

*Elsie Dunin*

THE FOLK DANCE FEDERATION OF CALIFORNIA, SO., INC.

PRESENTS

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IN

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Pico Blvd., at 4th & Main Sts  
Santa Monica, California

SATURDAY  
JUNE 1, 1963  
1:30 - 5:30 PM

PROGRAM

DANCE	TEACHER
KOZACHOK TRIO - Ukrainian	MADELYNNE GREENE
BANOT ALENA YAYIN - Israeli BONA HABANOTH	DANI DASSA
BADJU KURUNG - Indonesian	HAZEL CHUNG
BAILE NORTENA <u>LA MARIETA</u> - Mexican	AL PILL

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KOZACHOK TRIO  
(A Ukrainian Dance for one boy and two girls)

- SOURCE:** From a book of Ukrainian Dances from Madelynne Greene's Library, translated into English for Madelynne by Dick Crum. The Dance is originally described for only one trio. Slight changes of floor pattern had to be made to accommodate many trios dancing together. It is suggested that not more than eight trios dance in one circle.
- RECORD:** Memories of Ukraina - COL LP 202, Side B, Band 2.
- STEPS:** Detailed description of steps will be found at the end of this dance description.
- FORMATION:** To assure good spacing, the trios (with the boy in the middle and a girl on either side) will face the center of the circle. Boy's hands extended out to sides, girl at right side places her R hand in boy's R hand. L hand girl places her L hand in his L hand. Girls join their inside free hands in front and on top of boy's outstretched arms, just below his chest. Before the music begins, each trio will pivot around to face LOD, and try to maintain this space throughout FIG. I.

## MUSIC

## PATTERN

## Measures

- FIG. I (PAS DE BASQUES IN CIRCLE)  
(There is no introduction in the music, begin on first count.)
- 1-10 Using Movement No. 1 (Bihunets) - Long reaching pas de basques - and all beginning with the R ft, dance fwd in large circle 10 pas de basques.
- 11-16 Each trio turns L twd ctr wheeling and then pivoting around in a CCW direction to end on meas 16 in a single circle facing ctr.
- FIG. II (PAS DE BASQUE TO CENTER)
- 1-7 Using Movement No. 2 (Tynok Pas de Basque) dance 7 pas de basques steps twd ctr (arms held same as FIG. I).
- 8 On meas 8 boy stamps 3 times, turning both girls as follows: girls release the hands they were holding in front, and place them on hips; boy spins RH girl one full turn L, LH girl one full turn R. After the spin, boy releases girls hands, they put both hands on own hips. Boy simply places his hands at the back of their waists, and stands slightly back from them. (Note - In spin M pulls on girls' outside hands, spinning them inward.)
- FIG. III (BACK OUT OF CIRCLE WITH HEEL THRUSTS)
- 1-7 Using Movement No. 3 (Alter. Heel Step) all thrust R heel fwd then L, etc. (14 in all). Dancers move bwd to their original position in the large single circle facing ctr.
- 8 All stamp 3 times (L R L).

FIG. IV (GIRLS SOLO - TOE-HEEL - TO CENTER)

1-8 Girls, using 8 meas of music, do Movement No. 4 (Kolupalochka w/stamps) as follows: 1 meas "Kolupalochka", next meas stamps, etc., moving fwd. RH girl does the "Kolupalochka" with L ft. LH girl does it with R ft; their arms during this open out to sides; during the fwd movement hands are on hips. Moving fwd, girls do the "Kolupalochka" four times, and on meas 8 stamp 3 times. Hands on hips, boy, all this time stands in place at outer circle, he may clap hands in time to music.

9-16 Girls take hold of ends of the ribbons on their headdresses and move apart, begin on outside ft. Making a circular path with 7 meas of "Bihunets" (long reaching pas de bas), they return to places. As the girls separate and move away from each other, boy moves fwd with Movement No. 5 (Simple Prysiadka), beginning with R ft. His arms extended out to sides, slightly below shoulder level. By the end of meas 15, all move twd ctr, and in meas 16 they finish the figure: RH girl spins in place (inward) and places her LH on boy's shoulder; LH girl turns in place (inward) and puts her RH on boy's L shoulder. boy holds them at their waists.

