

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

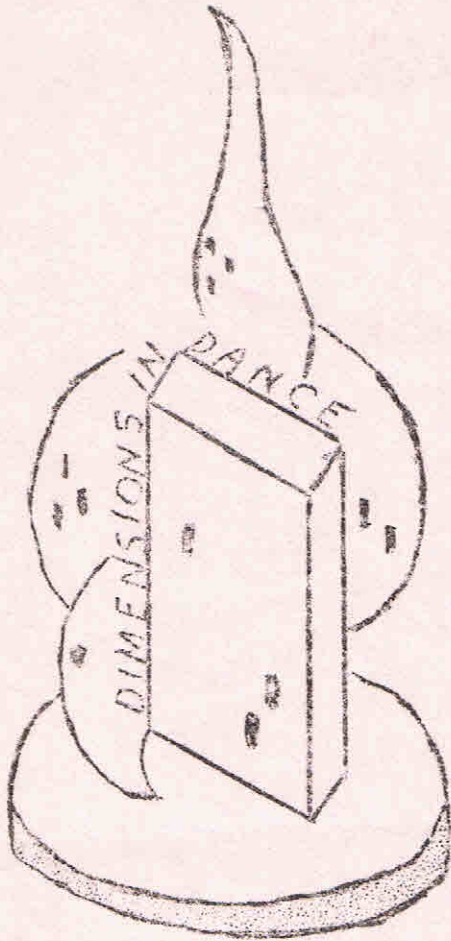
STATEWIDE 1964

INSTITUTE

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Saturday, May 30, 1964  
San Jose Municipal Auditorium  
McCabe Hall

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INSTRUCTORS:

Elsie Dunin  
Madelynn Greene  
Anatol Joukowski  
Grace Nicholes

DANCES

KERRY REEL . . . . . Irish  
KUKULECZKA . . . . . Polish  
PALOC CSARDAS . . . . . Hungarian  
POTRCANO . . . Macedonian - Yugoslavian  
ROSAS DE MAYO . . . . . Mexican

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Committee

~~Josephine~~ <sup>Josefa M</sup> Buttitta  
Alice Crank  
Vi Dexheimer  
Ed Starr, Chairman

## I R E L A N D



I R E L A N D. The costume is very simple, but is worn only on festive occasions, although the everyday attire of many country women is very similar. The man wears a jaunty hat, a twisted stock and an eighteenth-century style jacket. The woman has a blouse, a wide skirt in home-spun worn over several petticoats, and a shawl on her head.

THE KERRY REEL

(Ireland)

An Irish Reel for Three people (1 man and 2 women)

The dance was taught to Madelynne Greene by Maureen Hall, noted authority on Irish dancing in Cork, Ireland. Mrs. Hall is now residing in California.

RECORD: My Ireland - Capitol T10028, Side 2, Band 3 - "Snow on the Mountains" or any Irish Reel. Lift needle at end of dance as there is more music than needed, or repeat dance until music ends.

FORMATION: Trios face audience, man stands between the two women. Their hands are joined above shoulder height, women's free hands are held at sides. Woman at R is #1, Woman at L is #2.

STEPS: Throughout the dance the basic steps will be "Sevens" and "Threes". Sometimes only "Sevens" will be danced to a phrase, sometimes only "Threes" and sometimes a combination of "Sevens" and "Threes".

"Sevens" to the Left:

Begin weight on L. Swing R ft around behind L (ct "and") step on R behind L placing weight on R (ct. 1), on ct "and" step on L ft (ct. 2) (R in back) L to side continue counting 7 changes of weight in all R,L,R,L,R,L,R, rest.

"Sevens" to the Right:

Swing L ft around behind R accenting and stepping on L for ct 1 then step to R, ct. 2, L in back for ct. 3 etc, so it will be L,R,L,R,L,R,L, rest.

"Threes" are danced like a small pas-de-bas step with a tiny leap on first count. Thus: Leap onto R (toes turned out) (ct.1) cross L and step on L (ct. 2) again on R (ct. 3) repeat to L.

When traveling fwd on "Threes" leap fwd on R, bring L in front for ct. 2 and draw R up to L for ct. 3 (toes always turned outward).

Knees are always relaxed on accenting counts so the dancer "sinks" into the accenting step.

