

FOLK DANCE CAMP-1960



13th Annual
1960

College of the Pacific
Stockton, California

ERRATA - FOR SYLLABUS OF FOLK DANCE CAMP, 1960

Page

Index

Add: Bonnie Annepg 57
 Serbian Medley #3pg 114
 La Cucaracha.....pg 61

1 ORLOVSKAYA
 Fig III, meas 9-10 : End of line 3 should read- Close L to R (no wt)

3 UNVERDOS
 Fig II, meas 1-4, line 2: Should read: W free hand holds skirt.

7 DAS HIATAMADL
 Meas 1, line 2: Change to read: Both point outside ft forward. Bring outside ft back to place, stepping on it.

WOAF'
 Meas 2: Change to read: Same except point inside ft fwd and back to place, stepping on it.

7 cont Meas 1-4: Change to read: Both starting L ft, step diag fwd to L (ct 1). Close R to L (no wt) (ct 2). Hold (ct 3). Same to R.....

10 FEISTRITZER LAENDLER
 Fig V: PURSUIT: In margin, meas should read 1-9 - not 1-8
 Fig VII: Add: (8 meas), reverse pos with L hips adj and turn CCW (8 meas).
 Fig VIII: Change first sentence to read: M bends and turns 1/4 CCW under W L arm. M rises and W turns 3/4 CW under M R arm to face ptr.

10 cont IX. BOTH TURN: In margin, meas should read 1-9 - not 1-8. On line 3 change (8 meas) to read: (9 meas).

X. LAENDLER: Change ct in margin to read: 1-25.

ISRAELI DANCES

12 Description of Yemenite step as used in some of the dances:

Yemenite Left Basic: Step to L side with L ft. Knee bends slightly (ct 1). Step RF, slightly behind L, extending knees (ct 2). Step LF across in front of R. Both knees bend (ct 3). Hold (ct 4). The quality of the step should be that of the movement of the camel: a down-up-down-up. There is none of the smooth, slinky quality of the tango. Yemenite Right Basic would use opposite footwork.

ZEMER ATTK

13 Fig II, a: Meas cts in margin missing. Insert 1-2 in margin.

Fig II, c: Cts in margin should read 1-2.

HARIMON

14 Fig II: (rptd) has been omitted following the second 1-4 meas in the margin.

DEBKA DRUZ

15 Fig III, meas 11-12: Should read: Repeat action of Fig III (B) 3 times

Fig III, last line: (rptd) has been omitted following the 9-12 in the margin.

Delete the word "Repeated" at the end of the description.

Page

- 24 NANI WALE E KA MAHINA
Fig III, meas 3-4: Should read: Repeat meas 1-2 (Fig III), beginning L ft.
Fig III: Add following to Fig at end:
5-6 Break
7-12 Repeat meas 1-6 (Fig III).
- 26 cont KAANOI
Fig VI. ANEANE: On meas 9-10 change to read: Chorus- turning body to L.
VIII. HAINA, meas 9 (rptd): Change to read: Sway bwd L, R, L (cts 1,2,3) hold.....
VIII. HAINA, meas 10 (rptd): Change to read: Hold on L (ct 1) keeping ipu.....
- 27 LOS VIEJITOS
STEPS-- Zapateado : Line 5 should read: Step R, brush L heel fwd, step L toe,
step R.....
Fig I, line 11: Should read: Leader only - one R zapateado, jump fwd, ft.....
Fig V, line 6: Should read: Repeat transfer of wt 12 times, relaxing the ankles....
- 29 LA CONDICION
Fig I. ADVANCE, meas 3-4: Change to read: Repeat meas 1-2. Finish facing fwd...
29 cont Fig VII. ARRESTOS, meas 8: On line 2 change the word "least" to last.
Delete the number 8 that is under the word "Primera" at the top of the Meas column
on pg 29.
- 30 THE POSTBOY'S DANCE
A humorous dance from Bavaria, Germany.
INTRODUCTION- M start R and W L.
STEP II, meas 9: Change to read: Keep R H joined, 1/2 turn CW with ptr with
three...
STEP II, meas 11-12: Change to read: Join L H and make 1 full turn CCW with
6 running steps. Finish with M's back to ctr and assume shoulder-waist
pos. Delete all other directions for meas 11-12.
- 30 cont STEP II, meas 17-32: Change meas in margin to read: 17-26. Line should
read: Repeat meas 1-10 exactly except.....
STEP II, meas 27-32: Add following at end of Step II:
27 Join L H and make 1/2 turn CCW with 3 running steps.
28 Release L H and turn CCW to face ptr, pivoting on toes. Finish with
M back to ctr and assume a shoulder-waist pos.
29-32 Repeat action of meas 13-16 (Fig II).
- 31 LA MORELIANA
Record: ASP 6003 A
Introduction: 2 meas
- 31 cont Fig IV. CHANGING PLACES; meas 1-2: change to read: "Ptrs circle 1/4 to L
with 2 La Moreliana Steps beg R ft; while circling ptrs join R hands in
an overhead circular motion."

Page

31 cont.

LA MORELIANA (Continued)

Fig IV. CHANGING PLACES: change meas 5-6 to read: "Repeat action Fig IV, meas 1-2; on meas 6 circle 1/2 turn and move to ptrs place."

Fig IV. CHANGING PLACES: Change meas numbers in margin beginning with 9 to 9-10; 11-12; 13-14; 15-16.

FIG VI. FORWARD AND WOMAN TURNS: meas 7-8; delete the words, "on meas 8 ptrs bow".

FIG VII. MAN TURNS AND WOMAN TURNS, meas 7-8: delete the words, "on meas 8 ptrs bow".

FIG VIII. BACK TO BACK, FACE TO FACE, DISHRAG TURN, meas 7-8: delete the words "and bow on meas 8".

32 FIG XI COUPLES FORWARD, meas 7-8; delete the words "Face ptr and". Also delete the words "M bows as in FIGURE II, meas 7-8".

EL PANADERO

33 Record: change to ASP 6002 B

FLOR DE NARANJO

34 Record: change to ASP 6002 A

LAS ALAZANAS

36 Record: change to ASP 6004 A

FIG II, MOVING TO THE FRONT: Substitute the following description:

- A. W in front of M both facing out of circle and both facing diag to R. M moves to front of W passing to the R with one Las Alazanas step beg R ft as W dances same step in place. The M progresses on the leaps of the Las Alazanas step and on the three stamps the M and W turn to face diag to L.
- B. W moves to front of M passing to the L with one Las Alazanas step beg L ft as M dances same step in place. W progresses on the leaps, and both M and W turn to again face diag R on the three stamps.
- C. Repeat A.
- D. Repeat B; on the stamps both M and W make 1/2 turn to the L to end W behind M, both facing diag to the R.
- E. W passes to front of M passing to the R with one Las Alazanas step beg R ft as M dances same step in place; on the stamps turn to face diag L.
- F. M moves to front of W passing to the L with one Las Alazanas step beg L ft as W dances same step in place; on the stamps turn to face diag R.
- G. Repeat E.
- H. Repeat F; on only two stamps M makes 1/2 turn L to face W as W does stamps in place.

36 cont.

FIG V, FORWARD IN LOD: Substitute the following description:

- A. Ptrs both face diag R out of the circle and in LOD. Without joining Hs ptrs move in LOD with 7 Las Alazanas Steps making 1/2 turn on the diag during the three stamps of each step.

Page

- JARABE ALEGRE
 37 Record: Change to ASP 6004 B
 TOE TURNING STEP: line 3: add word exactly after "(cts 3-4)".
 FIG I, meas 9-12: This step is optional; ptrs may continue dancing the basic Serrano Step during these four meas.
- ZAMBAY MACHO
 38 Record: Change to ASP 6003 B
 Introduction: 8 measures.
- POLKA SA NAYON
 39 Introduction: Change to read:
 1-4 Ptrs assume closed pos, M back to ctr, joined Hs extended LOD.
 5-12 M tap L ft (W R) on cis 1, 2 of every meas (16 in all).
 Fig VI, meas 9-16: Change to read: Circling with ptr, dance fwd (CW) with 8 polka...
- POLKA SA NAYON in square formation.
 It is also quite correct to dance Polka Sa Nayon in square formation. Four cpls stand in square formation (rather large) using ballroom pos with the joined hands pointing twd ctr of square. On all patterns go (or face) twd ctr of square instead of LOD and away from ctr of square instead RLOD. When doing turning Polkas in ballroom pos, M starts facing CW (joined hands twd ctr of square). On each 4 polkas progress 1/4 around the square. Finale- Saludo: W bow in ctr facing ptr who is on outside facing ctr.
- POLKABAL
 42 This dance comes from Antimoman, Tayabas.
- HRECHANIKI
 46 cont Fig IV, last line: Should read: Do pawing steps moving CCW 8 meas and CW 8 meas. Change the meas ct that is opposite out in the margin from 8 to 16.
 Finale: Swing with ptr in place with 8 PDB CW and then swing 8 CCW. This leaves 8 meas to dance off the floor. In the margin the meas ct should be 16 first and then 8.
- VILLAGE KRAKOWIAK
 47 Unless otherwise stated the Polish Polka is the step to be used.
 Dzhev-Chen-tah V Shrood-kom (Girls in Circle): Add: M polka in place.
 Hlop-Tsee Klen-Chyom (Boys on Knees): Change first syllable of title to Hwop.
 Same misspelling occurs on pg 47 cont.
- 47 cont Yseh-chey Rahz (Once Again): Change first syllable of title to Yesh.
 Ven-Chvers-Kah (Hungarian style): Change second syllable of title to Ghers.
- WESELE U WITOSA
 48 Gallop, meas 3-4: Change to read: Polka in place pivoting CCW, W fwd, M bwd.

Page

RED BOOTS

- 53 cont Fig VII, line 1: Should read: Closed circle, hands held at sides.....
Fig VIII, last line : Should read: Repeat VII, but with joined hands held.....
54 cont Fig IV, meas 5-8: Change cts in margin to 5-12. Fig III would then be done twice
(16 skips).
Finish- ct 2: Should read: M swings ptr in turn CCW to his R side.

BLUE BONNETS

- 55 Fig II: Dance description is correct but meas in margin should be changed to read:
meas 1 cts 1-6 Hopping twice on L shake.....
2 (delete cts) Hopping twice on R, shake.....
3-4 Repeat meas 1 and 2.
5 A long step bkwd's on R, hopping.....
6 A long step bkwd's on L, hopping.....
7 Step in a long step fwd on R
8 With a little spring place R ft.....
1-8 (rptd) Repeat 1-8 but reversing the.....
Fig IV: Change to read:.....Skirt. During meas 1-2 the dancers make.....
Fig IV: Add at end:
1-8 (rptd) Repeat Fig IV, meas 1-8.
Fig V. Change first line to read: V. Pas de Bouree "Tiny steps on toes" (Join hands).
Delete second line.
Fig VI: Add at end:
1-8 (rptd) Repeat Fig VI, meas 1-8 reversing footwork.

SAILOR'S HORNPIPE

- 58 Part 2: Place the mentioned asterisks at the start of line 8 and at the end of line
II thusly:
****Jump lightly in place, coming.....over in front.****

CHA CHA CHA CON POLKA

- 60 Fig IV A: At end, on the repeat of Steps 1, 2, 3,: Should read M's L shoulder
and W's R shoulder to COH.

EPIROTIKO

- 65 Fig VI, line 3 Change to read:....Rise, turn to face ctr (ct 6)....

KEHRAUS

- 67 Record: Tanz LP 57001
Formation: Add at end: R hips adj.

LAUTERBACHER

- 68 Record: Tanz EP 57603
Introduction: 4 meas.
Meas 1-8 When going into ctr, W have back of hands on hips.
13-16 Delete: form a large circle again W on M's RH
17-24 Change to read: M with 8 Change-steps move CCW, passing the
next W and the third W. Turn L to end in front of third W with a slight
bow. During these meas, W balance to L and R alternately.

- Page
- ii1 KARAGOUNA
Additional Record: Festival 3510
Part II, meas 8, ct 2: Should read: Point R ft diag fwd R_n.
- ii2 OBICNI REJ
Meas 1-4, line 3: Should read:so that cpl is facing RLOD.
- ii7 cont ARKAN
There is no fixed sequence to this dance. As presented in class the steps were done in the order written except that Fig VII was done before Fig VI and Fig VIII was done after Fig XIII.
- 121 KASAPSKO HORO
Additional record: XOPO 302. When using this recording, rock to R and L before starting dance.
Fifth Step, meas 2, ct 1: Man goes down on L knee.
- 122 KAMISHITSA
FORMATION: 1st line: delete "L" before the word "Married".
INTRODUCTION, meas 2-8: Add "alternating ft".
FIRST STEP, meas 2, ct 2: should read "Keep LF in pos, slight lift on RF".
meas 2, ct 3: should read "Keep LF in pos, slight lift on RF".
123 FIFTH STEP, meas 1, ct 2: delete "L" before the word "toe".
SEVENTH STEP, meas 3, ct 1: add "while stepping on L".
- 124 KALAMATIANOS
Record used in class was Festival F 3505 Samiotisa.
Ninth Variation: Meas 3- Delete as in measure 4 of 7th variation.
Add a meas 4 in margin. Insert as a description : As in meas 4 of 7th variation.
- 42 cont POLKABAL
Fig III, meas 4: The 3-step turn is done on cts 1, & 2.
Fig IV, meas 4: Delete all. Insert: Take a turn in two steps to ptrs place. M step R, L (W-L,R). (This action is like the action in Fig III, meas 4 but there are only 2 steps in the turn not 3.
Fig VI, meas 2-6, line 4: Delete the word sdwd at the beginning of the line
- 72 LA PATATE LONGUE
Position: Should read: Hands joined with neighbors.
- 73 LA CARDEUSE
Position: Should read: All hands joined.
- 82 SARAJEVKA
Last line: Should read: fast walking steps (L R L) and hop.....

SANTHAL
(India)

- Source: Line dance from Bengal, Northern India.
- Record: Folk Dances from India, Topa Topa, #1, Side #2, Band 1, Maharashtra.
This is not the original music for the dance, but it is almost the same, and is just as good.
- Formation: M and W in separate straight lines facing each other. No ptrs. As many dancers as possible should wear small brass bells strapped around ankles. Feet preferably bare. The dance is more often done by girls only who ordinarily would form one line unless the numbers are so great that more than one line is advisable.
- Count: Fig:
- 1-4 Introduction
- 1-8 I.
Taking one step to a count, 4 steps fwd starting L, returning to place 4 more steps. Half turn on L, 4th and 8th counts. Clap on each step. Bend over and start low on 1st and 5th counts. Erect and clap high on 4th and 8th counts.
- 9-24 Repeat cts 1-8 (Fig I) twice more.
In order to be ready for the next Fig, omit last clap and do not put wt on last step with RF.
- 1-2 II.
Arms around waists of next dancers. End of lines hand on hips, palm out, fingers down. Lines gradually move to make one circle. Moving L, grapevine. R in front turning head to L (ct 1), step L (ct &), R behind turning head to R (ct 2), step L (ct &). Knees relaxed and springy.
- 3-24 Repeat cts 1-2 (Fig II) eleven more times. Do not put wt on last step with LF.
- 1-2 III.
LH on shoulder of dancer on the R, RH on hips, palm out. Leading dancers, both hands on hips, palms out, fingers down. Moving R, grapevine - step L in front (ct 1) turning head to R, step R (ct &), L behind turning head to L (ct 2), step R (ct &).
- 3-24 Repeat cts 1-2 (Fig III) five more times. Do not put wt on last step with RF.
- 1-2 IV.
Moving L, clap in front (ct 1) and behind (ct 2) with grapevine as in Fig II.
- 3-22 Repeat cts 1-2 (Fig II) four more times.
- 23-24 Clap in front while stepping RF across L. Step L. Bring RH to shade eyes, beating twice with RF in place, taking wt on last beat. LH on hip, palm out, fingers down.
- 1-8 V.
Same as Fig I, except that the two lines now form a circle and movement is twd ctr and back to place.
- 9-24 Repeat cts 1-8 (Fig V) twice more. Do not put wt on last step with RF.

SanthalCount:Fig:

1-4

VI

Each line turns to follow leader on the R who leads any direction as desired. Grapevine R in front, step L to side, R behind, step L at half speed of the previous figure, one step per count. When R in front, hands are brought overhead, back of hands touching, fingers up turned out.



When RF is behind, arms are stretched out shoulder level, hands pointed downwards.



5-64

Repeat cts 1-8 (Fig VI) 15 more times.

--Presented by David Young

BIHAR
India

- Source: Line dance from District of Bihar in Northern India.
- Record: Folk Dances from India. Topa Topa #1, Side 1, Band 1, Bihar. (2 accents to a measure)
- Formation: M and W in separate straight lines facing each other. NO partners. Arms around waists of next dancers. End of line, hands on hips, thumb backwards. As many dancers as possible should wear small brass bells strapped around ankles. Feet preferably bare.
- Meas: Fig:
- INTRODUCTION: Flute and drums (During drum - count 5) - start dancing on last accented drum beat (6th)
- I.
- 1-8 Gradually bending over fwd, knees bent and springy, relaxed. Look fwd. Move diagonally fwd to R. Step with R toe up. Then bring L close to R, toe turned out. Continue for a total of 8 times.
- 9-16 Hands around each others waists, body upright, starting R, run back to starting point in 15 steps. Hold ct 2 of meas 16.
- 17-26 Let go of waist to hold hands in line. Take a little jump diagonally fwd L with both feet. Jump back to place with both feet. Repeat to R and again back to place. When jumping bwd bend over with relaxed knees. When jumping back body is erect.
- 27-34 Repeat meas. 1-8 diag fwd L, starting with L heel.
- 35-42 Repeat meas 9-16, starting with L.
- 43-84 Repeat meas 1-42 (Fig I).
- II.
- 1-4 Straight line gradually move to make one circle. Body bent, knees bent. L fwd (ct 1) close R touch (ct 2) R to side,⁽³⁾ close L touch.⁽⁴⁾ L bwd, close R touch, R to side, close L touch. Clap Hs with bending of knees (springy), each time each foot is moved. Feet follow open square pattern as drawn below.
-
- 5-16 Repeat meas 1-4 (Fig II) 3 more times.
- 17-26 Body upright, R hand on hip (thumb backward) L hand on shoulder of next dancer (palm on back)
Move to L, RF across L (ct 1), L to L side (ct 2), lifting feet.
Repeat nine times (ten in all). On last step on L, put no wt.
- 27-42 Same as meas 1-16 (Fig II)
Remainder of Dance: M on R of M's line leads M in any direction at will, but bearing some relation to W's line which is lead by women on R of line in direction at her discretion.

- Meas: Fig:
III.
- 1-16 Hold hands in line. Bend over landing on RF, bending knees. Bring L close to R - gradually moving to R, Body upright, R backward, bring L close to R. Repeat 7 more times.
- 17-26 Leap R, L, R, L (2 steps to a meas.) starting RF, moving fast to R for a total of 20 steps.
- 27-42 Same as 1-16 (Fig III).
- IV.
- 1-28 Holding Hs, dancers follow one behind others: Stamp R (ct 1), followed quickly by stamp on L (ct &). Hop on L (ct 2), walk R, L (cts 3 & 4). Repeat 13 more times.

