L (do this step almost in place).

Repeat 2 more times (3 times in all).

Stamp R ft 4 times.  
Clap hands to R once, about shoulder height.

Repeat all until clarinet interlude.

## PART II:

Moving R. Step R.  
Close L to R.  
Step R.

Step L.  
Close R to L.  
Step L.

Continue until end of interlude.

Return to Part I until end of music.

## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Vilma Matchette

KERKYREIKOS  
(Greece)

**SOURCE:** Kerkyra or Corfu in the Ionian Islands is the home of this Greek Dance.

**MUSIC:** Folkraft LP-3                      2/4 Rhythm

**FORMATION:** One man and two ladies and couples of ladies. The ladies hold hands in court position, level to the floor. One lady holds kerchief. The couples of ladies hold hands about shoulder height. Man holds kerchief. Facing counter clock wise.

**PART I:** Basic Step.

<u>Meas.</u>	<u>Ct.</u>	
1	1	Step R fwd.
	2	Step L (next to R on ball of ft.)
	3	Step R (in place, on ball of ft.)
2	1	Step L fwd.
	2	Step R (next to L on ball of ft.)
	3	Step L (in place, on ball of ft.)
3		Repeat Meas. 1
4	1	Step L bkwd.
	2	Step R (next to L on ball of ft.)
	3	Step L (in place, on ball of ft.)
5-8		Repeat Meas. 1-4

*Formation:* M between ladies, facing left, ladies slightly left of M. The ladies hold hands in court pos, level to the floor (ladies hands joined at wrist, one arm resting on the other). M holds kerchief in L hand, and either one of the ladies hold the other end.

*Variations:* M leads the ladies under his upraised arm, measure 1. Turn is inward.  
M turns ladies under his upraised arm, measure 2. Turn is inward.  
M turns 1. under kerchief, measure 4  
M faces ladies left to left on basic step.  
M makes low squat turn, to be on measure 4, stepping out side of R. ft with R hand as M moves.

## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Vilma Matchette

LEFKADITIKÓ  
(Greece)

SOURCE: This is a Greek Dance for men and women from Lefkas, in the Ionian Islands.

MUSIC: Folk Kraft LP-8                      2/4 & 7/8 Rhythm

FORMATION: Danced in a curved line with hands joined in front basket hold.

PART I: (Slow)

Meas.    Ct.

1	1	Step to R with R ft.
	2	Step with L ft to R.
2	1	Step to R with R ft.
	2	Point L toe in front of R ft. Lean body to L. <i>and look to R.</i>
3	1	Step to L with L ft.
	2	Point R toe in front of L ft. Lean body to R. <i>and look to L.</i>
4-12		Do three more times. (a total of four times)

PART II: (Fast)

1	1-2	Step R with R ft.
	1-2	Step L ft in back of R ft.
	1-2-3	Step R with R ft.
2	1-2	Step L ft in front of R.
	1-2	Step R ft.
	1-2-3	Step L ft.
3	1-2	Step R with R ft.
	1-2	Step L ft across in front of R ft.
	1-2-3	Step on R ft in place.
4	1-2	Step slightly L with L ft.
	1-2	Step R ft across in front of L ft.
	1-2-3	Step onto L ft in place.
		Do three more times. (a total of four times)

Repeat Dance

## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Vilma Matchette

## POMPOURI

**SOURCE:** An Armenian Bar for men and women from the province of Moush.

**MUSIC:** Express E / Recart 1507 4/4 Rhythm

**FORMATION:** Curved line, hands on each other's shoulders. Facing center, moving R.

**PART I:** (Basic Step)

<u>Meas.</u>	<u>Ct.</u>	
1	1	Step R to R.
	2	Step L (in back of R). <i>Push L very close to R.</i>
	3	Step R to R.
	4	(Raise & lower R heel, bring L ft backward with bent knee).
2	1	Swing L ft fwd. (raise and lower R heel).
	2	Step L (in place, close to R ft).
	3	Point right ft (across and in front of L, just above the ground, raise and lower L heel).
	4	Point R (R side front, just above ground, raise and lower L heel).
3	1	Place R ft next to L, raise and lower L heel, (heavy) simultaneously.
	2	Pause.

## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Vilma Matchette

## TAMZARA

SOURCE: Armenian dance from Erzurum.

MUSIC: Recart 1506 / Kevorkian 37011 A 9/8 Rhythm

FORMATION: Curved line, hands joined at shoulder height, little fingers interlocking. Face center, Move to R.

PART I: (Basic Step)

<u>Meas.</u>	<u>Ct.</u>	
1	1-2	Step R to R.
	1-2	Raise and lower R heel.
	1-2	Step L in front.
	1	Stamp R next to L. (No weight)
	2	Stamp R in place (No weight)
	3	Rest.
2	1-2	Step R (Back of L).
	1-2	Lift L ft in Front.
	1-2	Step L ft in Front.
	1-2-3	Step R (in place) lift L ft
3	1-2	Step L (Back of R).
	1-2	Lift R ft in front.
	1-2	Step R ft in front.
	1-2-3	Step L (in place, lift R ft).

Repeat until end of music.

## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Vilma Matchette

TRATA  
(Greece)

**SOURCE:** Trata is believed to be an ancient dance and represents fishermen dragging their nets. Trata means fishing fleet. It is danced on the island of Salamis and in Megara during Lent.

**MUSIC:** Nina LP Aegean Echoes L 66 Rhythm 2/4

**FORMATION:** Women hold hands in front basket <sup>(over R)</sup> position, facing slightly R and moving to the R.

**PART I:**

Meas.    Ct.

1	1	Step R ft to R side.
	2	Step L ft across R, bending knees.
2	1	Step R ft to R, straightening body.
	2	Point L toe to L, leaning away from pointing foot.
3	1	Step on L ft in place.
	2	Point R toe to R leaning away from pointing foot.

Repeat 3 times (4 times in all)

**PART II:**

1	1	Step R ft to R.
	2	Step L ft behind R.
2	1	Step R ft behind L.
	2	Step L ft behind R.
3		Repeat Meas. 1 in Part I.

Do a total of approx. 4½ times.

Presented by Dick Oakes

BRÂUL LUI ZBÂRCEA  
(Romania)

**Pronounced:** Brah-ooí lui zbahr'-chya

**SOURCE:** Brâul Lui Zbârcea, or Belt Dance, was presented by Larisa Lucaci at the 1966 Santa Barbara Folk Dance Conference.

**MUSIC:** Record (78): Folk Dancer MH-1123-B, Brâul Lui Zbârcea

**FORMATION:** Dancers in a circle facing to the R with hands joined and held down at sides.

**STEPS AND STYLING:** Running Two-Step: Step fwd on R (ct 1); step fwd on L (ct &); step fwd on R (ct 2); pause (ct &). While this step resembles three simple running steps, the second step (L on ct &) is actually shortened to give it the character of a legitimate two-step. The repeat is done with opp ftwork.  
Leap  
Hop  
Stamp

Cts 1-4  
Introduction

Description

*8 cts - 7 mths*

I Dance 2 running two-steps to R starting with R; leap onto R while turning to face ctr with body slightly bent fwd at hips, L leg extended bwd; leap onto L across in back of R while straightening up; then again face R and walk 2 steps in LOD starting R.

*5-16 8-10*

Repeat action of Fig I three more times for a total of four. End facing ctr.

*1-4 1*

II Hop on L (ct 1); step on R in place (ct &); stamp L without wt (ct 2&); stamp L again without wt (ct 3); stamp L taking wt on L (ct 4).

*5-20 / 2-8*

Repeat action of Fig II seven more times for a total of eight.

Repeat entire dance from beginning.

Presented by Dick Oakes

CHINDIA  
(Romania)

Pronunciation: Cheen'-dya

SOURCE: Chindia or twilight dance was presented by Larisa Lucaci at the 1966 Santa Barbara Folk Dance Conference.

MUSIC: Record (LP): Monitor MF 377 Rapsodia Romina, Side 2, Band 5 Chindia

FORMATION: Dancers in a line or closed circle with hands on shoulders of neighbors.

