

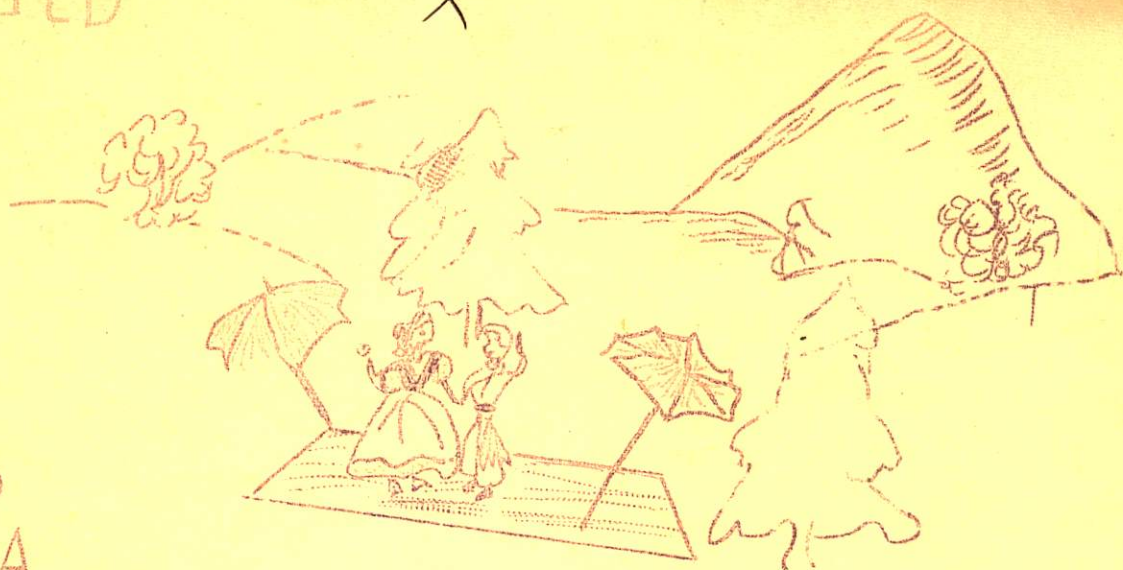
IDYLLWILD

Vol
X

FOLK

DANCE

WORKSHOP



Syllabus

July 20-26, 1953

Sponsored by
FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH
IDYLLWILD SCHOOL OF MUSIC AND THE ARTS
In Co-operation with

Idyllwild Folk Dance Workshop, Notations

Presented by
Ellamarie WooleyFOLK COSTUME CLASSWOMEN'S BASIC COSTUME FOR FOLK DANCERS

In the costumes worn by peasant women throughout Europe, three basic items appear in practically every country - a full skirt, a blouse, and a bodice. On this theme there are the infinite variations that give each costume its local character and identity. Sometimes a jacket replaces the bodice and blouse or the bodice and skirt are in one piece. The length and degree of fullness of the skirt, the type of sleeves of the blouse and the cut of the bodice can vary greatly even within one country.

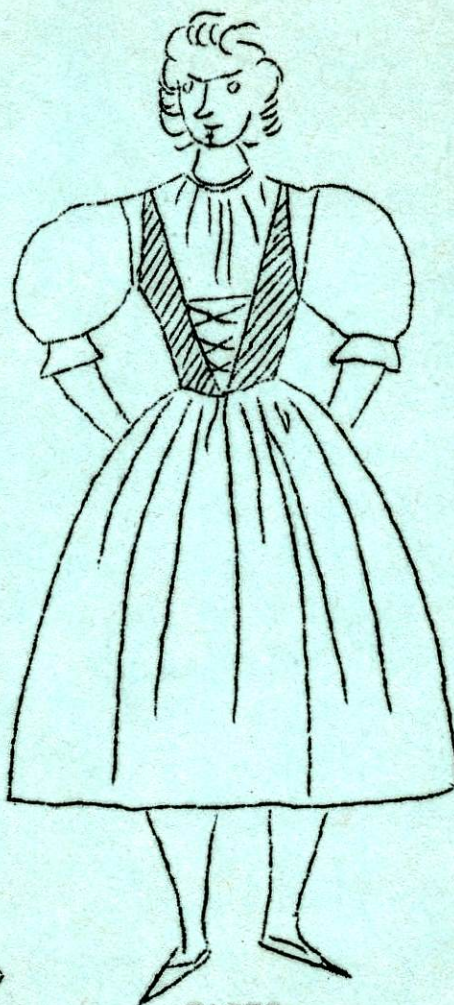
For the average folk dancer who may plan to own just one costume that will be worn while doing the dances of many nationalities, perhaps a basic costume that is designed using these three elements would be most appropriate. One might start with a well made skirt of durable material in a solid color, (red, black, dark blue or green are typical), a simple black or red bodice and a white, full sleeved blouse. With the addition of kerchiefs, headresses and aprons, the costume could take on the characteristics of some particular locality. From the basic beginning a "wardrobe" of aprons or bodices, etc. could be built up without the expense of a complete change of costume. Petticoats added under the skirt can change its silhouette, bands of color or embroidery can be basted on for a particular effect. The same dark skirt can be worn under the full organically eyelet embroidered apron of the German Spreewald, or under the boldly striped apron of Rättvik, Sweden.

