

CABALLITO BLANCO




(Mexican)

MUSIC: Records: Standard T 124 A, "Fado Blanquito," Staff F D 1A, Decca 2164 B.
Piano: *Caballito Blanco* by Retana—Edward B. Marks.

FORMATION: Couples in a line, W in front of M (with her back to him) W arms are folded at shoulder height, L over R. M holds her L hand with his R hand and her R hand with his L.

NOTE: Throughout dance, unless otherwise stipulated, M keeps hands clasped low behind him. W holds skirt lightly in front with both hands.

STEPS: Fado step, Jump-hop, Walk* (stroll), Buzz-step turn*, Dos-a-dos.

Music 4/4	PATTERN	ILLUSTRATIONS
MEASURE	<i>Introduction</i>	 <p style="text-align: center;">INTRODUCTION</p>
1-3	<p>M gives W slight impetus by slightly pulling her L hand with his R, starting her off clockwise. W takes 6 step-hops moving directly fwd. starting with R foot, revolving clockwise and stopping 6 or 8 feet from partner. W holds skirts with both hands.</p> <p>M in place, with hands clasped loosely behind back, sways very slightly in time to music.</p>	
4	Partners facing, stamp lightly R, L, R (cts. 1, 2, 3), hold (ct. 4).	 <p style="text-align: center;">THE VAMP</p>
5-8	Both beginning L, M and W stroll across to change places, passing R shoulders. (Step pattern: slow, slow, quick, quick, slow.) Repeat beginning R. When in opposite position both turn to face each other.	
	<p><i>Vamp</i></p> <p>1 M slaps thighs R, L, R, L (cts. 1 and 2) and claps hands together twice (cts. 3, 4).</p> <p>W, holding skirts, steps R (ct. 1), points L toe across in front of R (ct. 2), steps L (ct. 3), points R toe across in front of L (ct. 4).</p> <p>2 Repeat action of measure 1.</p>	
A.	<p>I. (a) <i>Long Fado Step and Buzz-Step Turn</i></p> <p>1 Step diagonally to R on R (ct. 1), hop R (ct. 2); step L in front of R (ct. 3), hop L (ct. 4).</p> <p>2 Step R behind L (ct. 1), hop R (ct. 2), step diagonally to L on L (ct. 3), hop L (ct. 4).</p> <p>3 Step R in front of L (ct. 1), hop R (ct. 2), step L behind R (ct. 3), hop L (ct. 4).</p> <p>NOTE: When L ft. is in front, L shoulder is toward partner and the R foot is raised in back. When the R foot is in front the R shoulder is toward partner and L foot is raised. M keeps hands clasped in back. W holds skirts and both look back over own shoulder toward partner.</p>	 <p style="text-align: center;">LONG FADO</p>
4-9	Repeat action of measures 1-3 twice.	
10	Repeat action of measure 1.	
11-13	Beginning R, buzz-step turn clockwise (6 slow buzz-steps), making 3 complete turns to finish facing partner.	
14	Stamp R, L, R (cts. 1, 2, 3), hold (ct. 4).	

MUSIC 4/4	PATTERN	ILLUSTRATIONS
MEASURE		
B.	(b) Jump-hop Step	Jump-hop
1	Jump to easy stride position, with knees bent slightly, toes turned out (ct. 1), hop on L ft. straightening L leg and turning R knee to R and pointing R toe down in front of L calf (ct. 2), jump to stride position (ct. 3), hop on R ft., bending L leg in front of R with L knee pointing to L and L toe down in front of R calf (ct. 4).	
2	Jump to stride position (ct. 1), hop on L ft., bending R leg (ct. 2), hop L (ct. 3), hop L (ct. 4). (Make one complete turn clockwise on the 3 hops on the L foot.)	(a)
3-4	Repeat action of measures 1-2, hopping first on R foot and turning counterclockwise.	
5-8	Beginning L, M and W stroll across to change places as in the <i>Introduction</i> , passing R shoulders. (Now in original positions.)	(b)
9-12	Repeat action of measures 1-4.	
13-16	Repeat action of measures 5-8, but instead of changing places, partners do a dos-a-dos (pass R shoulders, move to R around each other and back into place). As the dos-a-dos is completed M makes a 1/4 turn L, and W makes a 1/4 turn R to finish on M's R. Both face in same direction and at R angles to original position.	
C.	(c) Short Fado Step	
1-3	In skating position (R hands joined on top of the joined L hands), partners do one Fado step (6 step-hops), starting on R.	
4	Stamp R, L, R (cts. 1, 2, 3), hold (ct. 4), weight on L.	(c)
5	Repeat action of measures 1-4.	
	<i>Vamp</i>	
1-2	Partners face each other and back away to position 6 or 8 feet apart while they repeat action of Vamp as described above in <i>Introduction</i> .	
A.	II. Long Fado Step	
1-14	Repeat action of I (a).	
B.	Jump-hop Step	
1-16	Repeat action as in I (b) above, except that instead of a dos-a-dos at the close, M and W again stroll across to change places.	
C.	Short Fado Step	
1-8	Repeat action as in I (c) above, but in double line formation, partners facing each other (M clasping hands loosely behind back, W holding skirt) as in the <i>Long Fado</i> .	Short Fado
B.	Jump-hop Step	
1-16	Repeat action as in I (b) above with the dos-a-dos. Since partners have now changed places, couples will face in opposite direction to that originally taken in B.	
C.	Short Fado Step	
1-8	Repeat action of I (c) as before. On final stamps, without releasing hands, lean away from partner to pose.	

Research Committee:

Eleanor Gould
Omega Graham
Florence Griffith
Vernon Kellogg
Carol Squires

HASSIDIC SHER

(ISRAELI)

"Sher" means "Shears." It is of East European-Jewish origin. Since a great number of the East European Jews were tailors, a dance with the shears as a figure seems natural. However, this did not turn out to be an occupational dance, but a wedding dance. For among the East European Jews a wedding was about the only outlet for dancing.

MUSIC: Record: Ich Bin Denier (I'm Yours), Stachel F-8001. Play twice for the dance.