STEPS AND STYLING: Side-Step: Step swd to R on R (ct 1); step L beside R (ct 2). Side-Steps are done as if stepping over furrows in a field. Dance is light in feeling.Hop

Introduction: None

I SIDE STEPPING

Dance 2 side-steps to R (cts 1, 2, 3, 4); step swd to R (ct 1); hop on R raising L in front of R with bent knee (ct 2); step swd to L (ct 3); hop on L raising R in front of L with bent knee (ct 4).

Repeat action of Fig I three more times for a total of four.

II FRANCING

Step swd to R (ct 1); step on L across in front of R without turning body (ct 2); step on R in place (ct 3); hop on R raising L in front of R with knee bent (ct 4).

Repeat action of above to L with opp ftwork.

Repeat action of Fig II three more times for a total of four.

Repeat entire dance from beginning.



Presented by Dick Oakes

JIANU  
(Romania)

Pronunciation: Zshya'-noo

SOURCE: Jianu, or Legendary Hero, was presented by Larisa Lucaci at the 1966 Santa Barbara Folk Dance Conference.

MUSIC: Record (78): Folk Dancer MH-1122-A, Jianu

FORMATION: Dancers in a circle facing to R with hands joined and held down at sides.

STEPS AND  
STYLING: Running Two-Step; Step fwd on R (ct 1); step fwd on L (ct &); step fwd on R (ct 2); pause (ct &). While this step resembles three simple running steps, the second step (L on ct &) is actually shortened to give it the character of a legitimate two-step. The repeat is done with opp ftwork.

Leap

Hands are held down and make short fwd and bwd swings during the small flying or running two-steps, and make a large swing fwd and bwd on the leaps.

CALLS: Si la stanga, si! (she lah sting'-gah, sheeeee) meaning let's go to the left.

Si la dreapta, si, si, si! (she lah drey-ahp'-tah, she, she, sheeeee) meaning let's go to the right.

Cts

## Introduction

8

Description

Dance 2 running two-steps to R starting with R; leap onto R while turning to face ctr with body slightly bent fwd at hips and L leg extended bwd; leap onto L across in back of R while straightening up.

The above is repeated to the R until one of the dancers calls for the change of direction as follows:

On the first leap (on R), shout SI LA STANGA, SI with the rhythm of the dance upon which the dancers continue to do an extra or third running two-step. As the three running two-steps are done, the dancers make an arc into the circle so they end facing to the L. At that point they make two leaps moving in the opp direction and with opp ftwork from the two leaps described above. The dance continues to the L until the dancer calls for the change of direction again by shouting SI LA DREAPTA, SI, SI, SI with the rhythm of the dance as before upon which the dancers continue to do three running two-steps in an arc to the R followed by two leaps, etc. The changes in direction may be made often which makes the dancers alert and the dance look very lively.

NOTE: This music, as is true of many Balkan tunes, is not exactly phrased with the dance steps.

Presented by Dick Oakes

TĂRĂNCUȚA  
(Romania)

- Pronounced:** Tsah-rah-n-koo<sup>o</sup>=tsah
- SOURCE:** Tărăncuța, or Little Peasant Girl, was presented by Larisa Lucaci at the 1966 Santa Barbara Folk Dance Conference.
- MUSIC:** Record (78): Folk Dancer MH-1121-A, Tărăncuța
- FORMATION:** Dancers in a circle facing ctr with hands joined and held up at shoulder level.
- STEPS AND STYLING:** Ciocârlanul Step: (Pronounced chiu-kar<sup>l</sup>-lah-nool) Step fwd on R (ct 1); step on L in place (ct 2); step bwd on R (ct 3); step on L in place (ct 4). Hands are extended quickly fwd on ct 1 and are returned to shoulders on ct 3. (Ciocârlanul means The Lark)
- Run  
Hop

Cts  
Introduction  
8

Description

Dance 2½ ciocârlanul steps in place facing ctr; bring joined hands down to sides and, facing R, walk 2<sup>3/4</sup> steps in LOD starting R.

Continuing to face R, run 3 steps starting R in LOD and hop on R; then, still facing R, run bwd 5 steps and, turning to face ctr, hop on L while bringing joined hands back up to shoulder level.

Repeat entire dance from beginning.

**NOTE:** This music, as is true of many Balka tunes, is not exactly phrased with the dance steps.

Presented by Emilio Pulido

COLAS  
(Mexico)

SOURCE: Couple dance from Veracruz

MUSIC: Fiesta Veracruzana Belart 8017 4/4

FORMATION: 3 couples, w hold skirt, rebozo, and fan in R hand  
m arms down  
the following description is the basic dance, following it is  
the formation for three couples

Cts                      Description

Fig 1                      Paso de Colas  
24 ct introduction

1                              L

&a                            hop L, stamp R (no weight)

2                              R

&a                            hop R, stamp L (no weight)

3                              L

a&                            stamp R (no weight), R

a4                            stamp L (no weight), L

&a                            hop L, stamp R (no weight)

5                              R

a&                            stamp L (no weight), L

a6                            stamp R (no weight), R

a                              L heel keeping R on floor

&                              R heel keeping ball of foot on floor

a                              L heel keeping R on floor

7                              L

a                              R heel keeping L on floor

&                              L heel keeping ball of foot on floor

a                              R heel keeping L on floor

8                              stamp R

9-24                          repeat

Fig 2                      Mariposa

1-4                            repeat fig 1 1-4 m holding w L in his R moving towards partner

5-8                            repeat 1-4 on other side moving back, turning away

ct 8 stamp with weight

9-32                          repeat 1-8

Fig 3                      Paso de Colas

1-56                          repeat fig 1

Fig 4                      Punteado traseros

a1                            L toe behind, L

a&                            stamp R (no weight), R

a2                            stamp L (no weight), L

&                              L heel with ball of foot remaining on floor

3-4                            repeat to other side

a5                            L toe behind, L

&                              L heel with ball of foot remaining on floor

Fig 4 cont'd

a6 R toe behind, R  
& R heel with ball of foot remaining on floor  
a7-8 repeat 1-2  
9-32 repeat 1-8 alternating

Fig 5

Volados  
1& R hop with L swinging in front  
2& L hop with R swinging in front  
3& R, L  
4& R hop with L swinging in front  
5& L hop with R swinging in front  
6& R hop with L swinging in front  
7& L, R  
8-31 repeat cts 4-7 alternating  
32 hold

Fig 6

Punteado traseros  
1-4 repeat fig 4 R toe going behind first  
5-6 repeat fig 4 turning 1 turn to R  
7-8 repeat fig 4  
9-32 repeat alternating  
on last turn to L only  $\frac{1}{2}$   
end with 2 stamps on R

Colas formation for three couples

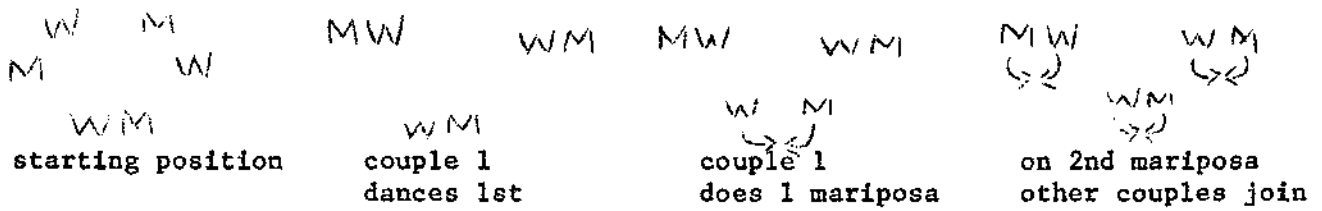
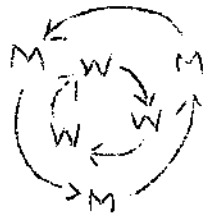