The accompanying illustration shows a basic costume and some of the possibilities for altering it. It has been selected because of its simplicity and suitability for dancing. A study of costume books, magazine photographs, etc. will reveal many ways to vary these parts to suit the needs and ideas of the dancer. This study will also show that the costume of some areas is extremely elaborate, with generations of skilled needlework going into its fabrication.

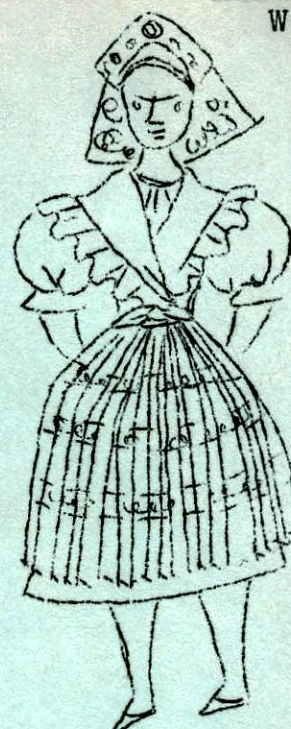
The modern American dancer (and seamstress) can only hope to capture the spirit of these beautiful creations and adapt them to his own purposes.



SWEDEN



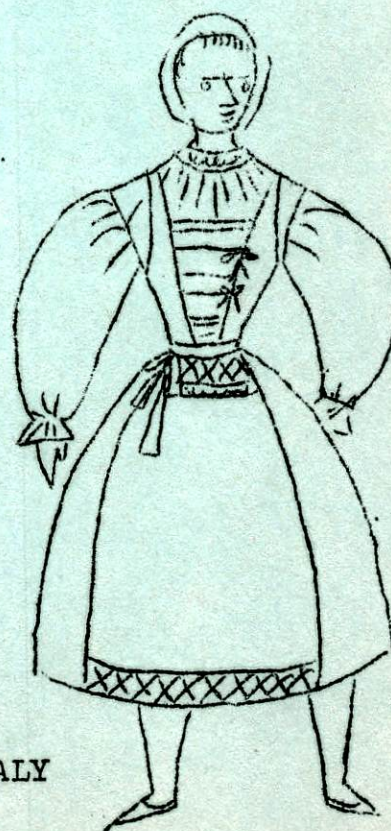
BASIC



GERMANY



BULGARIA



ITALY

FOLK COSTUME CLASSMEN'S BASIC COSTUME FOR FOLK DANCERS

As with Women's dress, three basic elements appear throughout Europe in men's costume - pants, shirt and waistcoat. A jacket or coat is also usually included with the man's costume but most dancers will want to dispense with his added warmth, so it will not be considered here.

Men's pants vary from long trousers to the shorts of Southern Germany and the Tyrol. Sometimes they are full and baggy or sometimes very tight. But the style appears most frequently from one country to another is the knee breeches or knicker type. This style would seem to be the most adaptable to many costume changes and is suggested for the dancer planning a limited wardrobe. The shirt can be a regular white shirt or can be made with more fullness and embroidered detail.

The opportunity for color and gaiety in the men's costume comes in the waistcoat. This can be a solid bright color, oftenest red, with braid and silver buttons, or it can be striped, brocade or flower-printed, or embroidered. It is the style of the waistcoat or jacket and the headgear that principally distinguishes one region from another. Various types of embroidered motifs and other detail could be based on the pants or shirt and easily changed when desired. Variations in the costume can be made with belts and suspenders, cummerbund or sash.

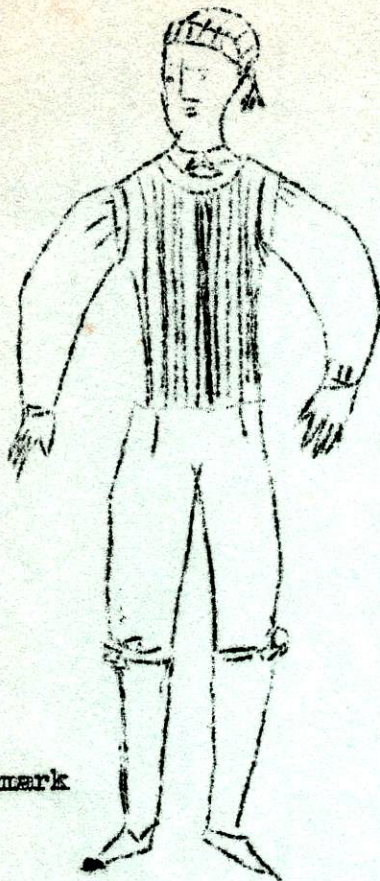
The accompanying illustration shows how a basic costume can be given a variety of treatments to achieve different effects.

Additional ideas can be obtained from the study of books and magazines illustrating folk costume.

