



(2)

STATEWIDE INSTITUTE

SAN DIEGO, CALIFORNIA

May 29, 1965

---

<u>DANCE</u>	<u>TEACHER</u>
RATEVKA	ELSIE DUNIN
GIARO BITO	ELSIE DUNIN
TARANTELLA DI PEPPINA	MADLYNNE GREENE
THE TAMBORITO	GRACE NICHOLSS
LAS CHIAPANECAS	MILLIE VON KONSKY

---

Statewide Institute Chairman

Rev Lyons

Institute Committee:

- Ann Simmons, Chairman
- Vicky White
- Craig Arundson
- Richard Goss
- Al Beckerman

RASIVKA

(Macedonia, Yugoslavia)

SOURCE: Learned by Elsie Dunin from Dragan Petrushevka of Tance Ensemble<sup>1</sup>, Skopje, Yugoslavia, 1957. Dance is from Eastern Macedonia near Bulgarian border, town of Ratovo.

MUSIC: Record: "Macedonian Songs and Dances-Orce Ninkov Ensemble", DT-1002, Side 1, Band 2.

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

RYTHM: 7/8 - count 1, 2, 3; or slow, quick, quick.

PATTERN

Meas.	cts.	
1	1	Facing diag R, step fwd with R.
	2-3	Step fwd with L.
2	1	Step fwd with R.
	2	Step L to R ft.
	3	Step R fwd.
3	1	Step L fwd.
	2	Step R to L ft.
	3	Step L fwd.
4	1	Turning to face twd ctr, step R to R.
	2	Step L to R ft.
	3	Step R in place.
5	1	Step L to L.
	2	Hop on L lifting R behind L ankle.
	3	Step on R behind L ft.
6	1	Step on L to L.
	2-3	Hop on L, swinging R ft to R sd.
7	1	Step R to where L ft was, while swinging L ft to L sd.
	2	Step L to where R ft was, while swinging R ft to R sd.
	3	Step R to where L ft was, while swinging L ft to L sd.

RATLVKA - continued:

Meas.	Cts.	
8	1	Leap onto L where R ft was, while swinging R ft diag R.
	2-3	Hop on L, while swinging R ft below L knee (R knee must be bent, will look like number 4).

Presented by Elsie Dumin

1965 Statewide - Institute

Bev. Lyons

STARO SITO

(Croatia-Posavina-Yugoslavia)

SOURCE: Taught by Elsie Dunin as learned in Zagreb, 1957.

MUSIC: Record: Jugoton J-6004-B, Band 1

FORMATION: Cpls - face one another, clasp R H's as in handshake, M's L arm stays behind bk and W's L H stays at waist. Three's - M face 2 W and holds their insd H's.

STYLING: M - Stand tall with shoulders bk, knees slightly bent, ft parallel, arms crossed in bk with R above L below. Dance with heels slightly off ground.

W - Bodies straight, H's at waist with fingers fwd and thumbs bk, knees straight, ft parallel. Dance on toes (heels higher off ground than for M).

MUSIC: 2/4

PATTERN

Meas.	Cts.	
1	1	Step in place with L, kicking R <u>slightly</u> fwd.
	2	Step in place with R, kicking L <u>slightly</u> fwd.
	2 &	Repeat cts 1 &.
2		Repeat meas 1.
3	1 &	Repeat meas 1, cts 1 &.
	2	Step on R (whole foot), kicking R sharply fwd.
	2	Hold.
4		Repeat meas 3, opp ftwk.

NOTE: 1. Steps may be done in place, turning, or moving fwd and bk.  
 2. When moving fwd and bkwd, keep style of steps. Do not move so far or so fast as to allow steps to degenerate into little runs.

Presented by Elsie Dunin

1965 Statewide - Institute

## TARANTELLA DI PEPPINA

Tarantella Neopolitan, an Italian folk dance is found in many versions throughout Italy. This one taught by the Hermans was learned from Italians in New York City, was traced back to about 1915. It can be done to most any Tarantella record such as RCA Victor 25-7027 or EPA 4126, or Harmonia 2051 or Columbia 14345 or the Tarantella di Peppina available through Folk Dance House. NOTE: The Tarantella di Peppina Folk Dancer L. H. 2012A is now available and is the preferred record. These are the original notes for the dance written by Mary Ann Herman. Please do not change them without her permission.

FORMATION: Cpls sd by sd facing CCW, W is L of M, H's are behind each others bks.