- Presented by David Young

KHOTIKO SYRTO

John Filcich learned this syrto from Athan Karras of New York City. It is a version of a syrto from the Island of Khios.

MUSIC: Capitol T 10219 Songs of the Greek Islands; Side 1, B and I - A Boat from Chios.
2/4 time.

FORMATION: Open circle, leader at R end. Hands on nearest shoulders of adjacent dancer.

STYLING: Steps are done with a slight plie. Posture is erect - lean back slightly on Fig I.

Meas:

8 Introduction (Instrumental). No action.

FIG. I. (Vocal)

1 Step to R with R (ct 1); cross L over R (ct 2)

2 Step to R with R (ct 1); lift L across in front of R, raising and lowering on ball of RF twice (cts 2&)

3 Step to L with L (ct 1); lift R across in front of L, raising and lowering on ball of LF twice (cts 2&).

Repeat action of Fig I, meas 1-3, 7 more times.

FIG II. (Instrumental)

1 Step to R with R (ct 1); step L across in front of R (ct 2).

2 Step to R on R, bending both knees to R, leaving L ft in place (ct 1); step L in place (ct 2); step R next to L (ct &).

3 Step to L on L (ct 1); lift R across in front of L, raising and lowering on ball of LF twice (cts 2&).

1-6 Repeat action of Fig II, meas 1-3

CHANGE STEP

1 Step to R on R (ct 1); step L across in front of R (ct 2).

2 Step to R on R, bending both knees to R, leaving LF in place (ct 1); step L in place (ct 2); bring R to L, no wt (ct &).

Repeat entire dance to end of music.

GAITANI (Greek)

Chris Tasulis, leader of Greek dancing in the Los Angeles area, learned this from a local family from the Cyclades.

MUSIC: Columbia WL 123 From the Land of the Golden Fleece; Side 1, Band 5 2/4 time.

FORMATION: Closed circle of any number of dancers. Join hands with dancers one person beyond next dancer, R arm under, L arm over.

Meas:Pattern

4 Introduction. No action.

1 Make sharp 1/4 turn to L on ball of L, raise R bwd, knee bent, step bwd in LOD on R (ct 1); continue in LOD, step bwd on L (ct 2).

2 Turn R to face LOD, step fwd on R (ct 1); ~~step fwd on R (ct 1)~~; step fwd on L in LOD (ct 2)

3 Face RLOD, step bwd in LOD on R (ct 1); begin turning twd ctr and cross L behind R (ct &); face ctr and step to R on R (ct 2).

4 Move twd ctr, step L, R, L (cts 1, & 2); Swing R fwd (ct &).

5 Move back out of ctr, R, L, R (cts 1, & 2); raise L close to R ankle (ct &).

6 In place step L, R, L (cts 1, & 2); hold (ct &).

Repeat dance from beginning until end of music.

On this same band the music that follows is for Sousta (means "springy")

-Presented by John Filcich

ERRATA - FOLK DANCE CAMP 1960

EL BAILECITO

Step V: Should read: dance into ptr's place with 8 waltz steps moving....

Step VI, meas 5-6: Should read: With 4 waltz steps continue moving....

Step VI, meas 7-8: Should read: With 5 waltz steps turn completely around to the L and face ptr on last 3 cts with both arms.....

WESELE U WTOSA

48 cont Couple 4, meas 7-8: Change to read:..... W mve bwd.

Couple 4, meas 1-10: Delete meas 10. Change meas 1-10 in the margin to read meas 1-9 on all 3 rpts.

BLUE BONNETS

55 Fig III, meas 1, cts 1-3: Delete: diagonally to R.

Fig III, meas 3, cts 1-3: Delete: diagonally to L.

Fig III, meas 5, cts 1-3: Delete: diagonally to R.

ST. ANDREW'S NICHT

56 Formation: A circle of cpls, one cpl facing another cpl as in Waltz Country Dance.

Meas 25-32: Insert a comma between the word "pas de las" and the word "set".

LA CUCARACHA

61 cont Fig 4, line 5: Add (ct 2) after stepping in place on R.

Fig 4, line 6: Before (ct 3) add Step on L beside R.

CANADA QUADRILLE DE BARACHOIS

70 cont Fig IB, meas 57-58: In margin change meas to read: 57-88. In description for same meas change to read: Repeat meas 25-64.

LA BRISE-BARRIERE

74 Fig III, line a: In margin should read 16x3.

GRETEL'S CAROUSEL

92 Part 1, meas 6-8: Delete: as described in meas 1-2. Insert instead: When own hands are clapped, ft are together. When clapping ptr's R H, R heel is fwd on floor.

When clapping ptr's L H, L heel is on floor. Each ft change is done with a hop.

WESTERN TRIO MIXER

Source: Mary Ann Herman, Folk Dance House, New York City.

Formation: Sets of 3 - M between 2 W facing CCW around the hall. Girls link arms with M.

Music: MH 2004 Western Polka. Many other suitable records are available- must be phrased in 8 measure phrases.

Meas: Pattern

1-8 Walk fwd 16 steps.

9-16 RH girl goes behind M into ctr of circle to join Hs with other RH girls, circling CW with either 2-step, polka, or walking steps. M swings LH girl in social dance pos and puts her on his R to face LOD on meas 16.

Girls in the ctr rush to hook on M's L arm.

Repeat dance from beginning.

PREFACE

We wish to pay our respects to two Committees for valiant work in making certain that these dance descriptions are so accurate. Most of the dances by Western teachers have been written by these Committee members working closely with the teacher involved.

So our hearty thanks to:

The Research Committee of the Folk Dance Federation of California (North) Dorothy Tamburini, General Chairman,
and the
Standardization Committee of the Folk Dance Federation of California (South), Marion Wilson, Chairman.

You will find the roster of these Committee people who are attending Camp in our Mailing lists.

Ruth Ruling has served as Assistant Editor with the special task of re-editing and correcting the copy. All Errata clears through Ruth.

OUR THANKS TO ALL!!

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Abbreviations used in the Syllabus

bkwrd or bwd	backward	LOD	line of direction
CCW	counter-clockwise	M	man
COH	Center of Hall	meas	measure
cpl	couple	opp	opposite
ct or cts	count	pos	position
ctr	center	ptr	partner
CW	clockwise	R	right
diag	diagonal	RLOD	reverse line of direction
dn	down	sdwd or	
ft	foot	swd	sideward
fwd	forward	twd	toward
H	hand	W	woman
L	left	wt	weight

INDEX OF 1960 FOLK DANCE CAMP

Folk Dances

<u>Dance</u>	<u>Page</u>	<u>Dance</u>	<u>Page</u>
Agattanz	9	Kalamatianos	124
Arkan	117	Kaleponi	21
Basic Kolo Step	85	Kamishitsa	122
Blue Bonnets	55	Karagovna	111
By A Spring	6	Kasapsko Horo	121
California State Department of Education	89	Kawika	22
Canada Quadrille de Barachois	70	Kehraus	67
Cha Cha Cha Con Polca	60	Kolo Review-John Filitch	81
Cevve or Mascham	7	Krivo Kuće	115
Count Down Mixer	59	Kuckucks-Polka	7
Das Hiataamadl	7	La Cardeuse	73
Debka Druz	15	La Condición	29
Der Eiswalzer	7	La Moreliana	31
Der Ennstaler Polka	8	La Patate Longue	72
Der Havenschmeisser	8	Las Alazanas	36
Der Koenig Von Rom	75	Lauterbacher	68
Der Neudeutsche	7	Le Brise-Barriere	74
Der Mainzer Polka or Bayrisch Polka	7	Lomsko Kolo	115
Divna, Divna	114	Los Bailes De Ayer	49
Ekizlisko Horo	79	Los Viejitos	27
El Ballecito	28	Ma Navu	12
El Panadero	33	Mitlineikos Horos	66
Epirotiko	65	Moravac	83
Estonen Die Lieder	75	Moskrosor (Moss Rose)	95
Feistritzer Laendler	10	Nani Wale E Ka Mahina	24
Flor De Naranjo	34	Nani Wale Na Hala	23
Folk Dances of Austria	7	Nevestinsko Horo	77
Fundamentals of Movement	86	Nigun Mixer	96
Gallopede	94	Obični Rej	112
Goin' Down to Cairo	110	Orlovskaya	1
Gosti Vikaja	78	Polkabal	42
Gretel's Carousel	92	Polka Sa Nayon	39
Hajd' Na Lijevo	82	Polonez Warszawski	4
Haj, Haj, Boze Daj	81	Posavski Drmės II	63
Harimon	14	Postboys' Dance, The	30
Hava Neitsei Bemachol	19	Po Zelenoj Trati	113
Heel toe step	84	Red Boots	53
Hrechaniki	46	Reznicka	109
Hula, The	20	Rheinlander	8
Israeli Dances	12	Sailor's Hornpipe	58
Itik-Itik	40	Salzburger Dreher	69
Jarabe Alegre	37	Sarajevka	82
Jingle Bells	94	Schuhplattler Laendler	51
Kaanof	25	Srbijanka	64
		St. Andrew's Nicht	56
		Stara Vlaina	84

INDEX OF 1960 FOLK DANCE CAMP

Folk Dances

<u>Dance</u>	<u>Page</u>	<u>Dance</u>	<u>Page</u>
Strohschneider	11	Village Krakowiak, The	47
Svatbarsko Horo	76	Wesele Uwitosa	48
Swinging Gate, The	62	We Won't Go Home	93
Ta'am Haman	18	Who Knows	5
Tinikling	44	Woaf (Weifentanz)	7
Unverdos	3	Yambolsko Paidushko	
Vasno Kolo	114	Horo	80
Vayiven Uziyahu	16	Yorkshire Square Eight	97
Viertritt	75	Zambay Macho	38
Velko Kolo	120	Zemer Atik	13

INDEX OF 1960 FOLK DANCE CAMP

Contras, Squares

<u>Dance</u>	<u>Page</u>	<u>Dance</u>	<u>Page</u>
Arch, The	99	Marked Cards	104
Away We Go	98	McKay's Mess	101
Between the Ladies Stand	100	Men Alert	102
Breaks	103	Old and New	104
Broken 8 Chain	104	Old Town Reel	98
Chinese Knot	107	Pretzel	99
Cleaners	103	Queen's in the Middle	102
Confound It	99	Right and Left Eighter	102
Corner Line	107	Right Hands Up, Left Hands Under	100
Corner Taker	107	Right Now	100
Couple Surprise	100	Route, The	100
Crazy Daisy Chain	106	Runouttanames	99
Crisp	104	Sashay Divider	101
Cross Trails	99	Seeing Nellie Home	108
Dixie Divide	106	Shuffle and Unshuffle	108
Eight Chain Star	102	Siesta Reel	98
Enchanted Wood, The	98	Slam Bang	105
Ends Turn In	100	Smith Break	101
Fineline	101	Sneaky Arkie Alamo	103
49'er Fumble	101	Sneaky Arky	104
Full House--Kings Over Queens	106	Space Travel	102
Gloomy Day	105	Split the Ring	99
Gotcher Sneaker	99	Square Through Check	102
Hale Break	100	Supper Time	105
Harley Smith Lines	100	Target #3	106
Inside Out, Outside In	107	Texas Star	99
Jack's Life	98	Truncated Square	101
Kaleidoscope	102	Tuesday's Child	98
Kool	101	Wavin' Chain	105
Leading Left	107	What!	103
Loose	104	Whirley Bird	99
Maritimer, The	98		
		Contras - By Ralph Page	98
		Beginning Squares - By Peg Allmond	99
		Squares - By Jerry Helt	103

ORLOVSKAYA
(Russia)

Source: Orlovskaya (Or Lov skah' ya) is a couple dance from the region of Orel in central Russia.

Records: Moiseyev Dance Ensemble- Bruno BR 50046 Side A, Band 1 Polyanka
Moiseyev Russian Folk Ballet Co. - Epic LC 3459 Side 1, Band 5
Polyanka 4/4 and 2/4 time

Formation: 6-10 cpls in a set as for a contra dance. Line of M facing line of W with ptrs opp each other. M L shoulders twd music (head of hall). Hands on hips, palms out.

Steps: Walking steps are done with small plie' or bend of knee. Unless otherwise given, free hands are on hips, palm out.

Traveling Step: (1 to 2 meas) Run L (ct 1) R (ct 2). Still running, step flat on L bending the L knee while lifting bent R knee (meas 2, ct 1). Still running, step on ball of R (ct 2). Step always starts on L.

Meas Pattern
4/4 time INTRODUCTION - THE BOWS

1-8 Turn 1/4 to own R and bow. L hand on hip. With R hand make sweeping gesture up, out and down (meas 1-2). Turn 1/2 to L and bow. R hand on hip and L makes sweeping gesture (meas 3-4). Make 1/4 turn R to face ptr and bow with both hands coming from hips to make sweeping gesture (meas 5-6). Return hands to hips, palms out and stand facing ptr (meas 7-8).

I. SLOW WALK

9-10 Walk to own R, stepping R, L, R, 2 steps to a meas. Turning L to look at ptr, stamp L (no wt).

11-12 Repeat action of meas 9-10 but start to L with L.

13-14 Walk twd ptr 3 steps (R, L, R) to end back to back, R shldr adjacent. Stamp L (no wt).

15-16 Back up to place, walking L, R, L. Facing ptr, close R to L (no wt).

2/4 time II. BALANCE TO PTR AND CIRCLE

1-2 Step twd ptr on R, turning R shoulder to ptr (meas 1). Close L to R (no wt) (meas 2).

3-4 Step back to place on L (meas 3). Close R to L (no wt) (meas 4).

5-8 Repeat action of meas 1-4 (Fig II).

9-15 With 7 steps (1 to a meas), starting R, walk in CW circle with ptr, keeping R shoulder pointed twd ptr. End facing ptr.

16 Close L to R (no wt).

17-24 Repeat action of meas 1-8 (Fig II) but start with L.

25-31 With 7 steps (1 to a meas), starting L, walk in CCW circle with ptr, keeping L shldr pointed twd ptr.

32 Do 3 fast stamps (R, L, R) to finish facing ptr. W put no wt on last stamp on R.

III. WOMAN CIRCLES MAN

1-8 M: Hands on hips, stamp L on ct 1 of meas 1, 3, 5, 7.

W: With 16 small steps (2 to a meas) starting R, make CW circle around M. End ptrs facing.

9-10 M: Step on L (ct 1). Stamp R heel near L instep, toe turned out (no wt) (ct 2). Repeat starting R for meas 10.

W: Small step to R on R, moving R shoulder slightly twd ptr (ct 1). Close to R (no wt) (ct 2). Repeat starting L for meas 10.

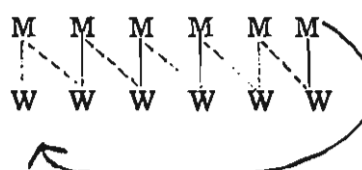
11-14 Both: Repeat action of meas 9-10 (Fig III) two more times.

15 Both: Repeat action of meas 9 (Fig III).

16 M: Do 3 fast stamps R, L, R (cts 1, & 2).

W: Repeat action of meas 10 (Fig III).

<u>Meas</u>	<u>Pattern</u>
	<u>IV. TAKING TURNS</u>
1-3	M stamp L on ct 1 of each meas. W watch M.
4	M finish with 3 fast stamps L, R, L (cts 1, & 2). W still watch M.
5-8	W, moving to R and away from M, make 1 CW circle on 8 small steps starting R (2 steps to a meas). M watch W.
9-12	Repeat action of meas 1-4 (Fig IV) but with M stamping R.
13-16	Repeat action of meas 5-8 (Fig IV) but with W moving to L and away from M to make 1 CCW circle. W start with L (no wt on last step on R).
	<u>V. ARCHES</u>
1-8	M join hands in a line. W hands on hips. Starting R, the 2 lines walk twds each other. W duck under arches passing ptr by R sides. After ducking and arching, lines move to ptr pos. All turn R to face ptr, M dropping hands. Take 16 small steps, 2 to a meas, for the figure.
9-16	Repeat action of meas 1-8 (Fig V) but with W arching. Still pass R sides. End in original place facing ptr.
	<u>VI. MAN PRYSIADKAS</u>
1-16	M: Do 8 heel prysiadkas (squat-meas 1; land on heels - meas 2). Use arms naturally as needed for balance. W: Meas 1: Step to R on R. Meas 2: Step L behind R, bending knees with L shoulder following L ft. W now almost faces foot of set. Meas 3: Step R, turning R to face diag L of the head of set with L shoulder pointing diag twd ptr (ct 1). Step L next to R (ct 2). Meas 4: Step R in place (ct 1). Hold (ct 2). Meas 5-8: Repeat action of meas 1-4 Fig VI, but starting with L. First step on L will be diag bkws twd beginning pos. On stepping R behind L, almost face head of set. Do the 3 quick steps facing diag R of ft of set with R shoulder pointing diag twd ptr. Meas 9-16: Repeat action of meas 1-8 (Fig VI). During all of Fig keep eyes on ptr.
	<u>VII. COUPLE TURN</u>
1-14	Starting R, meet ptr and turn CW with 28 small walking steps (2 to a meas). Turn pos: Hook R arms as if for an elbow turn but instead straighten R elbow and hold stiff. Place R hand at ctr of ptr back. Hold L arm low and out to side. At end of turn M should face head of set and W ft of set.
15-16	M dance 4 steps in place as W makes 1/2 turn to R to end facing head of set (no wt on last step for W). W hooks L arm in M bent R arm. Cpls now in line all facing head of hall.
	<u>VIII. SET MOVES FORWARD AND BACK TO PLACE</u>
1	Stamp inside ft (M R, W L), toe turned out and bending knee, at heel of outside ft (ct 1). Step fwd on outside ft (toe pointing in LOD) (ct 2).
2-8	Repeat action of meas 1 (Fig VIII) 7 more times. Finish with wt on M L, W R.
9	Moving bkwd, M step on ball of R ft (W L) (ct 1). M step bkwd on ball of L ft (W R) (ct 2). Drop onto flat of ft (M R, W L), extending other ft fwd with toe turned out (ct 2). Body turns slightly in direction of pointing toe. While dancing, slide arms from hooked pos to inside hands joined.
10	Repeat action of meas 9 (Fig VIII) but start with M L, W R.
11-14	Repeat action of meas 9-10 (Fig VIII) 2 more times.
15	Repeat action of meas 9 (Fig VIII).
16	M stamp L, R (cts 1, 2). W stamp R, L. End facing ptr.