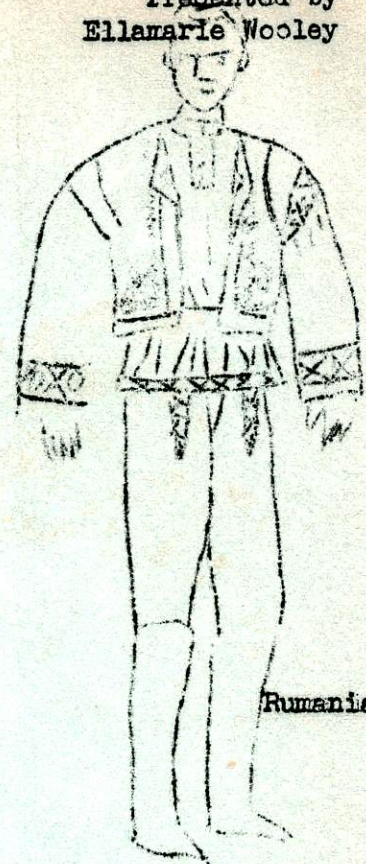
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 Polish Peasant Costume ---- Stryjenska
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 Trachten der Alpenlander -- Hammerstein
 National Geographic Magazines
 Travel Magazine (1930's especially)

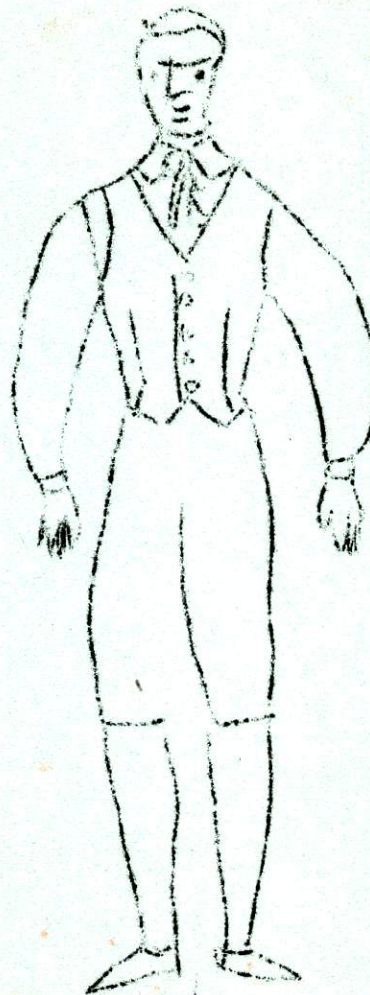
FOLK COSTUME CLASS



Denmark



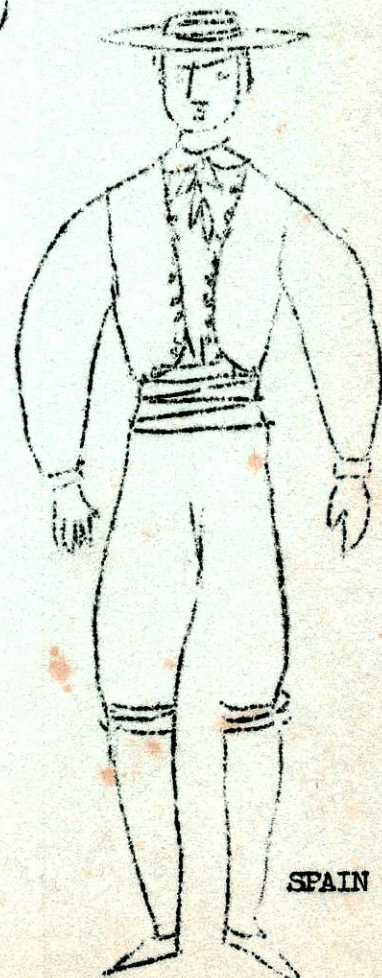
Rumania



Estonia



Austria



SPAIN

IDYLLWILD FOLK DANCE WORKSHOP,

TEACHER'S INSTITUTE

Saturday, July 25, 1953

From 2 - 5 P.M.

<u>PANEL</u>	<u>INSTRUCTOR</u>	<u>RECORD</u>
Missouri Waltz	Buzz Glass	Windsor 7614
Feehringer Kontra Kopenhagen Schottische	Paul and Gretel Dunsing	Methodist World of Fun M 115, - Schottische Any good Scan. "
Tango Perque		MGM 36181
The King's Waltz	Lucile Ozarnowski	London 732
	Buzz Glass	

COMMITTEE

Harold Gemstok, Chairman
Harvard Hicks
Osmyn Stout
Nate Moore
Elma McFarland, Executive Sec.

Idyllwild Folk Dance Workshop
Sponsored by
Folk Dance Federation of Calif., South
and
The Idyllwild School of Music and the Arts
(I S O M A T A)

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Idyllwild Folk Dance Workshop.

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Idyllwild Folk Dance Workshop, Notations

1.

Presented by
Lucille Czarnowski

DANCES OF EARLY CALIFORNIA DAYS

Descriptions for the Dances of Early California together with the Piano music, may be found in the book "DANCES OF EARLY CALIFORNIA DAYS" by Lucille Czarnowski, published by Pacific Books, Palo Alto.