FORMATION: Square, but the counting is done CW. To the L of head couple is couple No. 2, and to their R is couple 4. Traditionally handkerchiefs were held in each dancer's R hand and grasped in the L hand of any other dancer met in the circle or in turns. This is not essential for modern use.

STEP: A light flexible walking step, two steps per measure.

MUSIC 2/4	PATTERN
Measure	I. <i>CIRCLE AND CROSSOVER</i>
A 1-8	a. <i>Circle</i> Join hands shoulder height, walk 16 steps to L. Reverse to place.
1-8 (repeated)	
B 1-4	b. <i>Crossover</i> Couples 1 and 3 change places with eight steps. Inside hands joined and held shoulder high, M leads the W to opp place leading with left shoulder facing opp couple while crossing.
5-8	Couples 2 and 4 repeat actions of Fig 1b, meas 1-4.
1-8 (repeated)	Repeat action of Fig 1b meas 1-8, returning to place.
Measure	II. <i>SHER FIGURE</i>
C 1-2	M No. 1 and W No. 2 walk towards each other meeting on the 4th step with R shoulders adjacent. Slight backward bend.
3	Walk backward 2 steps.
4-6	Walk forward, passing L shoulders, to each other's partners (6 steps).
7-8	M turns M, W turns W, with 4 walking steps, with an upper arm hold. Each puts his R hand on the other's L upper arm and the L on the other's R upper arm, R hips adjacent.
1-8 (repeated)	Repeat action of Fig II, meas 1-8, returning to place and turning partner.
A 1-8	M No. 1 now does the Sher fig with each couple in set.
1-8 (repeated)	Starting with opp couple, and subsequently couple No. 4. Repeat entire dance, 3 times (4 in all). M No. 2 leading in the Sher fig then M 3 and finally 4. After the fourth M has completed the Sher fig repeat action of Fig 1a.
B 1-8	End dance with a bow.
1-8	Note: This recording begins and ends with music for the CIRCLE. Unless the dancers wish to do the CIRCLE twice in the middle of the dance, the needle must be lifted after M No. 2 has completed the Sher figure.

BONA HABANOTH

(COME HERE, MAIDENS)

Israel

Learned in Israel by Millie Libaw. Presented at Folk Dance Camp, Stockton, Calif., 1955, by Vyts Beliajus.

MUSIC: Record: ASP 1-A.

FORMATION: Cpls facing CCW, inside shoulders almost touching. Throughout the dance, inside hands joined and bent fwd waist high with W arm resting over M arm; outside arms are raised head high in front of body and bent at elbow, thumb and adjacent finger touching to form the shape of a nut; the other three fingers extended upward.

STEPS: Walk*, Yemenite three-step. Steps described for M: W dances counterpart.

MUSIC 4/4	PATTERN
1-4	I. INTRODUCTION
A	I. FORWARD AND SWAY
1	Step fwd on (inside) R ft (ct 1), flex R knee (ct 2), step fwd L (ct 3), flex L knee (ct 4).
2	Step fwd R (ct 1), flex R knee (ct 2), low leap onto L ft in place, moving slightly twd ptr (ct 3), step R across in front of L, R heel fwd and R toe pointing twd R (ct 4). (End facing ptr with backs of free hands almost touching.)
3	Balance-sway (away from ptr) sdwd L (cts 1, 2), balance-sway (twd ptr) sdwd R (cts 3, 4).
4	Step sdwd L (ct 1), step R in place (ct 2), step L across in front of R ft (ct 3), hold (ct 4). (Yemenite three-step.)
1-4	Note: On meas 4, ptrs again come close together as at beginning of dance. Repeat action Fig. I, meas 1-4.
B	II. BACK TO BACK AND FACE TO FACE
5	Ptrs moving back to back and slightly fwd in LOD, step R (inside) ft swd in LOD (ct 1), close L to R (ct 2), step R sdwd in LOD (ct 3) (during cts 1, 2, 3, ptrs look at each other over M L, W R shoulder). Wt still on M R, W L, pivot 1/2 turn to face ptr (ct 4) (pivot is twd ptr: M, CW; W, CCW).
6	Step L (outside) ft sdwd in LOD (ct 1), step R in place (ct 2), step L across in front of R ft, free hand curved in twd ptr, elbows almost touching (ct 3), hold (ct 4). (Yemenite three-step.)
7	Still facing ptr, step R (inside) ft sdwd in RLOD (ct 1), step L in place (ct 2), step R across in front of L ft fwd in LOD, at the same time turning to face LOD (ct 3), hold (ct 4). (Yemenite three-step.)
8	Step L directly to L side (ct 1), step R in place (ct 2), step L across in front of R ft (ct 3), hold (ct 4). (Yemenite three-step.)
9-12	Repeat action Fig. II, meas 5-8. Repeat dance from beginning. Dance is done five times to record.

RIKUDOM SCHEDULES EXHIBITIONS

Rikudom, an Israeli folk dance group in San Francisco, derives its name from two Hebrew words: Rikud and Am, meaning Dancing People. The group, under the direction of Grace West, performs for many public exhibitions and

private benefits.

At the Folk Dance Federation Festival in San Rafael July 15, Rikudom will present a series of Israeli dances ranging from the gay and lively, reflecting the spirit of modern Israel, to the soft, lan-

guorous and sentimental romantic couple dances that are typical of the Yemenite influence.

The group also has been invited to perform at the festival in Stockton August 5.

TANCUJ

(Czechoslovakia)

This dance was presented by Madelynnne Greene at the Teachers' Institute held in conjunction with the 1954 State-wide Festival. These steps were arranged by her to fit recorded music and were taken from a longer dance of the same name which was taught to the Festival Workshop by Mr. J. Slavik of Czechoslovakia.

MUSIC: Records: Columbia D.B. 1653, Tancuj (preferred); Biscaye 101B, Tancuj.
Piano: Min Skal, Din Skal; Lindauer and West

FORMATION: Double circle, partners facing about six feet apart. Man has back to center. Man carries handkerchief in R hand for pattern I.