---

### PATTERN

---

**PART I** Cpls both start on R ft. Step-hop fwd on R, then on L ft, swinging free ft behind the other one. Run lightly diag fwd to the R, R, L, R, hop on R ft; swing L ft fwd. Step-hop on L; step-hop on R; moving fwd. Dance diag fwd to the L with a L, R, L hop on L ft, swing R ft fwd.

Repeat all of Part I.

**PART II** Face ptr. W is on insd of circle. Do a "pas de basque" to own R and L, clapping own H's overhead, or striking tambourine, or snapping fingers. Do a 3/4 turn to own R. R, L, R, finishing so that R hips are twds ptr.

Step sdwds on R ft. Bring L ft to R. Step sdwds on R ft and bump R hips. Turn to own L, with 4 walking steps, L, R, L, R.

**PART III** Face ptr. Clap own H's and pass ptr with H's extended, R H fwd, L bkwd. Cross over into ptrs place by hopping 4 times on R ft with L ft extended bkwd. When you have crossed over turn R to face ptr using 4 tiny steps, L, R, L, R. Now return to orig places by passing ptr by the L shoulder, with 4 step hops on L ft, then turn to face ptr with 4 tiny steps R, L, R, L. Repeat all of Part III again.

**PART IV** FLIRTING FIGURE. This is a very flexible fig. M turns solo in place, snapping fingers, small step-hops, or buzz step, improvising flirtations figures with body, H's, feet, eyes, Italian style. W orbits around M using a bkwd buzz step (step on R behind L as she moves sdwds L, she too flirting, and using a variety of snaps of the fingers, clap of H's or tambourines. Finish sd by sd with ptr as in Part I.

**PART V** Assume same pos as in Part I and do a regular gooskick fwd.

**PART VI** Repeat the flirtation figure Part IV.

**PART VII** Face ptr far away. Clap own H's, run twds ptr and place R arm around ptrs waist as L H is held high. Start to turn CW, but don't finish turn as you spin out into a solo turn into ptrs place, separating as you do so. Now run fwd and put L arm around ptrs waist and spin solo turn into orig place.

TARANTELLA DI PEPPINA - continued:

Repeat entire dance from beg. Free H's are swung freely and tambourine is changed from H to H during dance. Repeat till end of music.

Presented by Madelynn Greene

1965 Statewide - Institute

Bev. Lyons

THE TAMBORITO

Panama

The Tamborito was originally the primitive dance of the African slaves in Panama, but has gradually taken on a new character as it began being danced by the upper classes until now it is a strange medley of modern coquetry overlaid on a background of primitive sinuous movements to the weird music of the African drums (tambors). The dancers usually stand in a circle clapping and singing and only one couple dances at a time. (Either a man asks a lady and they dance, a couple volunteers, or the crowd pushes a good dancer into the circle.) There are several other native dances of Panama but the Tamborito is conceded to be the most representative of the country.

SOURCE: Learned from Victor Dextre, Folklorist and Language and Dance Teacher from Central America.

MUSIC: Record: Tambor de la Alegria - Art LP #ALP-2011

FORMATION: A double circle of cpls, ptrs facing, M's bk to ctr. This dance is choreographed for everyone to participate and each group of three cpls around the circle are a set who dance together. The various figures of the dance are here presented by their traditional names.

STEP: TAMBORITO TWO-STEP - Used throughout the dance unless otherwise indicated.

Step on ball of R ft diag fwd R, ct 1.  
 Step on ball of L ft beside the R, ct 2.  
 Step fwd on R ft with an accent, ct 2.  
 Uses one meas of music, repeat opp ft.  
 Upper body moves easily and simously to each beat.

The Women: Holds her voluminous skirt at each side, "weaving" it coquetishly from side to side looking over shoulder at her ptr. The beauty of the dance depends almost entirely upon the W's skill in using her skirt gracefully.

The Men: Both M's behind his bk, but he has much leeway - raises his arms head high, claps his M's, lets arms swing at sides, or snatches his straw hat from his head to fan his ptr, as tho the dance was too hot.

MUSIC: 2/4

PATTERN

Meas.

INTRODUCTION

1-3 Stand in place clapping M's. Start clap on third beat of music. May dance in place if desired.

FIGURE I. La Invitacion - The M finds a ptr and invites her to dance.

1-16 W all dance in place, facing ctr, clapping.