Recorded music for these dances may be found in an album Dances of Early California, "Padua Hills Orchestra and Singers making the recordings. This Album also includes brief notations of the dances.

The copyright on these publications do not permit including them in the Syllabus Books and Records may be purchased from Stanley B Bomer, 4021 W 61st. Street Los Angeles 43, Calif. or From Folk Arts Bazaar, (Paul Erfer) who has copies available here at the Workshop.

"Folk Arts Bazaar, 625 Shatto Pl. Los Angeles, Calif.

CALLER	<p style="text-align: center;">DANCE INSTRUCTIONS Presented by DANCERS SERVICE DEPARTMENT</p>  <p style="text-align: center;">5528 N. Rosemead Bl., Temple City, California</p>	TITLE OF DANCE "MISSOURI WALTZ"
MUSIC BY THE CALIFORNIANS		TITLE OF MUSIC "MISSOURI WALTZ"
RECORD DATA Windsor No. 7614 (78 r.p.m.) Windsor No. 4614 (45 r.p.m.)		ORIGINATOR OF DANCE HENRY "BUZZ" GLASS Oakland, Calif.
ON REVERSE SIDE "A PRETTY GIRL DRESSED IN BLUE"		TYPE OF DANCE Round Dance

STARTING POSITION: Closed dance position, M's back to center.

FOOTWORK: Opposite footwork for M and W throughout, steps described are for the M unless otherwise noted.

PART "A"

Meas.

1-4 SIDE, CROSS, FORWARD; SIDE, CROSS, BACK; SIDE, TOUCH, —; SIDE, TOUCH, —;

Step to L side in LOD on L foot (ct. 1), in semi-banjo position with R hips almost adjacent, step diag. fwd toward wall and to L in LOD by stepping on R foot across in front of L (ct. 2), resume closed dance position and step fwd toward wall on L foot, stepping slightly across in front of R (ct. 3-Meas. 1); step to R side in RLOD on R foot (ct. 1), in semi-banjo position with R hips almost adjacent, step diag. bwd toward center and to R in RLOD by stepping on L foot across in back of R (ct. 2), resume closed dance position and step bwd toward center on R, stepping slightly across in back of L (ct. 3-Meas. 2); step to L side in LOD on L foot, rising on ball of L foot, and touch toes of R foot beside L; step to R side in RLOD on R foot, rising on ball of R foot, and touch toes of L foot beside R.

5-8 SIDE, CROSS, FORWARD; SIDE, CROSS, BACK; SIDE, TOUCH, —; SIDE, TOUCH, —;

Repeat action of Meas. 1-4 except to end in semi-closed dance position, partners facing in LOD.

PART "B"

9-10 STEP, SWING, —; STEP, SWING, —;

Step fwd in LOD on L foot, swing R foot fwd while rising on ball of L foot; step fwd in LOD on R foot, swing L foot fwd while rising on ball of R foot.

11-12 WALK AND TURN; DIP, SIDE, CLOSE;

While M takes three walking steps fwd in LOD, L-R-L, W makes a three step solo turn, R-L-R, turning R face away from M, partners resuming semi-closed dance position following W's turn. Step fwd in LOD on R foot, flexing R knee in a *slight* dip and pivoting $\frac{1}{4}$ R face turn on R foot to face part, and taking closed dance position with M's back to center. Step to L side in LOD on L foot, close R foot to L taking weight on R foot.

13-16 STEP, SWING, —; STEP, SWING, —; WALK AND TURN; DIP, SIDE, CLOSE;

Repeat action of Meas. 9-12, ending in closed dance position, partners facing and M's back to center.

PART "C"

17-20 CROSS, TURN, STEP; FORWARD, TURN, STEP; STEP, SWING, —; BACK, CLOSE, STEP;

In a variation of the "Twinkle" step and moving into a sidacar position with L hips adjacent, M steps on L foot across in front of R, moving to and facing in RLOD (ct. 1), steps on R foot beside L to begin a L face half turn (ct. 2), steps on L foot beside R to complete his L face half turn to face almost in LOD (ct. 3-Meas. 17). W does counterpart footwork, starting by stepping on R foot across in back of L and completing a L face half turn to end facing almost in RLOD. Partners should now be in banjo position with R hips adjacent. M steps fwd in LOD on R foot, pivoting slightly on R foot to begin a R face half turn (ct. 1), steps in place on L foot, pivoting slightly to continue his R face half turn (ct. 2), steps in place on R foot, pivoting on R foot to complete his R face half turn to face almost in RLOD (ct. 3-Meas. 18); W doing counterpart footwork, starting by stepping bwd in LOD on L foot and completing a R face half turn during the measure to end facing almost in LOD. M steps fwd in RLOD on L foot and swings R foot fwd while rising to ball of L foot, while W steps bwd in RLOD on R foot and swings L foot slightly bwd while rising to ball of R foot. M steps bwd in LOD on R foot, steps on L foot beside R and steps in place on R, while W does counterpart footwork to end with M facing almost in RLOD and W facing almost in LOD.