STEPS: Pas de basque*, Walk*, Stamp*, Hop-step step*.
Spin: With 4 steps, turn in place making as many revolutions as time allows.
Description is same for M and W except in pattern I.
Note: In pattern I the man's bearing is rather arrogant as he is selecting his partner for the dance. At the same time, the woman is coquettish.

MUSIC 2/4	PATTERN
Measures 4 meas.	INTRODUCTION Stand facing ptr. Hands on hips, palms out.
A 1-2	I. HEEL BRUSH TO PARTNER <i>Man's step:</i> Step toward ptr. on L at same time turning to face LOD (meas. 1, ct. 1). Close R to L (meas. 1, ct. 2). Step L in place (meas. 2, ct. 1). Brush R heel fwd. (meas. 2, ct. 2). On meas. 1, ct. 1, place palm of L hand behind neck, elbow up. R hand on hip holding handkerchief.
3-4	Reverse action of meas. 1 and 2, starting with R ft. and turning to face RLOD. Place palm of R hand behind neck, L hand on hip. Handkerchief stays in R hand.
5-12	Repeat action of meas. 1-4 two more times.
13-16	Starting L, M proudly walks 4 slow steps (1 to a meas.) in CCW circle back towards starting place, ending facing ptr. On first step he snaps handkerchief at W skirts and then tucks it into belt. Hands return to hips.
1-2	<i>Woman's step:</i> With hands on hips, take tiny steps. Step L, turning slightly to L (meas. 1, ct. 1). Close R to L (meas. 1, ct. 2). Step L (meas. 2, ct. 1). Close R to L, at the same time bend both knees, wt. still on L (meas. 2, ct. 2).
3-4	Reverse action of meas. 1-2, starting with R ft. and turning slightly to R.
5-12	Repeat action of meas. 1-4 two more times.
13-14	Starting L, run 4 light steps toward M.
15	Stamp L (ct. 1). Stamp R (ct. &). Hold cts. 2, &. Accent is on second stamp.
16	Repeat action of meas. 15.
	CHORUS: HUNGARIAN TURN WITH PTR.
B 17-20	Place R arm around ptr., R hips adj., L arm high. Turning step: Hop on R (ct. & of meas. before). Step L (ct. 1). Step R (ct. 2). Do pattern 4 times in all and end with hop on R.
21-22	In same pos. walk 4 steps starting L with knees slightly bent. End with man on inside of circle.
23-24	Hands on hips spin away from ptr. to own R with 4 steps, L, R, L, R. No wt. on last step R.
B 17-24 (repeated)	Reverse action of meas. 17-24 starting with hop on L ft. and L hips adj. Spin will be to L with M still turning on inside of circle.

II. STEP, CLOSE, STEP, BEND

- A 1-2 In shoulder-waist pos. ptrs. take tiny steps almost in place. Step to own L on L ft. (meas. 1, ct. 1). Close R to L (meas. 1, ct. 2). Step to L on L (meas. 2, ct. 1). Close R to L, at same time bending knees and turning body to L (meas. 2, ct. 2).
- 3-4 Reverse action of meas. 1-2, starting with R ft.
- 5 Step L (ct. 1). Close R to L, at same time bending knees and turning body to L (ct. 2).
- 6 Reverse action of meas. 5, starting with R ft.
- 7-8 Repeat action of meas. 5-6.
- 9-12 Repeat action of meas. 1-4.
- 13-16 M and W each turn in own CCW circle with 4 slow walking steps (1 to a meas.), starting with L ft. W hands on hips. M hands high and snapping fingers. End facing partners.
- B 17-24
17-24
(repeated) *CHORUS.*

III. HEEL AND TOE

- A 1 Face ptrs. with hands on hips. Movement is away from ptr. Hop on R ft. as L heel is placed fwd. (ct. 1). Hop on R ft. as L toe is placed fwd. (ct. 2).
- 2 Reverse action of meas. 1, starting with hop on L ft.
- 3-8 Repeat action of meas. 1-2 three more times continuing to move away from ptr.
- 9-12 Repeat action of meas. 1-2 twice but move fwd. towards ptr.
- 13-14 Run 4 small steps to ptr., starting R ft.
- 15 Stamp R (ct. 1). Stamp L (ct. &). Holds cts. 2, &. Accent on second stamp.
- 16 Repeat action of meas. 15.
- B 17-24
17-24
(repeated) *CHORUS.*
- Note:* At end of chorus M should see that W is released for spin at a place where she can easily assume next position.

IV. STEP, CLOSE, STEP, STAMP AND PAS DE BASQUE

- A 1-2 Single circle, M faces LOD. W faces M. Join R hands shoulder height. L hands on hips. Progress in LOD. Step L in LOD (meas. 1, ct. 1). Close R to L (meas. 1, ct. 2). Step L in LOD (meas. 2, ct. 1). Close R to L with a stamp, no wt. on R (meas. 2, ct. 2). The L shoulder follows the L foot. Therefore M and W look out of circle with backs slightly to center.
- 3-4 Pas de basque R and L, ptrs. facing.
- 5-6 Reverse action of meas. 1-2 starting with R ft. R shoulder follows R ft. Therefore M and W look in towards center of circle.
- 7-8 Pas de basque L and R, facing ptr.
- 9-12 Repeat action of meas. 1-4.
- 13-14 Run 4 light steps starting with R ft. (M fwd. W bwd.)
- 15 Stamp R (ct. 1). Stamp L (ct. &). Hold cts. 2, &. Accent second stamp.
- 16 Repeat action of meas. 15.
- B 17-24
17-24
(repeated) *CHORUS.*
- Note:* At end of chorus, on spin move away from ptr. to repeat dance from beginning.