ARMS: At any time when not holding hands with another dancer the arms for both men and women are held quietly at the sides, inside edge of the wrist close to the body, the palm facing back. Arms should always be relaxed but controlled and should not separate from the body.

When hands are held they should be lifted high so arms form almost a straight line from shoulder to elbow. Elbow almost touch partner's elbow. A tall straight, good posture is important at all times.

Dancers keep dancing threes in place whenever waiting in place for next step. Do not stand still while waiting.

DIAGRAMS:

∧ = man facing audience	⌒ = lady facing audience
< = man facing Left	⌋ = lady facing Left
> = man facing Right	⌑ = lady facing Right
∨ = man with back to audience	⌒ = lady with back to audience

MUSIC 2/4

P A T T E R N

INTRODUCTION: Wait 8 measures with R toe pointed on floor in front of dancer.

Diagrams  
Audience

I. LEAD OUT

Meas.

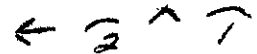
- 1-4 All dance fwd (downstage) twds audience 4 "Threes" R,L,R,L.
- 5-6 Ladies make complete turn (inward) under joined hands with man, dancing 2 "Threes" on the spot as man dances in place.
- 7-8 Ladies change places with 2 "Threes", R lady under arch, man following R lady under his own R arm and making 1/2 turn. All end backs to audience.
- 9-16 Repeat meas. 1-8 dancing (upstage) with backs to audience, returning to original places. This time lady #2 going under arch as man follows her.



II. SEVENS IN A "FILE"

Meas.

- 1-4 Drop hands to sides - all dance "Sevens" to the L
- 5-8 Dance "Sevens" to the R to original places.
- 9-12 All make 1/4 turn to R and dance "Sevens" to audience
- 13-16 Dance "Sevens" to R (returning to original places).
- 1-8 Make a 1/4 turn to R (back will be to audience) and dance "Sevens" to L and "Sevens" to R (back home)
- 9-16 Make a 1/4 turn to R and dance "Sevens" to L and "Sevens" to R (moving away from audience and then home to place. All face fwd at end.



III. CHAIN

- 1-8 All dance "Threes" for this figure. Man dances clockwise with lady #1 holding her R hand, then goes to lady #2 and dances CCW with her holding L hand, then back to lady #1 ending in a triangle pattern on the floor, still holding her by the R hand. Lady #2 will turn slightly to R to prepare for next figure. (Man forms the point of the triangle a little in advance of the two ladies).



IV. ARCHES IN A TRIANGLE

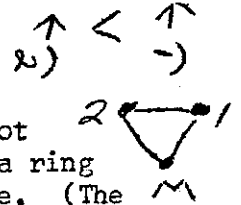
Meas.

- 1-8 All dance "Threes" for this figure. Lady #2 dances 2 "Threes" to go under arch, turns 1/2 turn R in place, 2 "Threes" then dances 2 "Threes" on the spot facing audience. Meanwhile the man holding lady #1's R hand (they stand R shoulders adjacent) dance 2 "Threes" on the spot (lady #2 goes through arch), then they draw elbows close together and dance 2 "Threes" to change places (lady #1 is dancing on the spot). Then again draw elbows close together and return to own place.
- 9-16 Repeat IV. 1-8 but man now forms R hand arch with lady #2. Hold lady #2's R hand at end of figure.

V. STAR

Meas.

- 1-4 Lady #1 now adds her R hand to the joined hands of man and lady #2 to form a 3-hand star. All dance 4 "Threes" around CW returning to original triangle places.
- 5-8 Man drops his hand and dances 4 "Threes" on the spot facing them while ladies continue dancing a two-hand circle, 4 "Threes" ending in original places.
- 9-16 Repeat V. reversing star - holding L hands and traveling CCW. At end of figure ladies turn to face R with L shoulders to audience and man makes a 1/4 turn right to end with R shoulder to audience.

VI. MAN SPLITS THE LINE

Meas.

- 1-4 \* All dance "Sevens" to the L and 2 "Threes" on the spot turning to face center of triangle; join hands to form a ring and travel CCW "Sevens" (to the R) and "Threes" in place. (The ladies end on opp. sides, man at point of triangle).
- 9-16 Repeat exactly and at end of ring the ladies will be in original places facing audience and man will end with his back to audience.
- \* Be careful not to travel far as hands are to be joined to form the circle).

