

RESEARCH COMMITTEE: Carol Squires and Dorothy Tamburini

BAILE DA CAMACHA

(Bil da Camasha)

Portuguese

This dance is from an area in Madeira, Portugal. Mary Valine saw it while visiting in Madeira and discussed it with Carlos M. Santos, who describes it in his book TROVAS E BAILAIOS DA ILHA. She taught it to the Castanets, who first presented it at the Camillia Festival in Sacramento in 1956.

The dance has many figures which are called by a leader. Mary Valine chose ones for this version that would be appropriate to a large group and would fit this ten-inch recording.

MUSIC: Record; Columbia MR 129 "Baile de Camacha"; National 4003-A

FORMATION: 4 to 6 cpls in a set as for a contra dance. Line of M facing a line of W. Ptrs facing, M L shoulder twd music or head of line.

STEPS AND STYLING: Step-hop* and point. Step-hop is flat; on the hop bent knee and ft are lifted under the body. The sole of the ft is always twd the floor.

Step-hop for both M and W starts on R ft and is used throughout all Figures except 2 meas. of the Chorus.

The dance is very relaxed. The shoulders are rather slouched and the arms swing with the movement of the body with snapping of the fingers to accent the beat of the music. Elbows are bent and hands about shoulder height.

MUSIC 2/4

PATTERN

Measures

NO INTRODUCTION

I. FOUR HAND STAR

A 1-8 Starting at the head of the set 2 cpls form a R hand star. Dancers turn in R hand star with 16 step-hops.

Free hand is at shoulder height snapping fingers.

B 9-16

Reverse action of meas 1-8 in L. hand star.

If there is an odd cpl at the ft of the set, they form a 2 hand star and follow all directions as for a 4 hand star.

M M
X
W W

CHORUS

C 17

Both M and W move bwd away from ptr with 2 step-hops.

18

Both move fwd twd ptr with 2 step-hops.

Shoulder follows stepping ft.

19-20

With wt on L, point R toe and tap it 4 times (ct 1, 2; 1, 2). During these taps R toe of M and W are almost side by side, R shoulder twd ptr. R arm is low; L arm is high.

21-24

Repeat action of Chorus meas 17-20.

II. WOMAN TURNS AND CROSS HAND TURN

A 1-3

Ptrs join R hands and W turn once CW under joined hands with 6 step-hops, back of L on hip, while M does 6 step-hops in place. Flirt with ptr.

4

With both hands on hips W turn CW in place with 2 step-hops, while M does 2 step-hops in place.

Continued..

5-8 With both arms at shoulder height ptrs circle each other CW with 8 step-hops. (With 4 step-hops ptrs have changed places, continually facing each other. With 4 more they return to place.) Step pattern is similar to grapevine - back, side, front, side. Ptrs join both hands crossed, R with R over L with L.

B 9-12 Keep elbows sharply bent and level with wrists as cpl turns CW once in place with 8 step-hops. Both sway slightly twd own stepping ft.

13-15 Repeat action of Fig II, meas 5-7, except that ptrs circle once CW with 6 step-hops (3 to change places and 3 to return to place).

16 Both M and W individually turn CW in place with 2 step-hops.

C 17-24 Repeat action of Chorus, meas 17-24.

III. SMALL CIRCLES

AB 1-2 Form 2 circles in the following manner. M make 1 circle, W make a separate circle. To form the circles first and last dancer move twd each other; ctr dancers move bwd away from the line. (Dancers may make individual CW turn while moving.)

3-12 Place hands on neighbor's shoulders and facing ctr, circle turns CW 3 or 4 times. (Grapevine pattern.) Head and ft cpls finish with back twd own ptr.

13-16 Break circle and turning CW, return to original place.
32 step-hops for the entire figure.

CHORUS WITH CROSS OVER

C 17-18 Ptrs half circle each other CW (change places) with 3 step-hops and approach each other with 1 step-hop. (Cue: step, turn, back, fwd)

19-20 Repeat action of original Chorus meas 19-20.

21-24 Repeat action of Chorus with Cross Over meas 17-20, returning to place. Ptrs face each other continuously.

IV. WOMAN TURNS AND CROSS HAND TURN

AB 1-16 Repeat action of Fig II, meas 1-16.

C 17-24 Repeat original Chorus, meas 17-24.

V. LARGE CIRCLE

A 1-8 Dancers in the set form a single circle as follows:
Cpl 1 pass L shoulders to exchange places, W passing behind her ptr while he makes 1/2 turn CW to finish with his ptr on his R. M2 and M 3 cross to ptrs L, make 1/2 turn CW to finish in single line, each with own ptr on his R.
M 4 already has ptr on his R. (Each M now has own ptr on his R.) All join hands as M 4 and W 1 close in to make a single circle. Circle L (CW) for a total of 16 step-hops from beginning of Fig.

B 9-16 Release hands and assume original finger snapping pos with arms. Individual dancers reverse direction and move CCW, M pursuing W who turns at will either CW or CCW flirtatiously with 16 step-hops.

C 17-24 Repeat action of original Chorus except that all dancers move bwd away from ctr of circle, and fwd twd ctr of circle. Ptrs are not facing. Dance ends with all R toes pointed twd ctr of large circle.

(Dancers may turn individually as circle is formed. Grapevine pattern may be used in circling CW (Fig V).