	8	Stamp R (ct 1, &), Stamp L, lifting L immediately after stamp (ct 2, &).
	9-16	Repeat action of meas 1-8, starting L, moving L. End with wt on L, R ft raised slightly.
B	1-2	II. <i>FAST PART</i> Turning ¼ R to face LOD, run 3 steps, starting R (ct), L (ct 2), R (ct 1), hop R (ct 2), moving CCW. (The 3 runs and hop are similar to a schottische step). Bring L knee up quite high on hop.
	3-4	Without turning around, run backward (moving CW) L, R, L, hop, turning on hop to face center.
	5-6	Moving into center, run fwd 3 steps and hop, R, L, R, hop.
	7-8	Moving out of center, run bwd 3 steps and hop, L, R, L, hop.
	9-16	Repeat action of Fig II, meas 1-8. Repeat dance from beginning.

Research Committee:

Florence Clazie, Sue Lemmon,
Reva Ward, Virginia Wilder

MAKAZICE (Mah-kah'-zee-tseh)

Serbia

This dance was presented at the 1955 Folk Dance Camp at College of Pacific by Richard Crum, who learned it from natives in Yugoslavia.

MUSIC: MH 3024-A, The Duquesne University Tamburitians. No piano music published.

FORMATION: Open kolo, all facing center, hands joined and held down at sides.

STEPS: Sevens, Scissors.

Measures		No introduction
A	1	I. <i>SEVENS RIGHT AND SEVENS LEFT</i> Take one very small step to R on R (ct 1), one small step with L behind R (ct &), one small step to R on R (ct 2), small step with L behind R (ct &).
	2	Take very small step to R on R (ct 1), small step with L behind R (ct &), small step to R on R (ct 2), hold (ct &).
	3-4	Repeat action of meas 1-2, but moving L with opposite footwork.
B	5	II. <i>SCISSORS</i> With a slight twist of R ankle, step fwd on R ft twd center of circle (cts 1 &). (Note: R ankle is quickly twisted slightly to R then to L as the R ft is placed down, similar to the "Charleston" step.) With a slight twist of L ankle, place L ft fwd in such a way that ball of L ft is on floor in front of R toe, and L heel is almost touching R toe from above (cts 2 &).
	6	In this pos, chug bwd to place, wt equally shared by both ft (cts 1 &). Bring L ft next to R, and lower both heels with heavy accent (cts 2 &).
	7-8	Repeat action of meas 5-6. Entire dance is repeated from beginning.
		<i>Note:</i> Part I is done entirely on toes in very tiny steps. Dancer moves no more than 18 inches either way on the "Sevens" in Part I. Part II is done with great emphasis on the individual steps.

Russian Troupe Coming

Russia's famed Igor Moiseyev Ballet and Folk Dance troupe is scheduled to visit the United States for a two-month tour, beginning next September.

Sol Hurok, the American impresario, signed a contract March 17 in Moscow to bring the ensemble to America.

The 90-member troupe, drawn from all parts of Russia, will perform in New York City, and probably in Boston, Philadelphia, Chicago, San Francisco and Los Angeles. It will be the largest Soviet entertainment group ever to visit the United States.

The Moiseyev Dance Ensemble performs folk dances and ballets native to the many national and ethnic groups making up Russia and neighboring countries.

It was an outstanding success last year in visits to England and France.

Research Committee:
Dorothy Tamburini, Lucy Chaney

VARSOUVIANNA PROGRESSIVE BY THREE

This arrangement of Varsouvianna, as presented by Henry (Buzz) Glass, was learned in Tucson, Ariz., from Dia and Harry Trygg.

MUSIC: Record: Any Varsouvianna record with suitable arrangement.
Folkraft "Put Your Little Foot" F 1034-A

FORMATION: A circle of couples in Varsovienne position, facing CCW.

STEPS: Varsovienne Step*

*Described in *Folk Dances From Near and Far*, Vol. VI, VII and *Let's Dance Vol. A*.

Music 3/4	PATTERN
Measures	I. <i>Basic Varsovienne</i>
A 1-4	Beginning L, move fwd CCW with one long phrase varsovienne step (sweep step, close, sweep step, close, sweep walk, walk, walk, point). Finish facing CW as M and W point R ft, with M still on inside of circle.
5-8	Beginning R, move fwd CW with one long phrase varsovienne step. Finish facing CCW, with M still on inside of circle.
	II. <i>Progress by Three</i> M release W L hand.
B 9-10	Beginning L, dance one short phrase varsovienne step as W cross in front of M twd center of circle, moving slightly diagonally fwd, while M back out. W finish step on inside with back to center, M on outside facing center.
	NOTE: As the following step is danced M give L hand to a new W to their L; while W give L hand to new M to their L.
11-12	Beginning R ft, M and W dance one short phrase varsovienne step, changing places with new partner. (W now face center, M have back to center.)
13-14	Beginning L, M and W dance one short phrase varsovienne step, giving R hand to new partner on the R to change places. (M now face center and W have back to center.)
15-16	Beginning R ft (giving L hand to new partner on L), M and W dance one short phrase varsovienne step as M wheels W CCW to assume original position.
	NOTE: In this progressive part M progress CW and W CCW on each change.

RESEARCH COMMITTEE:
 Ruth Ruling
 Edith Stevenson
 Dorothy Tamburini

FANDANGO ARIN-ARIN

(Basque)

This dance was learned by Madelynn Greene in Biarritz, France, in June 1954. It was taught to her by Yulita and Manuel Archando, leading dancers of the Bi-Arri Folklorique Dance Group. It is danced all over the Basque country. It was presented at the Idyllwild Folk Dance Workshop and at the College of the Pacific Folk Dance Camp in the summer of 1955.

MUSIC: Record: Biscaye 102-A. Fandango y Arin—Arin.

FORMATION: Sets of two couples. Partners facing (Fig. 1).

Fig. 1 O X O X O X
 X O X O X O

Note: to simplify teaching have men in one line and women in another line facing their partners (Fig. 2). After steps are learned, have every other couple change places.

Fig. 2 X X X X X X X X
 O O O O O O O O

STEPS: Pas de Basque*, Kick*, Pivot turn* (on turn, free foot is placed behind calf of supporting leg).