21-24 CROSS, TURN, STEP; FORWARD, TURN, STEP; STEP, SWING, —; BACK, CLOSE, STEP;

Repeat action of Meas. 17-20 except for partners to pivot slightly on last count of Meas. 24 to face each other with M's back to center, in closed dance position.

PART "D"

25 FORWARD, BACK, CLOSE;

M takes a step fwd toward wall on L foot, takes a step bwd on R foot, pivoting $\frac{1}{8}$ L face on R foot to face diag. to R of LOD, and steps on L foot beside R. W takes a step bwd toward wall on R foot, steps again bwd on L foot, pivoting $\frac{1}{8}$ R face on L foot to face diag. to L of LOD, and steps on R foot beside L. Partners should now be slightly separated in a loose semi-closed dance position and facing almost in LOD.

26-27 GENT CROSSES; LADY CROSSES;

M takes a long "reaching" step on R foot, toeing out and stepping across in front of W and diag. toward wall, pivoting on R foot to begin a R face turn (ct. 1), steps diag. bwd in general LOD and to his L side on L foot, pivoting on L foot to continue his R face turn (ct. 2), steps fwd in LOD on R foot to complete his R face turn and to face in LOD (ct. 3-Meas. 26). W takes three short walking steps fwd and slightly to L of LOD, L-R-L, as M crosses over in front of her. End Meas. 26 with partners still in semi-closed position with joined hands, M's L with W's R, extended toward RLOD but partners facing in LOD, with M on W's R side. W now executes exactly same footwork and action as M did during Meas. 26 for Meas. 27, while M duplicates footwork and action of W during Meas. 26 for Meas. 27. At end of Meas. 27 partners should be facing in LOD, W on M's R side, still in loose, semi-closed dance position.

(continued on other side)

CALLER	<p style="text-align: center;">DANCE INSTRUCTIONS Presented by DANCERS SERVICE DEPARTMENT</p>  <p style="text-align: center;">5528 N. Rosemead Bl., Temple City, California</p>	TITLE OF DANCE "A PRETTY GIRL DRESSED IN BLUE"
MUSIC BY THE CALIFORNIANS		TITLE OF MUSIC "A PRETTY GIRL DRESSED IN BLUE"
RECORD DATA Windsor No. 7614 (78 r.p.m.) Windsor No. 4614 (45 r.p.m.)		ORIGINATOR OF DANCE HENRY "BUZZ" GLASS Oakland, Calif.
ON REVERSE SIDE "MISSOURI WALTZ"		TYPE OF DANCE Round Dance

STARTING POSITION: Open dance position, partners facing in LOD, inside hands joined.

FOOTWORK: Opposite footwork for M and W throughout, steps described are for the M.

Meas.

1-4 TWO STEP; TWO STEP; FORWARD, CLOSE; BACK, CLOSE;

Starting M's L foot, take two two-steps fwd in LOD; step fwd in LOD on L foot, step on R foot beside L; step bwd in RLOD on L foot, step on R foot beside L.

5-8 TWO STEP; TWO STEP; FORWARD, CLOSE; BACK, CLOSE;

Repeat action of Meas. 1-4 except that on last step in Meas. 8, partners make $\frac{1}{4}$ turn, M to R and W to L, to face each other with M's back to center, joining both hands.

9-12 TWO STEP LEFT; TWO STEP RIGHT; BACK AND BOW, FORWARD; STEP, STEP;

Starting M's L foot, take one two-step to L in LOD; take one two-step to R in RLOD; releasing W's R hand from M's L, M steps back away from W twd center on L foot and makes a brief bow, while W steps back on R foot twd wall and makes a brief curtsy, partners step toward each other, M on R and W on L, joining both hands; each takes two steps in place, M's L-R and W's R-L.

13-16 TWO STEP LEFT; TWO STEP RIGHT; BACK AND BOW, FORWARD; STEP, STEP;

Repeat action of Meas. 9-12, ending with partners taking closed dance position.

17-20 TWO STEP; TWO STEP; TWO STEP; TWO STEP;

Rotating CW while progressing in LOD, partners take four turning two-steps, making two complete turns and ending with M's back to center.

21-24 SLIDE, TWO; THREE, JUMP; TURN, TWO; THREE, FOUR;

In closed dance position, moving in LOD and starting M's L foot, take three slide steps, then partners jump *lightly* into air, landing on both feet and releasing closed position; partners turn away from each other with four walking steps, M turning L face with L-R-L-R and W turning R face with R-L-R-L; partners resume closed dance position.

25-32 TWO STEP; TWO STEP; TWO STEP; TWO STEP; SLIDE, TWO; THREE, JUMP; TURN, TWO; THREE, FOUR;

Repeat action of Meas. 17-24 except to end in open dance position, ready to start the dance again.

REPEAT ENTIRE DANCE FOR TOTAL OF FOUR TIMES

NOTES: After making the turn-away at end of last sequence of dance, partners bow to each other as the music ends.

To make this dance a mixer, the M may progress to the next W ahead, CCW, during his four step turn-away at end of each sequence of the dance.