VII. FORWARD AND BACK AND MAN FIGURE EIGHT

- All dance 16 "Threes".
- 1-4 Ladies travel fwd 2 "Threes" to audience (turn 1/2 to R) on spot (2).
- 5-8 Ladies travel fwd away from audience 2 "Threes" then 1/2 turn R on spot (2).  
Ladies dance 8 in place facing audience.  
Man at the same time dances 2 "Threes" away from audience (turns 1/2 to R on spot) 2 "Threes"  
Then 2 "Threes" twds audience (turns to R 1/2 turn) 2 "Threes".
- 9-16 As ladies dance in place man goes fwd around lady #2 passing her by L shoulder and then dances over to go around lady #1 passing her by R shoulder and ends in center between ladies.

## VIII. All dance the lead out again (Fig. I.)

P O L A N D



KUKULECZKA  
(Poland)

Source: Kukuleczka (Koo koo letch ka) is a Kujawiak from central Poland. It is from the repertoire of the "Mazowsze Folk Song and Dance Ensemble".

MUSIC: Record: Bruno BR 50017 Side A, Band 3 "Poland in Song and Dance". 3/4 Meter

FORMATION: Cpls in double circle, facing CCW (LOD), W to R of M. L hands joined palm to palm and extended fwd. Joined R hands, palm to palm, held at W R waist.

STEPS: Basic Step: Step fwd on L (ct 1). Step fwd on R, parallel to but a little ahead of L (ct 2). Step L almost in place (ct 3). This is like a Pas de Basque without the crossing step on ct 2.

In Figs I and II both M and W start L ft.

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Measures

PATTERN

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7 meas

INTRODUCTION

FIGURE I

1

Dance 1 Basic Step fwd beg L.

2

Step fwd R (ct 1). Stamp L next to R (no wt) (ct 2). Lift L knee high, at the same time lifting R heel (ct 3).

3-8

Repeat action of meas 1-2 three times (4 in all).

FIGURE II

1-4

Beg L, move fwd with 4 Basic Steps.

5-6

Turn once CCW on the spot with 2 Basic Steps.

7

Release R hands. M turn W once L (CCW) under joined L hands on 3 steps.

8

Facing LOD, step R (ct 1). Step L next to R (no wt) (ct 2). Hold ct 3.

9-16

Repeat action of meas 1-8 (Fig II). W finish with R ft free.

INTERLUDE

M clasp hands behind back, waist high. W hands on hips, fingers fwd.

Man:

1

(1/4 turn R) Step diag bkwd on L twd ctr and face ptr (ct 1). Stamp R next to L (no wt) (cts 2,3).

2 (1/4 turn R) Step back diag R on R (ct 1). Stamp L next to R (no wt) (cts 2,3) L shoulder is twd ptr.

3. (1/2 turn L) Step fwd on L into beg pos, facing LOD (ct 1). Stamp R next to L (cts 2,3). Take hand pos for Fig I.

Woman: Does mirror image of M.

Meas 1 (1/4 turn L) Step diag bkwd on R away from ctr and face ptr (ct 1). Stamp L next to R (no wt) (cts 2,3).

Meas 2 (1/4 turn L) Step back diag L on L (ct 1). Stamp R next to L (no wt) (cts 2,3). R shoulder is twd ptr.

Meas 3 (1/2 turn R) Step fwd on R into beg pos, facing LOD (ct 1). Stamp L next to R (no wt) (cts 2,3). Rejoin hands with ptr.

Repeat dance 3 times complete (4 in all) and finish with Fig I and II.

Presented by Anatol Joukowsky  
Notes by Ruth Ruling



HUNGARY



HUNGARY. The traditional peasant costume of Hungary worn on festive occasions is very decorative.

P A L O C C S A R D A S

(Paw-lohtz chahr-dahsh)

(Hungary)

SOURCE: Dance was introduced by Andor Czompo, teacher of Hungarian folk dances.

RECORD: Folkdancer: MH 2709 or MH 102-B, band 7.