Fandango Step: (1 step—2 meas.) Step to L on L (meas.1.ct.1). Hop on L (meas.1.ct.2). Cross R over L and step on ball of ft. (meas.1.ct.3). Step back on L (meas.2.ct.1). Step to R on R (meas.2.ct.2). Step L behind R, still moving R (meas.2.ct.3). This step may also be started R.

Jota Step: (1 step—2 meas.) Bend both knees and chug fwd., wt. mostly on L ft. R heel is approximately at arch of L ft. Turn body slightly to face R (meas.1.cts.1&2). Hopping on L, lift R ft. out to R (meas.1.ct.3). Cross R behind L (meas.2.ct.1). Step L on L (meas.2.ct.2). Cross R over L, still moving L (meas.2.ct.3). On meas.2 direction of travel is to L and step ends with body turning slightly to face L. As danced in Pattern II, cpls. face corners on first Jota step, then ptrs. on second step. On meas.1, ct.3 knee is not lifted as prominently as in the dance Jota Aragonesa. Jota step may also be started with chug (wt. mostly on R ft.) and lifting the L knee.

The steps should all be done quickly and lightly on the ball of the foot. Arms are curved out and upward. Hands are a little above the head. Snap fingers throughout dance. No castanets used.

NOTE: M begins L except in Pattern II. W begins R except in Pattern II. Steps are described for M. W does counterpart.

	MUSIC 3/4	PATTERN
	Measures 3 meas.	INTRODUCTION Stand facing ptrs. Arms curved up and outward. Snap fingers.
A.	1-2	I. <i>FANDANGO</i> Beginning L, do Fandango step facing ptr. always. No dipping or turning of shoulders. On second half of step movement will be twd. other cpl.
	3-4	Beginning R, repeat Fandango step, still facing ptr. On second half of step movement will be away from other cpl.
	5-12	Repeat action of meas. 1-4 two more times.
	13-14	Repeat action of meas. 1-2.
	15-16	Pivot R on R ft. (arms still up—not brought down to aid turn). End facing corners.
	1-2 (repeated)	II. <i>JOTA</i> Dance 1 Jota step, starting facing corner and ending facing ptr. Chug with wt. mostly on L and lift R ft. on ct.3.

MUSIC 3/4		PATTERN
	3-4	Dance 1 Jota step, starting facing ptr. and ending facing corner. Chug with wt. mostly on R and lift L ft. on ct. 3.
	5-12	Repeat action of meas. 1-4 two more times.
	13-14	Repeat action of meas. 1-2.
	15-16	Pivot L on L ft. On meas.16,ct.3 step on R ft. End facing ptr.
		III. <i>PAS DE BASQUE AND TURN</i>
B.	17	Pas de basque L.
	18	Pivot R on R ft.
	19-20	Pas de basque L and R.
	21	Pivot L on L ft.
	22-23	Pas de basque R and L.
	24-29	Repeat action of meas. 18-23.
	30	Pivot R on R ft. On ct. 3 step on L to give impetus for next pivot.
	31-32	Pivot R on R ft. End facing ptr.
		IV. <i>PAS DE BASQUE AND KICK</i>
	17-18 (repeated)	Pas de basque L and R.
	19	Kick R fwd. (ct.1). Kick L fwd. (ct.2). Kick R fwd. (ct.3).
	20	Pas de basque R.
	21-28	Repeat action of meas. 17-20 two more times.
	29-30	Repeat action of meas. 17-18.
	31-32	Pivot L on L ft. On meas.32,ct.3 step on R. End facing ptr.
	64 meas.	Repeat all of dance.
	32 meas.	Repeat action of Fig. I and II.
		<i>Note:</i> Repeat of Fig. III, IV and second repeat of Fig. I and II are danced to C music.

ARIN—ARIN

This is always danced following the Fandango as part of it. Steps are described for M. W does counterpart. Steps are done facing ptr.

MUSIC 2/4		PATTERN
		No introduction. Slight pause after Fandango music.
		I. <i>PAS DE BASQUE AND KICK</i>
A.	1-2	Pas de basque L and R.
	3	Kick R fwd. (ct.1). Kick L fwd. (ct.2).
	4	Pas de basque L.
	5-8	Reverse action of meas. 1-4 starting pas de basque R.
	1-8 (repeated)	Repeat action of meas. 1-8.
		II. <i>FANDANGO</i>
B.	9-10	Adjusting footwork to 2/4 time repeat Fandango step 8 times. (1 step—2 meas.) Step to L on L (meas.1,ct.1). Hop on L (meas.1,ct.&). Cross R over L and step on ball of ft. (meas.1,ct.2), hold (meas.1,ct.&). Step back on L (meas.2,ct.1). Step to R on R (meas.2,ct.&). Step L behind R, still moving R (meas.2,ct.2), hold (meas.2,ct.&).
	11-12	Reverse action of meas. 9-10 starting R.
	13-16	Repeat action of meas. 9-12 three more times.
	9-16 (repeated)	
		III. <i>PAS DE BASQUE AND KICK</i>
A.	1-8	Repeat action of Fig. I (Arin—Arin). Square may move to R on this figure.
	1-8 (repeated)	
	2 Chords	Ending: Spin L and hold on second chord.

FANTASIA MICHOACAN

(Mexican)

A Mexican couple dance introduced to us by Carlos Rosas of Mexico City.

MUSIC: Record: Imperial 1015. *Fantasia Michoacan*

FORMATION: Couples in double circle facing each other about six feet apart. M's hands are clasped low in back; W holds skirt lightly in front. These hand positions are maintained throughout dance. This dance may be done in a variety of formations, lines or circles, alternating M and W.

COSTUME: M wears his shirt tied in front and wrap-around pants. The hat he wears is a plain sombrero such as the farm workers wear. The W wears a ranchera-type costume, as seen in Michoacan. Her rebozo is worn over her head, behind her shoulders and under the arms with the back edge brought forward and tucked into the belt at the end of the fringe.

STEPS: Tour de Basque, Chasse*, Pas de Basque*, "V" Brush, Leap*, Rock (Punte Cruzado), V Rock.