MISSOURI WALTZ (continued)

28-29 GENT CROSSES; LADY CROSSES;

Repeat action of Meas. 26-27.

30-32 WALK, TWO, THREE; SIDE, TOUCH, —; SIDE, TOUCH, —;

Starting M's R foot, take three walking steps fwd in LOD, R-L-R, turning R face toward partner in last step and taking closed dance position with M's back to center; step to L side in LOD on L foot, touch R foot beside L; step to R side on R foot, touch L foot beside R.

REPEAT ENTIRE DANCE FOR A TOTAL OF FOUR TIMES

NOTE: At end of last measure of fourth and final sequence of the dance, partners step slightly away from each other, M stepping back toward center on L foot and W stepping back toward wall on R foot, with M's R and W's L hands joined at arm's length—and bow to each other as the music ends.

INSTITUTE

FOEHRINGER KONTRA

German

Presented by
Paul and Gretel Dunsing

Source: This is traditionally German, from Wyck on the little North Sea Island of Foehr. It is a typical quadrille, so the name "contra" is misleading. (Piano music in German Folk Dances.)

Music: World of Fun Series M 115

Formation: Four couples in a square set.

Time : 4/4

Introduction: Bow to your P, bow to your corner.

Measures

First Tour

1 - 8 Circle - All circle L with 8 step hops, then back to the R same way

Chorus

1 - 4 1. Pushcart - Partners face & join both hands. All move CCW with 4 step-hops (W bkws. M fws.) to the position of next couple on R
5- 8 Turn backs on P's and face corners, return with the same action to original places. (With each step-hop there is an accompanying motion of the arms) on 1st. step hop swing arms out, on 2nd. swing arms in.

9 - 16 2. Grand Right & Left - With running steps, all dance a Grand R & L. When partners meet the 1st. time, pause briefly and bow. Continue grand R & L home and bow again.

17-24 3. Arming - Partners hook R arms and swing around each other 15 running steps. Clap on ct. 16, hook L arms and repeat running steps.

Second Tour

1 - 8 Women's Round - W walk around the inside of the circle 16 steps CW back to original places. hands on hips and 2cts. to each step

Repeat Chorus as above.

Third Tour

1 - 8 Men's Round - Same as W's except that they walk (1 step to a ct.) 16 steps CW then 16 steps CCW.

Repeat Chorus

Last Tour

1 - 8 Big Circle - same as in beginning, 8 step-hops L & 8 step-hops R.

Finish dance with the Chorus.

Idyllwild Folk Dance Workshop, Notations
Institute

Presented by
Paul & Gretel Dunsing

KOPENHAGEN SCHOTTISCH
Danish

Source: This Schottisch is of Danish origin and was very popular amongst German youth of North Germany. It is described in

"Dance Lightly" by Gretel and Paul Dunsing.

Recording: Any Schottisch, preferably of Scandinavian Origin.

Piano Music : "Dance Lightly", Dunsing, Gretel and Paul.
Delaware, Ohio; Cooperative Recreation Service, 1946

Formation: Couples in open position, inner hands joined, free hand on hip.

Steps: Schottisch, Hop-Step, Running steps.

DANCE PATTERN

Meas.

- 1 - 2 Two Schottisch steps, beginning with outside feet;
Face each other on the 1st. step, turn away on the 2nd. step.
- 3 - 4 4 Hop-steps; joined hands swing fwd. on 1st. & 3rd. step;
bkwds on 2nd. & 4th. steps.
- 5 - 6 Join R hands, step L, cross R over L and point;
" L " " R, " L " R " "
- 7 - 8 Hook R arms and swing with 8 running steps fwd. around, finishing in
starting position.

Repeat dance as often as desired.

TANGO PORQUE

A fascinating arrangement of intriguing tango patterns offered for dancing enjoyment by Glenn Stubblefield. Introduced by Millie and Vern von Kinsky at Fresno and Oakland Institutes, 1952.

Music: MGM 30181 "Por Que?"

Positions: Varsouvienne pos. for introduction only; then semi-open or closed tango position as directed.

Formation: Couples moving CCW. Directions are for M, W does counterpart unless indicated.

Note: The basic dancing rhythm of the tango is S, S, Q, Q, S, but any combination of slow and quick steps may be used for variation. The rhythm count, using S and Q as abbreviations, gives a descriptive quality to each step, but in some patterns the numerical count, 1&2& etc., will be found more effective due to repetition of quick steps.

P A T T E R N

Counts. **Introduction**—the music is indefinite but the following steps can be done by using the rhythm count, QQS, QQS, S, S. Be ready to step on first beat.

1&2 Var. pos: M steps QL in place, QR small step swd, QL in front of R and extend R swd about 2" above floor. M has moved slightly swd to Rt as W crosses in front, moving swd to Lt with no fwd progression. W steps QR slightly swd, QL in place, QR cross over L and sweep L across R while bending R knee, facing fwd. The foot is brought around in a circular movement in the sweep and kept about 2" above the floor.

3&4 W repeats above action starting on QL crossed over R from previous sweep and moves swd to Rt, continuing with QR swd, QL cross over R and sweep R across L while bending L knee and facing fwd. M moves slightly swd to Lt with small steps, QR behind L, QL swd, QR in front of L and extend L swd about 2" above floor.

