

RFS  
1966 ✓

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

JANUARY 1966 FEDERATION INSTITUTE

DATE: Sunday, January 30, 1966

TIME: Registration: 1:00 p.m.  
Instruction: 1:30 to 5:00 p.m.

PLACE: SAILBOAT HOUSE CLUB ROOM  
568 Bellevue, Lakeside Park  
Oakland, California

DANCES

INSTRUCTORS

Bishop	(England)	Ruth Ruling
Fandango	(England)	Ruth Ruling
Stoke Golding Reel	(England)	Ruth Ruling
Bouree Droite	(France)	Jack Sankey
L'Aéroplane	(France)	Jack Sankey

COMMITTEE

Edith Thompson--Chairman  
Charles Emerson  
Bobbie Burke  
Florette Butcher  
Chris Borland

June Schaal----Coordinator

Charge for Syllabus----\$1.50

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE  
Reva Ward, Dorothy Tamburini

THE BISHOP  
(England)

This is a country dance which was popular in 1778. It was presented at the 1965 University of Pacific Folk Dance Camp by Nibs and Jean Matthews of the English Folk Dance and Song Society.

MUSIC Record: HMV 7EG 8665

FORMATION: Cpls in longways formation. Line of M facing a line of W with ptrs facing. M L shoulder ~~two~~ music or <sup>head</sup> ~~head~~ of line. Cpls are numbered from 1 to 3 with cpl #1 at head of line. Cpl #1 and ~~every fourth~~ <sup>3rd</sup> cpl are active (#1, #4, #8, #12, etc.). This is known as "triple minor." 7 10

STEPS AND Walking step (4 to meas).

STYLING: Balance: Step R to R (ct 1). close L to R (ct &), step R in place (ct 2). Repeat, reversing footwork. May also move diag. fwd or bwd, and should be danced light and springy.

Gipsy: Pts. facing, turn Gw once around, as if making a two hand turn, but without hands joined.

NOTE: Walking step is used throughout unless otherwise stated. Inactive dancers stand erect, with chests held high. When hands are free, they hang naturally at sides.

MUSIC 4/4

PATTERN

Measures

Chord and one note INTRODUCTION. No action.

I. CAST OFF, BALANCE AND TURN

1. #1 M cast off one pos below: Step R, turning L, and with 4 steps move around #2 M to finish in #2 pos facing #3W. #2 M moves to pos formerly held by #1 M.
2. #1 M balance to R and to L. #3 W makes a slight curtsy. With  
3-4 8 steps both turn CW once around, both hands joined about shoulder height.
- 5 #1 W cast off one pos below: Step R turning R, and go around #2 W to finish in #2 pos facing #3M. #2W moves to pos formerly held by #1 W.
- 6 #1W balance to R and to L. #3M makes a slight bow.
- 7-8 Repeat action of meas 3-4.  
Cpl #1 are both now in pos formerly held by cpl #2.

II. GIPSY, COUPLE TURN, AND CIRCLE HALF

- 9-10 Cpl #3 gipsy. #1 M and #2 M turn CCW once around as a cpl (side by side), with inside hands joined at Shoulder height, elbows bent, while #1 W and #2 W turn CW once around in the same manner.

The Bishop continued--p. 2

11-12 All join hands, and with 8 steps circle CW half-way round.  
M are now on W side of set and W are on M side of set.

13-14 Cpl #2 gipsy. #1 M and #3M turn CW once around as a cpl (side by side), with inside hands joined at shoulder height, while #1 W and #3W turn CCW in the same manner.

15-16 Repeat action of meas LL-12, finishing in original lines.

Repeat dance from beginning with new sets of 3 cpls. #1 cpl remains #1 until reaching bottom of lines. Original #2 cpl is now in #3 pos in set immediately ahead in line. Original #3 cpl is now in #2 pos in original set.

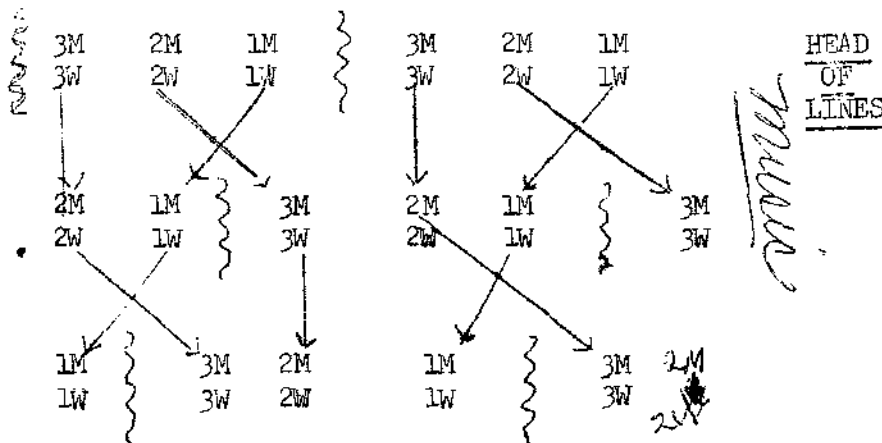
Dance is done 8 times in all.