Music 4/4, 3/4, 6/8, 2/4

PATTERN

ILLUSTRATIONS

Measures

4/4

1

I. Turns and Chasse

a. Take one tour de basque to L. (Begin with weight on L foot. Pick up R foot describing an arc and place it on floor to L of L foot. Turn to L with weight on balls of both feet and finish with weight on R foot, R toe turned diagonally to R, L toe pointed slightly to L, about six inches in front of R.)

2

Repeat tour de basque turn, crossing L over R and turning to R.

3

Repeat action of measure 1.

4

Repeat action of measure 2 on cts. 1, & 2, only. On cts. 3, 4, step L, R (in place), turning 1/4 to L to finish with R shoulder toward partner.

5-8

b. Chasse Step: Move toward partner beginning with a very slight hop on L while lifting R off floor, R knee turned out, then step R on R (cts. 5 & 1), close L to R, step on R to R: face L and slowly draw L to R and up in an arc. Step out on L, close R to L, step out on L and face R (cts. 2, 3, 4, 5). Repeat action of Fig. 1, b, twice more, using 5 counts each time you travel toward partner and away—starting toward partner on cts. 1, 6 and 11 (total 15 cts.)

Partners step on R as they face each other (ct. 16).

Close L to R (ct. 17), hold (ct. 18).

Note: This is a most unusual rhythm and dancers should take care not to deviate from this count. The first time partners move toward each other, they pause about two feet apart. The second time they are a little closer. The third time they finish back to back, partners peeking over shoulders at each other in flirtatious manner.

Extra 2 cts.

3/4

1-8

II. Pas de Basque Around Partner and Back

a. Beginning R, partners advance toward each other using 8 light side pas de basques without crossing feet: Leap to R on R (ct. 1), step on L beside R (ct. 2), step on R in place (ct. 3). Repeat pas de basque 7 times beginning L, R, L, R, L, R, L.

9-16

b. Take 1 pas de basque step in place beginning on R. Take 7 more pas de basques moving clockwise around partner, facing partner at all times.

Note: In order to travel to L, the leap on the L is much longer than the one on the R.

17-24

c. Repeat action of Fig. II, b, beginning R and moving counterclockwise about partner.

Note: This time increase length of leaps taken on R and decrease leaps on L.

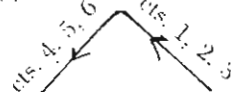
25-32

d. Beginning R, partners retire to position about six feet apart, moving backward on 8 pas de basques.

6/8

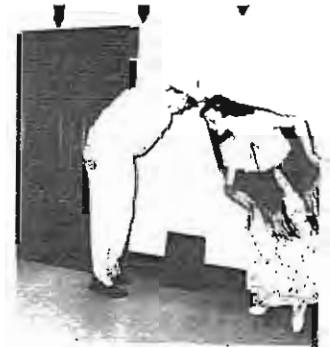
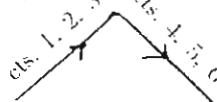
1

a. Hop L, at same time brush R toe diagonally forward L (cts. 1, 2, 3), hop L and brush R toe diagonally backward across L (cts. 4, 5, 6). The two brush steps describe an inverted V, i.e.:



2

b. Hop L, brush R diagonally forward R (cts. 1, 2, 3), hop L, brush R backward (cts. 4, 5, 6), i.e.:



Music 4/4, 3/4, 6/8, 2/4

PATTERN

ILLUSTRATIONS

- 3-6 Repeat action of Fig. III. a and b, twice.
7 Repeat action of Fig. III. a.
Note: While taking hops and brush steps, M and W turn counterclockwise in place twice.
- 8 a. Facing partner, stamp on R, hold.
9-16 b. Repeat action of Fig. III. meas. 1-8, beginning with R hop, brush with L, turn clockwise and stamp L.
- 3/4 IV. *Pas de Basque and Leaps*
1-2 a. While facing partner, M and W take two side pas de basques (R, L).
3-4 b. M and W leap to R on R (ct. 1). Leap on L across R making 1/4 turn to R, still looking over L shoulder toward partner (ct. 2). Leap on R to R making 1/4 turn R (back toward partner) (ct. 3). Quick scuff L and leap L (cts. & 1), hold (ct. 2), raise R in arc (ct. 3).
5-8 c. Repeat action of Fig. IV, a and b, traveling back clockwise to face partner.
9-16 Repeat action of Fig. IV, meas. 1-8.
Note: The leaps are done in a choppy manner but the whole step is done lightly on toes, finishing close to partner with L shoulders adjacent.
- 2/4 V. *Simple Rock Step*
1 a. Drop weight forward on flat of R foot at same time touching L toe tip across base of R heel (both knees relaxed and turned out, L knee bent), (ct. 1). Drop weight back onto L, R toe tip across L toe tip (R knee bent) (ct. 2).
2-8 Repeat action of Fig. V, meas. 1, 7 times (8 rocks altogether) moving counterclockwise around partner with L shoulders adjacent.
9-16 b. Repeat action of Fig. V, meas. 1-8, but on first count turn so that R shoulders are adjacent and L foot is in front of R. Partners move clockwise about each other, and finish facing each other on own original side about two feet apart.
- 3/4 VI. *Pas de Basque and Stamping Leap*
1-16 Repeat action of Fig. IV, meas. 1-12, but instead of a light manner, stamp on leaps and do pas de basques in a heavy noisy manner as though quite angry.
- 2/4 VII. *V Rock*
1-8 Repeat action of Fig. V, meas. 1-8, with following variation: W exaggerates her rocks, swaying the body forward and back from the hips down. M rocks forward R (ct. 1), and as he rocks back onto L, R foot is extended directly to R side, R toe down, R knee taut (ct. 2), then he drops weight back onto R behind L (ct. 1). Then M drops weight forward onto L and extends R out to side again (ct. 2). He continues in this manner for first 8 meas. moving about partner counterclockwise.
9-16 Repeat action of Fig. V, meas. 9-16, but with W taking exaggerated rock steps and M taking V rock with L ft. Finish facing partner, moving backward on final beat so that M and W are approximately four feet apart.
- 4/4 VIII. *Turns*
1-2 Repeat action of Fig. I, meas. 1-2.
3 Lift R (ct. 1), turn to L (ct. 2), lift L (ct. 3), turn to L (ct. 4).
4 Lift R (ct. 1), turn L (ct. 2), hold (ct. 3, 4).
Note: On turns M and W move slightly backward, finishing about six feet apart.
- 3/4 IX. *Pas de Basque and Pose*
1-6 Beginning R. M and W move forward toward partner taking 6 sideward pas de basques.
7-12 Move toward partner on 4 pas de basques.
Extra 2 cts. Take 2 quick stamps turning R shoulder to partner in pose.
Note: Pantomime plays a very important part in this dance. In the early part M tries to impress W, and she is shy and not responsive and dances in a rather restrained manner. M becomes increasingly annoyed and flirts with the other girls. Both show indifference on Fig. V, reaching the height of annoyance in Fig. VI, which is shown by the stamping. On Fig. VII, they seem to come to a friendly understanding and are very attentive to each other and remain so throughout the rest of the dance.