FIG. V (ALL SKIP BACKWARDS)

1-8 Using Movement No. 6 (Viryovochka - Skipping) dancers move bwd, beginning on R ft. At end of meas 8, all reach original places.

FIG. VI (GIRLS TO CENTER)

9-16 Girls move fwd, beginning with R ft with Bihunets (ong reaching pas de bas). At the end of meas 16 they face each other and join hands. Boy remains at outer circle.

1-8 With hands joined, girls do pas de bas for 3 meas, beginning with R ft to the R. On meas 4 they do stamps. Repeat all this for meas 5-8.

9-16 Doing Viryovochka (skipping) girls move twd boy (facing ctr) where they change places. Girl who is at boy's R crosses in front of the other girl, hands on hips.

FIG. VII (BOYS SOLO - DUCKWALK - AND GIRLS MOVE TO SIDES)

1-16 Boy using Movement No. 7 (Hitelochka - Duck Walk) traces a complete CCW circle and at the end of meas 16 is in the same position he was at the beginning of this figure. While the boy is doing Movement No. 7, girls move fwd, girls arms at sides, palms facing fwd, and then to sides with the Prypadanie (push) step, stamping 3 times on meas 8. During the remaining 8 meas, they re-trace their steps, ending up where they started, using Prypadanie and 3 stamps as before. During the Prypadanie, their arms are at sides, held slightly away from body; during the stamps they place hands on hips. In meas 16, as they do the three stamps, they give boy the same hands he held at the beginning of the dance, and join their free hands above his head, forming an arch.

(KICK-OUTS TO CENTER, GIRLS FORMING ARCH)

1-8 All move fwd twd ctr. Girls do Bihunets (moving ahead vigorously) while the boy does the Prysiadka called Povzunets (kick outs-squat). At the end of meas 8, the girl who is at the boy's L turns to face him. Girls join their L H above the boy's head.

FIG. VII (Cont'd)  
(PRYSIADKA PIVOT)

- 9-16 Boy continues to do Povzunets. Girls, without releasing hands move COW with Bihunets steps, completing a full circle. At the end of meas 16, all face the ctr, the boy a bit behind the girls, girls hands on their hips, boys hands down at sides.

FIG. VIII (GIRLS PUSH STEP CROSSING)

- 1-8 Using Movement No. 8, Prypadanie (push step) girls cross, R girl in front, L and R during first 4 meas, and on the remaining 4, return to places. During the Prypadanie steps, their hands gradually move outward from body. At the end of measure 8, girls stamp 3 times and all join hands as at the beginning of the dance.

FIG IX (CIRCLE AND LEAVE L H GIRL)

- 9-16 Using Bihunets (reaching Pas de Bas) the trio moves to the L in a half circle twd ctr, ending on original line of circle. After 4 meas having reached the L side of circle, boy releases the LH girl. In the remaining 4 meas he continues moving around with only the RH girl. Their hands are crossed a bit below chest level. On meas 16, boy and RH girl raise their joined RH above their heads facing each other.
- 1-8 Boy and girl without releasing hands do Movement No. 9 Holubtsi With Stamps, (heel Clicks) 4 times, changing places every 2 meas. On 1 meas of music, they do 2 Holubtsi and stamps on the next. On meas 8, they are in own places and release hands. LH girl dances (leap,run,run) to the point of triangle - out of circle.
- 9-16 LH girl moves diagonally with Movement No. 9, Holubtsi with Stamps, beginning with R ft. When she does the Holubtsi, her arms move out to sides, and when she stamps, they are placed on her hips. The boy and girl, meantime, separate to respective sides with ordinary steps, leap, run, run.
- 1-8 The girl at L, moves across to L with Prypadanie steps (push steps) facing ctr. (ft in 3rd pos., L in front). Boy goes to ctr (Leap, run, run) of triangle.