fig 3  
w circle L  
m circle R



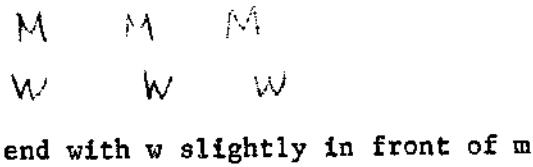
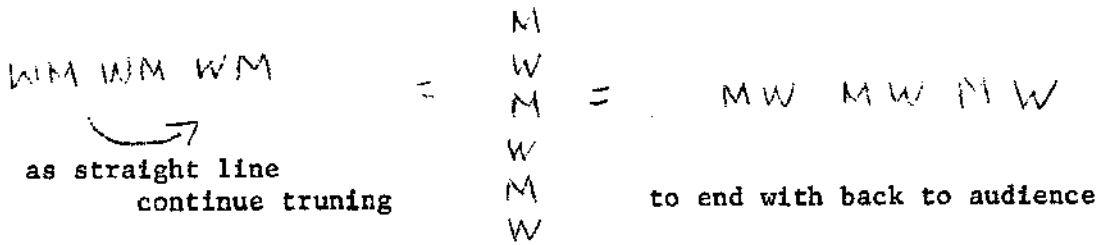
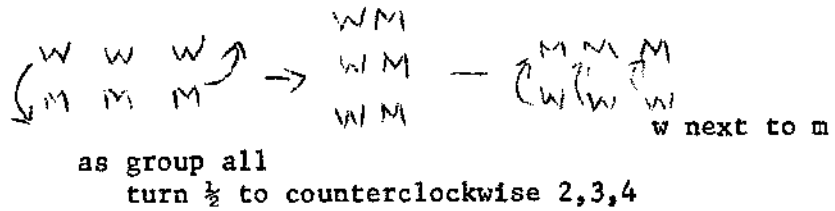
w reverse circle  
m reverse circle



fig 4  
on 2nd m, w  
change places  
on 3,4 all form  
straight line



fig 5  
on 1st m in front  
of w



Presented by Emilio Pulido

EL PALOMO  
(Mexico)

SOURCE: Couple dance from Veracruz  
 MUSIC: Fiesta Veracruzana Belart B017 4/4  
 FORMATION: Couples, w hold skirt, rebozo, and fan in R hand  
 m have arms down, wear sombrero

Beginning Position: w down on R knee, R shoulder towards m  
 m standing facing w

Cts                      Description

Fig 1                      Bamba  
 2 ct upbeat              w rise, weight onto R  
 1                              L  
 &a                            hop L, Stamp R (no weight)  
 2                              R  
 &a                            hop R, stamp L (no weight)  
 3                              L  
 &a                            hop L, stamp R (no weight)  
 4                              R  
 a                              stamp L (no weight)  
 &                              L  
 a                              stamp R (no weight)  
 5-21                        repeat alternating  
 22-26                       L, turning 1 turn to L ending on R



SEE ERRATA pg 3

Fig 2                      Bamba, see ERRATA pg 3  
 2 ct up beat  
 1-26                        repeat fig 1  
 w on turn ending make a deep curtsey onto L knee

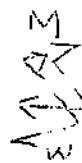


Fig 3                      Taconeado  
 2 ct upbeat              w rise  
 1                              R  
 a&                            stamp L (no weight), L  
 a                              stamp R (no weight)  
 2-22                        repeat  
 23-26                        repeat fig 2 ending

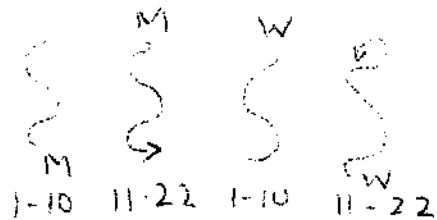


Fig 4                      Taconeado brincado, see ERRATA pg 3  
 2 ct upbeat              w rise  
 1                              L  
 &a                            hop L, stamp R (no weight)  
 2                              R  
 &a                            hop R, stamp L (no weight)  
 3-22                        repeat turning in place R, L, R, L  
 23-26                        w repeat fig 1 ending  
 m turn and go down on L knee



Fig 5                      Taconeado laterales  
 2 ct upbeat              m rise  
 1                              L  
 a                              R heel with L remaining on floor  
 &                              L heel with ball of foot remaining on floor  
 a                              R heel with L remaining on floor  
 2                              L heel with ball of foot remaining on floor  
 a                              R heel with L remaining on floor  
 &                              R  
 a                              L heel with R remaining on floor  
 3                              R heel with ball of foot remaining on floor  
 a                              L heel with R remaining on floor  
 &                              R heel with ball of foot remaining on floor  
 a                              L heel with R remaining on floor  
 4-22                        repeat  
                                  w turning in place 2 slow turns R, L  
                                  m in place  
 23-26                        repeat fig 1 ending



Fig 6                      Bamba. *SEE ERRATA pg 3*  
 2 ct upbeat  
 1-21                        repeat fig 1  
                                  w as meet m arms come frwd as embracing  
                                  m R hand holding sombrero around w  
 22-26                        repeat fig 1 ending

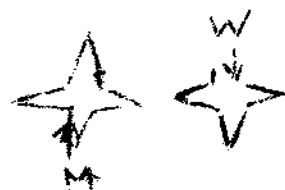


Fig 7                      Bamba *SEE ERRATA pg 3*  
 2 ct upbeat  
 1-21                        repeat fig 1  
                                  1-3 w turn 1/2 R, m turn 1/2 L  
                                  4 cross w in front  
                                  5-21 m takes w R elbow with his L  
                                                               both turn in place R  
                                                               ending on opposite sides  
 22-26                        repeat fig 1 ending

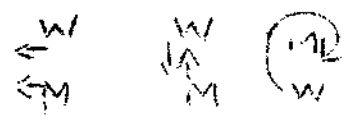
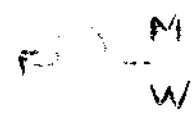


Fig 8                      Bamba  
 2 ct upbeat  
 1-21                        repeat fig 1  
                                  m taking w R elbow with his L hand, go anywhere  
 22-26                        repeat fig 2 ending



Presented by Emilio Pulida

JARABE DE LA BOTELLA  
(Mexico)

SOURCE: Son of Jalisco, improvisatory dance at parties.  
 MUSIC: Bailes Regionales de Mexico RCA Victor MKL 1448 3/4  
 FORMATION: Couples, w holding skirt and rebozo  
 m carrying a bottle, later arms behind back

Cts. Description

Fig 1  
 1 & a Zapateado de la punta  
 R, L ball, R ball  
 2-7 repeat alternating  
 8 & R, L  
 9-32 repeat 1-8



Fig 2  
 1 & a Zapateado de tacon  
 R, L heel, R Ball  
 2-15 repeat alternating  
 16 heels R, feet together on balls, heels just off floor  
 17 heels L  
 18 & a heels R, heels L, heels R  
 pause m puts bottle between them  
 1-15 repeat first 15 cts

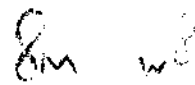


Fig. 3  
 1 leap R with L extended frwd  
 2 leap L with R extended frwd  
 3 leap R with L extended frwd  
 4 jump together  
 5,6 leap L with R circling frwd in air over bottle  
 w go frwd first then back  
 m in place first then frwd  
 7-48 repeat going frwd and back

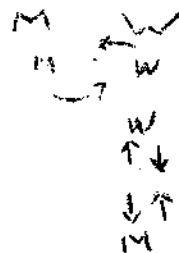


Fig. 4  
 M Borracho Sec. LARRATA pg 3  
 M's steps are the same as in the above  
 1 R stamp to side, body twisting L  
 2, 3 L behind, R  
 4-48 repeat alternating, circle first then across



W  
 w action (see as m case above)  
 1 leap L  
 2, 3 R heel in front, L  
 4-48 repeat alternating, circle first then across



Fig. 5  
 M Solo  
 1 weight on L, R heel brushes frwd, circles over bottle  
 2, 3 L hop, L hop while R is circling  
 4-24 repeat around bottle - moving circle





JARABE DE LA BOTELLA (CONT'D)

Fig 6  
1-15, -18 Zapateado de tacon  
repeat fig 2  
pause flirting  
1-15 repeat fig 2

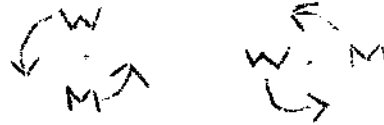


Fig 7  
1-48 Lazando la botella  
repeat fig 3  
m going frwd first  
w in place first