NOTE: When #1 cpl reaches the foot of the line, they should change places with #2 cpl there, to allow that #2 cpl to start moving up the line. At head of line, extra cpls are inactive two turns of the dance until a new set of 3 cpls is formed there.

At beginning of dance:

At end of dance once:

At end of dance twice:



The Fandango continued--p. 2

MUSIC 4/4  
Measures

PATTERN

INTRODUCTION Acknowledge ptr.

I. TURN PARTNER AND CAST OFF

A 1-4 1st cpl advance twd each other, join R hands (shaking hand hold) and turn once around CW with 8 walking steps. Hands are about shoulder high.

5-8 1st cpl cast off (M to L, W to R) into 2nd place (going behind dancers in 2nd place). 2nd cpl move into 1st place.

A 1-4 1st cpl join L hands and turn once around CCW.

(rptd)  
5-8

1st cpl cast off into 3rd place. 3rd cpl move into 2nd place.

II. SLIP LEFT AND RIGHT

B 1-4 All join hands in a circle, hands about shoulder height, elbows bent slightly, Circle L with 8 Slip Steps.

5-8 Circle R with 8 Slip Steps.

B 1-6 Cpls 2 and 3 drop hands and reform set. With inside hands joined, (rptd) 1st cpl lead up the middle to top of the set, separate and cast off into 2nd place. 3rd cpl move down.

7-8 1st cpl turn single, W to L, M to R.

III. TWO-HAND TURNS

A 1-4 1st M to to 3rd W. 1st W go to 2nd M. Join 2 hands straight across and turn CW  $3/4$  around (not quite a full turn).

5-8 1st cpl join hands in ctr of set and turn CW  $1/4$  around.

A 1-4 1st M go to 2nd W. 1st W go to 3rd M. Join 2 hands and turn CW  $3/4$  around.

5-8 1st cpl join hands in ctr of set and turn  $1/2$  around. M end on his side of set, facing the top. W end on her side of set facing bottom.

IV. FIGURE EIGHT

B 1-8 1st M dance Figure 8 around 2nd cpl. 1st W dance Figure 8 around 3rd cpl. Dance Figure using 8 Skip Change of Steps.

Figure 8: Inactive cpls remain in place. 1st M pass 2nd W by R shoulder, go around her moving CW, dance between 2nd cpl. Pass 2nd M by L shoulder, go around him moving CCW and finish in 2nd place. 1st W pass 3rd M by R shoulder, go around him moving CW. Dance between 3rd cpl. Pass 3rd W by L shoulder, go around her moving CCW and finish in 2nd place.

V. HEY FOR THREE

B 1-9      1st M dance a Hey with 3rd cpl. 1st W dance a Hey with 2nd cpl.  
A Hey is actually a Figure 8 with all persons moving.  
Use 8 Skip Change of Steps.

Hey: All dancers active and action moves across the set as each dancer describes a Figure 8. 1st M and 3rd W pass L shoulders (3rd M is momentarily inactive). 1st M loop CCW to face other two while 3rd W and 3rd M pass R shoulders. 3rd W loop CW to face other two while 1st M and 3rd M pass L shoulders. 3rd M loop CCW while 1st M and 3rd W pass to R shoulders. 1st M loop CW to finish in 2nd place while 3rd W and 3rd M pass L shoulders. 1st M lead ptr to foot of set (3rd place) while 3rd W finish CCW loop to finish in 2nd place and 3rd M (after moving to own side of dance) finish CW loop to finish in 2nd place. 1st W finish Hey by moving to 2nd place so 1st M may lead her by joined inside hands to foot of set. 2nd cpl finish Hey in 1st place. At this point, 2nd cpl now becomes 1st cpl, 3rd cpl becomes 2nd cpl, and 1st cpl becomes 3rd cpl.

Repeat dance twice more, each cpl in turn becoming 1st cpl.

FOLK DANCE FEDERATION OF CALIFORNIA: RESEARCH COMMITTEE:  
Virginia Wilder, Ruth Ruling, and Dorothy Tamburini

STOKE GOLDING REEL  
(England)

One of the many versions of the International form of the dance known as Strip the Willow. It was collected recently from the village of Stoke Golding, Leicestershire in the Midlands.

Music: Record: HMV 7EG 8398.