RESEARCH COMMITTEE: Mildred
Buhler, Dorothy Tamburini.

SNURREBOCKEN

(Swedish)

Various sources of this dance give varying arrangements. This particular one is arranged to fit the record listed below. Although the individual step-patterns are the same, the piano music listed will require a different arrangement.

MUSIC: Record: Folk Dancer M H 1047—"Snurrebocken"
Piano: "Svenska Folkdanser Och Sallakapsdenser"—Publisher: Svenska Ungdam-
ringen For Bygdekultur, Stockholm 1944.

FORMATION: Couples in single circle, partners facing each other (M facing CCW). Hands are placed on own hips.

STEPS: Bow; Delsbopolska: Done in shoulder-waist position*. Man's part: M steps fwd on L and pivots to R on L (one complete turn) without touching R ft to floor (ct 1), M touches ball of R ft beside L without taking weight on R (ct 2), M steps fwd on R (ct 3). Woman's Part: W jumps lightly onto both ft (ct 1). W leaps lightly onto R ft (ct 2), W leaps lightly onto L ft (ct 3).

Note: Throughout step, couple revolves CW and travels CCW about the room. Caution—W must keep steps small and close to the floor. M should keep weight on ball of ft and *not* on heels; Spring step: Light running step.

MUSIC 3/4	PATTERN
Measures & 3 & (3 notes)	Introduction
1	I. <i>Bow</i> With ft together and hands placed on hips, partners bow low to each other in a stately fashion (ct 1 & 2). Turn one-half R so that they are back to back (ct & 3 &).
2	Bow low to neighbor (back twd partner) (ct 1 & 2), turn one-half R to face each other and pause (ct & 3 &)
	Note: Music on I is very retarded.
1-8	II. <i>Delsbopolska</i> Partners take eight Delsbopolska steps.
9-16	III. <i>Spring Step</i> Assume open position.* Beginning outside ft (ML, WR) move fwd CCW with 24 spring steps.
	Repeat all as many times as music permits.
	*Description of steps and positions found in VOL. VI <i>Folk Dances From Near and Far</i> .

FASCINATION TANGO

(An Old Time English Dance)

The originator of this dance is F. Holmes of Sheffield, England. It was introduced to the Folk Dance Federation of California by Lucile K. Czarnowski at a teachers' institute held in conjunction with the 1952 Statewide Festival in Oakland. It was presented as learned from Harold P. Evans, old time dance specialist of Victoria, B.C.

Characteristics of the dance deserving comment are: (1) the unity of music and dance pattern which prevents substitution of music without destroying the quality of the dance, (2) the frequent use of *diagonal* directions in the floor track.

MUSIC: Record: Columbia DX 1558 (Tango Fascination).

FORMATION: Couples in usual social dance, tango position, M facing LOD, W back to LOD.
Description will be for the man, woman dancing counterpart. Exceptions will be given.

STEPS: Walk, Point and Chasse (Step, close, Step).

MUSIC 2/4	PATTERN	Count Slow, Quick
Measures	<i>I. WALK, DIAGONAL CHASSE</i>	
1	M starting L ft, W R ft, take 2 steps in LOD.	S., S.
2	Step L ft to side, close R to L, finish facing diagonally outward twd wall. Step L ft back and draw R twd L in short point-pos. W steps fwd R, moving L twd R with a "lilting action."	Q., Q. S.
3	M moves diagonally twd wall two steps - R L, steps sdwd R with R and closes L to R ft.	S., S. Q., Q.
4	M steps R ft to side, turning sharply to his L. As R takes the weight, L is drawn toward it in short point. Finish in promenade position - that is, M R, W L hips are touching, bodies in "V" shape open pos, fwd hands joined.	S.
	<i>II. PROMENADE, OPEN AND CLOSED POSITIONS</i>	
5	Moving diagonally fwd twd center of room M short step swd. Cross R over L, commencing to turn R. W cross L over R, commencing to turn L.	S. S.
6	M step L ft to side still turning, release R hand. Both are now moving bwd diagonally to center. M L, W R hips adjacent. M L hand holding W R hand. M R hand on hip. W holding skirt. Step bwd, M R, W L - fall away position. Step bwd, M L, W R. M draw R, W L ft to slightly crossed position in front of standing foot. Moving in a diagonal direction to the wall against LOD (CW).	Q. Q. Q.
7	M steps R fwd, W L. M cross L over R, commencing to turn L. W reverse.	S. S.
8	Step R to side still turning, W L to side still turning R. Take closed position, tango hold. Both are now facing diagonally fwd to center. Moving bwd two steps M L, R, W R, L. M draw L to slightly crossed, pointed pos in front of R ft. Toe only touching floor. W opp.	Q. Q., Q. Q.
	<i>III. CROSSING STEPS AND POINT</i>	
9	Moving diagonally twd center of room M short step swd with L ft, W opp. M step R ft over L, W L ft over R, each turning one-eighth turn to face partner.	S. S.
10	M cross L over R facing twd wall (back to center), W R over L, facing twd wall. M cross R over L, turning slightly to L. W cross L over R, turning slightly to R.	S. S.
11	M step L fwd diagonally twd wall. W steps R ft back (hip contact, L with L). M point R ft short step diagonally fwd, incline body twd pointed foot. W points L short step diagonally bwd L, turn head and shoulders twd pointed foot.	S. S.
12	M step R fwd diagonally to wall, straighten body. W step L ft back, straighten body. M turning slightly L on ball of R ft to face diagonal center point L ft short step to side, incline body twd pointed foot. W turn slightly R on ball of L ft to face center, point R short step to side, incline body twd pointed foot. Take crossing steps with loose hold and pointing steps with hip contact. Keep knees "easy" on crossing steps.	S. S.