- Meas. Pattern**
- IX. DISHRAG TURNS**
- 1 With inside hands still joined, step to side on M L, W R and make full pivot turn to M L, W R to end facing ptr.
- 2 Dance 3 steps in place facing ptr (cts 1, &, 2). M start R, W L.
- 3-8 Repeat action of meas 1-2 three more times. End facing ptr.
- 9 Both stamp R, once, M clap and W hands on hips.
- 10 M stamp L. Knees are slightly bent and arms are ready to help with following turn. W stamp R again.
- 11-12 M: Pivot to R on R once around (meas 11). L close to floor. Stop turn by stepping on L (meas 12). Use arms naturally to help in turn.
W: Turn to R once around in 4 steps (2 to a meas) starting with R, Hands on hips.
- 13-16 Repeat action of meas 9-12 (Fig IX).
- X. THE BRIDGE**
- 1-32 Form a bridge by joining M R and W L hands and facing the head of the hall. First cpl turns in and travels down under the bridge. As soon as they are started the second cpl follows and so on. Cpls forming the bridge move up as the ones ahead duck down under the bridge. When end of bridge is reached, M turns to his R (W L), joins inside hands with ptr and moves up the set in bridge formation. All cpls back in original pos by end of music. When part of bridge with inside hands joined, use same step as in (FIG VIII), meas 1-8. When going under the bridge use small walking steps (2 to a meas). Pos for going under bridge: Join R hands at M back. M put L hand on W L shoulder. W put L hand on hip. Crouch down with heads together. Cpls finish facing head of hall with inside hands joined.
- XI. FORMING A CIRCLE**
- 1-16 First M lead set into CW circle using 8 Traveling Steps. Each W joins R hand with L of M behind. As soon as possible 1st M and last W join hands to complete circle.
- 
- XII. PRYSIADKAS IN THE CIRCLE**
- 1-6 Drop hands. Facing ctr of circle, M do 3 heel prysiadkas (1 to 2 meas). W repeat action of Fig VI. (This takes 16 meas so no further directions are given for W).
- 7-8 Starting R, M walk 4 steps into circle and turn to face ptr, back to ctr.
- 9-16 M do 4 heel prysiadkas (1 to 2 meas).
- XIII. FINALE**
- 1-4 With R arm around ptr, R hips adjacent, turn CW with ptr with 8 quick walking steps (2 to a meas). Start R ft and hold L arm high).
- 5-8 Continuing cpl turn, dance 4 buzz steps (Flat on R—ct 1; Up on ball of L—ct 2).
- 9-12 Repeat action of meas 1-4 (Fig XIII).
- 13-14 Dance 2 buzz steps. End with W on outside of circle.
- 15-16 With lead from M, W turns to R 1 1/2 times on 4 steps. End facing LOD with inside hands joined and outside hands raised. M may accent ending with a stamp.

-Presented by Anatol Joukowsky
-Notes by Ruth Ruling

UNVERDOS
(France)

Source: Unverdos (une vehr doe) is a Bourree, a principal dance form from Auvergne, France. Literally translated it means "one against two". It was learned by Anatol Joukowsky while at a school for French scoutmasters in Shamarande, France in 1950.

Record: Folk Art LP 103 Unverdos 3/4 time

Formation: Single circle composed of three (1 M between 2 W) with all hands joined. One set is designated as Leading Set.



Steps: Basic Step: Step R, bending knee (ct 1). Step on ball of L next to R (ct 2). Shift wt back to R (ct 3). Next step starts on L. Step on ct 1 may be done in any direction. Always start on R for each figure. Description same for M and W except where noted.

Meas.

Pattern

- 2 INTRODUCTION Stand in place, facing ctr.
- FIGURE I
- 1-4 Turning to face a little L of Line of Direction, progress in LOD (CCW) with 4 basic steps (start on R).
- 5-8 Turning to face Reverse LOD (CW), dance 4 basic steps. Widen circle so arms are extended comfortably.
- 9-12 Dance 4 basic steps into ctr. As circle closes bring the hands up and bend the elbows until forearms of neighbors almost touch.
- 13-16 Dance 4 basic steps bkwd to place. Hands are lowered as circle widens.
- FIGURE II
- 1-4 M hook R elbow with R W and make 1 CW circle with 4 basic steps. ML arm is raised out to side with elbow bent, palm fwd. W R hand holds skirt. At same time, L W make 1 CCW circle, holding skirt with both hands.
- 5-8 M hook L elbows with L W and make 1 CCW turn on 4 basic steps. RW make 1 turn CW holding skirts.
- 9-16 Repeat action of meas 1-8 (Fig II).
- 1-32 REPEAT ALL FROM BEGINNING. Omit last 4 meas. Instead, M take W hands and each set of 3 turn to face LOD (CCW), still using basic step. LW of Leading Set form a connection by grasping L forearm of L W ahead. L W first raises L hand as a signal that she is starting. L W of set behind then grasp hold of forearm of L W of Leading Set. Continue until all are joined. Joining can continue into next figure if need be.
- FIGURE III
- 1-4 Dance 4 basic steps in LOD (CCW).
- 5-8 On 4 basic steps M turn R W with R elbows once around. L W still has arm grasp.
- 9-12 Dance 4 basic steps in LOD (CCW).
- 13-16 On 4 basic steps, with inside hands joined, each set make 1/2 turn CW to face RLOD (CW). RW back up. R W of Leading Set start the arm grasp.
- 17--20 Dance 4 basic steps in RLOD (CW).
- 21-24 On 4 basic steps M turn L W with L elbows once around. R W still has arm grasp.
- 25-28 Dance 4 basic steps in RLOD (CW).

<u>Meas.</u>	<u>Pattern</u>
29-32	On 4 basic steps with inside hands joined, each set make 1/4 turn CW to form original circle with all hands joined. R W back up.
1-32	REPEAT ACTION OF FIGURE I AND II
33-35	W step in so backs are to ctr. M faces ctr. W join nearest hand with M and hold skirt with outside hand. Music stops.
2	INTRODUCTION No action.
	FIGURE IV
1-2	Dance 2 basic steps in place.
3-4	Change places on 2 basic steps. W turn under joined hands. R W turn 1/2 L. L W turn 1/2 R. M turn 1/2 R as he crosses over to W side. M give lead to W for turn and drop joined hands after crossover is started.
5-6	Dance 2 basic steps in place. W join nearest hand with M. Outside hand hold skirt.
7-8	Change back to original place on 2 basic steps. W turn under joined hands. R W turn 1/2 R. L W turn 1/2 L. M still turn 1/2 R. Again drop hands after crossover is started. Note: R W refers to W who started dance as R W even though pos are changed for 4 meas.
9-16	Repeat action of meas 1-8 (Fig IV). FIGURE V
1-4	Move into ctr with 4 basic steps. Pos is same as for start of Fig IV.
5-8	Move out of ctr with 4 basic steps.
9-16	On 8 basic steps form 2 circles. M in inside circle, W in outside circle. All face ctr. As M starts to move in, turn W under joined hands as in Fig IV meas 3-4. W join hands in outer circle. M continues in until able to join hands in inner circle. On meas 15 & 16 M <u>only</u> claps on ct l.
17-18	<u>MEN</u> : Dance 1 basic step to R and 1 to L.
19	Jump into air and land with L knee on floor. On jump progress a little to R.
20	Slap floor with palm of L near L knee. R hand is raised.
21-48	Rising, repeat action of meas 17-20 (FIG V) 7 more times (8 in all).
17-24	<u>WOMEN</u> : While M dances the above pattern, do following pattern. Circle CW with 8 basic steps.
25-28	W of each set hook R elbows and turn once on 4 basic steps.
29-32	Hook L elbows and turn once with 4 basic steps.
33-40	With hands rejoined in circle move CCW with 8 basic steps.
41-48	Repeat action of meas 25-32 (FIG V). End in single circle facing ctr. W shorten or lengthen steps so as to finish behind own M. FIGURE VI
1-8	On 8 basic steps M backs out to place between his W. All sets join hands in big circle with only one break between L W of Leading Set and W on her L.
9-35	Turning out to L, L W of Leading Set lead line in serpentine about hall using basic step. Dance to end of record. End W have free hands on hips.

Presented by Anatol Joukowsky
Notes by Ruth Ruling

POLONEZ WARSZAWSKI
(Poland)

- Source: This polonaise comes from the region of Warsaw, Poland.
- Record: Mazowsze Song and Dance Ensemble of Poland Bruno BR 50071, Side B, Band 8 Polonez Warszawski 3/4 time
- Formation: Cpls in double circle facing LOD (CCW), M to L and a little behind W. L Hs joined and extended fwd about shoulder height. W hold skirt with R. M R hand at small of his back, palm out or extended at shoulder level in a protective arc behind W but not touching her. Ptrs should not be too close to each other.
- Steps: Basic Step: Step fwd R (ct 1). Step fwd L (ct 2). Step fwd R, bending knee and almost at same time, lightly brush L ft fwd (ct 3). Next step would start fwd with L. Description same for M and W unless otherwise noted.
- Meas. Pattern
- 8 meas Introduction. No action.
- 1-3 Both starting R, dance 3 basic steps in LOD (starts with vocal).
- 4 W dance 1 basic step as before but almost in place. Both start L. M backs up twd ctr on 1 basic step so as to end with L hands still joined and M almost facing RLOD. W still faces LOD.
- 5-6 Change places by moving fwd in an arc, L hands still joined. Dance 1 basic step fwd, starting R, twd ptrs place (meas 5). Continuing fwd movement, step L (meas 6, ct 1), step R (Ct 2), point L toe and shoulder to ptr (ct 3). W now on inside of circle facing RLOD. M on outside facing LOD.
- 7-8 Cross over to take starting pos of meas 1 (promenade), M moving straight over and W turning under joined L hands. Dance 1 basic step starting L. Continuing movement, step R (meas 8, ct 1), step L (ct 2), stamp R next to L (no wt) (ct 3). Cpls are now in pos to start dance again.
- Repeat action of meas 1-8 to end of music.

Presented by Anatol Joukowsky
Notes by Ruth Ruling

WHO KNOWS
(Russia)

- Source: This Russian dance, done by men and women in a broken circle, takes its name from the title of the song to which it is danced. Described in "Tantzi Narodov, Edition I" published in U.S.S.R.
- Records: Folk Dances-Songs Colosseum CRLPX 013 Side B, Band 1.
Russian Folk Songs Stinson SLP 1003 Vol 4 Side A, Band 4. Music is in 2/4 time.
- Formation: Broken circle of M and W. Join hands and hold down. Free hands of end dancers on hip, palm out. Face RLOD (CW).
- Steps: Basic Step: Step fwd L (ct 1). Close R to L (ct &). Step fwd L (ct 2). Brush R fwd (ct &). All steps are taken on flat of ft even the brush of R ft. Repeat of step starts with R. Walking steps are done with small plie' or bend of knee.
NOTE: Although music is played in 2/4 time, twice during the dance a half meas (1 ct instead of 2) is played. This is duly noted and should cause no trouble. This occurs also during the Introduction.

<u>Meas.</u>	<u>Pattern</u>
9 1/2	Introduction. No action.

(19 cts)

FIGURE I

- | | |
|----------|---|
| 1-5 | Starting L, dance 5 basic steps in RLOD. |
| 6 | Step R (ct 1). Step L, making 1/2 turn to face LOD (ct 2). |
| 7-11 | Starting R, dance 5 basic steps in LOD (CCW). |
| 12(1 ct) | Step L, making 1/4 turn L to face ctr (ct 1). There is no ct 2. |

FIGURE II

- | | |
|-----|---|
| 1 | Moving twd ctr, step fwd flat on R, bending knee (ct 1). Close L to R, ft flat on floor (ct &). Repeat for cts 2, &. |
| 2-4 | Repeat action of meas 1 (Fig II) three times. On last step do not put wt on L. |
| 5-8 | Back out of circle to place on 8 walking steps (2 to a meas) starting L. |

FIGURE III

- | | |
|---------|---|
| 1-4 1/2 | Drop hands of neighbors and extend hands fwd and out about hip level, palms twd ctr. Starting L, walk 9 steps in CW (R) circle. Rejoin hands at end. R ft will be free. (This music has 4 complete meas and a fifth with only 1 ct). Repeat dance from Fig I but reversing all. Fig I will start R (LOD) with R ft. On Fig II L ft will lead into ctr. Walk out starting R. Circle at end will be CCW starting with R. Dance is done 2 more times (starting to L and to R). On 5th time (starting to L) music ends after Fig II so there is no CW circle. |
| (9 cts) | |

Presented by Anatol Joukowsky
Notes by Ruth Ruling

BY A SPRING
(Russia)

- Source: "By a Spring" (Horovodnaya Pliaska) is a Russian Wedding Dance performed by women. Dance comes from Yaroslav region of central Russia. Described in "Tantzi Narodov, Edition I" published in U. S. S. R.
- Records: Folk Dances-Songs Colosseum CRLPX 013 Side A, Band 10.
Russian Folk Songs Stinson SLP 1003 Vol 4 Side A, Band 6. Music in 3/4 time.
- Formation: Closed circle of W almost facing LOD (CCW). Join hands and hold down. Heads are bowed.
- Steps: Basic Step: Takes 2 cts to complete 1 step so 3 steps are done in 2 meas. In preparation for step, bend L knee on upbeat of meas 1 and start reaching fwd with R ft. Step fwd R in LOD (ct 1). Step on ball of L next to R instep (ct &). Step fwd R in LOD (ct 2). Bend R knee and extend L leg diag fwd R, toe close to floor (ct &). Head and body are inclined twd extended ft. Repeat of step starts with L on ct 3 and also uses ct 1 of next meas.
- Meas. Pattern
- 4 Introduction. No action.
- 1-2 Dance 3 basic steps in LOD starting R (begins with vocal).
- 3 While turning to face ctr, move extended L leg in small arc to L and step on it (ct 1). This would be same as "step to L side with L" if dancer had been facing ctr at start of movement. Step R behind L, bending knees (ct 2.) Close L to R (ct 3). Head and upper body follows direction of movement.
- 4 Still facing ctr, step to R side with R (ct 1). Step L behind R, bending knees (ct 2). Close R to L (ct 3). Head and upper body follows direction of movements. On upbeat, bend R knee and start reaching with L to move in RLOD.
- 5-8 Repeat action of meas 1-4 but starting L and moving in RLOD. Face ctr for meas 7-8.
Repeat action of meas 1-8 until end of music.

Presented by Anatol Joukowsky
Notes by Ruth Ruling

FOLK DANCES OF AUSTRIA
(Presented by Walter Grothe)

- Source: The dances described below are all simple traditional folk dances written up in many books published in Austria, such as by: Herbert Lager, Anton Novak, Ilka Peter, Erna Schutzenberger, Hermann Derschmidt, Karl Horak, Raimund Zoder, and others.
- Record: Folk Dances of Austria No. 1 and 2 Folkways FW 8837 and FW 8838 (LP)

DAS HIATAMADL
(The Shepherd Girl)

- Formation: Couples
- Steps: Pivot. Polka.
- Music: 2/4
- Meas:
- 1 In open ballroom position side by side both facing LOD. Weight on inside foot. Both point outside foot forward and back.
- 2 Same except point inside foot forward and back.
- 3-4 Four pivot steps 2 turns CW.
- 5-8 Repeat Meas. 1-4
- 9-16 Polka turning CW progressing CCW.

CEVVE OR MASCHAM

- Formation: Couples in ballroom position M back to the center.
- Steps: Step close. Waltz
- Music: 3/4
- Meas:
- 1-4 Four step close CCW.
- 5-8 Same CW.
- 9-10 Two step close CCW.
- 11-12 Same CW
- 13-20 Waltz turning CW progressing CCW.

DER NEUDEUTSCHE

- Formation: Couples in ballroom position M back to center. Arms stretched out and pointed in LOD.
- Steps: Step close. Waltz.
- Music: 3/4
- Meas:
- 1-2 Two step close CCW. The side step is executed on the 1st 4th of each Meas., the closing step on the 3rd 4th.
- 3-4 Same as 1 & 2 but CW, and arms are brought in so that hands will point CW.
- 5-8 Waltz turning CW, progressing CCW.

KUCKUCKS - POLKA

(Cuckoo Polka)

Formation: Couples both facing LOD, W slightly ahead of M at his R. R hands joined above W R shoulder, L hands in front of M's chest, L arm extended sideways.

Steps: Heel toe. Polka

Music: 2/4

Meas.

1-2 Both do a heel and toe and a polka step to the L.

3-4 Same to the R. In executing the first 4 meas. The M moves behind the W to the L and to the R.

5-6 One polka step to the L and one to the R, M moving same as above.

7-8 Drop L hands, W makes 1 turn CCW under joined R hands and partners resume original position.

DER MAINZER POLKA OR BAYRISCH POLKA

Formation: Double circle facing LOD, inside hands joined and held shoulder height.

Steps: Two step. Walking. Pivot.

Music: 2/4

Meas. Introduction

1-16 Partners walk CCW 2 steps to a meas., 32 steps in all.

1-4 Moving diagonally away from each other, M towards L, W towards R, in a two step and M progressing forward to next W in a two step taking ballroom position 4 pivot steps CW 2 turns.

5-8 In original position Walk with new partner 8 steps LOD. Repeat to end of music. First 16 meas. of introduction are not repeated.

DER EISWALZER

(The Ice Waltz)

Formation: Couples in open ballroom position side by side facing LOD, outside hands joined straight forward pointing LOD.

Steps: Walking. Waltz

Music: 3/4

Meas:

1-4 Starting outside foot walk 4 steps LOD, 1 step per meas.

5-8 Individually make a 1/2 turn, M CW, W CCW. With inside hands joined walk 4 steps backwards LOD, 1 step per meas. swinging arms forward & bk.

9-16 In ballroom position waltz CW progressing CCW.

WOAF (WEIPENTANZ)

(Reel)

Formation: Varsouvienne position facing LOD.

Steps: Step close. Waltz.

Music: 3/4

Meas.

1-4 Both starting L foot diag fwd to the L in a L close hold. Same to R with the M moving behind the girl slightly over to her R side. Repeat all. On the hold the bodies sway slightly in the corresponding directions.

5-8 In same position raise hands, W makes a half CW turn and circles the M CW in little waltz steps and with another half turn ends in original position. During this figure M moves slightly fwd in same step close as meas. 1-4

DER ENNSTALER POLKAFormation: Partners facing M back to center.Steps: WalkingMusic: 2/4Meas.

- 1 On 1st part of meas. M leaps up and comes down on both feet slapping his thighs, W only slaps thighs lightly. On second half of measure partners clap their own hands once.
- 2 Partners clap each others hands 3 times.
- 3 Each one makes a 1/4 turn to the L and slaps his own hands 3 times, fingers pointed upward.
- 4 Same to R.
- 5-8 Partners join R hands above W's head and walk 8 steps around each other M 1 circle CW, W 2 turns CCW.

The dance can be done progressively with the M moving fwd to the next girl.

DER HAXENSCHMEISSER

(The Leg Thrower)

Formation: Partners facing M bk to ctr R hands joined free hands on hips.Steps: Step swing. WaltzMusic: 3/4Meas.

- 1 Step swing in CCW direction with joined hands following through.
- 2 Same CW.
- 3-4 Arms are swung CCW and up above W's head, and W will make 1 turn in 2 waltz steps CW ending facing ptr taking shoulder waist position. M takes waltz steps in place while W turns.
- 5-8 Waltz in shoulder waist position turning CW progressing CCW.
The dance must be done light and full of rhythm.

RHEINLANDERFormation: Ptrs side by side in skater's position R hand on top facing LOD,Steps: SchottischMusic: 4/4Meas.

- 1-4 2 schottisch steps both starting L ft, followed by 4 step hops.
- 5-8 Hs on hips separate M diagonally to L W to R in one schottisch step. M progresses fwd to next girl in one schottisch step. Take ballroom pos. and do 4 step hops.