- 1-8 M face L dancing LOD (CCW in circle) and flirting with the W he passes.
- 9-14 M turns and traveling RLOD returns to own ptr.
- 15-16 W all face LOD and ptrs drop into line in front of them M are all facing ptrs and RLOD.
- 17-20 M dance in place while:  
W dance 2 meas twd ptr and 2 meas bkwd away from ptr still clapping.  
(The steps are small and all dancers remain in a single circle.)
- 21-24 W dance in place clapping while:  
M dance 2 meas twd ptr and use 2 meas to bow deeply, or he may place his hat at her ft inviting her to dance.

FIGURE II. El Paseo - (Means "The Walk") - Dancers move through the crowd into the dancing space.

Here the W beg using her skirt and continues to do so through out the dance.

Set of 3 opls dance tog in this fig.

- 1-24 M dance in place turning as is necessary in an effort always to be facing a W.
- W #1 - dances around her own ptr passing him by the L shoulder proceeding around behind him and twd the ctr, then turn L to face RLOD and dances past her ptr past M #2 and past M #3, then turn L and dance out of the circle between M #3 and M #1 of the next set. Outside the circle again turn L and proceed LOD until facing own ptr. M's bk to ctr.
- W #2 - dances around her own ptr passing him by the R shoulder and proceeding behind him to face M #1, whereupon she follows the path of W #1 into the circle etc., to finish facing her own ptr.
- W #3 - dances around her ptr passing him by the L shoulder proceeding behind him to face M #2 and dance around him passing R shoulder proceeding behind him to face M #1, whereupon she follows the path of W #1 into the circle etc., to finish facing her own ptr.

FIGURE III. Los Tres Golpes - This literally means "The Three (Drum) Beats", but here indicates "The Three Bows"+

- 1-2 M dance in place.
- 3 Step down heavily on R ft across L, lifting L ft off floor and bowing with head and upper body, ct 1. Step on L ft in place and recover from bow, ct 2.
- 4 Dance in place.



5-6 Repeat meas 3-4 stepping L ft across R. etc.

7-8 Repeat meas 3-4 as is.

**SIMULTANEOUSLY THE W DANCE:**

1-3 W walk bkwd 3 stamping steps (stamp on ct 1 each meas).

4 Stand in place.

5-8 Stop bkwd on 1 ft making a deep curtsy bow.

9-16 Repeat meas 1-8 - M as is, W move fwd on stamps. In this entire fig the M may: jump into the air, knees bent and 1 ft extended fwd, 3 times; or he may go down on his knee for the bow; or he may improvise any type of bow to be performed 3 times.

**FIGURE IV. La Vuolta - (Means "The Turn") - Each dancer dances in individual circles.**

1-8 Ptrs are now facing but each turns to own R so that L shoulders are adjacent and dance around a CW circle. Each make a complete individual circle finishing with L shoulders adjacent.

9-16 Each make a 1/2 turn in place so that R shoulders are adjacent and dance around individual CCW circles to finish with R shoulders adjacent.

17-24 W now makes 1/2 turn to circle CW (as in meas 1-8), but dances 3/4 around her circle and then to ptrs L sd, facing ctr and 3 or 4 ft away from ptr.

M dances in place - clap M's or fan ptr with his hat, turn to finish facing the ctr.

**FIGURE V. El Corrido - The Piosta or Dance.**

1-4 W moves to her own R with 4 side-gliding steps. (Step R ft to R, ct 1, draw L ft to R, ct 2, repeat 3 times.)

M waits with his M's raised head high as ptr moves past in front of him to his R sd.

5-8 W continues with 4 side-gliding steps to her L and M follows her with the same step.

9-22 W & M leads her set of 3 opis around a small CCW circle with M side-gliding steps, leading them bk to place so that all sets finish facing ctr in a single circle. (At this point the music slows.)

23 All take 1 side-gliding step to R - SLOWER.

24 Pose - M puts arm around ptrs waist, or his hat upon her head. To place his hat on the W's head signifies approval of her dancing. A good dancer often finishes the dance wearing 3 or 4 hats on top of each other.

LAS CHALAPANECAS

(Mexico)

This dance (Lahs Chac-Ah-pah-NAY-Kahs) was arranged by Senor Mariano Tapia, of the Palace of Fine Arts, Mexico City and introduced by Millie and Vernon von Kinsky at the 1964 Folk Dance Conference of the University of Southern California, Idyllwild.