5,6 M releases W L hand and takes two short steps fwd, SL, SR. The joined RH is used for assistance as W steps SR crossed over L and pivot to Rt, continuing pivot on SL, and release R hands to assume semi-open position facing LOD.

I POINT, CONTREPOINT, CROSS AND POINT: Semi-open position.

1,2,3,4 Fwd SL, SR, point SL fwd touching floor and partners touch feet together, sweep SL bwd and place about 6" behind R ft., knees slightly bent, L toe in.

5 Pivot inward on rear ft. ML, WR, to face opp. LOD and point other ft. fwd, MR, WL.

6&7,8 QR bwd cross behind L, QL swd facing partner, SR cross over L, SL point fwd. W same action - opp. ft.

II DRAW CHASSE, CROSS AND POINT: Semi-open position.

1 Step QL in place and bring instep of R ft to heel of L, bend knees slightly and raise R heel.

& QR small step bwd, toe out, and straighten knees.

2& QL draw to R instep and put weight on L, bend knees slightly and raise R heel. Repeat Ct. &.

3&4& Continue action. This should be done with a slight sway to the hips.

1&2,3 QL in place to face partner, QR close to L, SL cross over R, SR point to Rt, closed pos. slightly separated.

4&5,6 Moving in LOD, QR behind L, QL swd, SR cross over L, SL point to Lt, closed pos. M back to center.

III RIGHT GAUCHO AND CORTE: Closed position. M's back to center.

1 M QL cross over R, knees slightly bent, and place beside WL foot (W QR, cross behind L).

& M QR swd to Lt, toe in, knees crossed and slightly bent. (W QL in place). The Gaucho Step has now started with both M and W L feet forward, toe out and adjacent - R feet crossed behind L, toe in. Keep the crossed knees close together and feet flat, sliding them on floor when sideward movement is used for turning by alternately moving rear feet slightly to Lt while weight is on fwd ft and turning on heel of fwd ft while wt is on rear ft. Body movement is slightly to and fro as in rocking - not up and down.

2&3&4& Continue action for full Rt turn. Finish with M's back to center.

1 Corte: M steps back SL, toe out, bending L knee; R leg is straight (W fwd on R)

2 S recover; transfer wt to R ft in place, L toe touching in place.

3&4 QL fwd, QR swd, SL draw to R; finish facing obliquely to Rt of LOD.

IV CHASSE AND PIVOT: Closed position. Facing obliquely to Rt of LOD.

1&2&3&4 Move obliquely to Lt of LOD. QL swd, QR close to L, continue QL, QR, QL, QR, then SL swd and pivot ¼ Lt to face obliquely to Lt of LOD. Relax knees on every & ct.

1&2&3&4 Move obliquely to Rt of LOD. QR swd, QL close to R, continue QR, QL, QR, QL, then SR swd and pivot ¼ Rt and face obliquely to Rt of LOD.

V REVOLVING FROTADO: Closed position. As the free L ft swings around on previous ¼ Rt pivot, it continues on with M taking first step twd wall and using RF in place as pivot throughout.

1&2& QL fwd, QR in place turning slightly to Rt, QL bwd, QR in place turning slightly to Rt.

3&4&5&6& Continue action for ¾ Rt turn keeping the swinging ft close to floor.

7&8 QL fwd, QR swd, SL draw to R. Finish in closed position, M facing LOD.

Repeat patterns I to V except counts 3&4 of Corte pattern III.

Interlude: The Y (Por Que), Throw-out and Corte. Closed position, M facing LOD.

1,2& **The Y.** SL fwd, toe out, twist slightly to Lt and step QR fwd in front of L ft, QL in place as a habanera.

3,4& Twist body back and slightly to Rt and step SR, toe out, in back of L ft. Twist body again to Lt and step bwd QL, toe out, in back of R ft and twist fwd to step QR in place as a habanera or rocking step.

1,2,3,4 Fwd SL, SR (ct. 1,2), flex R knee slightly and point L fwd (ct. 3), flex R knee slightly and point L bwd (ct. 4). On ct. 2, M places W R hand behind her back and holds her R hand in his R hand.

1&2& **Throw-out.** M steps on L beside R and gives W impetus with L H at her waist continuing to hold W R hand as W makes full Rt turn away in LOD, QR, QL, and returns with full Lt turn QR, QL, using the R ft as pivot point on both turns and using R hand for impetus to return. Hands are released to assume position for corte. M shifts wt to R ft on ct. 2.

1,2,3&4 **Corte:** As in Pattern III but facing LOD and finish M's back to center.

Repeat patterns I to V.

Repeat patterns I, II, III, omitting ct. 8 of pattern I, cts. 3&4 of Corte in pattern III, and all of pattern IV. Start turning Rt on ct. 2 of Corte and do pattern V, cts. 1&2&3&4&5&, pt. L swd (ct. 6), facing LOD. As music ends on ct. 7, M steps QL beside R, QR small step bwd, as W turns CW obliquely twd center under raised joined hands, ML-WR, (W-QR pivot, QL bwd facing M) and pose with joined hands still clasped, free hand on hip, palm out and bwd.