This is one of the many versions of the Rheinlander done in Austria.

Hand position in all dances unless otherwise specified is optional on hip or hanging down, or for W on skirt and for M on suspenders.

AGATTANZ
(A Wedding Dance from Austria)

Source: (A-gaht'-tahnz) Tiroler Volkstanze by Karl Horak, Schwaz Tirol. The Agattanz is one of the oldest Austrian dances. It is a wedding dance from Hinter-Thiersee near Kufstein. It was originally danced by M only but has undergone many changes in the many centuries it has been danced. There are many more figures to the dance, some of them quite complicated. The ones selected above are those most popular today in Austrian folk dance groups.

Record: Zither Melodies AH 45-601

Formation: 4 cpls in a circle, 1st cpl with back to music, W on ML (not on R).

Steps: A light running waltz step with a slight accent on the first beat. Hs are on hips whenever free or in case of the M they may be on suspenders).

Music: 3/4

<u>Meas.</u>	<u>Pattern</u>
4	Introduction.
	<u>I. CIRCLE AND STARS</u>
A 8	With hands joined at shoulder height all circle CW.
8	All circle CCW.
8	M form R hand star by taking hold of the wrist of the M in front and hold inside hands joined at shoulder height with ptr. Entire formation turns CW. (6 meas)
	M release R hand star and back out by turning 1/2 CW with ptr. (2 meas)
8	W form L hand star by taking hold of the wrist of the W in front, and entire formation turns CCW. (6 meas) W release star and back out by turning with ptr to end in starting pos. (2 meas)
	<u>II. CHAIN</u>
B 8	With Hs on hips all face ctr. Bow twd ctr and rise. (2 meas) Ptrs face and do a grand R and L, M moving CW, W CCW. (4 meas) Meet ptr on other side, hook R elbows, go half around and face. (2 meas)
8	Repeat grand R and L in reverse until reaching home pos. (4 meas)
	Repeat R elbow hook (2 meas) and bow to ctr (2 meas).
	<u>III. TURNS (Dreher)</u>
C 8	With R Hs joined & elbows bent so that upper arms and elbows are touching, star R (4 meas). Reverse and star L (4 meas).
8	Ptrs face, join R above L, and both turn slowly twd ctr under joined Hs, W CCW, M CW (4 meas). Reverse turns out of the ctr, M CCW and W CW (4 meas).
8	With R hips adjacent, place MR and WL behind W neck, ML and WR straight in front of M chest. In this pos turn CW (4 meas) Reverse pos with ML and WR behind her neck and turn CCW (4 meas).
8	Release Hs and take back hold pos. Circle CW (4 meas). Without changing pos circle CCW (4 meas). End in original pos facing ctr with all hands joined.
	<u>IV. WIND UP</u>
D 8	1st cpl break their handhold with each other, while all other hands remain joined. 1st W steps into ctr facing M #4 and M #1 winds her up by pulling the entire circle around her in a CW direction.
8	1st W now goes under the joined Hs of 1st M and 2nd W and unwinds in a CCW direction, pulling the entire circle with her.
8	Repeat the wind up with the 1st M stepping into ctr and the 1st W winding him up in a CCW direction.
8	1st M break through under joined hands of 1st W and 4th M and unwinds in a CW direction.

V. CIRCLES AND BASKET

- E 8 W join hands in a ctr circle and circle CCW. M join hands in an outer circle and circle CW.
8 Reverse circles, M turning CCW, W CW.
8 Form a basket by M raising hands above W heads, M to R of ptr. Circle CW.
8 Reverse basket by M raising hands over W, then W over M heads. Circle CCW.

VI. ARCHES

- F 8 All join hands in a single circle, W on M L, and circle CCW. End with 1st M approaching LOD.
8 1st cpl break from circle and form a two-hand arch with M on inside, back twd ctr, facing ptr. 4th cpl goes through the arch LOD and lines up next to cpl #1. Cpls 3 and then 2 go through arch and line up in same manner.
16 Ptrs now separate and form 2 lines. 1st cpl in closed pos waltzes LOD through the line and around the room. The other cpls follow in order.

Presented by Walter Grothe
Notes prepared with assistance of
Larry and Ruth Miller

FEISTRITZER LAENDLER

(Lower Austria)

Source: "Oesterreichische Volkstanze" by Raimund Zoder, Vienna.Record: Zither Melodies AH 45-602Formation: Cpls any place on the floor.Step: Laendler step throughout.Music: 3/4Meas: Pattern

4 Introduction.

I. W TURN

1-8 With inside hands joined, free hand on hip, W turns 4 CW turns in front of M while progressing LOD. M accents by stamping on 1st and 3rd ct of each meas.

II. BEHIND THE NECK

1-16 Join both hands, M lowers R, W turns CW under her R until ptrs have R hips adjacent. Place joined M L and W R behind M neck, and both turn CW. (8 meas) W turns CCW to reverse hands, and both turn CCW. Unwind to end facing ptr with both hands joined. (8 meas).

III. AROUND THE SHOULDER

1-8 M raises R over W head as she turns 1/4 turns CW to end side by side. Place joined MR and WL on WR shoulder, and both turn CW. (4 meas) Reverse by W turning 1/2 CCW under ML, and both turn CCW. (4 meas)

IV. SPINNING WHEEL

1-8 Raise both joined hands overhead, keeping them close together and do a spinning wheel in place. W starts turning CW, M turns CCW on next meas. Continue turning alternately. Finish facing ptr with hands joined.

V. PURSUIT

1-8 Keeping hands joined, both place R hands around ptr waist in middle of back. In this pos take 4 laendler steps turning CCW. Keeping hands joined, place them on W hips, while M slightly bent fwd pushes W bwd LOD with 5 laendler steps. M stamps on 1st and 3rd ct of each meas.

VI. W BACK GRASP

1-8 Turn L hip to hip, and M drops L and reaches over WL to join WR low in back of her, WL straight in front of M and still joined with MR. In this pos turn CCW.

VII. BOTH BACK GRASP

1-16 W bends and turns 1/4 CCW under ML. Lowering ML and WR, both turn 1/2- W CCW, M CW - under MR and WL until bk to bk. Lower MR and WL and step slightly to own L to end R hip to hip. In this pos and looking at ptr turn CW.

VIII. W LEAD AROUND

1-16 M bends and turns 1/4 CW under WR arm. M rises and W turns 3/4 CCW under ML to face ptr. Release hands and join L in L. W circles CCW around M to end slightly behind and to R of M. Tuck L hands under ML arm, join R hands low and slightly fwd, and turn CCW. (8 meas).

Reverse pos by W shifting behind to ML and turn CW. (8 meas)

IX. BOTH TURN

1-8 Release L hands and M backs out under joined R turning CCW. Both turn-
W CCW, M CW - under joined R, free hands down at side. Continue turning.
(8 meas)

X. LAENDLER

1-28 Take shoulder-blade pos with elbows low and laendler turning CW and progressing
CCW. At end turn W once CW under ML, WR and bow.

Presented by Walter Grothe
Notes with assistance of
Ruth & Larry Miller

STROHSCHNEIDER
(Straw-Cutter)
Austria Folk Dance from Styria

Source: Anton Novak- Steirische Tanze
Record: Folkraft 1404B
Formation: Ptrs facing in a double circle, M back to ctr, hands joined and crossed , R over L.
Steps: Bleking step, Polka
Music: 2/4

Meas: Pattern

No Introduction

I. BLEKING STEP

- A 1 Jump onto both feet putting R heel fwd on floor, toe up, M pulling slightly on L H.
 2 Same as meas 1, except L heel fwd, M pulling on R.
 3 Same as meas 1-2 except twice as fast
 4 Same as meas 3.
 5-8 Repeat meas 1-4. On last ct take closed pos.

II. POLKA

- B 1-8 Dance 8 polkas turning CW and progressing CCW.

Dance is repeated 2 more times, 3 times in all.

Introduced by Walter Grothe
 Notes with assistance of
 Ruth & Larry Miller

ISRAELI DANCES

The dance of Israel is a living, growing art. The melodies and songs of a people rise from Israel in a constant surge and with it the need for movement in dance form. "When a nation has struggled for and achieved its independence, as Israel did, such a stream of folk and popular song arises not as an entertainment for idle hours but as a demand of life itself. Music and poetry are not luxuries but necessities, not pastime occupations but are associated with labor itself, cementing the comradeship that people feel." Such was the feeling of dance wherever we travelled in Israel.

Guide to Pronunciation:	ch	as in guttural Scottish "loch"
	a	as in "bar"
	ai	as in "sight"
	e	as in "set"
	ey	as in "may"
	i	as in "sink"
	o	as in "joke"
	u	as in "lunar"

Apostrophe (') dividing two vowels indicates that the two are pronounced separately, with a pause between, each vowel getting its sound value according to the above guide.

Ex: "so'arim" is pronounced as "so are you", not as "soaring". —Vanguard 9048, Folk Songs by the Karmon Israeli Singers and Dancers.

MA NAVU (Israeli)

Ma Navu is a quiet, rhythmical dance of Israel. The lyrics are from the Bible, Isaiah 52-7. The music was written by Joseph Spivak and the choreography is by Rajah Spivak. My husband and I danced Ma Navu for the first time at the Rothchild Recreation Center, Haifa, Israel, where we had gone to attend a class of Rivka Sturman.

Music: Melodic line: Songs and Folk Dances, #1, pg. 17, Edition, "Negen", Joel Schreiber, 59 Allenby St., Tel-Aviv, 1957.

Record: *Symphonia, HS. 201

Formation: Single line in open circle. Face ctr of circle; hands joined and down.

Steps: Grapevine, rocking, Yemenite step, two-step.

Music: 4/4

<u>Meas.</u>	<u>Pattern</u>
2	INTRODUCTION
1-2 I.	Beginning with R, touch R toe fwd (in front of L) (ct 1). Touch R toe to R side (ct 2). Step R behind L (ct 3). Step L beside R (ct &). Step fwd on R (ct 4). Rock back on L (ct 1). Rock fwd R (ct 2). Rock back on L (ct 3). Step R in place (ct &). Close L to R (ct 4).
3-4	Repeat Fig. I, meas 1-2, beginning with L. NOTE: The rocking step is a quiet shifting of weight with feet being kept on the floor. On the last rock backward and the forward-close step there is a slight lift of the chest or a forward "impulse" movement.
1 II.	Yemenite step R (ct 1 & 2). Brush L across to R, turning CCW to face LOD (ct &). Step-close-step LRL (ct 3 & 4). On (ct &). turn to face ctr in order to...
2-4	Repeat action of Fig. II, meas 1, three times.

As danced by Miriam Lidster
in Israel

ZEMER ATIK
(Israeli)

When Rivka Sturman returned to Israel from the United States in 1958 she decided that there was a need for a simple dance which had Jewish motifs and Israeli flavor. It needed to be simple so that the whole nation could participate. Rivka choreographed the dance, Zemer Atik, which means "Ancient Song", and then went to Amitai Ne'eman, who had composed many folk songs, and then to M. Kashtan. In this way was created the folk dance, the music and the words.

Music: Melodic line: Songs and Folk Dances, #3, pg. 28, Edition, "Negen", Joel Schreiber, 59 Allenby St., Tel-Aviv, 1958.

Record: *Symphonia, HS 201

Formation: Cpls in a single circle. W in front of M, R hand on L shoulder of person in front. All face in CCW, LOD.

Steps: Running, step bend

Music: 4/4

<u>Meas.</u>	<u>Pattern</u>
2	INTRODUCTION
1-2 I-	a) Begin with R. Do 4 light running steps fwd (ct 1-4) Step fwd R (ct 1); bend R knee and clap hands slightly fwd R outside of circle (ct 2). Step fwd L (ct 3); bend L knee and clap hands slightly fwd L inside of circle (ct 4). Keep hands at shoulder height.
3-8	Repeat action of Fig. 1 (a) three times
9-10	b) All face ctr of circle. Hs are held shoulder-height, elbows bent. HS ARE NOT JOINED. 2 step-bends R L twd ctr (ct 1,3); snap finger on (ct 2,4). Begin R and move Bwd with 4 light running steps (ct 1-4); bring hands gradually down to side. Body bends fwd. slightly.
11-16	Repeat action of Fig I (b) 3 times
II	a) Cpls in double circle, M on inside. Face CCW with inside Hs joined. Begin R, do 4 running steps fwd (ct 1-4). Facing pt do 2 step-bend steps toward pt (ct 1-4).
3	M sends W fwd to new ptr. W takes 4 light running steps; M does 4 steps in place (ct 1-4)
4	Face new partner; join inside Hs and do 2 step-bend steps in place (ct 1-4).
5-8	Repeat action of Fig. II (a), again changing partners on meas 5 & 7
c)	Cpls face CCW; inside hands joined.
1	Begin R. Do 2 step-bend steps fwd (ct 1-4). W takes 4 light running steps in place while making a 1/2 turn CCW under M's R arm. M does 4 steps in place (ct 1-4). M keeps R arm above W's head. W places R hand at small of M's back. M's L arm remains at side.
3	Both turn CW with 2 step-bend steps (ct 1-4)
4	W continues to turn CW to LOD with 4 running steps. M passes behind W's back to original position with light running steps (ct 1-4).
5-8	Repeat action of Fig. II (b)
	Finish in single line R H on L shoulder of person ahead.

As danced in Israel by
Miriam Lidster

HARIMON

(Israeli)

A quiet couple dance of Israel. The word "Rimon" means pomegranite and the dance was originally presented as an exhibition with the dancers carrying pomegranites in their hands. The music is a folk tune and the dance was choreographed by Z. Khavatsseleth. During the summer of 1959 my husband and I danced Harimon many times while attending recreational-teaching sessions with Rivka Sturman.

Music: Melodic line: 22 songs and Dances. Published by the Education and Culture Centre of the General Federation of Labour, Histadrut, Tel Aviv, Israel.

Record: *Symphonia HS 201

Formation: Double circle of cpls, M back to center of circle, hands joined and down.

Steps: Walking *, cross-step

Music: 3/4

Meas: Pattern

4

*INTRODUCTION:

A 1 I-

Step L across in front of R, knees bend easily (ct 1). Step R in place (ct 2).



Step L beside R (ct 3). Hands move in and up in front of face (ct 1). Hold (ct 2-3)

2

Step R across L (ct 1). Step L to L side with a slight lift of the body (ct 2).



Step R behind L with a turn of the body to the R (ct 3). Hands move down and out to an outstretched position (ct 1-2). Hold (ct 3).

Couples have rotated CW a half circle.

3-4

Repeat action of meas. 1-2. Fig I, 3 times, moving

1-4

around twice and back to original position. At the

repeated

completion of the last step, couples finish side by side, W on M's R, facing CCW, LOD. Inside hands joined and down.

B 1-4 II-

Fig. II is danced in 4 counts against 3/4 meter. Step back on L with small

1-4

dip; keep body erect; arms bend at elbows, bringing hands to shoulder

height (ct 1). Walk fwd RLR with three soft steps (ct 2,3,4). Step fwd on L

with a small dip (ct 1). Hands gradually move down to the side. Move

bkwd RLR with 3 soft steps; hands move gradually upward to shoulder (ct 2,3,4).

Repeat above action of Fig. II twice.

As danced by Miriam Lidster
in Israel

DEBKA DRUZ

Debka Druz is in the style of the Arab Druz tribe. The Druz lived in the mountains of Efra'im. The music was written by U. Giv'on, and the dance was choreographed by Samuel Cohen.

Music: Melodic line: Phamplet #11, Merkaz Letarbut Ulechinuch, Israel, 1958.

Record: *Symphonia, HS 201

Formation: Single line, hands joined and down. L hands gradually move to lower part of back to form a closely linked chain. All face CCW.

Steps: Chorus: Basic Step #1 (2 measures)

two walking steps L R (step-bend with slight bounce) (ct 1-2, 3-4). Place L ft diag. fwd (use whole ft on floor) (ct 1-2). Bring L ft back slightly behind R with L toe turned diag. out L (ct 3-4).

BASIC STEP #2 (2 measures)

Stamp R in place (has vigorous quality of a jump), lifting L, knee bent (ct 1-2). Extend L leg vigorously diagonally L, at the same time R heel stamps in place (ct 3 and 4). Weight of body is over R ft and L ft is extended near the floor.

Touch L heel diagonally fwd L (ct 1). Leap onto L (ct 2) bringing weight over L ft. Close R to L (ct 3). Hold (ct 4).

Music: 4/4

Meas.

Pattern

4

INTRODUCTION

1-8 I A) Dance the action of CHORUS, Basic step #1 4 times.

9-12 B) Dance action of BASIC STEP # 2 - 4 times.

9-12

repeated

1-8 II A) Dance action of CHORUS, basic step #1 - 4 times

9-12 B) Dance action of cts 1-4, Measure 2, Basic step #2 twice. Jump on both ft. (ct 1-2). Jump and land on R ft (ct 3). Hold (ct 4).

Repeat action of cts 1-4, measure 2, Basic step #2

9-12 Repeat action of cts 1-4, measure 2, Basic step #2 twice.

repeated Jump twice in place (ct 1-2, 3-4)

Stamp RLR in place (ct 1 2 3). Hold (ct 4).

1-8 III A) Dance action of CHORUS, Basic step #1 - 4 times.

9-10 B) Stamp L heel in place (ct 1). Small leap onto L (ct 2). All face ctr on ct. 2.

With vigor stamp R across in front of L.

Body and knee bend (ct 3-4). Lift R leg from L to R with an arch or bow-like action (ct 1-2). Close R to L (ct 3-4). Continue facing center.

11-12 Repeat action of Fig. IV (B) 3 times

9-12 Repeated

As danced by Miriam and Chuck
Lidster in Israel

VAYIVEN UZIYAHU

Vayiven Uziyahu was created in 1956 by Rivka Sturman and was used as a men's dance for Independence Day. Mrs. Sturman heard the music first in Ein Harod and was so impressed that she created this dance. The music is by J. Zarai.

Music: Melodic line: 25 Songs and Dances, Edited by Sh. Kaplan and T. Hodes, The Nissimov Music Library No. 99, Published by the Education and Culture Centre of the General Federation of Labour, Histadrut, Tel Aviv, Israel, 1957.

Record: The Folk Dancer, MH 1154; Symphonia: HS 201

Formation: Single line of dancers facing CCW. Hands joined and down.

Steps: Running, bounce, cross-leap.