FORMATION: Cpls in shoulder-waist position, knees slightly bent, body leaning forward from hips. There are three variations, which may be done either in sequence or at the whim of the man.

STEPS AND STYLING: Rida: Step on R toe to R (ct. 1); step on L across in front of R (ct &); for reverse direction, use opp footwork.  
Bukos: With wt evenly distributed on both ft, knees slightly bent, M and W ftwork are identical throughout.

MUSIC 2/4

PATTERN

Measures Ct.

1-8 INTRODUCTION: In place, bend knees on the "&" or off beat, straighten on the "ct" or on beat for 16 cts.

VARIATION I

PART A. CSARDAS

1 1 Step on R to R  
 2 Close L to R without wt  
 2 1 Step on L to L  
 2 Close R to L without wt  
 3-4 Repeat Meas. 1-2

PART B. ONE RIDA, THREE BUKOS

5 1 Step on R toe to R  
 & Step on L across in front of R  
 2 Step R beside L  
 & Bukos fwd, bending knees  
 6 1 Straighten knees  
 & Bukos fwd, bending knees  
 2 Straighten knees  
 & Bukos fwd, bending knees  
 7-8 Repeat Meas. 5-6, using opp ftwk.

VARIATION II

Part A. CSARDAS  
 Part B. 2 RIDA, 2 BUKOS

VARIATION III

Part A. CSARDAS  
 Part B. 3 RIDA, 1 BUKOS

# YUGOSLAVIA



This is a Macedonian couple. The man's trousers are tight-fitting and braided and worn with a wide waistband. His decorated waistcoat is worn over an embroidered shirt. The embroidery on the bodice of the girl's dress is in gold; her apron is richly embroidered.

P O T R C A N O  
(Poh-ter-chah-no)

(Macedonia, Yugoslavia)

SOURCE: Learned by Elsie Dunin from Orce Nikolov Ensemble in Skopje, Yugoslavia, 1957.

MUSIC: Macedonian Songs & Dances - Orce Nikolov Ensemble, DT 1002, Side 1, Band 6.

FORMATION: Mixed line of men and women, low hand hold.

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MUSIC - 7/16 rhythm  
COUNT - 1 2 3 -(slow quick quick)      PATTERN

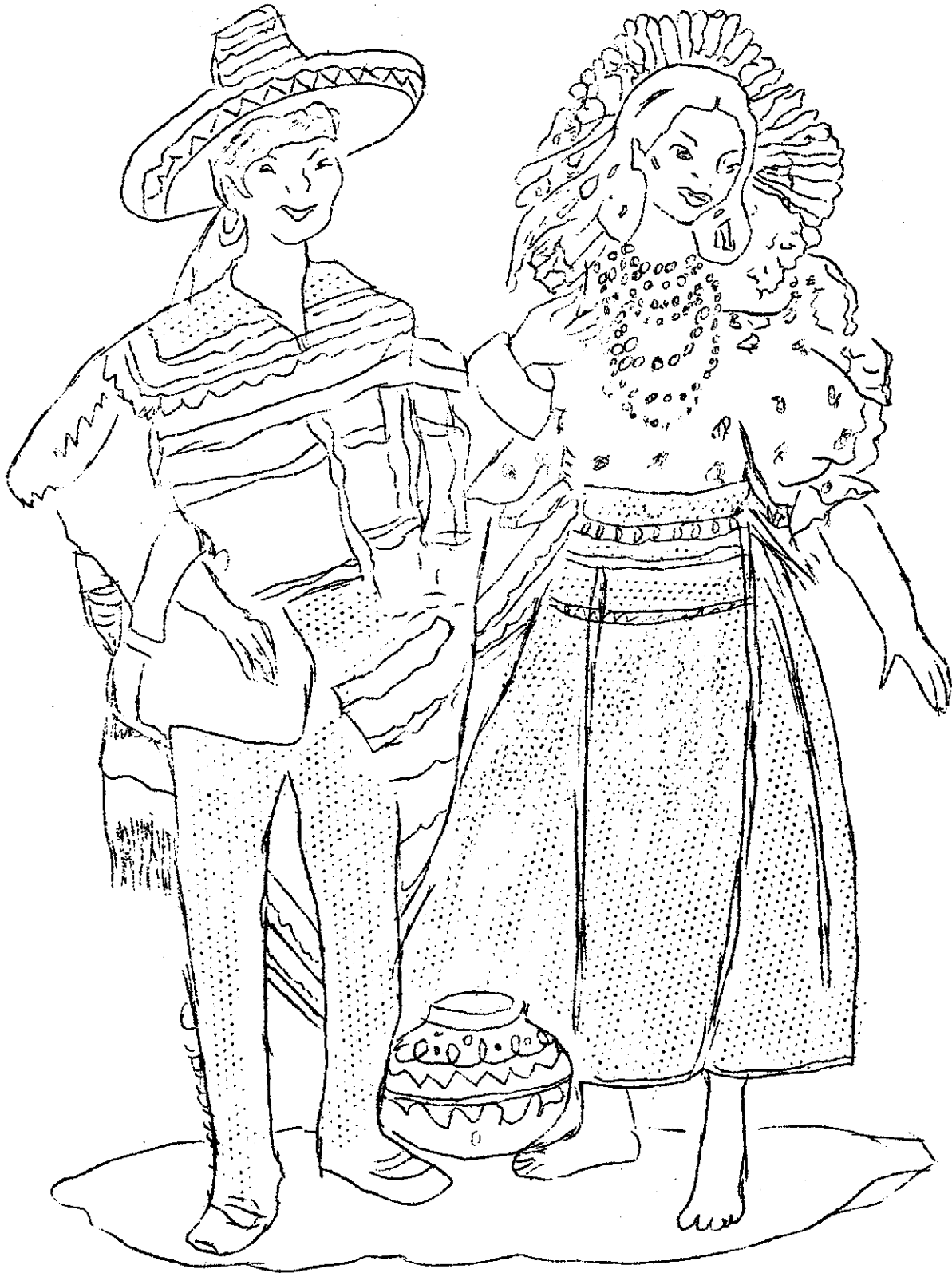
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Meas.      Ct.