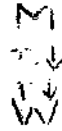


Fig 8  
1-24 Borracho  
repeat fig 4



Fig 9  
1-7 W solo  
repeat fig 5  
8 hold (cts 21-24) W

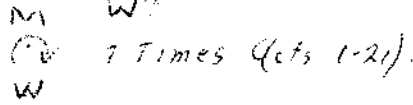


Fig 10  
1, 2, 3, 4 Palomo (dove)  
5 leap R, leap L, leap R, leap L. extend free ft. fwd  
6 R on outside of foot  
7 L cross over R  
8 R brush heel frwd  
9 leap R with L toe touching behind  
10, 11, 12 leap L with R toe touching in front  
13,14,15,16,17 repeat leaping R, L, R.  
18 leap L, leap R, leap L, leap R, leap L  
19 R on outside of foot  
20 L cross over R  
21 R heel brushes frwd  
22 leap R with L toe touching behind  
23 leap L with R toe touching in front  
24 hold

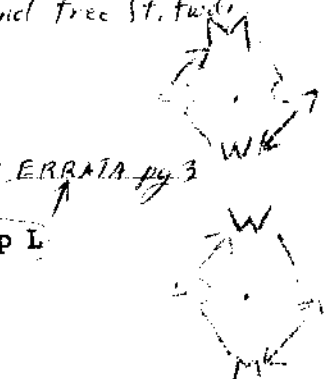
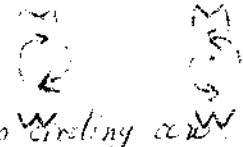


Fig 11  
M Cocono (turkey)

1 & L to side, R toe pushing do step circl-  
2-16 repeat going to L ing cw  
17-32 repeat on other side going to R do step circling ccw



W  
1 leap L with R toe touching in front  
2 leap R with L toe touching behind do step circling cw  
3-16 repeat going L  
17-32 repeat going R do step circling ccw

Fig 12  
ending  
w goes down onto L knee takes bottle  
m swings R leg over her head and helps her up

Presented by Emilio Pulido

LA NEGRA  
(Mexico)

SOURCE: Son from Jalisco

MUSIC: Sones Jaliscienses Columbia DCA 198 4/4

FORMATION: Couples, w hold skirt and rebozo, much movement with skirt  
m wear sombrero, arms behind back

<u>Cts</u>	<u>Description</u>	W	
<u>Fig 1</u>	Taconeado	M	
2 ct upbeat			
1	R		
a &	stamp L (no weight), L		
a	stamp R (no weight)		
2-27	repeat tempo increases		
<u>Fig 2</u>	Cruzado con remates	W	
1 &	L, brush R in front		
a2	R in front of L, L		
&	stamp R (no weight)	M	
3-12	repeat alternating sides		
<u>Fig 3</u>	Zapateado		
1 & a	L, R heel, L ball		
2-8	repeat alternating		
9 & 10	L, R, L		
<u>Fig 4</u>	Vueltas con Remates		
1 & a	R, brush L heel, L ball		
2 & a	repeat turning 1 turn to R		
3 & 4	R,L,R		
5-12	repeat alternating		
<u>Fig 5</u>	Zapateado		
1-18	repeat fig 3		
19, 20	L, R		
<u>Fig 6</u>	Zapateado con volados		
1 & a	L, R heel, L ball facing L		
2 &	R, L brush heel		
3 & 4	leap L, leap R, leap L turning 1/2 to R		
4-32	repeat alternating		
<u>Fig 7</u>	Taconeado		
1-17	repeat fig 1 around partner		
18, 19	L, R stamp (no weight)		
<u>Fig 8</u>	Vueltas con remates		
1-12	repeat fig 4		
<u>Fig 9</u>	Sencillos con remates		
1	L		
&	R heel brush crossing in front of L keeping L on floor		

Fig 9 (cont'd)

a R ball  
 2 L  
 & R heel brush to side keeping L on floor  
 a R ball  
 3-6 repeat'  
 7 & 8 L, R, L  
 9-48 repeat alternating



Fig 10

1 Tornillo  
 R heel brush leap  
 & R  
 2 L heel turning out  
 & R  
 a L  
 3-16 repeat around partner



Fig 11

1-12 Cruzada con remates  
 repeat fig 2



Fig 12

1-23 Taconeado  
 repeat fig 1



Fig 13

1-32 Zapateado con volados  
 repeat fig 6



Fig 14

1-16 Vueltas con remates  
 repeat fig 4 (4 turns)



Fig 15

1-8 Sencillos con remates  
 repeat fig 9 once



Fig 16

1-16 Tornillo  
 repeat fig 10



Fig 17

1 Cruzada Punteado  
 R in front of L knee bent with L toe touching  
 & L in back of R knee bent with R toe touching  
 a R side with L toe touching  
 2-8 repeat alternating



Fig 18

1-end Taconeado  
 repeat fig 1 w leading m around  
 ending m with R hand takes w R turns her around and in



Presented by Emilio Pulido

LAS ALAZANAS

**SOURCE:** Son from Jalisco  
**MUSIC:** Sones Jaliscienses Columbia DCA 198 3/4  
**FORMATION:** Couples, w holding skirt and rebozo  
 m wearing sombrero, arms behind back

Cts Description *ERRATA pg 4, for gen description of Alazanas step*

Fig 1 Alazanas  
 24 ct introduction hold *W/ →*  
 & 1 leap L, R in front  
 & 3 leap L, R in front  
 & 4 L, R toe *← M*  
 & 5 l, R toe  
 & 6 L, R toe  
 7-24 repeat alternating, in place

Fig 2 Punta  
 1 & R crossing in front, L toe *Turn to face R... W/*  
 2 & R, L toe to side *(L shoulder to ptr.)*  
 3 R *Repeat alternating dir.*  
 4-18 repeat alternating *M*  
 19-24 repeat fig 1 cts 1-6  
 25-48 repeat 1-24



Fig 3 Alazanas  
 1-24 repeat fig 1, turning 1/2 turn on cts 4-6, first to R  
 changing places with partner, crossing R shoulders

Fig 4 Talones  
 1 L  
 & R heel with L remaining on floor *M*  
 2 L  
 & R ball with L remaining on floor *W/*  
 3 L  
 & R kicking back  
 4-18 repeat alternating  
 19-24 repeat fig 1 cts 1-6  
 25-48 repeat 1-24 starting to other side

Fig 5 Alazanas  
 1-48 repeat fig 3

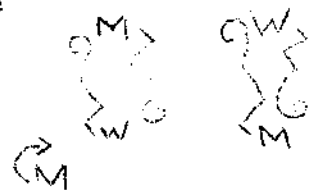


Fig 6 Vueltas  
 1 & R, L toe pushing  
 2-3& repeat turning 1 turn to R  
 4-6 repeat in place  
 7-18 repeat 1-6 alternating *W/*  
 19-24 repeat fig 1 cts 1-6  
 25-48 repeat 1-24

Fig 7  
1-24

Alazanas  
repeat fig 3



Fig 8  
1-48

Punta  
repeat fig 2

W  
M



Fig 9  
1-39

Alazabas  
repeat fig 3

ending m with R hand takes w R turns her around and in  
Final turn: M turns w ccw, to her L, finish side  
by side, w to R of M.

## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by C. Stewart Smith

JANET'S DELIGHT  
 (A square dance for four couples  
 Waltz step used throughout)  
 (Scottish)

MUSIC: Record: 45 Waverley ELP 117 by Jim Nicholson

BarsFigure 1

1-16 With nearest hands joined, couples advance into the center with two waltz steps, and retire for two steps. Face partners and dance back to back with partners (8 bars). Face corner partners and repeat advance and retire and back to back movement (8 bars).

17-32 Figure 2

Women, giving right hands across, dance around clockwise for two steps, then giving left hands to the next man, turn them for two steps. Repeat these four bars three times more continuing clockwise around the circle finishing with own partner. Note - men dance all 16 waltz steps.