FIG. X (BOYS SOLO - COFFEE GRINDER)

- 9-16 Boy at ctr stage does Movement No. 10 Pidsichka (Coffee Grinder) 8 times. Girls on either side move twd ctr and go about the boy with Bihunets steps. At end of meas 16, boy rises, and the girls are on either side of him. Girl at R gives him her L H, and girl on L gives him her R H. With free hands, girls hold ends of their ribbons.

FIG. XI (TRIO FORMATION WITH INSIDE HANDS)

- 1-8 Doing Bihunets, all move in circle as in FIG. I, but ending facing out of circle (all have backs to ctr of circle).
- 9-16 Holding smae hands, boy moves fwd with Movement No. 11 (Povzunets). Girls move backwards, doing Viryovochka (Skipping bwd). All move quickly off dancing area, and the dance ends.

## MOVEMENTS USED

NO. 1 - BIHUNETS

Like a long traveling Pas de Basque, reaching fwd.

Initial position - 6th

Upbeat, Ct. & Slight flex of L leg, bring R ft fwd not too high off ground. R knee straight, in preparation for broad step fwd.

Ct. 1 Land on full R ft; knee slightly bent, toe pointed fwd in direction of movement. L ft extended fwd, knee straight.

Ct. & Small step fwd on L ft (ball of ft).

Ct. 2 Small step fwd on ball of R ft, L ft is quickly brought fwd, knee straight, ft pointed.

Ct. & Long step with L ft, as in "upbeat" above.

The step is now repeated with other foot.

NO. 2 - TYNOK (Pas de Bas)

Initial position - 3rd, R ft. in front.

Upbeat, Ct. & Slight flex of L leg, full L ft on ground, raising R ft fwd and low, R knee straight.

Ct. 1 Leap onto R ft fwd and slightly to R, tracing a small arc in the air on the way; flex R knee slightly. L ft is brought fwd, knee straight, ft slightly pointed.

Ct. & Step onto L toe in front of R ft. (Actually tiny leap)

Ct. 2 Step onto R ft (full ft) in place behind L ft, bending knee slightly, L ft is brought fwd.

Ct. & Prepare to leap onto L ft fwd/L.

This step is now repeated with other foot.

NO. 3 - BACKWARD MOVEMENT w/ALTERNATING HEELS

Initial position: 6th

Upbeat, Ct. & Semi-flex of both knees.

Ct. 1 Put R heel fwd, with flex of L knee (wt on L).

Ct. 2 Same as ct. 1, but with other foot

NO. 4 - VYHYLJASNYK (Kolupalochka w/Stamps)

Initial Position: 6th

Ct. 1 With slight hop, land on full L ft, L knee slightly bent. At same time place R toe beside L ft, knee slightly bent and pointed twd middle. Body turned slightly so that R shoulder is fwd, head turned twd. R shoulder.

Ct. 2 Another slight hop on L ft. point R ft fwd/R, R knee straight L shoulder is fwd, head turned twd it.

In the following measure, hop onto R ft to repeat movement with opp. ftwk. The above movement is called Kolupalochka and is often combined with stamps in various ways. For example, one measure of Kolupalochka followed by three stamps RLR, etc. The Kolupalochka itself is done in place, and the stamps are done moving fwd.

NO. 5 - PRYSIADKA, KICKING FT FWD

Initial Position - 6th

Ct. 1 With a jump, land in squat position on balls of feet, heels together, knees pointed outwd.

Ct. 2 With slight hop, not straightening up very much out of squat position, bring R ft up to knee level of the other leg, R knee bent sharply and pointed to R.

Head and trunk should be held up straight.

## Movements Used (Cont'd)

NO. 6 - VIRYOVOCHKA (Verevochka, or reel step) Skipping Backwards.