**MUSIC:** Records: Falcon FEP-29, Mariachi Nacional de Arcadio Elias

**FORMATION:** Dancers in 2 lines about 8 ft apart. M in 1 line with L shoulders twd music. W in opp line facing ptr. M clasp W's behind bk and W hold skirt high at both sds throughout the dance. Keep rounded arms extended sdwd with elbows out, unless otherwise directed. Skirt-work is described with each Fig of the dance.

**STEPS AND**

**STYLING:** RIDING STEP - 2 meas:

Step fwd with L ft, toe turned out, ct 1, hop on L, ct 2, step fwd R, ct 3. Step L slightly fwd, ct 1, hop on L, ct 2, step bkwd R, ct 3. This step may also beg with R ft.

RIDING STEP WITH STAMP - 4 meas:

Meas 1 - Stamp L across behind R, ct 1, hop on L raising R over L instep, knee turned out, ct 2, step R slightly to R in front, ct 3.

Meas 2 - Repeat action of meas 1.

Meas 3

4 - Step L, ct 1, hold, ct 2, stamp R L, cts 3, 1, hold, cts 2, 3. M only, clap while stamping. This step may also be used turning R. Beg with stamp R across behind L, the step may be used moving to L or turning L.

RIDING STEP WITH GRAPEVINE - 4 meas: Moving to L

Meas 1-2 - Beg with step on L, dance 1 Riding Step Pattern.

Meas 3-4 - (Grapevine): Step sdwd L with L, ct 1, step R across in front, ct 2, step L sdwd L, ct 3. Step R across behind L, ct 1, step L to L, ct 2, hold, ct 3. This pattern may beg with step R, moving to own R.

HOOK WALTZ AND TURN - 2 meas:

Moving fwd, step R L R, cts 1, 2, 3. Small leap fwd on L, ct 1, bonding knees, hook R ft across behind L and make a full turn R (CW), shifting wt from R to L during pivot. Next pattern repeats exactly.

To face opp direction turn 1 1/2 turns.

RIDING STEP WITH TWIST - 2 meas:

Step L, ct 1, hop L, turning R knee and toe twd R, R heel over L instep, ct 2, step R in place, ct 3. Step L, ct 1, hop L, turning R knee and R toe twd L, with knee bent and toe raised from floor, ct 2, step R in place, ct 3. This pattern may beg with step on R. It may also be used turning R or L.

BALANCE, LEAP AND TURN - 4 meas:

Small leap to L with L, ct 1, step R besd L, ct 2, step L in place, ct 3. Small leap to R with R, ct 1, step L besd R, ct 2, step R in place, ct 3. Step L to L, ct 1, leap and turn L (full turn CCW), cts 2, 3. M clap twice at end of pattern, ct 3, 1, hold, cts 2,3. When pattern beg R to R, turn is to the R (CW).

STAMP AND SHAKE STEP - 4 meas:

Stamp L slightly behind R, ct 1, raise R ft fwd with a quick shake (modified mazurka) while hopping on L, ct 2, step R in front of L, ct 3.

Meas 2-3: Repeat act 2 more times. Meas 4: Step L, ct 1, leap R to R, ct 2, step L in front of R, ct 3. Next pattern beg with stamp R behind L.

STAMP ENDING - 2 meas:

Stamp L, ct 1, hold, ct 2, stamp R L, cts 3, 1, hold, cts 2, 3. This ending may also beg with stamp R.

Throughout the dance, ftwk is identical for M and W, except in Figs III and VI, when M beg L, W R.

MUSIC: 3/4

PATTERN

Meas.

INTRODUCTION

Upbeat

Hold, cts 2, 3.

1-4

Both beg R, stroll twd ptr with 4 steps (1 step per meas) and make 1/2 turn R on last meas.

5-8

Return to own place with 2 steps and turn R to face ptr with step R, ct 1, hold, ct 2, stamp R L, cts 3, 1, hold, cts 2, 3.

(Skirt: Both M's move skirt twd active ft.)

FIGURE I. Riding Step

1-6

Both beg L, dance 3 riding step patterns to exchange places with ptr, passing R shoulders.

Meas.

- 7-8 Turn 1/2 CW with 4 quick steps, L R L R, cts 1, 2, 3, 1, hold, cts 2, 3.  
No wt on last step.
- 9-16 Beg R, repeat act of meas 1-8 Fig I, returning to own place.
- 17-30 Repeat act of meas 1-6 Fig I. Finish in own place facing ptr.
- 31-32 Ending Stamps, L R L.
- (Skirt: When step is fwd H's move fwd. When step is bkwrd, H's return to place.)