33-48 Figure 3

(Spanish Circle). With hands joined in a circle, advance for one step, retire for one step, then men swing their partners over to their left with two waltz steps. Repeat three times until ladies are back with their own partners. Note - men actually dance all 16 waltz steps.

49-64 Repeat last 16 bars, gentlemen swinging lady on their left over to their right until all are back with partners.

65-80 Figure 4

With hands crossed in promenade hold, couples advance round in a circle to the right (anti-clockwise) with two steps, then facing inwards to the circle, change places, the man passing in front of his partner. Continue this waltz promenade around the circle, on bars 7 and 8, the lady swinging across in front of her partner. On bars 11 and 12 the men will swing across, and on bars 15 and 16 the ladies will swing across, finishing with ballroom hold in original places.

81-96 Figure 5

All four couples waltz around the circle, anti-clockwise, finishing in original position.

## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by C. Stewart Smith

LAUDERDALE LADS  
(Scottish - Reel)Bars

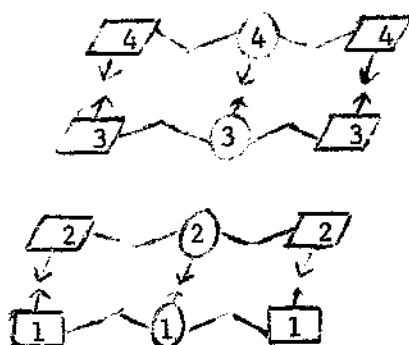
- 1-4           The first couple turn each other with right hands one and a half times to finish in each other's places.
- 5-8           The first and second men turn with left hands to finish back to back in the center each facing his own partner. The second woman moves up.
- 9-16          First and second couples reel of four. The men give left hands on passing each other for the second time and retaining this hold they give right hands to their partners.
- 17-18         All set.
- 19-20         The men let go in the middle and two couples dance a half turn when the women join left hands.
- 21-22         All set.
- 23-24         The women dance into the side lines on the right of their partners. The first man sets on the spot while the second man dances down one place.
- Bars 17-24    Pas de Basque Step to be used.
- 25-28         The first and second couples with nearer hands joined lead down the middle, the first couple leading. On the fourth step the dancers change sides, the women passing under the men's right arm.
- 29-32         The couples lead up with the second couple leading to finish in the side lines.
- Repeat having passed a couple.

## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by C. Stewart Smith

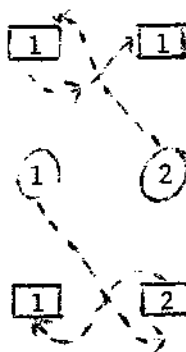
THE HIGHLAND REEL  
(Scottish)

Fig. 1



In groups of six round the room. (Fig. 1)

Fig. 2



## MUSIC

## DESCRIPTION

Bars  
1-8

Advance and retire twice, each three holding hands.

9-16

Reels of three. The man moving to right and dancing with his right hand partner and the woman opposite. (Fig. 2)

17-24

The same three dancers three hands round and back again. Finish in original places.

25-32

Advance and retire, then pass on to meet the next three, all passing right shoulder with the person opposite.

Repeat with new group of three.

TUNES:

Lady Hunter Blair's Reel, Mrs. Dundas of Arniston's Reel.

Collected in Angus.



## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by C. Stewart Smith

## THE SILVER TASSIE

(Scottish)

Bars

- 1-4 First, second and third couples cross the dance giving right hands, then set on the sides giving nearer hands.
- 5-8 They cross back to own sides and set again.
- 9-16 First couple dance a figure of eight round second couple, who stand still. First couple dance down between second couple, crossing over, to begin the figure.  
Third couple also dance a figure of eight round second couple, beginning by casting up to top place, then dancing down crossing over.
- 17-24 First couple, followed by second and third couples, lead down the dance for four steps. First couple turn and lead up the dance, while second and third couples divide to let first couple through. Second couple meet and lead up between third couple, who then meet and lead up last.  
At the end of the figure, first couple turn to face down with nearer hands joined, second couple stay together facing up with nearer hands joined, and third couple dance out to places.

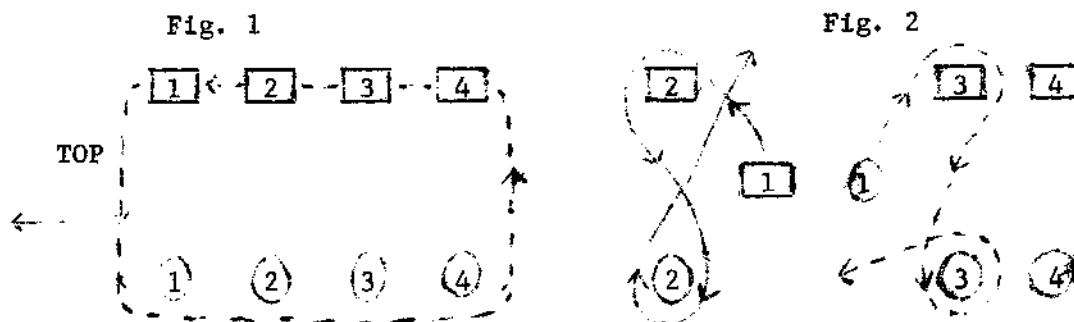
## NEW PROGRESSION

## The Rondel

- 25 First couple dance down under the arch made by second couple who dance up.
- 26-27 The ladies cross in front of the men, then all cast to meet the other lady or man on wrong sides and join nearer hands.
- 28 All cross to own sides, the ladies passing under the arch made by the men.
- 29-30 First couple cross in front of second couple, then all cast to meet.
- 31-32 First couple again pass under the arch made by the second couple and all dance out to the sides, having changed places.
- Repeat having passed a couple.

## 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by C. Stewart Smith

WAVERLEY OR FERGUS McIVER  
(Scottish - Jig)

## MUSIC

## DESCRIPTION

Bars

1-8

With first woman leading, first, second and third women dance round first, second and third men. (Fig. 1)

9-16

First, second and third men dance round the three women.

17-24

First couple facing down, second couple facing up, they set to, and giving right hands in passing, change places with person opposite. Repeat back to own places, giving left hands in passing.

25-32

First and second couples pousette. First couple finish back to back in the middle facing own sides of dance.

33-40

"Double Triangles." (See Dance No. 1) First couple finish hand in hand facing the women's side of dance.

41-48

First couple lead through between second and third women, first woman casts up and first man casts down. They meet in the middle of the dance, cast as before, between second and third men, and finish on own sides of dance one place down. (Fig. 2.)

Repeat, having passed a couple.

## TUNES:

The Lawland Lads think they are fine. Col. Ridley's Quickstep.

Button and Whitaker, 1812.

Presented by Al Vincent

## BASIC STEPS FOR BOURRÉES

Note: Bourrées are the "real" French dances. The origins are unknown, though they are widely spread on French territory, especially in the Centre, Massif Central, Auvergne, Rouergue, Limousin and, of course, Berry. In Berry, bourrées are danced in a very sober style -- no gesture with hands (like in Auvergne). M carry most of the typical style with his knee action, which is strictly forbidden for W, who dance in a very delicate way.