Initial position - 3rd, R ft in front.

Upbeat, Ct. & With slight hop, slide a bit fwd on L toe. R ft (R knee bent), is brought fwd and around in back of L leg; R knee is pointed a bit to side, and R ft is slightly pointed.

Ct. 1 Step onto R toe behind L ft in 3rd position, knee slightly bent.

Ct. & Slight hop, sliding a bit fwd on R toe, L ft brought into position, as described for R ft in the upbeat.

Ct. 2 Step onto L toe behind R ft in 3rd position, as for R ft in Ct. 1.

Ct. & Same as under "upbeat".

NO. 7 - MITELOCHKA (Duck Walk)

Initial position - 6th, in full squat

Ct. 1 Without rising from squat, step fwd on ball of R ft.

Ct. & L ft out to side traces an arc pattern from back to front, inside of L ft twd ground.

Ct. 2 Without rising from squat, step fwd on ball of L ft.

Ct. & R ft does movement like that described for L ft under "&". Head and trunk straight.

NO. 8 - PRYPADANIE (Up & Down - Push Step)

Initial position - 4rd, R ft in front.

Ct. 1 Small, "turned-out" step sideways with R ft, on whole ft, with slight knee flex. L ft is off ground, and moves to a position behind R ft just below ankle.

Ct. & Step onto L toe in this position, straightening knees,

Ct. 2 Same as Ct. 1.

Ct. & Same as Ct. &, after Ct. 1.

NO. 9 - HOLUBTSI WITH STAMPS

Initial position - 6th

(Step fwd with R ft (full ft), with slight flex of knee; L ft is raised a little to L.)

Hop on R ft, lightly clicking it against L ft in air a bit to side.

(The whole inner side of each ft is involved in the "click".)

Ct. & 1 Land on whole R ft, with slight flex. L ft remains out to side

Ct. & 2 Repeat above (2 in all)

The movement is also done with the other ft. Head turns slightly to the direction of the out raised ft, and body leans a little away from same.

In this dance, 2 Holubtsi are combined with three stamps.

Ct. 1 Land of full ft, left, with slight flex of knee, moving a bit R. R ft is in the air.

Ct. & Stamp R ft.

Ct. 2 Stamp L ft.

NO. 10 - PIDSICHKA (Coffee Grinder)

The movement is performed on 1 ft in deep-squat pos. The other ft traces a circle out around the supporting ft. The palms of both hands are used for support at the moment when the circling ft passes supporting ft. In squat pos, wt on toes of L ft, knee pointed fwd. R leg is out to R, inside of R ft on ground. Body leans fwd very much. Both hands on floor. Beginning the movement, bring R leg around in front, toe pointing upward. In order to permit the R ft to trace a half circle in front, release R hand and then L hand momentarily, etc.

Movements Used (Cont'd)

NO. 11 - POVZUNETS (Prysiadka - Kick-Outs - Foot on Floor)

Initial position - Deep Squat Position - wt on Toes - Knees fwd

Ct. 1 Slight hop, but remaining in squat position, send R ft fwd with stiff knee.

Ct. & Pause.

Ct. 2 Without leaving squat position, hop onto R ft and send L ft fwd.

Ct. & Pause.

BANOT ALENA  
(Israel)

A men's dance, this was introduced by Dani Dassa at the Statewide Festival Institute at Santa Monica, 1963. The music is a Shepherd's Love Song, "Daltona", sung commonly all over the Middle East.

RECORD: Authentic Israeli Folk Dances presented by Brandeis Camp Institute, side 1, band 3.

FORMATION: No ptrs necessary. Dancers in a line facing ctr, hands held shoulder height, elbows bent.

STYLE: All action is very sharp and vigorous.