1	1	Facing diag. R LOD, walk R fwd	
	2-3	Walk L fwd	
2	1	Walk R fwd	(4 walks, but R ft takes
	2-3	Walk L fwd	a slightly longer stride)
3	1	Step R fwd	
	2	Step L to R ft	
	3	Step R fwd	
4	1	Step L fwd	(2 two-steps in slow quick
	2	Step R to L ft	quick rhythm)
	3	Step L fwd	
5	1	Turning to face center, step R to R	
	2-3	Hop on R, L is crossed in front of R	
6	1	Turning to face diag L LOD, step L fwd	
	2-3	Step R fwd	
7	1	Turning to face diag R LOD, step L bwd	
	2-3	Step R bwd	
8	1	Facing center, step L to L	
	2-3	Small hop on L, kicking R fwd	
9	1	Step R in place	
	2-3	Small hop on R, kicking L fwd	
10	1	Step L in place	
	2-3	Small hop on L, kicking R fwd	

Variation on Mes. 8 9 10; can be done at any time during the dance; however, it is preferable for the line to watch the leader's steps.

8	&	Small (tiny) hop on R in preparation for next ct.	
	1	Touch L toe in place	
	2-3	Lift L toe and take small leap onto L, lifting R heel in back	
9	&	Small (tiny) hop on L in preparation for next ct.	
	1	Touch R toe in place	
	2-3	Lift R toe and take small leap onto R, lifting L heel in back	
10		Repeat Meas. 8.	



MEXICO

R O S A S    D E    M A Y O

(A polka from Sonora, Mexico - Grace C. Nicholes )

The Mexican Corrido is based on the European paso doble, but it is a new world version less sophisticated and polished. The Mexican polka is based on the polka of the southwestern American cowboys, and it also has a character of its own. Furthermore, it incorporates steps from the Corrido, since polkas are usually played by a band and are excellent music for corridos or paso dobles - that is, if it is a Mexican band.

This dance pattern (Rosas de Mayo) is dredged from my childhood memories of parties held at my great-aunt's Mexican boarding house. I may have taken liberties with the choreography, as I was too young and not usually invited to dance, but I am sure the basic steps and the spirit are correct.

RECORD:        Rosas de Mayo - Victor 75-9188 - or any Mexican polka.