1. Pas de bourrée (bourrée step) 3/8 or 2/4 meter.  
Starting on L ft, step fwd with the full wt of the body touching the ground and bend both knees (ct. 1); step-close on ball of R ft, straightening the knees slightly (ct. 2); step on ball on L ft, straightening the knees slightly (ct. 3). Repeat, starting with R ft.
2. Avant-deux droit (straight move for 2 dancers).  
Two dancers face each other (4 ft. apart).  
1st meas.: Both starting with L ft. dance one bourrée step fwd meeting with R shoulder adjacents (NOTE: the first step is a large one.)  
2nd meas: Dancing in place, do one bourrée step M bend both knees on the 1st ct of the meas.  
3 rd meas: Move bkwd with one bourrée step, starting with L ft.  
4th meas: Do one bourrée step in place.
3. Avant-deux épaulé (épaule - shoulder)  
This figure takes 4 meas., like the straight avant-deux. It is frequently used. Two dancers face each other. Now they turn their L shoulder twd each other. 1st meas: starting with L ft, take one big step twd each other turning  $\frac{1}{2}$  a turn to L (ct.1). Step on R ft. close to L ft (ct 2). Step on L ft in place (ct 3). This brings ptrs R shoulder to R shoulder.  
2nd meas: Step on the R ft and at the same time throw L ft sdwd L (ct 1). Step on L ft (ct 2). Step on R ft. close to L ft (ct 3).  
3rd meas: Step on L ft in place, beginning a  $\frac{1}{2}$  turn to R (ct 1). Step on R ft in place (ct 2). Step on L ft, close to R ft (ct 3). This brings ptrs face to face.  
4th meas: Step on R ft diag R bkwd (ct 1), beginning a  $\frac{1}{2}$  turn to R. Step on L ft across R ft (ct 2). Step on R ft in place (ct 3). This brings ptrs pointing L shoulders twd each other.
4. Epingle à cheveux (hairpin or U-turn)  
This is a variation of the "avant-deux épaulé" and takes 4 meas.  
1st and 2nd meas: Repeat meas 1 and 2 of "avant-deux épaulé".  
3rd meas. Take a fast 3/4 turn on L ft CCW (ct 1). Step on R ft near L ft (ct 2) Step on L ft (ct 3) in place.  
4th meas: Repeat meas 4 of "avant-deux épaulé".
5. Croisements (crossing over) 4 meas.  
1st meas: Repeat meas 1 of "avant-deux épaulé".  
2nd meas: Step sdwd R on R ft, changing place with your ptr (ct 1). Step L ft close to R ft (ct 2). Step on R ft in Place (ct 3).  
3rd meas: take a 3/4 turn on L ft CW (ct 1). Step on R ft close to L ft (ct 2). Step on L ft in place (ct 3).  
4th meas: Repeat meas 4 of "avant-deux épaulé".

Presented by Al Vincent

BOURRÉE DROITE  
(France)

This bourrée takes its name from the formation in which it is executed. Originally taught by Pierre Paris in the summer, 1964.

MUSIC: Record: Uni-disc Ex 33-173, Side A, band 2. 3/8 meter

FORMATION: M in one line facing W in another line, 4 ft apart. NOTE: Ptrs should be able to touch their hands in straightening their arms.

STEPS: As described in "Basic Steps for Bourrées"

<u>Measures</u>	<u>Pattern</u>
4 meas	Introduction: At the very end of the introduction, turn L shoulder twd ptr in preparation for "avant-deux épaulé"
A	<u>FIG I (AVANT-DEUX)</u>
1-4	Starting with L ft. M move twd W with "avant-deux épaulé" steps, while W dances 2 steps in place. NOTE: W begin with the <u>same action only 2 meas later.</u>
5-16	Repeat meas 1-4, Fig I, 3 more times
B	<u>FIG II (PAS DE BASQUE AND CROISEMENT)</u>
1-4	As Fig II begins, M are back at their original pos. In place M do 4 pas de basque. Use 4th pas de basque to turn L shoulder twd ptr. NOTE: As W started 2 meas late, they are in the middle of Fig I when Fig II starts. They go back to their pos with meas 3-4 of avant-deux. They do only <u>2 pas de basque</u> in place.
5-8 (repeat)	Croisements for M and W.
9-12	Everybody does 4 pas de basque in place using the 4th to turn L should twd ptr
13-16 (repeat)	Croisements for M and W. This brings everybody into original pos.

*(optional)*      *U Turns*

Repeat from beginning. Every second time, do "epingle à cheveux" instead of "avant-deux épaulé" in Fig I.

Presented by Al Vincent

BOURRÉE VALSÉE D'ISSOUDUN  
(France)  
(Lower-Berry)

Another dance from the straight bourrée family. This version substitutes the second part, which is usually a "croisement" to turn with ptr, or "waltz" they say in Berry.

MUSIC: Record: Uni-Disc Ex 33-173, Side A, band 2. 3/8 meter

FORMATION: M in one line facing W in another line, 4 ft apart.

STEPS: As described in "basic steps for Bourrées".

Measures

4 meas

Pattern

Introduction: At the very end of the introduction, turn L shldr twd ptr in preparation for "avant-deux épaulé"

A

FIG I (AVANT-DEUX)

1-4

Starting with L ft. M move twd W with "avant-deux épaulé" steps. The H's are joined during meas 2 and 4. NOTE: As in Bourrée Droite, W begins the same action only 2 meas late. (Dances 2 meas in place). At the end of meas 2, M join R hand with W L hand and thy drop it as soon as joined. They do the same, at the end of meas 4, joining the opp hand

5-16

Repeat meas 1-4, Fig I, 3 more times. Last 2 meas: M dances in place (instead of moving back to original pos) and with joined H's guides W twd him so R hips are adjacent. R H's are on ptrs. L waist and outside H's are down. W may hold skirt. Turn is done in this position.

B

FIG II (TURNS)

1-4

In this pos ptrs turn CW using 4 bourrée steps. There is a stamp on the 1st ct of the 4th step.

5-16

Repeat meas 1-4, Fig II, 3 more times.

Use the 2 last meas to assume original pos, turning CW. Omit the stamp on the 1st ct of last 4th step.

Repeat from beginning.

Presented by Al Vincent

L'Auvergnate d'Issoudun  
(Lower-Berry)

This dance is a variation of "Bourrée Droite" and was taught by Pierre Panis (Summer 1964)

MUSIC: Record: Uni-Disc Ex 33173, Side A, Band 2, 3/8 meter

FORMATION: M in one line facing W in another line (longways or contra formation) 4 ft apart. Ptrs should be able to touch their hands.

STEPS: As described in "Basic Steps for Bourrées"

Measures  
4 meas

Pattern  
Introduction

A

1-4

FIG I (AVANT-DEUX)

Ptrs move twd each other, meet with R shoulder and move back to place with steps of "avant-deux droit" (*M thumps up*)

5-8

Repeat meas 1-4, meeting with L shoulder

9-12

Repeat meas 1-4, meeting with R shoulder.

13-16

Repeat meas 1-4, meeting with L shoulder.

B

1-4

FIG II (PAS DE BASQUE AND CROISEMENT)

Everybody does 4 pas de basque in place using the 4th to turn L shoulder twd ptr.

5-8

Croisement for M and W

9-12

Repeat meas 1-4, Fig II (pas de basque)

13-16

Repeat meas 5-8 Croisement. This brings ptrs in original pos.

Repeat from beginning.

(IMPORTANT)

When the 3 bourrées are danced together, the order is: Bourrée Droite (twice), Bourrée Valsée d'Issoudun (twice), L'Auvergnate d'Issoudun (twice).

Presented by Al Vincent

BELLA FRANCA *of Sant Belieu de Guixols*  
(Catalonia)

Bella Franca is one of the sardanas danced at a festival in Sant Belieu de Guixols, Costa Brava in June, 1965. It was learned there by Anatol Joukowsky at that time.

Music: Record: Iberoton IB.45 1.184 Bella Franca 2/4 meter  
*Star 5-8412 "Sardana"*

Formation: Circles of 8 to 16 dancers. Hands joined and held down.

Steps and Styling Curts (short steps): 1 step to 2 meas. Touch ball of L ft fwd ct 1, step L beside R (ct 2). Small step diag R bkwd on R (meas 2, ct 1). Step L across in front of R (ct 2). Always keep body facing ctr and adjust steps so there is no movement into ctr in spite of the crossing step. All steps have a cat-like quality as the ball of the ft bears the wt before the heel is lowered. Repeat of step would start with point R.