Music 4/8	Pattern
Meas.	INTRODUCTION 8 MEAS.
A	I.
1	Step swd to R on R, extending L ft to L with toe almost touching floor (cts 1-2); step on L behind R (cts 3-4).
2	Step swd to R on R (cts 1-2); bending fwd diag twd R, stamp L without wt, across in front of R (cts 3-4).
3	Straightening body, step swd to L on L (cts 1-2); swing R across in front of L, body leaning slightly back to R (ct 3) chug in place on L while extending R toe in to a sharp downward point (ct 4). NOTE: R toe does not touch floor during ct 4.
4-12	Repeat action of FIG I, meas 1-3, three times more.
B	II.
13	Facing ctr, step fwd on R (cts 1-2); place L heel fwd on floor (cts 3-4), leaning back.
14	Going into a deep knee bend, jump onto both feet, <u>R crossed in front of L</u> (cts 1-2); rise with a strong chug on L, at the same time extending R sharply fwd low but off the floor (cts 3-4).
15	Step bwd onto R, bending body slightly fwd (cts 1-2); step on L next to R, straightening body (cts 3-4). A slight hop, or heel lift <u>may</u> be made on ct 2. A slight flex of the knees <u>should</u> be made on ct 4.
16	Step swd to R on R (cts 1-2); step on L next to R (cts 3-4). Again, a slight hop, or heel lift <u>may</u> be made on ct 2. A slight flex of the knees <u>should</u> be made on ct 4.
17-20	Repeat action of FIG II, meas 13-16
	Repeat whole dance.



YAYIN ("Wine")  
(Israel)

This is an occupational dance from Israel. It was introduced by Dani Dassa to the Folk Dance Federations at the Statewide Festival Institute in Santa Monica, 1963.

MUSIC - RECORD: Authentic Israeli Folk Dances presented by Brandeis Camp Institute, side 1, band 7.

FORMATION: Small circles of dancers, no ptrns necessary, hands joined and held low.

STEPS: (1) Cherkassyia-step: (Circle moves CW) Stamp R with wt across in front of L (ct 1); step swd to L on L (ct 2); step on R behind L (ct 3); step swd to L on L (ct 4).  
(2) Double Cherkassyia-step: (2 meas of 4/4 time to complete) Step on R across in front of L (ct 1); step back in place on L (ct 2); step on R next to L (ct 3); step on L across in front of R (ct 4) (1 meas completed); step back in place on R (ct 1) step on L next to R (ct 2); step on R across in front of L (ct 3); step back in place on L (ct 4) (2nd meas completed).

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Music 4/4

Pattern

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Meas

INTRODUCTION 2 MEAS

1-2

Moving circles CW, dance two complete Cherkassyia-steps.

3-4

Dance one complete Double Cherkassyia-step pattern. (There is no progression during these 2 meas.)

Repeat action of these four meas to end of music.

BONA HABANOT  
(Israel)

This version of the couple dance was introduced by Dani Dassa at the Statewide Festival Institute in Santa Monica, 1963.

- RECORD: Authentic Israeli Folk Dances presented by the Brandeis Camp Institute, side 1, band 4, "Bona Habanot".
- FORMATION: Cpls facing CCW around room. Inside hand joined with ptr, elbows bent.
- STEPS: Ftwork is described for M. W use oppos ftwork throughout dance.

Music 4/4	Pattern
Meas	INTRODUCTION 8 MEAS: On ct 4 of meas 8, take wt on R and flex R knee.
A	I.
1	Step fwd on L (ct 1); flex L knee (ct 2); step fwd on R (ct 3); flex R knee (ct 4).
2	Turning twd ptr, step swd to LOD on L (ct 1); step on R next to L (ct 2); facing LOD, step fwd on L (ct 3); flex L knee (ct 4).
3	Step fwd on R (ct 1); flex R knee (ct 2); step fwd on L (ct 3); flex L knee (ct 4).
4	Step bwd on R toe (ct 1); step fwd on L (ct 2); step fwd on R (ct 3); flex R knee (ct 4).
5-8	Repeat action of FIG 1, meas 1-4.
B	II.
9	Face ptr and join both hands. Step swd to L on L (ct 1); flex L knee (ct 2); step swd to R on R (ct 3); flex R knee (ct 4).
10	Let go of original inside hand. Take a low leap to L on L (ct 1); facing RLOD, step fwd in RLOD on R toe (ct 2); facing ptr, step on L across in front of R (ct 3); flex L knee, (ct 4).
11-12	Reversing ftwork and line of dance, repeat action of FIG II, meas 9-10.
13-16	Repeat all action of FIG II, meas 9-12
	Repeat dance from beginning.