FASCINATION TANGO--Continued

MUSIC 2/4	PATTERN	Count Slow, Quick
	IV. QUICK PROMENADE, WITH TURNS	
13	Moving diagonally fwd twd center of room M short step sdwd L, W opp. Cross R over L, turning to R three-eighths turn. Release R hand and place on hip. W does opp and holds skirt with L hand. Both now have back twd diagonal center.	Q. Q.
	In open position both step bwd, M L, W R. M slides R foot to pointed position in front of L, W opp.	S.
14	M step fwd R, W step with L, turning to L under M raised L arm. M step L fwd, turning strongly to L to face almost diagonally to center. W continuing to turn L steps R ft to side and back, facing LOD and back to partner.	Q. Q.
	M steps R ft bwd, take tango hold, finish diagonal to center in promenade pos. W step L ft bwd, take tango hold.	S.
15	M step L fwd diagonally to center, W R. M cross L ft with R, W with L, and check (slight bend of knee).	S. S.
16	M transfer wt back to L ft, commencing to turn W to her L. W transfers wt back to R, turning to L. M steps R ft back against LOD. W faces partner, turning on ball of R ft, brushing L ft to R as she turns and steps L fwd twd M. (This last step the English call a slip pivot.)	S. S.

CASTANET PLAYING

(Continued from Page Ten)

quality it will become a rounded tone even though it may be shrill when new.

SOUNDS OF CASTANETS

Right or "tic" Holding the right hand relaxed, the palm perpendicular to the floor, throw the hand backward from the wrist, at the same time closing the fingers. This brings the shells together with a single sound ("tic") between the finger tips and the heel of the hand (it is not necessary to use all of the fingers).

Left or "toc" Same action as above but done with the left hand.
"Tic-toc" Same action as above but alternating the hands and making a variation in tone since the right is higher in tone than the left.

Both Roll Same action as above using both hands simultaneously. Holding the right hand still, strike the shell with the tip of the little finger to make a sound and immediately release it; then strike the shell with the third finger and release; then the second finger and release; then the first finger and hold it against the shell to prevent further sound from the right while striking the left with a "toc." The roll has five distinct sounds done to one beat of music, so the motion of the right hand fingers must be very quick and the left hand sound follow at the same tempo.

Crash Keeping the hands relaxed so that the shells are apart, strike the two castanets against each other.

These sounds are now put together in patterns to fit the music and the character of the dance. They may be further varied by playing the castanets softly or loudly. There is usually one sound for each beat of the music.

Some patterns for castanet playing at different tempos:

Waltz—musical counts	1 2 3 1 2 3
¾ castanets	Both left roll Both left roll etc.
Corrido	1 2 1 2
2/4	Roll tic-toc Roll tic-toc etc.
Jota	1 2 3 4 4 6 1
6/8	Both left roll left roll both Both etc.
Paso doble	1 2 3 4 5 6 1
6/8 or 2/4	Roll roll tic-toc both both roll Roll etc.
Waltz ending	1 2 3 1 2 3 1 2 3
¾	Both left roll Both hold crash Both hold hold

Now all you need is practice and plenty of it. Feel free to put together your own patterns, but practice to music (any music); it will keep your rhythms steady. Good luck!

RESEARCH COMMITTEE:
Mildred Buhler, chairman;
Lucy Chaney, Carol Gove,
Miriam Lidster, Adrienne
Murton, Dorothy Tambur-
ini.

COR BEIRTE (*Curr Berta*)

(Two-Hand Reel)

IRISH

This couple dance was brought to us by Una Kennedy of Dublin, Ireland.

MUSIC: Record: Decca 12098B (Tin Whistle Music)
Columbia 33514-F (Irish Reels)

FORMATION: Couples facing each other, usually in double circle, M with back to center, R hands joined at approximately shoulder height, *elbows bent, and close to body*. When not held, *hands hang at the side*.

STEPS: Sidestep, Touch-kick, Promenade. (See "Chart of Basic Steps for Irish Dancing.")

Music 2/4 (Reel Time)	PATTERN
Measures:	I. <i>SIDE STEP</i>
1-4	Beginning M R (W L), take one <i>Sidestep</i> to M L.
5-8	Beginning M L (W R), take one <i>Sidestep</i> to M R.
	II. <i>TOUCH KICK AND CROSS OVER</i>
1	Hop on L, simultaneously touching R toe in front of L toe (ct. 1). Hop on L, extending R toe fwd. off floor in front of L leg, knee bent (ct. 2).
2	Take 1 <i>Promenade</i> step in place, beginning R and leaning away from partner but not extending arms.
3-4	Exchange places with partner on 2 <i>Promenade</i> steps.
5-8	Repeat action of Fig. II, meas. 1-4. W again begins action by hopping on L, touch kick on R. This time, however, M begins by hopping on R and touch kicking with L.
	III. <i>SWING</i>
1	M and W now join L hands under joined R and beginning M R (W L), take 1 <i>Promenade</i> step in place.
2-8	Continue with 7 more <i>Promenade</i> steps traveling CCW, while turning CW. Finish with W on outside facing center, M with back to center, ready to begin Fig. 1 again.
	NOTE: On the swing, use either the hand hold described or the "Roll Up" variation described at the foot of "Stack of Barley."