<u>Measures</u>	<u>Description</u>
	Introduction consists of a short melody played by a flute. Immediately after, there is a tap on a small drum as a signal to the dancers.
	<u>FIG I (CURTS)</u>
1-32	Dance 16 Curts (short steps) beginning with touching of L ft.
	<u>Break</u>
1 meas	Step L next to R. Raise joined hands about head level. Arms are rounded and hands are fwd.
	<u>FIG II (LLARGS)</u> <i>ERRATA pg 5</i>
1-32	Dance 8 Llargs (long steps) beginning with touching of R ft.
	<u>Break</u>
2 meas	Close R to L. Raise joined hands higher, elbows straight.
	<u>FIG III (SALTOS)</u> <i>ERRATA pg 5</i>
1-32	Dance 8 Saltos steps beginning with touching of R ft.
	<u>Break</u>
1 meas	Step R next to L. Lower hands to about head level.
	<u>FIG IV (LLARGS AND BREAK)</u>
1-34	Repeat action of Fig II including the Break.
	<u>FIG V (SALTOS)</u>
1-32	Repeat action of Fig III but omit the Break. End ft together.
	<u>Ending</u>
Chord I	Touch L in back of R (no wt), bending knees slightly
Chord II	Straightening knees, step L next to R. Bring joined hands down sharply.

Presented by Anatol Joukowsky  
1966  
Notes by Ruth Ruling

✓ MUSIC: or Star-S-8412 "Sardana"

✓ FIGURE II Llarges (Long Steps): 1 step to 4 meas. Touch ball of R ft fwd (ct 1). Step R next to L (ct 2). Touch ball of L ft fwd (meas 2, ct 1). Step L across in front (ct 2). Touch ball of R ft fwd (meas 3, ct 1). Step R beside L (ct 2). Small step diag L bkwd on L (meas 4, ct 1). Step R across in front of L (ct 2). Again adjust steps so there is no advancement into ctr. Next step would start with touching L ft fwd.

✓ FIGURE III Saltos: Same as Llarges but steps are done with a bounce. As the toe is pointed, the heel of the supporting ft is raised and lowered twice. Whole pattern is light and heels rarely touch the ground.



ERRATA -- FOR 1967 SANTA BARBARA FOLK DANCE CONFERENCE

Page

1 BEGINNERS POLKA

Change BASIC POLKA STEP to read: 2/4 time

Man:        ct 1 Hop on R foot, at same time touch L toe fwd to floor  
            ct & Hop on R foot while bringing L foot up sharply  
                    with bend at knee so sole of L foot shows  
            ct 2 Leap onto L foot while bringing R foot up sharply  
                    with bend at knee so sole of R foot shows.  
                    Accent is on ct. 2 of each polka step  
            Reverse footwork ct 1 & 2

Women:     Start hop on L foot

FIGURE 1, line 2 should read: On ct 2 of each meas advance with the step, following the "touching toe" fwd

2     FIGURE 4, line 3 should read: beyond L foot.

FIGURE 6, turns CCW and CW are 1/4 turns only

3     KOZOIRAJKA Pronunciation: Koh-zhur-eye-ka        2/4 time

FIGURE 1, meas 6 should read "Starting by jumping onto R foot..."

FIGURE 2, meas 1:    ct. 1 Hop on L touching R toe to center of circle  
                          ct. 2 hold pose with hands high  
                          Omit cts. 3 & 4 as written

4        meas 3:        ct. 1 hop on L foot, pointing R fwd  
                          ct. 2 hop on R foot, pointing L fwd  
          meas 4:        ct. 1 hop on L foot, pointing R fwd  
                          ct. 2 hop on R foot, pointing L fwd

meas 8:        ct. 1 hop L,  
                  ct. & bring R foot to L, no wt.  
                  ct. 2 clap

FIGURE 3, meas 5,    should read "finishing opposite of first girl, on her R

5     KUJAWIAK - SZTAJEREK Pronunciation: Koo-Yav-yahk - Shuhtie-yerr-ik

FIGURE 3    end of flat-footed waltz

meas. 4, line 3 should read "down & up"

FIGURE 4    pass partner looking, then look away during Angry Step  
            Except for first small step to R, all steps are very large

FIGURE 5    Hands: When using arms in balance-step bk of hand leads bk,  
            the thumb leads fwd in an elongated, horizontal figure 8  
            movement.

FIGURE 7 meas 1, ct 1 step on R heel and draw L instep to R heel  
 meas 11 & 12 of Repeat: W passes under Man's L arm  
 7 FIGURE 8 meas 8, ct 2 eliminate words "no wt" for M and W  
 9 FIGURE 14 meas 1 should read "Waltz starting man's L, Lady's R."

17 SWIR SWIR MAZUR

FIGURE 2 Line 2, add: Woman turns CCW and takes wt on R.

21 RECORD INFORMATION - ANDOR CZOMPO

All listings of Crossroad LP 401 in Andor Czompo's material should be  
 Voyager VRLP 401. Dances involved are: Malocsai Csardas; Borozdanfuto;  
Szenyéri Páros

24 CIGANY TANC Record: Crossroad Record 4003, "Cigany Tanc"

27 HUSZÁR VERBUNK ÉS CSÁRDÁS .. change record number to 14420

(4) Leg swing, Cifra, Jump: The notes in the margin for cts 3,&, should be eight notes.

Combinations for the Csardas (3) with turnout: these Rida steps do not have the usual staccato feeling, but are closer to running steps.

40 SZENYÉRI PÁROS

FAST CSARDAS (16) Side step with stamps: Variation: first 8 lines as written. Add:

- ↙ Hold
- ↙ Stamp R beside L
- ↙ Hold

48 DEBKA DRUZ: Under CHORUS, meas 2, ct 3 should read "L" touches bwd"

PART IV, meas 9, ct 1 should read "L heel touches in front and slightly to R of R ft". As an alternate to the directions for cts 2 and 3, meas 9, the dancer may care to spring into a squatting position.

50 KOL DODI: PART I, meas 1, ct 4 should read "point L bwd. Head and L shoulder turn bwd at same time".

52 FISSOUNI Variation: W drop hands and turn R, meas 1, ct 1-6

56 KERKYREIKOS Formation: M between ladies, facing LOD, ladies slightly bk of M. The ladies hold hands in court position, level to the floor (Inside hands joined & forward, one arm resting on the other). M holds kerchief in L hand, and either one of the ladies holds the other end.

Variations: M leads ladies fwd beside him on meas 4 of basic, continues basic

M turns ladies under his upraised arms, meas 4. Turn is inward.

M turns L under kerchief, meas 4

M faces ladies, bk to LOD on basic step

M makes low squat turn to L on meas 4, slapping outside of R ft with R hand as he rises

57 LEFKADITIKO Formation: 6 to 8 people in line, no more

- ✓ PART I, meas 2, ct 2: Look to R as body leans
- ✓ meas 3, ct 2: Look to L as body leans

✓ POMPOURI Part I, meas 1, ct 2: tucking L very close to R

64 ✓ TARANCUTA Under description: line 2, walk 2 SLOW steps

68 ✓ EL PALOMO

- ✓ FIGURE 1, meas 1-4, moving to own L
- meas 5-8,  $\frac{1}{2}$  turn R, move to own R
- meas 9-12, move fwd toward partner
- meas 13-16, cross over to partner's position passing R shoulders
- meas 17-20,  $\frac{1}{4}$  turn to R moving fwd
- meas 21-26, to execute turn step L and turn completely on L leg with R leg extended fwd, ending on R

FIGURE 2 General appearance of S-shape. Both M and W do pattern, passing R shoulders twice, crossing over and coming back.



- ✓ FIGURE 4 meas 3-6, Repeat meas 1-2 two times more turning in place once to the R, starting turn immediately on meas 1
- meas 7-12, repeat turning L
- meas 13-18, repeat turning R
- meas 19-22, repeat turning L, doing only 4

69 ✓ FIGURE 6 W and M meet and withdraw (see diagram), W arms out to side shoulder level as embracing

- ✓ FIGURE 7 meas 1-4, M and W cross, W passing in front of partner
- meas 21, end side by side, W on L of M

70 JARABE DE LA BOTELLA

- ✓ FIGURE 4 Men - 8 Borracho steps are done circling CW around M pos.
- Then do 8 Borracho steps circling CCW around bottle.

Women also circle in same directions.

- ✓ FIGURE 5 Men - cts 4-24, repeat around bottle moving CW.

- ✓ FIGURE 9 Repeat step of Fig 5 seven times (cts 1-21). Hold (cts 21-24).