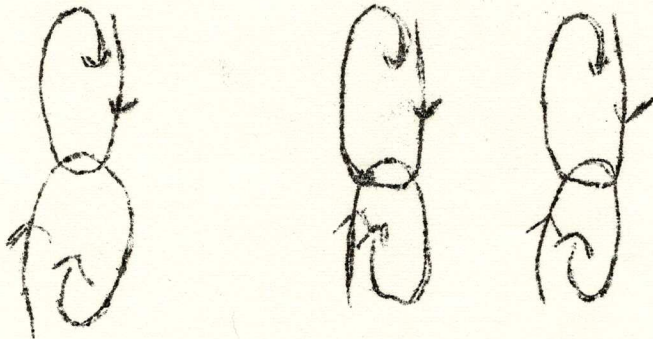
BADJU KURUNG  
(Indonesia)

- SOURCE:** Badju (blouse) Kurung (long) describes the long blouse worn by the women of Sumatra. Indonesia is exceedingly rich in classical and folk dance material. Each area possesses its own distinctive dance styles. Recent developments have been to popularize dances as Badju Kurung and others from North Sumatra as their national ballroom dances.
- MUSIC:** Badju Kurung - Indonesian record.
- FORMATION:** Two straight lines. One row of W, full arm length apart, facing a row of M. Any number of couples.
- BASIC STEP:** Knees remain in slightly bent position while single steps R L R L are done in count to the music. Steps are done with heel touching the floor first. This gives a particular gliding, effortless style of movement. Always begin with R ft on ct 1.
- ARM POSITION:** Arms are bent at the elbow. Fingers are curled with middle finger and thumb touching. As steps are taken, lower arms and hands make small outward circles in opposition to feet.

PATTERN

- Counts**                      **INTRODUCTION**
- 8                                      Wait 8 cts
- 1-16                                M and W start with R ft to make circle around each other and return to place in 8 cts. With 8 steps each make a small circle CW around their place.

MEN



WOMEN

FIGURE I

- A 1-8 8 steps in place.  
 9-12 Take four steps to center on a slight R diagonal path to meet with L shoulders facing. On ct 4, L knee is bent with R toe still touching floor. W L hand on hip and R arm bent across chest. Palm is flat and turned up with thumb touching just below L shoulder. M have the same position of hands, except that an inward circle of hands leads them into ct 4. Their L hand is placed with the back of the palm touching the small of the back.  
 13-16 4 steps bwd to place facing each other. Arms remain in same position.
- B 1-8 Ptnrs cross facing each other, M and W facing L. Steps are done with knees more bent and body inclined fwd. Step R to R, step L across R. Do this for 8 cts. Arm position: wrist is leading, R hand slightly higher than L, third finger and thumb touching. Arms are open on ct 1, close with R wrist crossed over L on ct 2, etc.  
 9-16 M and W turn CCW and with same body position and arm movements, cross back to place on opposite side and still facing each other.  
 1-32 Repeat FIG I. In cts 9-12 take a L diagonal path.