Formation: Longways for 4 or 5 cpls.

*Counts*  
~~Measures~~

Pattern

1-16

Top M and bottom W meet in the middle and swing.

17-32

Top W and bottom M meet in the middle and swing.

33-64

1st cpl Rs and Ls down the middle.

(This figure is known in Europe as Strip the Willow and in America as the Reel).

1-16

1st cpl now at the bottom of the set - the 1st M joins inside hands with ptr and making an arch, they move up over the heads of the W and down over the heads of the M.

**Repeat until all cpls have completed the dance.**

## BASIC STEPS FOR BOURRÉES

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

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

BOURREE DROITE  
(France)

This bourrée takes its name from the formation in which it is executed.  
Learned from Pierre Panis in the summer, 1964.

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

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

Steps: As described in "Basic Steps for Bourrées"

Measures      Pattern  
4 meas          Introduction

A 1-4          PART I (Avant-deux)  
Starting with L ft, M move twd W with "avant-deux épaulé" steps.

**NOTE: w begin with the same action only 2 meas later.**

1-4 repeat Repeat meas 1-4, Part I.  
1-4 and Repeat meas 1-4 and repeat  
repeat

PART II (Pas de Basque and Croisement)

As Part II begins, M are back at their original pos.  
B 1-4 In place M do 4 pas de basque. Use 4th pas de basque to turn L shoulder twd ptr. NOTE: As W started 2 meas late, they are in the middle of the formation when Part II starts. They go back to their pos with meas 3-4 of avant-deux. They do only 2 pas de basque.

1-4(repeat) Croisements for M and W.

1-4 Everybody do 4 pas de basque, using the 4th to turn L shoulder twd ptr.

1-4(repeat) Croisements for M and W. This brings everybody into original pos.

Repeat from beginning. *w may desire a bow-like step in place instead of waiting on meas 3-4*  
Every second time, do "epingle à cheveux" instead of "avant-deux épaulé" in Part I.

NOTE: This description subject to revision before publication in LET'S DANCE magazine.



L' AEROPLANE (The Airplane)  
(France)

L' Aeroplane (Lah AIR-roh-plahn) is from the region of Cuzion in lower Berry. This version was popular in many parts of France after World War I. Presented at University of the Pacific, Folk Dance Camp, Stockton, California, 1965, by Louise and Germain Hébert who learned it from Pierre Panis and his assistants, Gerard Pintiau and Genevieve His.

MUSIC: Record: BAM 266, Side A, band 2 (45 rpm)

FORMATION: Ptrs in a circle face CCW. M inside. Hands are held in pos similar to "varsouvienne" with arms rounded.

STEPS AND Two-Steps\*

STYLING: Body is held erect and feet remain close to the floor.

\*Described in Volumes of Folk Dances from Near and Far,  
Published by Folk Dance Federation of California, Inc.  
1095 Market Street, Room 213, San Francisco, California 94103

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MUSIC: 2/4  
Measures

PATTERN

NO INTRODUCTION

I. HEEL AND TOE, CHANGE PLACE

1. W stand slightly in front of M. Both begin L; place L heel diag L (ct 1); place L toe on same spot (ct 2).
2. Ptrs change places. With 1 two-step, begin L, W move swd in front of M. M. step L in back of R, R to side, close L to R (cts 1 & 2). M dance almost on the spot.
- 3-4 Repeat action of meas 1-2 (Fig I) reversing direction and ftwork.
- 5-6 Repeat action of meas 1-2 (Fig I) exactly.

7 Repeat action of meas 3 (Fig I) (R heel and toe) drop joined hands.

8 With lead from M R hand W turn L CCW to face M, step R L R (no wt). M step R L R in place. M place hands on W waist; W place hands on M upper arms.

II. CROSS OVER AND TURNING TWO-STEP

- 1 With three steps, L R L, M lead W 1/4 turn CCW. M dance on the spot. With larger steps W take one swd 2-step around man(cts 1&2)
- 2 Repeat action of meas 1 (Fig.II); M turn W 1/4 CW; reverse ftwork (cts 1 & 2).
- 3-4 With four quick two-steps ptrs turn CW in LOD (2 full turns).  
NOTE: Ptrs make 2 complete turns with 4 2-steps in only 2 meas of music.
- 5-6 Repeat action of meas 1-2 (Fig. II).
- 7 Repeat action of meas 3 (Fig II) (one full turn with two fast two-steps).
8. With R hand M pull W to R side; step L,R,L (no wt). W raise hands, step R.L.R. Ptrs resume varsouvienne pos to repeat dance.

NOTE: This description subject to revision before publication in LET'S DANCE magazine.

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:  
Omega Graham, Mildred Coburn, Joanna Kwalik