Music: 4/4 (6 meas 4: 2:); 2/4 (1 meas); 4/4 (2 meas 2)

<u>Meas.</u>	<u>Pattern</u>
	INTRODUCTION: Folk Dancer, MH 1154 (2 measures) Symphonia (2 measures)
4/4 I	Begin with R on ct 1. the music begins on the & of ct 1.
1	Four light running steps fwd CCW (ct 1-4).
2	Bring feet together and face ctr of circle. Bounce in place four times (ct 1-4)
3	Turn to face LOD. Two running steps fwd CCW. (ct 1-2). Turn to face ctr of circle. Bounce in place two times (ct 3-4)
4	Repeat action of meas 3, Fig. I.
1-4	Repeat action of Fig. I, meas. 1-4
repeated	
II	Face LOD, CCW.
5	Two strong, small running steps fwd CCW RL (ct 1-2) Strong stamp on R with R ft in front of L. R shoulder fwd (ct 3). Bring R shoulder back sharply (ct 4).
6	Repeat action of Fig. II, meas 5.
7 2/4	Two steps fwd R L (ct 1-2). Clap hands to R side at chest level on each side.
4/4	Rejoin hands.
8	Two light running steps fwd R L (ct 1-2). Leap fwd R, L (ct 3-4).
9	Spring from L and land on both feet (a jump) (ct 1), facing center. Feet are parallel and about 12" apart. Leap on L crossing L ft in front of R (ct 2). Leap may be high and wide. Again spring from L and land on both feet (ct 3). Leap L across in front of R (ct 4).
5-9	Repeat all of Fig. II, meas. 5-9.
repeated	

As danced in Israel by
Miriam Lidster

EREV SHEL SHOSHANIM

(Israeli)

Erev Shel Shoshanim is translated to mean "Night or Evening of Roses". The lyrics were written by Moshe Dor, and the music by Joseph Ha'adar. The dance was choreographed by Rajah Spivak.

Music: Melodic Line: Songs and Folk Dances, #1, pg. 12, Edition, "Negen", Joel Schreiber, 59 Allenby Street., Tel-Aviv, 1957.

Record: Vanguard, VRS-9048, Folk Songs by the Karmon Israeli Singers and Dancers. *Symphonia, HS. 201

Formation: Open circle. Hands joined and down.

Steps: Step-bend, grapevine, brush and step-close-step.

Music: 4/4

<u>Meas.</u>	<u>Pattern</u>
2	*INTRODUCTION
1 I-	Begin R, move CCW (following the leader), step-bend (ct 1 &), step-bend (ct 2&). 1 grapevine step: step sdw R (ct 3), step behind L (ct &), step sdw R (ct 4), step in front L (ct &). Hands are raised to shoulder height for grapevine.
2 II-	*Brush (ct 1) and step (ct &) R ft in a small 1/2 circle to R in front of L (R knee bent; back is straight). NOTE: *Brush and fall on R (ct 1 &) while turning 1/4 to L to face center. Bring L ft beside R toe and do a small heel-toe (ct 2&). Remain in sitting position above R bent-knee. Brush to L (ct 3) in a 1/2 circle. Fall onto L (ct &) and do a R heel-toe (ct 4 &).
3 III-	Step R fwd (ct 1) and brush L fwd (ct &). Bend R knee (accenting) (ct 2). L ft moves close to floor, keep L knee slightly bent. Touch L heel to floor and straighten * R knee (ct &) and step-close-step L R L (ct 3 & 4). *Give an impulse on (ct &) before step0close0step.
4	Repeat action of Fig. III, meas. 3.

As danced in Israel by
Miriam Lidster,

TA'AM HAMAN
(Israeli)

Ta'am Haman is a Bavarian Jewish tune and is translated to mean, The Taste of Manna. The lyrics and music was written by I. E. Navon, and the dance was choreographed by Yoav Ashriel.

Music: Melodic line: Phamplet #8, Merkaz Letarbut Ulechinuch, Israel, 1957.
Record: Vanguard, VRS-9048, Folk Songs by the Karmon Israeli Singers and Dancers.
Formation: Couples in double circle. Face CCW. Hands crossed, R in R, L in L.
Steps: Yemenite step, sliding step, brush, two-step.
Music: 3/4

Meas:PatternINTRODUCTION

- 1-2 I-a) Yemenite Step L (ct 123, 123).
 3 Step R in front of L, bending knee slightly (ct 123)
 4 Transfer weight back onto L (ct 123).
 5 Again change weight forward onto R (ct 123)
 6 and back onto L (ct 123).
 7-8 Yemenite step R (ct 123, 123).
 1-8 Repeat action of Fig. I, meas. 1-8
 repeated
 9-10 b) With L shoulder to ctr, do 1 sliding step (step-close-step) L (ct 123, 123). This should be a wide step with R ft chasing.
 11-12 Brush R ft in front of L (ct 123) and make a slight dip on L (bend L knee while lifting R knee. Toe is pointed up. (ct 123)
 13-16 Repeat action of Fig. I (b), meas. 9-12. Beginning with R ft. and moving away from center of circle.
 9-16 Repeat action of Fig. I (b), meas. 9-16.
 repeated
 17-18 c) Yemenite step L (ct 123, 123)
 19-20 Moving fwd CCW with step-close-step (ct 123, 123), R L R.
 21-24 & Repeat action of Fig. I (c), three times.
 17-24
 repeated II a) Double circle, couples face to face. M inside, W outside. Both hands of M hold R hand of W in an upright position OR R hands joined at chest height
 25-32 Repeat Fig. I (a), meas. 1-8 and 1-8 repeated. On the forward
 25-32 step M keeps R ft on the outside of W R, R shoulder to R shoulder.
 repeated
 33-40 b) Repeat Fig. I (b) twice. Both begin with L ft. M moves CCW, W CW. R hands
 33-40 are joined with partner. On ct 3 (4 meas) while bending knee M gives L hand to
 repeated W on his L (R knee is bent and R ft touches ft of new W). W does the same with
 M on her L, thus forming a chain of joined hands. On the repeat to R, change
 hands with partner and join hands with new W to M R.
 17-24 c) Repeat Fig. I (c), meas. 17-24 exactly.
 NOTE: The music is written 3/4 but the pulse or underlying beat of the music is 6/8.

As danced by Miriam Lidster
in Israel.

HAVA NEITSEI BEMACHOL

(Israeli)

Hava Neitsei Bemachol is translated to mean "Let us dance". It was choreographed by Rivka Sturman and was presented at Folk Dance Camp by Rivka Sturman in 1957. The music is a folk tune, and I would like to present it again as it is a tune we heard and is a dance we saw being danced wherever we went in Israel.

Music: Melodic Line: 25 Songs and Dances, The Nissimov Music Library No. 99; published by the Education and Culture Centre of the General Federation of Labour, Histadrut, Tel Aviv, Israel, 1957. It is also published in Israel Folk Dances by Youth and Chalutzit Department, 16 East 66th St., New York 21, N. Y.

Record: Folk Dancer 1154: Folkraft 1435: Israel Music Foundation 120.

Formation: Couples in a circle. Partners face. M back to center of circle. Arms down.

Steps: Leap, crossing step, grapevine.

Music: 2/4, 3/4 (meas 12), 4/4

Meas: Pattern

INTRODUCTION: Folk Dancer 1154, 6 measures.

- 1-4 2/4 I- Both begin R. Step fwd on R, joining R hands at shoulder height (ct 1). Leap fwd on L, making 1/2 turn to the R; partners change places passing R shoulder (ct 2). Step back on R. Release hands (ct 1). Step L beside R (ct 2). Step fwd R and with an upward movement clap partner's R hand lightly (ct 1). Step L beside R (ct 2). Step back on R (ct 1). Step L in place (ct 2).
- 1-4 repeated Step fwd R making 1/4 turn to R (ct 1). Leap lightly on L to L (ct 2). Cross R in front of L (ct 1). Leap lightly on L to L (ct 2). Cross R in front of L (ct 1). Leap on L, turning to face partner and finishing in original position (ct 2). Step back on R (ct 1). Step L beside R (ct 2).
- 5-12 Repeat action of Fig. I, meas. 1-4, and 1-4 repeated.
- II- M changes weight to R. Inside hands joined shoulder height. Partners facing. Steps are described for M. W does counterpart.
- 4/4 M begin L. One small step on L, making 1/4 turn to L (ct 3, meas. 12). Partners now face CCW.
- 13 Small step fwd CCW R, bending R knee (ct 1). Step on L toe next to R (ct &). Small step on R bending R knee, turning to the R twd ptr (ct 2). Step on L toe next to R (ct &). Small step on R bending R knee, turning to the R to face ptr (ct 3). Hold (ct &). Step on L, turning to L to face CCW. (ct 4).
- 14 Step fwd CCW on R toe (ct 1). Lift and Step L to L, making 1/2 turn R (CW) (ct 2) L knee is bent. Step back on R toe, making 1/2 turn to L, face CCW (ct 3) Small step fwd on L (ct 4).
- 15-16 Repeat action of Fig. II, meas. 13-14 three times.
- 13-16 Repeated

As danced by Miriam Lidster
in Israel

THE HULA

The hula is a dance of Hawaii where the words of a song are acted out with graceful gestures of the hands and arms. Arms are relaxed and elbows slightly bent, fingers are held fairly close together, and even simple gestures of the hands are done gracefully with a slight bending or twisting of the wrists and waving or dipping of the fingers and hands.

Small steps are taken with relaxed and bent knees, raising the heels to allow hip movement, and keeping shoulders relatively still. The eyes follow the hand movements.

The hula is done with bare feet, wearing a lei around the neck, flower in the hair, and a smile on the face.

Hula rhythm has 4 beats to a measure and many of the songs end with a "Haina" verse, which indicates the end of the song.

BASIC STEPS

All steps may be taken beginning with either the R or L foot, moving twd any direction as indicated in the dance.

VAMP STEP: (Step, together, step, hold (1 meas)

VAMP R Step flat on R ft. to R, about 6 inches apart, lifting L heel and L hip (ct 1), step
STEP: flat on L ft. beside R, about 2 inches apart, lifting R heel and R hip (ct 2), step flat on R ft to R about 6 inches apart, lifting L heel and L hip (ct 3) Hold pos (ct 4)

VAMP L: Reverse foot work to L.

1/4 TURN: Steps similar to vamp but with turn of body; begin facing front.

1/4 TURN L: Turn body to L as you step fwd. to R with R ft. about 6 inches apart from L, lifting L heel and L hip (ct 1) step on L beside R about 3 inches apart, lifting R heel and R hip (ct 2), step R back to original position facing front, lifting L heel and hip and pivoting on ball of ft and face front (ct 3), hold (ct 4)

1/4 TURN R: Reverse pattern of 1/4 turn L, stepping out to R with L ft.

SWAY: Standing with ft together, shift wt to one ft and raise heel of other ft together with hip.

PICK-FLOWER: (2 meas) Wt on L ft, point R ft fwd (ct 1,2,), point R ft. to R side (ct 3,4), point R fwd (ct 1), R to R side (ct 2), cross R in front of L and change wt to R, lifting L heel (ct 3,4).

TAP STEP: Stand with wt. on both ft, bend knees slightly, keeping L in place, tap R fwd. pointing toes (ct 1), bring R back beside L flat (ct 2).

UWEHE: (Old Fashioned) Starting with ft together, knees slightly bent, step R in place flat (ct 1), lift both heels, at same time flex knees apart to the sides slightly (ct & 1) lower heels (ct 2)

DOUBLE UWEHE: Feet together, knees bent, step R in place (ct 1) lift heels and flex knees (ct &) lower heels (ct 2) lift heels flex knees (ct 3) lower heels (ct 4).

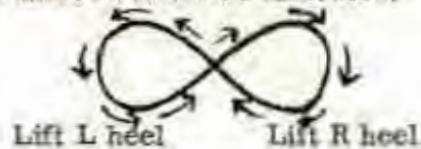
STEP-HOP: Step fwd flat on R ft, while lifting heel of L ft. (ct 1), lift R heel with a little bounce of body, at the same time lifting L ft off floor (ct &), lower R heel (ct 2).

AMI L: Circle hips and legs from L to R, raising R heel slightly to permit movement.

AMI R: Circle hips from R to L, raising L heel.

HUKI: (pull step) Step R on R, and bring L heel in front of R shin with a jerk, toes down, knee out (ct 1), step L in place (ct &).

FIGURE 8: Raise heel of ft that starts the figure and move hip in circular motion going fwd, side, and back into position (cts 1,2). Repeat same motion with other ft. and hip (ct 3,4) unless otherwise indicated.



SWAY BACK & BOW: General ending (2 meas) Sway back R (ct 1) sway back L (ct 2), sway back R (ct 3), hold (ct 4) with arms out to sides shoulder height, palms down wave once (cts 1,2) move arms fwd and wave once (ct 3,4). Bring back L ft keeping R fwd. pointing toes, R hand over L palms down (ct 1) bowing head at same time, hold (cts 2,3,4)

WAITING Position: For ancient dances - same position as hula bow without bowing head. For modern dances - Feet together (about 2 inches apart) R arm out to R, shoulder level, L to chest, palms down.

COMMON HAND GESTURES

VAMP: Hands are extended to opp side from foot work.
VAMP R: L extended out to L, shoulder height, R in front of chest palms down, waving fingers and hands with wrist motion down and up (ct 1,2), keeping R in front of chest, bring L to ctr and wave hands (cts 3,4)
VAMP L: Repeat motion of vamp R, extending R out to R, L to chest.
BOW: Arms extended fwd slightly lower than shoulder height, R over L palms down.
POINT: When pointing away from self to person or object, point with index finger. When pointing to self for "I" or "Me" both hands point twd each other in front of chest, palms in and touch self with middle fingers. May be done with 1 hand.
THROW KISS: Either with one or both hands, wave once to lips (cts 1,2) then extend arm or arms fwd and wave once (ct 3,4) This gesture is commonly used to mean "sing", "song", or "talk".
FLOWER: Fingers closed with finger tips touching and pointing up.
LOVE: Both hands wave at heart palms in, or arms crossed over chest and wave, R over L usually.
DIG: Hands fisted, leaving thumbs out, dig thumbs down, up, and out (cts 1,2)
SITTING POSITION: R palm against R cheek, L under R elbow palm down.
HOUSE: Finger tips of both hands touch to form peak.
RAIN: Hands up front above head level, palms out, flutter fingers loosely as hands are brought down to chest level.

The following dances were learned from Mrs. Tita Beamer Solomon in Hilo, Hawaii.

KALEPONI
(Hawaiian-Californian)

This is a cute little ditty about a young man who is about to leave Hawaii for California to make a fortune so that he will be able to buy his sweetheart some nice gifts and get married when he returns.

Music: 49th State Recording No. 45224 (HRC-224-A) John K. Almeida, vocalist

Formation: Stand in line with feet together, arms up shoulder height, R outstretched to R, L to chest, fingers closed and palms down.

Steps: Vamp R and L, pick-flower step. (See page 20)

Music: 4/4

<u>Meas:</u>	<u>Pattern</u>		<u>HANDS</u>
16	Introduction		
	<u>FEET</u>		<u>HANDS</u>
1	Vamp R		Both hands point to self
2	Vamp L		Extend arms up to R palms out, (ct 1) L elbow bent R elbow relaxed and turn palms up (cts 2,3,4).
3	Vamp R		Hands fwd and beckon (ct 1,2), L on hip, R make circle with middle finger & thumb (ct 3,4)
4	Vamp L		L on hip, R forefinger point to someone (ct 1,2) point self (ct 3,4)
5	Vamp R		Hs out front palms down, slowly turn palms up & gradually separate hands
6	Vamp L		Continue separating hands slowly
7	Vamp R		R on hip, L throw kiss (wave once at lips (ct 1,2) Extend arm to L and wave once (ct 3,4)
8	Vamp L		Repeat meas. 7, throwing kiss with R
9	Vamp R		Hs up to about head level, elbows bent, palms facing front of shoulders, bend fingers downward and turn Hs inward in circular motion, out, and palms up, R lower than L, tipping head to R (Hat with crooked crown)
10	Vamp L		Keeping same hand position, lower L, tipping head to L
11	Pick-flower step		L over head, R fwd and wave once (ct 1,2) follow R ft to R and wave once (ct 3,4)
12	Continue with pick- flower step		L over head, R fwd and wave once (ct 1) follow R ft to R and wave once (ct 2), cross Hs in front of chest, R over L palms facing out and wave once (ct 3), hold (ct 4)
13	Vamp L		Hs touch shoulders and move around to neckline to indicate shawl
14	Vamp R		Hs cross over chest, R over L and wave twice (for fringe)
15	Vamp L		Pick up skirt with both Hs (to show petticoat)
16	Vamp R		L hold on to skirt, R index finger show scallops 3 times.
17	Vamp L		Hs sweep down from shoulders to skirt & pick up skirt (tight, short dress)
18	Point R fwd and hold position		Hold on to skirt and bow head, bending slightly from waist (ct 1) hold (cts 2,3,4)
19	Vamp R		
20	Vamp L		

Do entire dance 4 times, on meas 19-20 last time thru, sway back and bow.

KALEPONI

Hele au i Kaleponi
(I'm going to California)
Hoi mai male Kaua
(When I come back we'll be married)
Heaha kou makemake
(What would you like me to bring you)
A pane mai la oeala
(And she said shyly)
Papale ipu kapakahi
(A hat with a crooked crown)
Kama'a hila iau lili
(A pair of high heeled shoes)
Kihei su welu welu
(A shawl with a fringe)
Palekoki hapa nihoniho
(A petticoat which has scallops)
Meka lole mu' ekekei
(A tight short dress)

KAWIKA

(David)

This is an "Olapa" or ancient hula written in honor of King David. It is one of the few chants that has been recorded. The costume for this type of dance is a strapless dress-length outfit, elasticized at the top of the bodice and waist to add fullness to bodice and skirt.

Music: 49th State Recording #4592 (HRC-92-B) Mrs. Anna K Hall, chanting

Formation: Stand pointing R toe fwd, arms extended fwd at chest level, elbows slightly bent, R hand on top of L hand palms down.

Steps: Tap step, 1/4 turn R and L, Uwehe (See page 20)

Music: 4/4

Meas: Chant call,
5 drum beats

FEETI. Eia no-We honor

1 2 tap steps R, L

2 2 tap steps R, L

3 2 tap steps R, L

4 2 tap steps R, L

5-8 Repeat meas. 1-4

II. Ka uwila-Lightning

1 1/4 turn L

2 1/4 turn R

3 1/4 turn L

4 1/4 turn R

5-8 Repeat meas. 1-4 (Fig. II)

III. Ku'i e--Scandal

1 2 tap steps R, L

2 2 tap steps R, L

3 2 tap steps R, L

4 2 tap steps R, L

5-8 Repeat meas. 1-4 (Fig III) only starting sequence with L throwing kiss first.

IV. Na Wai- Who is this?

1 1/4 turn L

2 1/4 turn R

HANDS

Turn palms up (cts 1,2) slowly move hands apart (cts 3,4)

Turn Hs over and wave once (ct 1,2) and close to original pos R over L (ct 3) Hold (ct 4)

Hold same pos (cts 1-4)

Both Hs up to R, pick up flower (ct 1) turn flower up (ct 2) Hold flower up (ct 3,4) keeping R H higher than L.

Only show flower to L

L H high up to L, R in front of chest palms out; with slight dip of fingers (ct 1) sweep from L to R as body turns (cts 2,3,4)

Repeat meas. 1 reversing action.

Arms extended fwd at chest level, turn palms up with turn of the wrists and move Hs apart Keeping arms extended out and apart, turn HS over and wave once (cts 1,2) and bring to waist palms down, R over L (ct 3) hold (ct 4)

L on hip, R wave once to mouth (ct 1, 2) and extend arm out diagonally to R & wave once (ct 3,4)

Repeat meas. 1, reversing action

Keeping L out wave twice (cts 1-4) R behind R ear slightly cupped, palm out.