FIGURE II

- A 1-8 8 steps in place in a very low squat position facing partner.  
 9-12 4 steps in low squat position moving fwd to meet ptnr in ctr. On ct 4 straighten body with accent and position of hands as in FIG I, ct 12.  
 13-16 4 steps bwd to place.
- B 1-3 3 steps to ctr. Same arm position as in FIG I, ct 12.  
 4 Take CW turn, stepping on L ft, and passing R shoulders with ptnr. As lines cross M and W have changed places.  
 5-8 4 steps bwd on slight diagonal to L.  
 9-16 Reverse position of hands and return to place passing L shoulders. M reverse position of hands with a double outward circle of hands. Turn CCW in place to face ptnr.  
 1-32 Repeat FIG II.

FIGURE III (In this fig. movements of M and W are different)

- A 1-8 WOMEN: In low squat pos, wt on balls of feet, knees are together. Facing to L, L hand rests on L hip, R wrist moves out and in with third finger and thumb touching in ct to music. In 4 cts move wrist out and in twice. Then swivel CW  $\frac{1}{2}$  turn on balls of ft and in squat pos. Repeat wrist movement with L hand with R hand on R hip. Hand facing ptnr is the moving hand.  
 9-16 Swiveling  $\frac{1}{2}$  turn CCW repeat action of sts 1-8, rising slowly to a standing pos. Head always looks toward moving hand.

## FIGURE III (Cont'd)

- A 1-4 MEN: Facing L, take 4 steps in place. Hands move out and in, in count to music. Hands in same position as in FIG I, cts B, 1-8.
- 5 Step to side on R ft. Do Pentjak (self defence) movement of hands to accent ct 6. With a double inward circle of hands, extend curved R arm at shoulder level. L arm is extended straight and at a lower level. Palms are straight up, fingers extended and rigid. Action is that of warding off a blow. Knees are bent and body slightly twisted to L.
- 6 Step across and behind R on L ft.
- 7-8 Step to L on R ft. Step to L on L ft. In cts 6-8 retain arm pos.
- 9-12 Take 4 steps traveling in small semi-CW circle to place by side of W. M is facing R and L shoulder is adjacent to W. Body is bent low. Arms change pos while traveling in semi-circle so that L arm is slightly high and R arm is slightly low in Pentjak pos.
- 13 Leap on R ft away from W. Hands cross and open into Pentjak pos with R arm high and L arm low.
- 14 Step on L ft across and in front of R. Same arm pos.
- 15-16 Step R, step L, returning to place and facing ptrn with CW turn. M finishes with L hand at small of back and R hand turned up with thumb touching just below left shoulder, as in FIG I.
- B 1-4 MEN AND WOMEN: Take 4 steps to ctr. R arm across chest, L hand on hops for W, on small of back for M.
- 5-6 Step R and L bwd
- 7-8 Step R and L forward
- 9-16 Facing ptrn, with 8 steps circle around ptrn CW and return to place. Change pos of hands on ct 1, L arm across chest R arm on hips or back. While circling around ptrn palms should almost touch. When back in place, turn 3/4 CCW to start FIG III again.
- 1-32 Repeat FIG III

FIGURE IV

- 1-16 Repeat cts 1-16, FIG I. Arms do not take accent or cross pos on ct 4.
- 1-7 Take 7 steps traveling on a slight diagonal path crossing L shoulders with ptrn.
- 8 Take sml lunge step on L ft, W faces R, M faces L.
- 1-8 Take 8 steps to return to place, turning CCW in place to face ptrn.
- 1-32 Repeat FIG IV. Ptrns pass R shoulders, W face L and M face R.
- With music remaining, ptrns move to meet, end turning CW in place. With arms doing small outward circles, ptrns dance off floor doing a small lunge step on every 8th ct.

BAILE NORTEÑO  
(Mexico)

SOURCE: Learned in Mexico by Albert S. Pill

RECORD: ASP 6005

FORMATION: Cples in a circle, hands joined and outstretched to side, M-L and W-R shoulder twd center of circle.

STEPS: Slide, Heel-Toe, Balance, One Step

Heel-Toe: Hop on R ft twice and do a heel-toe in air, slightly off floor with L ft (cts 1-2); hop on L ft twice and do heel-toe in air with R ft (cts. 3-4).