- FIGURE 10 ✓ Cts 1-4, extend free ft fwd.
- ✓ Cts 8-10, Leaping R.L.R do  $\frac{1}{2}$  turn to L backing into place.
- ✓ Cts 11-17, again extend free ft fwd.

✓ FIGURE 11 M and W - cts 1-16, do step circling CW.  
cts 17-32, do step circling CCW.

74 / LAS ALAZANAS General description of Alazanas step  
leap L, stamp R foot forward  
leap L, stamp R foot forward  
cts 4,5 & 6 R ft circles from front to bk during the toe-  
step down. The toe is pushing.

✓ FIGURE 2, meas 1,2 & 3 turn to face R (L shoulder to partner),  
Repeat alternating direction

: FIGURE 9 Final turn: M turns W CCW, to her L, finish side by side,  
W to R of M

INTRODUCING THE UNIVERSITY OF CALIFORNIA...

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

INTRODUCING THE STAFF...G E N E C I E J K A

Eugene Ciejkka was born in Jersey City, N.J. He has been dancing with various Polish groups since he was five years old. In the 1950's he studied ballet, character and folk dance technique under Frances Wesolowska, Jan Matuszcz, Lazowski, and Jan Cieplinski. He has danced as a part of the Polish American Folk Dance Group of New York, with the New York City Ballet Company in such productions as Merry Widow and Halka. He, and his partner in New York, competed and won bronze medals in the Harvest Moon Ball competitions in 1959. Upon moving to California he began teaching children for the Polish National Alliance while studying modern dancing under Angiola Sartorio of Corona Del Mar.

At present he is attending school, evenings, with the intention of putting his talents and training to use as an instructor for children in special education classes. He also directs a group of Orange County dancers who demonstrate various Polish Dances.

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.'

A N D O R C Z O M P O (cont'd)

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 fifth consecutive year at Santa Barbara Folk Dance Conference.

A N N C Z O M P O

Ann Reed Czompo was born and raised in Youngstown, Ohio. Throughout her years of school, she studied dancing, and continued throughout college. In addition to her course-work at college, she also attended National Music Camp, Interlochen, Michigan, Stone-Camryn School of Ballet in Chicago, and Connecticut College School of Dance as a dance major. She received her Bachelor of Arts degree from Northwestern University and Kent State University and her Master of Arts degree from Texas Woman's University.

Since graduating from college, she has taught dance at the University of Cincinnati and Northern Illinois University, and has recently accepted a position as Assistant Professor of Dance at State University College of Education, Cortland, New York. Ann has taught modern dance, folk and square dance, social dance, movement fundamentals, rhythm fundamentals, dance production and history and philosophy of dance. She has also served as the director of the performing groups of the modern dance and folk dance clubs.

E D K R E M E R S

Ed, in his 12th year at Santa Barbara, has been a professional Folk, Square and Round Dance teacher and caller for the last 25 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, 94102 - a folk and square dance supply center.

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.

V I L M A M A T C H E T T E

Vilma Matchette born in San Francisco, has been active as a dancer since 1938; and as a folk dance teacher and director since 1945. She taught Balkan Dance and Culture at Potrero Hill Center, San Francisco 1957, 1958 and 1959; and was Director, Teacher and Coordinator of the Bay Area Byzantine Chorale (a Greek Folk Dance and Song Group) from August 1961 to September 1965. Fall of 1965 she taught Greek Folklore and Dance at the University of California Berkeley Extension; and since 1965 has been guest instructor for the Hellenic Dancers of Los Angeles.

Museum Experience in Folk Art, includes:

Folk Art Around the World, Spring 1967 at UCLA: "A Survey of Folk Costume Around the World." and "Mediterranean Folk Arts" (Greece, Folk Costume). Lecturer.

Ethnic Collections, UCLA Fall of 1965 to date.

Los Angeles County Museum of Art, Costume Dept. Fall 1965 to Spring 1966.

De Young Memorial Museum, San Francisco, Decorative Arts Dept. Under the curator, Mr. G. Keith, Spring 1960 to Fall 1965.

California Historical Society, San Francisco, in the Art Dept. under Dr. Joseph Baird, Curator (and under Mr. Kent Sevey, Asst. Curator). 1961 to 1964. Part time professional.

B I L L P I L L I C H - B.S. and M.S., is Supervisor in Physical Education, UCLA

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. The most recent for the National Association was in Las Vegas, March 10, 1967. Bill introduced Social Dancing to the Santa Barbara Folk Dance Conference in 1958.

In addition to teaching full time in the Physical Education Department at UCLA, he recently completed a dance book for students who are participating in beginning social dance classes. 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.

E M I L I O P U L I D O

Born in Guadalajara, Jalisco, Mexico, Emilio has danced for 10 years. He has taught since 1959 at the University of Guadalajara, where he organized a group of dancers. This group in 1966 won the Jalisco competitions and went on to win the championship of the whole of Mexico, doing dances of all the regions.

He is on his second year teaching dance at UCLA.

EMILIO PULIDO (cont'd)

Emilio has studied sculpture (since 1954) and in 1960 started professional work and had his own studio. In 1962 he received the Government award of Jalisco for sculpture. Eight of his works are in public places in Guadalajara. He is an official teacher of the government of sculpture in the public school system. Before coming to the United States he taught in Lagos de Moreno for two years, dance and sculpture in the federal schools.

C. STEWART SMITH

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

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

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

He is much in demand for teaching at Folk Dance institutes and camps even traveling to Los Angeles to instruct the Los Angeles Scottish Country Dancers.

SAUL & SUZY FROMMER

Saul and Suzy Frommer live in Riverside, California; Saul is a systematic entomologist in charge of the UCR Insect Research Collection, Suzy has just earned a teaching credential in the biological sciences and has worked for the past three years in the Department of Air Pollution at UCR.

Whereas Suzy has lived most of her life in California, Saul is a relative newcomer having lived mostly in New York and then Kansas before coming to California six years ago. The two met each other at a party where they each learned of the others interest in folkmusic. Soon after they began dancing and not long after were married.

Suzy and Saul have had numerous singing and dancing engagements in Southern California and have recently, with Lynne Fippinger, given a course in International Folk Dancing at the University of California, Riverside.

This is Saul's fifth and Suzy's fourth year at the Santa Barbara Conference. Both of them are previous Elizabeth Saunders' Scholarship winners.



R I C H A R D O A K E S

Dick Oakes was born in Harrisonburg, Virginia. He started folk dancing in 1958 in San Diego while in the Navy.

He is a member of numerous Folk Dance groups, held offices in these various groups, and has been Director of Publicity and Director of Extension of the Folk Dance Federation of California, South. Also he has been the staff artist of Viltis Folklore Magazine, past editor of Folkdance Scene, and member of several exhibition groups - Gandy Dancers, G.T.V. D'Oberlandlers and Betyarok. He has taught at several Southland Folk Dance Institutes and groups, and is presently the instructor at Zorba's the Greek Coffeehouse.

A L V I N C E N T

Started folk dancing 1951 in Long Beach, then served with the Navy from February 1952 to 1956, and doing a little folk dancing in Yokosuka, Japan. In November of 1954 he returned to San Diego where he started folk dancing with Evelyn Pruitt (now in Sacramento), plus the San Diego Folk Dancers, Folklaenders and Viltis Dancers.

Returning to Long Beach in 1956 he rejoined various groups in the area, including the Gandy Dancers of Los Angeles. Al has taught at numerous groups in Long Beach and Los Angeles area, at Institutes and Statewide San Jose 1966. He has taught a Beginner class in Long Beach from February 1965 to the present. He is also instructing the teenage group in San Fernando Valley.

SCHOLARSHIP WINNERS FOR 1967

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:

Flora Codman	Santa Barbara
Vicki Rose	San Diego
Linda Oakes	Santa Monica
Sid Pierre	Los Angeles

GROUP SCHOLARSHIP WINNERS:

(Will be announced later)

ELIZABETH SANDERS SCHOLARSHIP WINNERS:

Melody Bush	Ojai
Tommy Daw	Long Beach
Lynn Ann Fippinger	Riverside
Jane Hauserman	San Diego
Dara Morowitz	Tarzana
Simon Scott	Vancouver, Canada

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

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.

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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