Hold pos and wave L 2 more times

Both Hs pick and show flower from L to ctr, L higher

L extended fwd palm up, R above shldr level palm out (like taking oath)

<u>Meas:</u>	<u>Pattern</u>	<u>HANDS</u>
	<u>FEET</u>	
3	1/4 turn L	Repeat meas 2 reversing Hs, L up R fwd
4	1/4 turn R	Hs extended fwd, palm down, wave once (ct 1,2) and bring to chest palms up, L over R (ct 3) Hold (ct 4)
5-8	Repeat meas 1-4 (Fig IV)	
	<u>V. Haina-Thus ends my song</u>	
1	2 tap steps R, L	L on hip, R throw kiss (as in meas 1 Fig III)
2	2 tap steps R, L	Repeat meas. 1, reversing action
3	2 uwehe R, L	Arms out front palms down, R on L (beginning ps)
4	2 uwehe R, L	Hold pos of meas 3.
5-8	Repeat meas 1-4 (Fig V)	
	<u>VI. Quick pick, uwehe, step hop, away back</u>	
1	Point R fwd (ct 1) point to R (ct 2) 1 uwehe stepping on R (cts 3,4)	L overhead and wave, R extended fwd and follow R ft with 2 waves (cts 1,2) L to waist, R diag- onally out to R fingers pointing fwd, palms down (cts 3,4)
2	Repeat meas 1 reversing ft and hands	
3	2 step-hops R, L	Arms up shldr height, L out to L, R to front of chest palms down with slight dip of fingers bending wrists (ct 1,2) Repeat action to R (ct 3,4)
4	2 step-hops R, L	Both Hs to L of body just below waist, palms back & slight wave (ct 1,2) Repeat action to R (ct 3,4)
5	3 sways back R, L, R hold (ct 4)	Arms out stretched at shldr height wave once (ct 1,2) bring arms fwd and wave once (ct 3,4)
6	Bring L ft bk, keeping R fwd with toes pointing (ct 1) Hold (cts 2,3,4)	Bow with R over L (ct 1) hold (ct 2,3,4) Hold this position till call is finished.

KAWIKA

- | | |
|---|---|
| 1. Eia no Kawika ei-he
(We honor him Kawika)
Ka heke o na pua ei-he
(His memory is like an ever-
lasting flower) | 4. Na wai ka pua i luna ei-he
(Who is this they are talking about)
Na kapaakea He maktua ei-he
(It's no one else but the King) |
| 2. Ka uwila ma kahi kina ei-he
(Lightning is flashing thru
the heavens)
Malamalama Hawaii ei-he
(Brightening up Hawaii Nei) | 5. Haina ia mai kapuana e
(Thus ends my song)
Kalani Kawika he inoa la
(We honor him Kawika) |
| 3. Ku'i e ka lono pele kane ei-he
(Scandal is going around)
Lohe ke kuini o Palani ei-he
(The Queen hears) | |

NANI WALE NA HALA

(Hawaiian Pulli dance)

This song was composed for Queen Emma, one of the Hawaiian queens.

- Music: 49th State Recording #45220 (HRC-220-A) Genoa Keawa , vocalist
- Formation: Dancers in lines or may face another dancer, kneeling and sitting on heels unless indicated otherwise, with pulli in R h and throughout dance.
- Steps and Styling: VAMP L H extended out fwd, elbow slightly bent and palm up, hit palm of L with pulli using wrist motion (ct 1), hit floor to the R (ct 2), hit back of L H (ct 3), hit R shldr (ct 4). Relax body and sway from waist up to follow movement of pulli.
- EA-EA (2 meas) Up on knees, L H up front diagonally to L, palm out, wave once as pulli hits hand (ct 1), hold (ct 2), move L H to R, hit with pulli (ct 3) hold (ct 4) Repeat to L and R again swaying body to L, R, L, R.
- Music: 4/4

Meas: Pattern
10 Introduction

Up on knees, arms extending fwd about shldr height, pulli resting with tip on back of L H.

I. Nani Wale-Beautiful flower

- 1 Vamp
2 Vamp
3-4 Ea-Ea
5-6 Hit back of L H once and bring L around to R keeping pulli on L (ct 1-4) Hit L once (ct 1) hit L twice (ct 2, &) hit L twice (ct 3,4)
7-8 Ea-Ea Hit H on cts 1 and 3
9-10 Vamp twice
11-20 Repeat meas 1-10

II. Keoni a- All around us

- 1 Extend L arm fwd palm down, hit inside of elbow (ct 1) hit outside wrist (ct 2) Hit R floor (ct 3) hit outside wrist (ct 4)
2 Keep L extended, hit R shldr (ct 1) inside elbow (ct 2) outside wrist (ct 3) R shldr (ct 4)
3-4 Ea-Ea
5 Hold pulli near ends with both Hs, dip pulli to L hitting floor, at the same time raising R hip (ct 1,2) then dip to R, raising L hip (ct 3,4)
6 L on hip, hit floor fwd, slightly to L and to R with wrist motion (cts 1,2) hit L shoulder, R shoulder (cts 3,4)
7-8 Ea-Ea
9-10 Vamp twice
11-20 Repeat meas 1-10 (Fig II)

III. Ena aku- I see

- 1 Vamp
2 Keeping pulli on shoulder, L wave once to own eye (ct 1,2) then wave up diagonally L (ct 3,4)
3-4 Ea-Ea
5 Up on knees, extend L fwd palm down, hit L H once (ct 1,2) keeping L out R circle head (ct 3), sit down, hit flower made by L H once (ct 4)
6 Hit R floor (ct 1) holding L flower, hit flower twice (ct 2 &) hit flower two more times (cts 3,4)
7-8 Ea-Ea
9-10 Vamp twice

- | <u>Meas:</u> | <u>Pattern</u> |
|--------------|--|
| 11-20 | Repeat meas. 1-10 (Fig III)
<u>IV. Ke ike ika Lehua- Beautiful Lehua</u> |
| 1 | Vamp |
| 2 | Up on knees, hit flower made by L to L, hit R shoulder, Hit flower to R, Hit R shoulder |
| 3-4 | Ea-Ea |
| 5 | Slightly up on knees, L H on hip, hit tip of puili on floor to L,R, L,R, using wrist motion, with hip movement to opp direction (R, L,R, L) turning head to L. |
| 6 | Repeat meas 5, only turn head to R. |
| 7-8 | Ea-Ea |
| 9-10 | Vamp twice |
| 11-20 | Repeat meas 1-10 (Fig IV)
<u>V. Haina-Thus ends my song</u> |
| 1 | Vamp |
| 2 | Puili remaining on R shldr, L waves to mouth (ct 1) then extend in front twd R (ct 2) turn palm up and move H from R to L (cts 3,4) |
| 3-4 | Ea-Ea |
| 5 | Up on knees, hit L H to L raised above head level (ct 1) bring L down to L waist palm down, hit once (ct 2) Repeat to R and R waist (ct 3,4) returning to sitting pos with each waist tap. |
| 6 | Up on knees, L hand up fwd above head level palm out, as puili hits back of L H once (ct 1) twice (ct 2 &) once (ct 3) once (ct 4) bring Hs down to waist gradually returning to sitting pos on ct. 4. |
| 7-8 | Ea-Ea |
| 9-10 | Vamp twice |
| 11-20 | Repeat meas 1-10 (Fig V)
Ending- same as beginning pos and bow head.
NOTE: When dance is done facing another dancer, hit partners puili during vamp instead of hitting floor. |

NANI WALE NA HALA

- | | |
|--|--|
| 1. Nani wale na hala ea ea
(The beautiful flowers)
O naue ike kai ea ea
(Growing near the water's edge) | 4. Ke ike ika lehua ea ea
(The beautiful lehua flowers)
Miki oi ilaila ea ea
(Growing everywhere) |
| 2. Ke oni a ela ea ea
(All around us these beautiful
Hala flowers are found)
Pili mai Haena ea ea
(And close to Haena) | 5. Haina ko inoa ea ea
(Thus ends my song)
O Kaleleonalani ea ea
(To Kaleleonalani) |
| 3. Ena aku na maka ea ea
(I see way off in a distance
O na manu kiko pua ea ea
(The birds circle overhead &
kiss the dew drops of the flowers) | |

NANI WALE E KA MAHINA

(Beautiful Moon)

This is an early standing dance and one of the few Hawaiian couple dances. It is now sometimes referred to as the "Hawaiian Minuet".

Music: 49th State Recording H RC 66-B, John K Almeida, vocalist

Formation: Cpls in lines, ptrs facing, M L shldr to music. W holds sides of skirt, M hands clasped loosely in back.

Steps & Vamp *, 1/4 turn*, Ami*, Uwehe*

Styling: FORWARD AND BACK STEP: (2 meas) Holding skirt slightly to sides, skirt follows active ft, L ft remains in place, step fwd on R, turning body slightly twd L (ct 1), take wt on L (ct 2), step back on R turning body slightly to R (ct 3), take wt on L (ct 4). Repeat meas 1, cts. 1, 2, 3, and hop on ct. 4.

BREAK (Ea-Ea) Arms relaxed, slap sides of thighs (ct 1), turn 1/4 to L (ct 2) stamping R, L, R, (cts 2, 3, 4), as arms are extended fwd and Hs closed into fists. Repeat beginning L ft and turning 1/4 to face ptr.

HUKI STEP (pull): Step R to R and bring L heel in front of R shin, toe down, knee out (ct 1); step L in place (ct 2), step to R on R, bring L heel in front of R shin toes down (ct 3), step L in place (ct 4), step R to R, lifting L (ct 1) hold (cts 2, 3, 4) while Hs slap sides of thighs, clap together in front, slap sides of thighs.

POINT STEP: Turn slightly twd pointing ft with heel lifted and twd in-step of other ft, point R toes slightly fwd (ct 1), step R in place (ct 2) point L (ct 3), step L in place (ct 4), point R (ct 1), step R in place (ct 2), hop on R (ct 3) hold (ct 4). Step may be done pointing L.

*Described in basic steps. (Page 20)

Music: 4/4

Meas: Pattern

6 Introduction

I. Nani Wale

1-2 Dance fwd and back step beginning fwd on R ft

3-4 Repeat meas 1-2 beginning fwd on L ft

5-6 Break

7-12 Repeat meas 1-6

II. Kukui

1-2 Point step beginning R ft holding sides of skirt

3-4 Point step beginning L ft

5-6 Break

7-12 Repeat meas 1-6 (Fig II)

III. He Anoi

1-2 Dance fwd and back step with R knees bent fwd on each fwd step, digging with thumbs arms extended fwd (ct 1), digging with arms extended out to sides shoulder level (ct 3)

3-4 Repeat meas 1-6 (Fig III)

IV. A'e A'e

1 Join R Hs with ptr shoulder high, elbows slightly bent, L holding skirt, step fwd R lifting L heel (cts 1, 2), take wt on L in place with slight bow from waist (cts 3, 4)

2 Ptrs exchange places (CW) with Hs joined & 3 steps (R, L, R) hold (ct 4)

3 Vamp L showing 2 big wave gestures at sides of body, fwd (ct 1, 2) & bk (cts 3, 4)

4 Repeat meas 3, only vamp R & make quick shift of wt to L on ct 4.

5-6 Break

7-12 Repeat meas 1-6 (Fig IV)

Meas:PatternV. Huki

- 1-2 Huki step to R, arms extended diagonally fwd to L palms down, pull twd R, turning palms up into fist on cts 1,3.
 3-4 Huki step to L, Hs pulling from R to L.
 5-6 Break
 7-12 Repeat meas 1-6 (Fig V)

VI. Hu mai

- 1 Ami L twice, lifting R heel, Hs chest high, palms down, finger tips nearly touching with circular motion, turn palms twd chest and up, gradually separating Hs.
 2 Vamp R, Hs near heart palms down, R over L, with circular motion (L moving away from body) turn palms up, R H gradually moves fwd to R, L remaining in place.
 3 Vamp L, Hs in front of body waist level, palms down fingers pointing away, dip Hs slightly and sweep up to L, palms out.
 4 1/4 turn L starting R ft, L H extended out, slightly to L, sweeping from L to ctr at chest level, R H front of chest palms down. Make quick change of wt to L on ct 4.
 5-6 Break
 7-12 Repeat meas 1-6 (Fig VI)

VII. Haina

1. Ami L (ct 1,2), step fwd on R ft lifting L heel (ct 3) hold (ct 4), L H on hip, R throw kiss, palm in.
 2 Keeping R H out, repeat meas 1 with L ft and LH.
 3-4 4 Uwehes starting R ft, both Hs throw kiss, palms up, R H above shldr level palm twd ptr (cts 1,2) and bow (ct 3) hold (ct 4)
 5-6 Break
 7-12 Repeat meas 1-6 (Fig VII)

NANI WALE E KA MAHINA

- | | | |
|----|--|---|
| 1. | Nani wale e ka mahina
Ko nane e ka po-o lae
Ea-ea, ea-ea | Beautiful is the moon
On this calm night |
| 2. | Kukui malamalama
O ke au puni ane hila
Ea-ea, ea-ea | The light that shines
And brightens all around |
| 3. | He anoi pua kaimanala
O keola pa kau kani
Ea-ea, ea-ea | This sparkle of the diamond
Is worth plenty |
| 4. | A'e A'e kau ika niho
O ka nalu he'e ika la la
Ea-ea, ea-ea | The whiteness of the teeth
Is like the white caps of waves |
| 5. | Huki paa ko poho lima la
Oni ole ko aupuni
Ea-ea, ea-ea | Hold fast so you won't fall |
| 6. | Hu mai nei kealoha la
Maluna oke au puni
Ea-ea, ea-ea | Love is all around us |
| | Haina mai kapuana la
He inoa no i Kalani | Thus ends my song to Kalani
Folk Dance Camp 1960 |

KAANOI

This dance is done using the "ipu" or gourd like a drum, beating the base of the "ipu" with either the heel of the hand or flat of the fingers.

Music: Tropical Recording RR-G80W-1257 Record #4, Linda-Hawaii Canary, vocalist
Formation: Dancers in line, pointing L ft fwd, arms extended fwd above waist level, holding neck of ipu in L H and resting base of ipu in R palm upright
Steps: Vamp*, fwd and back*, tap step*, 1/4 turn*, uwehe*, double uwehe*, ami*, figure 8*, step-hop*, sway*
 Step throw- keep wt on R, point L slightly fwd (ct 1), throw L fwd straightening knee ct 2.
 CHORUS: (2 meas) Vamp R fwdl, body turned to R, on ct. 4 turn 1/4 L to face front, ipu moving from chest out fwd /" /'
 Repeat action to L, turning 1/4 R ro face front /" /'
 IPU BEAT: Holding neck of ipu in LH, facing base of ipu twd R, use following ipu beat throughout dance unless otherwise stated - strike bottom of ipu with heel of RH (ct 1), strike bottom of ipu twice with flat offingers (cts &, 2), strike ipu with heel of RH (ct 3), strike ipu with flat of fingers (ct 4)
 Beat will be indicated as follows: /" /'

1&2 34

*Described in basic steps, page 20.

Music: 4/4

Meas: Pattern
 10 drum beats Introduction
I. Aia i Alakai

- 1 Tap step L, ipu to R with arms extended fwd at chest level (ct 1, &, 2) /" point R ft fwd and hold, ipu to L at chest level (cts 3,4) /'
- 2 Fwd and bk beginning R ft, ipu held over pointing toes, /" ipu brought bk twd self /'
- 3 1/4 turn R beginning L ft, ipu held fwd above shldr level /" /'
- 4 1/4 turn L beginning R ft, ipu held fwd above shldr level /" /'
- Break (2 cts) Step thros L, ipu resting on L waist, neck fwd, pick and show flower with RH.
- 5 Vamp L fwd diagonally to L, ipu moving up to L from chest /" /'
- 6 Tap step with R (ct 1,2) ipu to L chest /" tap step L (cts 3,4) ipu out fwd to R /'
- 7 Repeat ft work of meas 6, ipu to R chest /" and fwd to L /'
- 8-9 Chorus

II. He aloha

- 1 Vamp R fwd, ipu resting on L waist, RH to heart plam down, turn palm up & extend out to R (no ipu beat)
- 2 L ft pointing fwd (ct 1) hold (cts 2,3) while both arms are extended out to sides, shldr level palm up, throw L ft fwd, and strike ipu once ' at same time (ct 4)
- 3 Step L (ct 1) flex knees lifting heels (ct &) lower heels (ct 2) step fwd on R (ct 3) throw L (ct 4) /" /' moving ipu fwd. away from self
- 4 Uwehe 2 times L,R ipu held out fwd at chest level /" /'
- break (2 cts) Usehe L once (cts 1, &, 2) /"
- 5 Vamp R gradually facing R, turning 1/4 L on ct 4, RH on hip, L extended to L, sweep arm in twd self and touch chest with ipu
- 6 Vamp L gradually facing L, and remain facing L, ipu on L waist, R point self, turn palm up, and point to R with index finger.
- 7 Ami L 2 times, making 1/2 turn to R on ct 4, ipu close to chest /" /'
- 8 Ami R 2 times, ipu close to chest /" /'
- 9-10 Chorus

- Meas: Pattern
III. Oiala
- 1 Point R ft. fwd, bending slightly fwd (ct 1) straighten back throw R (ct 2) step beside L (ct 3), lift heels and flex knees (ct &) lower heels (ct 4), resting ipu on L waist, R pick and show flower.
 - 2 Repeat ft work of meas 1, pointing L, beating ipu below waist /" above chest level /'
 - 3 Vamp R fwd, ipu moving from chest out fwd /" /'
 - 4 Sway R (cts 1,2), sway L (cts 3,4) ipu out front /" /'
 - 5 Vamp L Hs in front of chest palm down, turn palm up and separate Hs
 - 6 Vamp R, bring ipu from L to ctr /" R to ctr /'
 - 7 Figure 8 R (cts 1,2) L (cts 3,4) elbows bent, ipu held upright to chest, RH to chest palm down
 - 8 Fast figure 8 - 3 times R (ct 1) L with knees bent (ct 2) R gradually rising (ct 3) hold (ct 4) /" /'
 - 9-10 Chorus

IV. He tini

- 1 Step hop on R, crossing over L, turning body twd L, ipu at L waist, RH to heart palm down, turn palm gently twd chest and over with slight lift of shldr (cts 1,2), step-hop on L, crossing over R H repeating action of meas 1 to R side of chest (cts 3,4)
- 2 Vamp R bringing ipu from L to R at head level /" /'
- 3 Vamp L making one complete turn CCW holding ipu horizontally in front rest R elbow on ipu and point index finger to R temple
- 4 Fast sways L (ct 1), R (ct 2) L (ct 3) hold (ct 4) Ipu held to L ear /" Rear /'
- 5 Double uwehe stepping L, ipu to L chest /" /'
- 6 Repeat meas 5, reversing ft and Hs, stepping on R, ipu to R chest
- 7 Slow, long steps bkwd L (cts 1,2) R (cts 3,4) ipu on L waist, RH sweep down from R temple to below waist, palm in
- Break (2 cts) Long step back on L (ct 1) hold (ct 2)
- 8-9 Chorus