Balance Step: Step fwd on R ft crossed over L ft (cts. 1-2), step back on L ft (cts 3-4), keep feet on floor during step.

One Step: A relaxed walking step done in Mexican style in sets of 4 steps - L, R, L, R or R, L, R, L.

Directions written for M; W do same on opposite ft unless otherwise noted.

Music 4/4

Pattern

Meas.	INTRODUCTION 4 Measures.
A	I. <u>INTO CENTER AND OUT</u>
ct. 4	Lift L leg with bent knee.
1	Cpls do 3 slides twd center of circle beg L ft (cts 1-3), extend R heel to R side (ct 4).
2	Tap R toe to R side (L heel pointed up)(ct 1), extend R heel to R side (cts 2-3), lift R leg with bent knee (ct 4).
3	Do 3 slides away from center of circle beg R ft (cts 1-3), extend L heel to L side (ct 4).
4	Tap L toe to L side (R heel pointed up)(ct 1), extend L heel to L side (cts 2-3), lift L leg with bent knee (ct 4).
5-16	Repeat action meas. 1-4 of FIG I, cpls continuing to move twd and away from center of circle.
B	II. <u>W CIRCLES THE M</u>
1-8	M kneels on one knee, thumbs hooked in belt. W circles M moving CW with 8 Heel-Tow Steps.
9-16	Repeat action meas. 1-8, FIG II, with W circling CCW. M may clap hands during meas. 1-16 to encourage ptr. .

BAILE NORTENO (Cont'd)

A

III. M CIRCLES W

1-8

M hooks thumbs in belt and circles W moving CW with 8 Heel-Toe Steps as W continually turns in place with 8 Balance Steps (W tries to face ptrn; flirt with skirt.)

9-16

Repeat action meas. 1-8, FIG III, with M. circling CCW.

NOTE: In FIGS II and III keep the circles wide; those circling moving in a wide arc around ptrn.

C

IV. ONE STEP

1-16

Cpls join hands and stretch them out to sides. Cpls dance a one step freely in own spot in circle, moving out and into circle or turning CW or CCW, beg with M fwd on L ft and W bwd on R ft.

At end of meas 16, FIG IV, cpls resume starting position as at beg of dance and repeat dance from beginning.

The above dance description will soon appear in a book by Albert S. Pill and should not be reproduced in any form.

LA MARIETA  
(Mexico)

SOURCE: Learned in Mexico by Albert S. Pill

RECORD: Peerless LPL 226 "Cantares de La Revolucion", Side A, Band 5

FORMATION: Cpls in circle; social dance position; M back to center.

STEPS: In Place Step: Step fwd L ft (ct 1), step in place R ft (ct 2), step bwd L ft (ct 1), step in place R ft (ct 2). It takes two meas. to complete one of these steps.

Side Step: Step L ft to L side (ct 1), close R ft to L ft (ct 2).

One Step: A relaxed walking step keeping feet close to floor done in sets of four steps (L,R,L,R).

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Music 2/4

Pattern

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INTRODUCTION 4 MEAS.

Meas.

A

I. IN PLACE

1-8

Cpls dance 4 In Place Steps in their own places, beg M fwd on L and W bwd on R ft.

B

II. SIDEWAYS

1-16

Cpls move in LOD with 16 Side Steps beg M-L and W-R.

C

III. OUT AND IN OR TURNING

1-16

Cpls dance one step freely, but staying in own spot in circle, W starting back on R ft and M fwd on L ft. Cpls can move back and forth-out and into circle or turn CW.

A

IV. PROGRESSION

1-4

Repeat action meas. 1-4, Fig. 1.

5-8

W leave ptrn, move to R to get new ptrn, with 4 side steps beg R ft. M dance One Step in place while awaiting new ptrn.

Repeat dance from beg, Parts II, III, and IV only.

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