STEPS:        Polka - a very light, bouncy leap polka; keep knees softly bent, leap frwd onto LF (ct 1), step R beside L (ct &), step L beside R (ct 2), repeat opp. ft.

One-step - an even walking step on the balls of the feet. Do not shuffle the feet but step on each count of the music. Partners are facing; one moves bkwd, the other frwd, their feet moving in the same line.

3-step or 2-step turn. Individual turns moving in the direction indicated. In this dance partners remain parallel and pivot on the steps to always finish the turns facing partner. Turn starts with a sdwd. step in the traveling direction.

Grapevine - partners facing travel sdwd. in LOD.

M - step sdwd. L on L, step R across in front of L, step sdwd.  
L on L, step R across in back of L

W - steps are counterpart of above.

One step to each beat of music; the step may be repeated any number of beats; the above described grapevine requires 4 beats or 2 meas.

FORMATION:    Couples in ballroom position dancing at random, but traveling in LOD (CCW) around the dance space.

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MUSIC - 2/4 tempo

P A T T E R N

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Meas

1 1-5        INTRODUCTION - Couples standing in ballroom pos.

MUSIC A     STEP I - M starts LF and moves frwd. W RF moves bkwd.

1-2        4 one-steps in LOD

3        M-point L toe frwd., step R in place, W point R bk. etc.

4        M-point L toe bk., step R in place, W point R frwd. etc.

5-8        Repeat meas. 1-4

9-16       8 polkas-couple turning CW & traveling LOD

17-32      Repeat meas. 1-16

MUSIC B STEP II. Dir. written for M. W does counterpart thruout

1-2 2 step - close to M's L (sdwd. L, close R to L, - repeat)  
Release prt. from ballroom pos., each move sdwd.  
individually in LOD or RLOD as indicated but remain  
in front of prt.

3-30 There are 56 counts to these 28 meas; take 1 step to each  
count (beat) of music.

1, 2 Step sdwd. L in LOD, frwd, R in LOD (turn bk. to prt)

3, 4 L in LOD crossing bk. of R, sdwd. R in LOD

5 frwd. L in LOD (turn to face prt.),

6 R in LOD crossing bk. of L,

7-9 CCW 3-step turn (move LOD step L,R,L),

10-11 R in LOD crossing frt. of L & lift LF up, step L,

12-14 CW 3-step turn (move RLOD step R,L,R),

15-16 L in RLOD crossing frt. of R & lift RF up, step R,

17-20 2 CCW 2-step turns (Move LOD step L,R,L,R)

21 sdwd, L in LOD,

22-23 R in LOD crossing frt. of L & lift LF up, step L,

24-30 3 step-close to M's R in RLOD, sdwd, R on R,

31 frwd. L in RLOD (turn bk. to prt.)

32-33 R in RLOD crossing bk. of L, sdwd. L in RLOD,

34 frwd. R in RLOD (turn to face prt.),

35 L in RLOD crossing bk. of R,

36-38 CW 3-step turn (move RLOD step R,L,R),

39-40 L in RLOD crossing frt. of R & lift RF up, step R,

41-43 CCW 3-step turn (move LOD step L,R,L),

44-45 R in LOD crossing frt. of L & Lift LF up, step L,

46-48 CW 3-step turn (move RLOD step R,L,R),

49-50 L in RLOD crossing frt. of R & lift RF up, step R,  
Assume ballroom pos.

51-56 3 step-close to M's L move LOD

MUSIC A  
1-32 REPEAT STEP I.

Break 1-3 In ballroom pos. M - step sdwd. L, close R, repeat twice.

MUSIC C STEP III

1-8 8 polkas couple turning CW & traveling LOD

9-16 3-1/2 step-close to M's L (LOD), 3-1/2 step-close to M's R.

17-28 12 polkas couple turning CW & traveling LOD

29-32 8 step pivot couple turning CW.

Break Dir. written for M. W does counterpart.

1-4 2 step-close to M's L, 4 count grapevine in LOD

5 Stamp L & hold 1 count

6-10 Repeat meas. 1-5 start M's R travel RLOD

11-13 Sdwd. L, close R, repeat twice.

MUSIC C REPEAT STEP III. meas. 1-28

1-28 5 step pivot couple turning CW

29-31 3 stamps in place.

32