V. Kuu kino

- 1-2 Uwehe 4 times starting R, ipu on L waist, RH point self (ct 1, &, 2) wave hand beside R temple (2 cts) move hand down to chest and wave (2 cts) move hand below waist and wave (2 cts.)
- 3 Step fwd on R (ct 1) throw L (ct 2) step L beside R and sway R (ct 3) hold (ct 4) ipu to mouth /" out fwd /'
- 4 Step fwd on R (ct 1), throw L (ct 2) step L beside R and sway R (ct 3) hold (ct 4) ipu to mouth /" out fwd /'
- Break (2 cts) Sway L, ipu held out fwd /"
- 5 Step hop on L crossing over R with slight turn of body to R (cts 1, &, 2) /' step hop on R crossing over L with turn of body (cts 3, &, 4) /'
- 6 Step fwd on L (ct 1) take wt on R keeping L pointing (ct 2) with body slightly turned to R, L arm extended fwd above ahldr level R arm extended bwd slanting below waist level, palm down; step back and take wt on L, turning body slightly to L, keeping R pointing fwd. (ct 3) hold (ct 4) reversing arm direction R fwd, L back
- 7 Vamp R fwd, moving ipu from chest out and up fwd /" /'
- Break (2 cts) Step bk on L, keeping R pointing fwd (ct 1) holding (ct 2) ipu held up front /'
- 8-9 Chorus

Meas:PatternVI. Aneane

- 1 Step fwd R, turning body slightly to L (ct 1) step fwd on L, turning body slightly to R (ct 2) step fwd R facing front (ct 3) hold (ct 4), ipu resting on L waist, R H above head level to L palm in, turn palm out and move slightly to R (ct 1,2), repeat gesture in front (cts 3,4)
- 2 Step hop bkwrd on L, R, ipu held fwd. above head level /' /'
- 3 1/4 turn R, ipu up fwd above head level moving from R to L /" /'
- 4 1/4 turn L, repeat action of meas 3, moving ipu from L to R /" /'
- 5-6 With deep bend of knees, sway 4 times gradually straightening knees R, L, R, L, Ipu resting on L waist, RH extended out to R above waist level palm down and slowly sweep across to L chest, turning palm up, keep moving arm up and out back to R, slowly raising above head level
- 7 Vamp L fwd, ipu from chest level twd L above head level
- 8 Step hop bwd R, L, ipu up fwd /' /'
- 9-10 Chorus

VII. Nana e

- 1 Vamp R diagonally fwd to R, LH with ipu extended behind L waist, RH up in front of forehead (5-6 " away) palm down, on ct 4, shift ipu to RH
- 2 Repeat meas 1, reversing direction, shift ipu to LH on ct 4
- 3 Sway L (with deep bend of knees), sway R, ipu on L waist, with elbows bent, extend R arm fwd, waist level, palm facing twd L, dip H (dn & up) (ct 1,2) hold (cts 3,4)
- 4 Keeping H pos of meas 3, uwehe R, uwehe L holding ipu in front at waist level /"
- Break (2 cts) Uwehe R, ipu front at waist level, /'
- 5 Point L ft fwd (ct 1), throw L (ct 2) step L beside R (ct 3) flex knees, lifting heels (ct &) lower heels (ct 4). Holding ipu fwd slightly below waist level, roll RH around ipu, RH below ipu fingers pointing twd L palm down (ct 1), keeping palm down, move H twd self, and around ipu, Hs moving away from self (cts 2,3,4)
- 6 Vamp R bringing ipu from L to ctr (cts 1, &, 2) /" quickly to R with slight turn of body to R (ct 3) / and back to L with slight turn of body (ct 4) '
- 7 1/4 turn R, beginning above head level to R bring ipu down to waist level and up twd L /" /'
- Break (2 cts) Point R fwd (ct 1) throw R (ct 2), keeping ipu up twd L /'
- 8-9 Chorus

VIII. Haina

- 1-2 Step diagonally fwd R, turning 1/4 R (cts 1,2), step fwd L, lifting R heel (ct 3), take wt on R (ct 4), step back on L (ct 1), take wt on R in place (ct 2), step fwd on L (ct 3), take wt on R (ct 4) /" /' /" /' Beat /" close to mouth, /' with arms extended fwd.
- 3-4 Repeat action of meas. 1--2 (Fig VIII) beginning L and turning 1/2 L
- 5 Point R fwd (cts 1,2) throw R (cts 3,4) Ipu at L waist, pick and show flower with R
- 6 Vamp R diagonally fwd, ipu from chest up to R /" /'
- 7-8 Tap step 4 times L, R, L, R, ipu to R chest /" and out to L /' then to L chest /" and out to R /'
- 9-10 Chorus
- 1-4 Beginning fwd L repeat action of meas 1-4 (Fig VIII) and reversing turn (Repeated)
- 5-8 Repeat action of meas 5-8 (Fig VIII)
- 9 Sway bwd R, L, R (cts 1,2,3) hold (ct 4), holding ipu upright with arms extended fwd above waist level, beat bottom of ipu /" /'
- 10 Step back on L (ct 1) keeping ipu out fwd. strike ipu with flat of fingers on ct 1, and hold pos (cts 2,3,4)

KAANOI

Aia i Alakai ka ano'i
 (Alakai is a desirous place)
 Na pua keu a ke aloha
 (Where resides the flowers I love)

He aloha ka' i' i mau loa
 (This love that clings together always)
 No'u a no' iala kekahi
 (To me and to her)

Oiala ka pua i poni ia
 (She is my choice of flowers)
 I kukuni paa ia ka iini
 (My desire)

He iini kau na ka mana'o
 (These thoughts of love)
 O hali'a hana mau i ke kino
 (Here within)

Kuu kino ua lono i ka leo
 (I am under the spell of your voice)
 I ke kani aka mami o uka
 (That sounds like the birds of the uplands)

Aneane hiki mai o uwila
 (In the reflection of lightning she will appear)
 Ke aiwaiwa o luna
 (Like a great wonder up above)

Nana a kaomi na mano
 (She searches for the fountain of love)
 Hakuko'i ka wai na pali
 (That flows like the waterfalls on the pali)

Halina ia mai ka puana
 (Thus ends my song)
 Na pua keu a ke aloha
 (About the flowers I love)

-Presented by Chieko Mizaguchi
 -Descriptions with aid of
 Dorothy Tamburini

LOS VIEJITOS
(The Little Old Men)

Mexican

A Mexican folk dance from Michoacan - arranged by Grace Perryman, Nicholes

Sources: Johnston, Regional dances of Mexico; Sedillo, Mexican and New Mexican Folk Dances; Duggan et al, Folk Dances of United States and Mexico; Bost, Bailes Nacionales.

Music: In above books except Bost - Folkraft record F-1039

Formation: From four to twelve men in a line. The first one in the line is the leader and starts the dance. Dancers are carrying canes and wearing masks of jolly old men; to each mask is attached a hat with a vari-colored ribbons hanging over the edge of the brim.

Steps: Zapateado. There are many of these foot tapping steps but throughout this dance each zapateado requires only one measure of music either the following pattern or one similar.

Counts: 1 - - - - & - - - - - - - - -ah- - - - -2- - - -&- - - - -
step R, brush L heel L heel fwd, step L toe, step R, brush L heel fwd. Repeat, starting L. Throughout the dance the movements are done as though with an effort, bodies bent over the canes and moving as little as possible while the ft are nimble and lively.

Music: 2/4

Meas. & Ch.

Pattern:

FIGURE I (Dancers enter following leader in single file

chord Circle RF on the floor and step fwd on it

chord Circle LF on the floor and step fwd on it

2 chords Repeat above - all this leaning heavily on canes each occasionally looking back at one behind him.

4 m All stand still and leader taps his R heel on floor 8 times

4 m Leader taps cane on floor 5 times and holds 3 cts

8 m All others repeat tapping R heel and cane while leader stands still.

4 chs Repeat above chords moving fwd and following the leader

16 m Repeat above meas all facing fwd and dancing side by side about 2 ft apart

2 m Leader only - jump to stride ft apart (1) jump ft together (2), repeat

2 m Leader only- one zapateado, jump fwd ft together (1), hold (2).

4 m All other dancers - repeat above 4 meas.

2 m All hop on LF 4 times moving bkwd ina semi-circle to the L.

2 m Jump fwd with the ft together and hold.

FIGURE II All dancers execute steps together for remainder of dance.

chord Point R toe fwd - chord- point R toe bkwd

chord Point R toe to R side - chord -- place RF beside LF.

5 chs Repeat above with LF and hold pos for one chord.

2 meas 2 zapateados in place, starting R.

2 m Leap on RF slightly to R, tap L toe behind RF on second meas.

2 m Leap on LF slightly to L and tap R toe behind LF on second meas.

18 m Repeat above 6 meas. 3 more times

1 m Leap on R to R leaning to R and extending L leg to side (as tho' falling)

1 m Leap on L to L leaning to L and extending R leg to side (as tho' falling)

2 m Repeat above 2 meas

FIGURE III Dance is religious in origin hence this cross pattern "La Cruz"

chord Turn head to R.

Chord - turn head to front

chord Turn head to L.

Chord- turn head to front.

Folk Dance Camp 1960

<u>Meas & chs:</u>	<u>Pattern</u>
chord	Put cane behind back and hook R arm over it
chord	Hook L arm over cane so that it is behind back and in crooks of elbow.
chord	Rock fwd on toes Chord-rock back on heels Chord-hold pos.
4 meas.	2 zapateados, jump fwd (from foot to ctr of cross) tap both toes on floor
4 m	" " " " (from ctr to top of cross) " " " " "
4 m	" " " bkwd (again to ctr of cross) " " "
4 m	" " " R (to end of R arm of cross) " " "
4 m	" " " L (again to ctr of cross) " " "
4 m	" " " L (to end of L arm of cross) " " "
4 m	" " " R (again to ctr of cross) hold one measure.

FIGURE IV

chord	Release cane from R arm Chord - release cane from L arm
chord	Stand cane in front of self; 4 chords- walk around cane with 4 steps; chord-hold position
4 meas	Stand on heels and strike toes together 3 times and hold 1 ct, 2 zapateados.
4 m	Jump feet apart, jump feet together, repeat jumps, 2 zapateados.
8 m	Repeat above 8 meas. but stand on toes strike heels together.
4 m	Jump RF fwd, plus LF bk; jump LF fwd, plus RF bk; jump RF fwd plus LF bk; hold for 1 measure

FIGURE V

chord	Face to R. Chord-bow Chord-face fwd. Chord -bow
chord	Face to L. Chord-bow Chord-stand cane in front of self. 2 chords-hold
8 meas.	Leap to R (1 meas), tap L toe behind R (1 meas), repeat 3 times alternating
8 m	Leap to R and tap L toe behind R, repeat 7 times alternating.
8 m	Feet crossed, transfer weight from R to L 16 times, knees turned out.
6 m	Repeat transfer of weight relaxing the ankles and swaying from side to side so the legs look crooked, meanwhile turning around once clockwise in place.
2 m	Jump in place ft together and hold. (Holding cane across in front of body.)

FIGURE VI

chord	Face to R. Chord-bow. Chord-face L. Chord - bow.
chord	Face fwd, and stand cane in front of self.
chord	Step on R crossing in front of LF.
chord	Step on L crossing in front of RF.
chord	Hold pos, facing fwd
2 meas	Step on R crossing in front of L, hop on R and click heels 2 times.
2 m	Repeat L " " " " R, " " L " " " " "
4 m	Repeat above 4 meas
2 m	Cross R over L (1), hop R and click heels once (2), repeat starting L.
2 m	Repeat above 2 meas
6 m	Repeat above step gradually decreasing in tempo as tho' more and more difficult (and depending more and more on cane.)
1 m	Step heavily on R over L as tho' falling and hold. All hobble wearily off.

EL BAILECITO

A graceful handkerchief dance from northern Argentine. Also found in Bolivia and Peru. The dance's full name is "Bailecito de tierra" (little dance of the country) is rarely used, but it is truly a dance of the country produced by the action of South American dancers, particularly in rural areas, working over and adapting court and ballroom dances which were brought from Spain in Colonial times.

Source: Manual de Danzas Nativas - P. Berruti
Dances of Argentina - A. L. Lloyd (not the choreography)

Music: Printed in Dances of Argentina - A. L. Lloyd
Recording - Capitol LP-T10004 "Viva Jujuy" side 2. band 4.

Formation: Cpls, facing ptr several feet apart, standing in straight posture M's L to audience, handkerchief held in RH. The handkerchief is held between the first and second fingers; the M holds it by a corner, the W holds it by the ctr.

Steps: Small waltz steps, quick but fairly smooth - 2 steps per meas.

Music: 6/8

- | | |
|--------------|---|
| <u>Meas:</u> | <u>Pattern</u> |
| 1-14 | "Primera" (First) INTRODUCTION
Dance in place, waving handkerchief high and airily.
<u>STEP I</u> - Avance y retroceso. |
| 1-2 | Advance fwd and to own R with 4 waltz steps until L shldr are adjacent.
(waving handkerchief) |
| 3-4 | Making 1/4 turn CW dance bkwd. 4 waltz steps passing R shldr and saluting with handkerchief (on salute lower RH to chest and then extend it diag fwd in front of face or shldr. Always face each other, avoid sdwd moving behind ptr) |
| 5-6 | Making 1/4 turn CCW dance bkwd. 4 waltz steps to original place. |
| 7-8 | Dance 4 waltz steps in place saluting ptr with handkerchief.
<u>STEP II</u> - Avance y retroceso |
| 1-8 | Repeat step I but advancing twd own L and turning CCW to pass ptr by L shldr.
<u>STEP III</u> - Giro - R arm extended softly out to R and slightly dnwd. palm turned in. |
| 1-2 | Follow R arm in a small CCW circle moving to own R. on meas. 2 R shldr will be adjacent in ctr of space. Stop there for "un momentito" (small minute" and salute with handkerchief |
| 3-4 | Continue with lively step raising the handkerchief high as the circle is completed to face ptr in original pos and salute on meas 4 as was done in meas 2.
<u>STEP IV</u> - Contragiro |
| 5-8 | Repeat step III moving in a CW circle and saluting when L shldr adjacent & in original pos.
<u>STEP V</u> - Media vuelta - place handkerchief over L shldr and snap fingers. |
| 1-4 | Dance into ptr's place with 4 waltz steps moving in a half circle CCW.
<u>STEP VI</u> - Giro final |
| 5-6 | With 2 waltz steps continue moving in CCW circle but turning twd ctr to bring R shldr adjacent. |
| 7-8 | With 2 waltz steps turn completely around to the L and face ptr with both arms extended and above ptr's shldr. ("coronacion") |

The musicians or director will call out "Segunda" which means "Second" and the entire dance, including the introduction is repeated each dancer starting from his ptr's place and ending in his original place.

"Tercera" (third) is then called, and the entire dance is again repeated as done in "La Primera"
-Presented by Grace Perryman Nicholes

LA CONDICION

An Argentine folk dance belonging to the group of court dances brought to the new world from Spain. Each cpl dances independently of each other and moves with sedate elegance even in the zamba steps which are a gay addition from the New World.

Source: Manual de Danzas Nativas - P. Berruti

Record: Capitol LP-T10004 - side 1, band 3.

Formation: Cpls, facing ptr several feet apart, standing in straight posture M's L to audience, handkerchief held between first and second fingers of RH (M holds it by a corner, W holds it by the ctr).

Steps: Minuet steps described in dance pattern. A Zamba Step 6/8 tempo (described moving to the right) (Ct 1 step on LF across in front of R, ct. 2 step R slightly to R, Cts 3,4,5, repeat cts. 1,2,1, ct 6 place RF beside LF with no wt. Repeat to L starting with RF.

If step is to be repeated in the same direction wt on RF on ct. 6.

Music: 3/4.

Meas: Pattern

PRIMERA

8

INTRODUCTION

RH holding handkerchief down at side, M's LH behind his bk. W's LH holding skirt.

1-4 LF fwd takes wt as RF is slowly brought fwd point R toe fwd and salute ptr by

raising kerchief to shldr level and again down to side while bowing the head slightly.

5-8 Step bk on RF and point the L toe fwd and repeat the salute and bow.

LF takes wt.

I. AVANCE

1 Moving diag fwd to the R with steps R, L, R, point L toe fwd. During these steps travel in a curving CCW line to finish facing diag fwd L when pointing L toe.

2 Step L, R, L point R toe fwd traveling in a CW curving line to finish facing diag fwd. R when pointing R toe.

3-4 Repeat meas 2. Finish facing diag fwd R in front of ptr.

II. REGRESO

5 Step on R beside L, step bk L, step bk R. Point L toe fwd travel bkwd on a curving CCW line to finish facing diag L when pointing L toe.

6 Step on L beside R, step bk R, step bk L, point R toe fwd. travel bkwd on a curving CW line to finish facing diag. R when point R toe.

7-8 Repeat meas 5, 6. finish facing fwd in original place

III. AVANCE , IV. REGRESO

1-8 Repeat figures I and II.

V. SALUDO

1 Standing in place, circle kerchief airily in front and bring RH to heart.

2 Move fwd 4 small steps bringing kerchief fwd, again to heart, then up in a salute as in intro.

3-4 Circling kerchief above R shldr dance bkwd. 2 waltz steps starting on the RF; do not step bkwd on final count but point LF fwd and bring kerchief down to side.

Music: 6/8Meas: Pattern

- VI. MEDIA VUELTA - Zamba tempo
- 1-4 4 Zamba steps moving to R (start LF across R). Follow R shldr, and move diag. fwd. R traveling in a CCW curve into ptr's place and again twd ctr to finish facing ptr in a diag L pos on his side of dance space with no wt on RF. Face ptr throughout step, circling kerchief in front and saluting ptr with it at end of second and fourth step.
- VII. ARRESTOS - Zamba tempo
- 5-6 2 zamba steps moving to L (start RF across L). Kerchief extended at R side. Follow L shldr and move in a small arc across in front of ptr, no wt on LF at end of 2nd step.
- 7 1 zamba step moving to R (start LF across R) circling kerchief. Follow R shldr and move in a small arc across in front of ptr. RF takes wt on last ct.
- 8 Step LF across R as though starting a zamba step. Step RF beside L facing ptr and raising arms in a "Coronacion"; on last notes make a small bow and step bk into ptr's place.
- CORONACION - This is a traditional ending for Argentine dances. The arms are extended above, but not touching, ptr's shldr - M's arms outside. This pos is held for a very short moment.
- SEGUNDA The dance is now repeated in its entirety from the ptr's pos to end in your own original position.

-Presented by Grace Perryman Nicholes

THE POSTBOYS' DANCE

(Germany)

A humorous dance from Bavaria, Germany. This dance is called "Mit Der Kutsche" (with the coach) and is done by the postboys whose duties are to tend the horses of travelers stopping temporarily. Sometimes the boys dance together and sometimes with partners, but the dance is stopped suddenly if a customer should arrive. This occupational hazard has been incorporated into the dance. The men's movements are strong, the women's less so.

Source: Dances of Germany - Agnes Fyfe

Music: Printed music in above mentioned book.