CORRECTIONS

for
TANGO FORQUE

Pattern I - Ct. 6 & 7, 8 Q R bwd in L O D, etc

/R

" II - Ct. 1 - bend knees slightly and raise R heel

" 2 - " R " " " " R "

Line 4 - Corr. Act. - The action thruout induces a slight
swaying of the hips.

" 5 - End in closed pos. slightly separated.

" 6 - Moving in L O D, Q R behind L, etc.

Pattern III. - Rig ht gauchø - closed pos. M's back to center.

Line 7 - Corr. act. etc. End with M's back to center.

Pattern V. Revolving Fron tado - as the etc. continues on with M taking
1st. step twds wall and using RF in place as pivot throughout.

Ct. 3 & - Corr act etc. - making 3/4 R turn.

" 7 & 8 - end in closed pos. M facing L O D.

INTERLUDE

The W line 4 ct. 1, 2, 3 & 4 cross out - entirely to heel - change to
1, 2, 3, 4 fwd. S L, S R. with wt. on R, flex R knees very slightly
and point L obliquely bwd. (ct. 4) M places etc ---

Throw - Out - M gives W im petus with LH at her waist etc. -

Finale - at the end of last repetition --, as W turns out
obliquely twd. center under etc.

THE KING'S WALTZ
Old Time English

This Waltz was arranged by A. E. Brown and is considered an Old English Round Dance.

Music: The recorded waltz music for the King's Waltz is not obtainable at this time so this very nice recording is offered as a substitute.

London 732 - "Waltz" - The Galloway - Ruault Old Time Dance Orchestra

Formation: Partners side by side, inside hands joined, facing LOD. (CCW)

Steps: Waltz Walk, Waltz step.

Music 3/4 Pattern

Measures

Intro. 1-4 Introduction - Partners honor

- 1 Starting with outside feet, progress fwd. L.O.D. with 1 waltz step.
2. M continues fwd. with 1 waltz step, while W with 1 waltz step turns twds. P to finish at his R side, with back to L.O.D. M's L hand & W's R are joined and held over M's shoulder, M R and W. L joined hands are held over W's shoulder.
- 3 M steps fwd. L, W. bkwd. R L.O.D.
- 4 M " " R, W " L " with a slight dip.
- 5 - 6 Release M's L & W's R hands. W turns to R under their joined hands (M R, W L) with 2 waltz steps starting RF, progressing L.O.D.

M. continues moving fwd. with 2 waltz steps. Partners finish facing each other.
- 7 P join both hands and step sideward L.O.D. (M L, W R) (ct. 1) close step (ct. 2-3).
- 8 Repeat step close in same dir. taking closed dance position.
- 9 In place, take 1 waltz step turning R, M moving to outside of circle.
- 10 - 11 Continue turning with 2 waltz step (Walking Waltz - st. st. close, st. st. close) W moving bkwd. M fwd.
- 12 Finish the turn with 1 waltz step. 2 complete turns have been made in the 4 meas. sequence finishing with M on the inside back to center of circle.
- 13 - 16 Waltz, continue to turn R. and progress L.O.D.

Finish in position to start the dance from the beginning.

IDYLLWILD FOLK DANCE WORKSHOP, Notations
INSTITUTE

Presented by
Buss Glass

S A M B A R I T O
South Am. Samba

Arranged from authentic South American Samba Steps by Henry Buzz Glass
Oakland, California.

MUSIC: "Tico, Tico" Pan American Pan 82A.

FORMATION: Couples in social dance pos. (A double circle) M's back to center.

Measures	PATTERN
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INTRODUCTION - Wait in place

- 1 - 8 I. Step Closes
Moving CCW (to M's L, W's R) take 4 step-closes - Step-close,
step-close - step-close, step-close & shift weight to M's L W's R.
Repeat same pattern moving CW. beginning M R, W L.
- 9 - 16 II. Basic Samba in Place and Left Turn
M starting L, W - R, take 4 basic samba steps in place, and make a L
turn once around with 4 basic samba steps.
- 17 - 24 III. Separate and Turn
M starting L, W- R separate - M moving bkwd to center, W away
from center, take 4 samba two-steps. M starting L, W - R, return with
4 samba two-steps. M may use accessory hand action as W moves skirt
to rhythm of music.
- NOTE : Dancers may use back cross samba in separating and a
front cross samba in coming together.
- 25 - 40 IV. Circle with "Copa " step
With R hip to R hip, M starting L, W - R, dancers move in a small CW
circle R shoulder to R shoulder taking 8 COPA steps.
Beginning with M's ~~W~~ L and W's R and with L shoulders and hips adjacent
cent take 8 Copas steps circling in place CCW. Face each other on
last step to repeat the dance.

NOTE: To make progressive - on last 2 CCW steps M moves to W ahead.

TAG - Moving sideways CCW take 3 step-closes and M turns W under L arm into a fast 3 step turn to her R
Dancers end with M's L and W's R hands joined.