FIGURE II. Riding Step Variation With Stamp and Turn

- 1-4 Beg with stamp L behind R and moving to own R, dance 1 pattern of Riding Step Variation with Stamp.
- 5-8 Beg with stamp R behind L and moving to own L, dance 1 Riding Step Variation with Stamp.
- 9-12 Repeat act of meas 1-4 Fig II, turning once CW in place.
- 13-16 Repeat act of meas 5-8 Fig II, turning once CCW in place.
- (Skirt: On ct 1 move skirt to L, on ct 3, to R. Beg away from direction of travel.)

FIGURE III. Riding Step with Grapevine

This pattern is performed changing places with ptr, beg with H L shoulder near W R, both with bks to music.

- 1-4 Both move swwd to exchange places with ptr with 1 Riding Step with Grapevine pattern. H beg step-hop with L, W with R. W cross in front of ptr.
- 5-8 Beg L R, W L, repeat act of meas 1-4 Fig III, returning to own place, with H crossing in front.
- 9-16 Repeat act of meas 1-8 Fig III, except that on meas 8, H turn 1/2 R stamping L R, cts 1, 2, no wt on R, hold, ct 3, to finish with R shoulder twd ptr.
- (Skirt: On Riding Step use skirt as in Fig I, on grapevine hold skirt with no movement.)

FIGURE IV. Hook-Waltz and Turn

- 1-4 Face ptr and both beg R, change places with 2 Hook-Waltz and Turn patterns, passing w shoulders. Finish facing ptr.
- 5-8 Repeat act of meas 1-4 Fig IV, returning to own place.

LAS CHIAPANECAS - continued:

Meas.

9-16 Repeat act of meas 1-8 Fig IV, except that on meas 15-16 ptrs dance Ending Stamps R L R.

(Skirt: Out to sds on fwd waltz, both H's in to chest on Hook-Turn.)

FIGURE V. Riding Step With Twist and Turn

1-6 Both beg L, dance 3 Riding Step with Twist patterns to exchange places with ptr, passing R shoulders.

7-8 Turn in place to own R (CW) with 4 stamps, L R L R, cts 1, 2, 3, 1, hold, no wt on R, cts 2, 3.

9-16 Repeat act of meas 1-8 Fig V again passing R shoulders and turning R to face ptr.

17-24 Repeat action of meas 1-8 Fig V, turning once to own R (CW).

25-32 Repeat action of meas 17-24 Fig V, beg R behind L and turning to own L (CCW). Both finish with bk twd music.

(Skirt: Keep Skirt quiet.)

FIGURE VI\* Balance, Leap, Turn and Stamp

1-2 Beg H L - W R, balance sdwd twd ptr and away from ptr.

3-4 With Leap and Turn pattern, ptrs exchange places, W crossing in front.

5-8 Beg L R - W L, repeat act of meas 1-4 Fig VI, returning to place. H cross in front.

9-16 Repeat act of meas 1-8 Fig VI.

(Skirt: Move skirt in direction of balance, quiet on turn.)

FIGURE VII. Stamp and Shake Step

1-8 Face ptr and exchange places with 2 Stamp and Shake Step patterns, passing R shoulders. Finish turning R to face ptr on last leap.

9-16 Repeat act of meas 1-8 Fig VII, returning to own place, again passing R Shoulders. Finish with Stamps R L.

(Skirt: When R ft leads, hold R skirt fwd, L bkwd, change skirt pos on leap.)

FIGURE VIII. Waltz-Turn and Pose

1-4 Both beg R, exchange places with 2 Hook-Waltz and Turn patterns, passing R shoulders. Finish facing own place.

LAS CHIAPANECAS - continued:

Meas.

- 8-8 Repeat act of meas 1-4 Fig VIII, returning to place. Finish facing ptr.
- 9-12 Beg R and passing R shoulders, ptrs exchange places with 4 running waltz steps. Finish facing ptr on last waltz, turn R.
- 13-14 Return to own sd with 2 running waltz steps.
- 15-16 Stamp R, ct 1, hook L over R ft turning R to finish bosd ptr with bk to music (M turn  $3/4$ , W  $1\ 1/4$ ) M L arm around W waist, ct 2, stamp L R, cts 3, 1, hold in pos, cts 2, 3.

(Skirt: In meas 1-8, same as in Fig IV, on running waltz, skirt follows leading ft.)

Presented by Millie and Vernon von Kinsky

1965 Statewide - Institute

Dev. Lyons