Recording "Am Brigitta-Kirta" - Vienna #1041-A or probably any regular 8 phrase laendler music.

Formation: Any number of cpls standing facing the ctr in a double circle, men behind women.

Steps: Waltz- Small walking waltz (refer to laendler)

Mazurka- Step sdwd on RF, close LF to RF, hop on LF. At the same time raise R leg and bend knee to bring RF quickly in twd L knee. This requires 3 cts & is repeated on same foot.

Spring Step- If traveling to R raise R leg sdwd on third beat of previous meas.

Hop about a foot to the R on the LF; bring the RF to the floor with R heel at the L toe wt on both ft knees slightly bent. Raise R leg sdwd on thrid beat to repeat.

Leg-Circling- This is a man's step.

Hop on RF raising L leg sdwd and circling it bkwd to step down behind the RF in order to hop on the LF on the first beat of next meas.

Style: The men's movements are strong and they may shout and stamp as they wish throughout the dance. The women's movements are more subdued.

Music: 3/4

Meas: Pattern

INTRODUCTION - Both start with RF

1-4 Small waltz steps in place. W with Hs on hips, M's Hs on ptr's waist (he is behind her). M turns W to her L on first step to look at him over her L shldr, to R on second step to look over her R shldr, then twirls her around to her L on meas 3 & 4 to finish facing him, her bk to ctr of circle.

1-16 STEP I. M with thumbs in suspenders execute 16 leg circling steps in place. (start hop R)

W with Hs on hips turn several times CW in place with 8 waltz steps, repeat steps turning CCW in place.

STEP II. Same H positions, facint ptr.

1 Small spring onto LF pointing RF fwd, toe down

2 Small spring onto RF pointing LF fwd.

3 Small spring onto LF pointing RF fwd

4 Pull RF to pos beside L and stand on both feet

5 Swing R arms upward and joins RHs,

6 Swing L arms upward and join LHs above the R,

7-8 Both drop to full knee-bend, bounce once in this pos and stand up Hs still crossed

9 Keep RH joined, turn CW with ptr with three running steps (pull away from ptr, calling out "Hoi, hoi, hoi").

10 Release RH turn self CW to face ptr, pivoting with feet together and rising onto toes.

11 Join LH turn CCW as in meas 9

12 Release LH turn CCW to face ptr, pivoting with feet together and rising onto toes.

Finish with M's bk to ctr.

<u>Meas:</u>	<u>Pattern</u>
	<u>STEP II.</u> (cont'd)
13-14	2 mazurka steps traveling in LOD (M start L, WR)
15-16	M lifts his ptr in a CCW direction as he pivots in place to put her down facing him, his bk still to the ctr.
17-32	Repeat meas. 1-16 exactly except that the M starts with his bk to the ctr and completes all turns with his bk to the center.
1-16	<u>STEP III</u> - The men leave their ptrs and go to the ctr of the circle where they perform as Bavarian fellows who are teasing their ptrs. (They talk and joke together, some may do plattles, some may start singing, some may sit on the floor with backs to girls, etc.) Women face the ctr hands on hips, travel CCW and CW behind the men, bending slightly at the waist trying to catch ptr's or another man's eye. Women execute 4 spring steps sdwd, to the R (CCW), the 4 spring steps sdwd to the L (CW), then repeat these 8 steps. M rejoin circle on last meas. and take ptr in ballroom dance pos. He may take his original ptr or a new one. Extra ladies may join the dance during step III.
1-16	<u>STEP IV.</u> Cpls dance a laendler waltz turning CW and traveling CCW in the circle. Finish facing ptr with M's bk to ctr.
1-32	REPEAT STEP II (Starting with M's bk to ctr).
1-16	REPEAT STEP III.
	REPEAT STEP IV.

Presented by Grace Perryman Nicholes

LA MORELIANA

(Contradanza from state of Jalisco, Mexico)

This dance is classified in Mexico as a Baile de Epoca as it belongs to the epoch following the French intervention in Mexico and was danced in Jalisco in the late 1800's. Originally, this contradanza was danced in quadrille formation, but as the styles changed and less and less people knew the form of the dance, the dance would occasionally be danced in couples at large gatherings.

The people of the villages of Mexico observed the French dance their cuadrillas and contradanzas and later began to imitate their style of dance. The net result was that the cuadrillas and contradanzas of European origin began to be danced by the people of Mexico who gave these dances a distinctive Mexican character, other to the extent of burlesquing the manner of dance of the Europeans.

This form of dance is rarely seen in Mexico today and can be found only in areas where members of the older generation have consciously made an effort to preserve the old dances.

Source: Learned by Albert S. Pill from Professor Amado Lopez Castillo, teacher of regional dance in Mexico City.

Music: Record: ASP EP-701

Formation: Cpls Hs joined in skating pos, R hands over L, all facing LOD. W to R of M

Steps: La Moreliana Step, Cut Step.

La Moreliana Step: Step diag back on RF at same time slightly raising LF in front of R ft (ct 1), step flat on L ft in front of R ft (ct 2) step R ft in place diag to rear of L ft (ct 3). Repeat beginning L ft.

Cut Step: Leap lightly onto R ft cutting L ft fwd (ct 1), leap lightly onto L ft cutting R ft fwd (ct 2), leap lightly onto R ft cutting L ft fwd (ct 3), raise L ft slightly from floor with knee bent (ct &) stamp fwd on L ft without wt (4-6). The Cut Step may also begin with L ft. (Keep feet close to floor during this step.)

M and W on same ft throughout the dance.

Music: 3/4

Meas: Pattern

A

FIGURE I FORWARD IN SKATING POS

1-6 Cpls move fwd in LOD with 6 La Moreliana Steps beg R ft.

7-8 Cpls dance one cut step beg R ft, the M dancing in place and the W moving to the M-L side; Hs remain joined .

9-14 Cpls continue moving fwd in LOD with 6 La Moreliana Steps beg L ft.

15-16 Cpls dance one Cut Step beg L ft, the M dancing in place and the W returning to the M-R side.

B

FIGURE II WOMAN CIRCLES THE MAN

1-6 Cpls drop Hs and face each other, M bk to ctr of circle. W has basket hanging from L arm. Her L arm is extended out in front of her body and curved in an arc. The M has LH behind bk and RH extended and curved in front of body waist high. W circles once around the M, moving CCW with 6 La Moreliana Steps beg. RF M does the La Moreliana Step in place turning head to look at ptr. As the W moves around the M she takes a flower from the basket in her arm (1 meas) and throws the flower to someone in the audience (1 meas) contuing thus for the 6 meas.

7-8 Ptrns face each other and do one Cut Step beg R F . On the stamp of meas 8, ptrns bow, M lowering RH in a gesture of acknowledging ptr.

9-14 Repeat action of FIGURE II, meas 1-6 , beg. LF, and W circling CW

15-16 Repeat action of FIGURE II, meas 7-8, beg LF.

<u>Meas:</u>	<u>Pattern</u>
A	<u>FIGURE III FORWARD IN SKATING POSITION</u>
1-16	Repeat action FIGURE I, meas 1--16.
C	<u>FIGURE IV. CHANGING PLACES</u>
1-2	Ptrs exchange places with 2 La Moreliana Steps beg R ft; while changing places ptrs join RHs in an overhead circular motion.
3-4	Return to own place joining LHs and dancing 2 La Moreliana Steps beg LF.
5-6	Repeat action FIGURE IV, meas 1-2, ending in exchanged places.
7-8	Facing ptr do one Cut Step beg RF and bow to ptr on stamp of meas 8
9-11	Repeat action FIGURE IV, meas 3-4
13-14	Repeat action FIGURE IV, meas 1-2
15-16	Repeat action FIGURE IV, meas 3-4
17-18	Repeat action FIGURE IV, meas 7-8, beg LF.
A	<u>FIGURE V CIRCLE</u>
1-6	Ptrs join both Hs across, arms rounded, R shldr twd each other. Cpls circle once CW with 6 La Moreliana Steps beg R F.
7-8	Dance one Cut Step beg RF and change pos so that L shldr are twd each other.
9-14	Repeat action FIGURE V, Meas 1-6, beg LF anc circling CCW.
15-16	Dance one Cut Step beg LF.
B	<u>FIGURE VI FORWARD AND WOMAN TURNS</u>
1-2	Join inside Hs and face LOD. Cpls move fwd LOD with 2 La Moreliana Steps beg R ft.
3-4	W turns once CCW under joined inside Hs with 2 La Moreliana Steps beg RF as M dances same steps in place.
5-6	Repeat action of FIGURE VI, meas 1-2, beg LF.
7-8	Dance one Cut Step in place beg R F; on meas 8 ptrs bow, inside Hs still joined.
9-16	Repeat action FIGURE VI, meas 1-8, beg La Moreliana Steps on LF.
A	<u>FIGURE VII MAN TURNS AND WOMAN TURNS</u>
1-2	Inside Hs still joined. M turns once CW under joined inside H with 2 La Moreliana Steps beg R ft as W dances same steps without turning - both move slightly fwd in LOD.
3-4	W turns once CCW under joined inside Hs with 2 La Moreliana Steps beg R F as M dances same steps without turning - continuing to move slightly fwd in LOD.
5-6	Repeat action FIGURE VII, meas 1-2.
7-8	Dance onc CUT step in place beg R ft; on meas 8 ptrs bow, inside Hs still joined.
9-16	Repeat action FIGURE VII, meas 1-8, beg La Moreliana Step on LF.
C	<u>FIGURE VIII BACK TO BACK, FACE TO FACE, DISHRAG TURN</u>
1	Inside Hs joined, ptrs move fwd LOD going back to back with one La Moreliana Step beg RF.
2	Still moving fwd in LOD, ptrs go face to face with one La Moreliana Stop beg LF
3-4	Cpls do a dishrag turn away from each other with 2 La Moreliana Steps beg RF
5-6	Repeat action FIGURE VIII, meas 1-2
7-8	Dance one Cut Step beg Rft and bow on meas 8.
9-16	Repeat action of FIGURE VIII, meas 1-8, beg La Moreliana Step on LF
A	<u>FIGURE IX FORWARD IN SKATING POSITION</u>
1-16	Repeat action FIGURE I, meas 1-16.
B	<u>FIGURE X WOMAN CIRCLES THE MAN</u>
1-16	Repeat action FIGURE II, meas 1-16

<u>Meas:</u>	<u>Pattern</u>
A	<u>FIGURE XI COUPLES FORWARD</u>
1-6	M takes W-L elbow in his RH to support her L arm in carrying her basket of flowers. Cpls face LOD. Move fwd in LOD with 6 La Moreliana Steps beg RF as W throws flowers as in FIGURE II.
7-8	Face ptr and do one Cut Step beg R F and M bows as in FIGURE II, meas 7-8
9-16	Repeat action FIGURE XI, meas 1-8, beg LF, and bow to ptr at end of dance.

The above dance description will soon appear in a book by Albert A. Pili and should not be reproduced without permission of the author.

EL PANADERO

(Mexican)

This son is popular throughout the Costa Chica (Little Coast) of Oaxaca, the stretch of land along the Pacific Coast of Mexico that makes up the western border of the state of Oaxaca.

The state of Oaxaca is divided up into seven distinct regions, each region having its different sones and dances. The dances most popular in the region of the Costa Chica of Oaxaca are the sones and chilenas. The orchestras of the region that play this music are composed entirely of brass instruments and a snare type drum.

El Panadero is danced at all festive gatherings in La Costa Chica. It is a gay, fiesta type of dance in which all those present participate.

Source: Learned by Albert S. Pill at fiestas in the city of Oaxaca and at the Oaxaca Regional Dance Group of Prof. Miguel Angel Schultz in the Casa de Asegurada, Oaxaca, Oax.

Music: Record: ASP EP - 702

Formation: Single circle of all those present in the room. One person is in the ctr of the circle, holding a sombrero in his hand.

Steps: Valseado Step, Zapateado Step

Valseado Step: 6/8 - one meas to complete one step. Step fwd on LF (ct 1), step fwd on R toe behind LF (ct 2), step fwd on LF (ct 3), step fwd on RF (ct 4), step fwd on L toe behind RF (ct 5), step fwd on RF (ct 6)

Zapateado Step: 6/8 - one meas to complete one step. Stamp fwd on RF while slightly raising LF (ct 1), step fwd on L toe (ct 2), stamp fwd on RF (ct 3), stamp fwd on LF while slightly raising RF (ct 4), step fwd on R toe (ct 5), stamp fwd on LF (ct 6). The movement is rapid; the knees are very loose and flexible.

Music: 6/8

Meas: Pattern

A

FIGURE I SEARCHING

1-16

Person in ctr of circle, dancing valseado steps, moves around ctr of circle with sombrero in H, putting it teasingly over the heads of some, and finally placing the sombrero on the head of one of the people standing around in the circle.

B

FIGURE II ZAPATEADO

1-16

The chosen person with sombrero on head, enters ctr of circle and stands shldr adjacent with the person already in the ctr; both face LOD and dance around the ctr of the circle moving CCW with zapateado steps.

Repeat the dance with chosen person remaining in ctr to select a new person with whom to dance the zapateado while the original person in the ctr joins those on the outside circle.

During the zapateados, the people standing around the circle may clap Hs to encourage the dancers to dance the zapateados with increased energy.

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FLOR DE NARANJO

(Mexican)

In the mountain region where the states of Oaxaca and Puebla come together, is located the town of Huautla de Jimenez. This region is known as La Canada. The inhabitants of this section belong to the Mazatec Tribe and it is there that the dance Flor de Naranja is danced primarily at marriage ceremonies. In this region, the blossoms of the orange or lemon tree symbolize purity, and the inhabitants of the area venerate the blossoms which are always in presence at every wedding.

Source: Learned by Albert S. Pill from students of Internado de Ensenanza Primaria Numero 16, Julian Hinojosa, located in the city of Puebla, Mexico.

Music: Record: ASP EP-702

Formation: Double circle of cpls, M bk to ctr; W holds skirt, M has Hs behind back.

Steps: Zapateado Cruzando, Zapateado en Hileras, Valseado, Huapango Zapateado, Six Count Zapateado, Slow Valseado, Swaying Step.

ZAPATEADO CRUZANDO : (6/8 - one meas to complete one step).

Stamp LF while bringing RF fwd (ct 1), chug bwd on LF (ct 2), brush RF diag across LF (ct 3), stamp RF while bringing LF fwd (ct 4), chug bwd on RF (ct 5), brush LF diag across RF (ct 6).

ZAPATEADO EN HILERAS (Zapateado in Lines) (6/8 - two meas to complete one step)

Lift RF to rear (ct 6), brush RF fwd (cts 1-3), brush RF bwd (cts 4-6), stamp R, L, R (Cts 1-3), stamp L (cts 4-5), lift RF to rear (ct 6). Repeat step, always beg by lifting RF to rear. Step is also done by always beginning with a lift of the LF to the rear.

VALSEADO (6/8 - one measure to complete one step)

Brush RF lightly to R (ct &), step RF to R side (ct 1), close LF to RF (ct 2), step RF in place (ct 3), brush LF lightly to L (ct &), step LF to L side (ct 4), close RF to LF (ct 5), step L ft in place (ct 6).

HUAPANGO ZAPATEADO (4/4 - one meas to complete one step)

Make one complete turn to the R with the following step: Stamp RF and immediately raise RF slightly while hopping on LF (ct 1), hit R Heel (ct &), stamp and hop on RF (ct 2), hit L heel (ct &), stamp and hop on LF (ct 3), hit R heel (ct &), stamp and hop on RF (ct 4). Repeat step beg stamp LF and making one complete turn to the L.

SIX COUNT ZAPATEADO (6/8 - one meas to complete one step)

Stamp fwd on RF (ct 1), stamp LF next to RF (ct 2), stamp RF next to LF (ct 3). Repeat beg LF (cts 4-6)

SLOW VALSEADO : (6/8 - 4 meas to complete one step.)

meas 1 Facing ctr of circle, step RF to R side (cts 1-3), step LF behind RF with a dip of the body (cts 4-6).

meas 2 Repeat meas 1

meas 3 Step RF to R side and pivot on R making 1/2 turn to R to put back to ctr of circle (cts 1-3), step LF to L side (cts 4-6).

meas 4 Step RF behind LF with a dip of the body (cts 1-3), stamp RF next to LF taking wt (cts 4-6). Repeat figure beg LF.

SWAYING STEP : (6/8 - one measure to complete one step)

Keeping ft apart, sway to R on RF (cts 1-3), sway to L on LF (cts 4-6). The step is just a simple change of wt from one ft to the other. M and W on same ft throughout dance.

<u>Meas:</u>	<u>Pattern</u>
Chord	INTRODUCTION
A	<u>FIGURE I ZAPATEADO CRUZANDO IN LINES</u>
1-8	Cross to ptrs place with 8 Zapateado Cruzando steps beg LF, making 1/2 turn R in exchanged places on meas 7-8.
9	Stamp L, R, L (cts 1-3), stamp R (cts 4-6)
10-18	Repeat action FIGURE I, meas 1-9, returning to own place.
B	<u>FIGURE II ZAPATEADO EN HILERAS AND VALSEADO</u>
1-2	Make 1/4 turn to own R with one Zapateado en Hilera step beg RF.
3-8	Repeat action FIGURE II, meas 1-2, making 1/4 turn R with each step, and always beg each step with RF.
9-10	Make 1/4 turn to own L with one Zapateado en Hilera step beg LF.
11-16	Repeat action FIGURE II, meas 9-10, making 1/4 turn L with each step, and always beg each step with LF.
17-24	Cpls come twd each other with 8 Valseado Steps beg RF; make 1/2 turn to R on meas 23-24 to turn back to ptr.
25-32	Return to own place with 8 Valseado Steps beg RF and making 1/2 turn to R on meas 31-32 to again face ptr.
33-40	Cross to ptrs place passing R shldr with 8 Valseado Steps beg RF and making 1/2 turn R on meas 39-40.
41-48	Repeat action FIGURE II, meas 33-40, returning to own place.
C	<u>FIGURE III HUAPANGO ZAPATEADO</u>
1-4	Cpls change places passing R shldr with 4 Huapango Zapateado Steps beg RF Make one complete turn with each step.
5-8	In exchanged places, do 4 Huapango Zapateado Steps beg RF and contuing to make one complete turn with each step.
9-12	Repeat FIGURE III, meas 1-4, returning to own place.
D	<u>FIGURE IV VALSEADO IN LOD</u>
	Cpls all face LOD* W slightly to front and to R of M.
1-8	Cpls move fwd in LOD with 8 Valseado Steps beg RF.
9-16	All W move CCW to the L in a semi circle in front of and around to the L side of ptr with 4 Valseado Steps beg RF; and return to R side of ptr by moving CW in a semi circle to the R in front of ptr with 4 Valseado Steps beg RF. M dances Valseado Step in place, watching W.
17-24	Repeat action FIGURE IV, meas 1-8
25-32	All M move CW in semi circle in front of and around to the R side of ptr with 4 Valseado Steps beg RF, and return to place to end facing ptr with 4 Valseado Steps beg RF. W dances Valseado Steps in place, making 1/2 turn to L on meas 32 to face ptr. End in double circle, ptrs facing about 4 ft apart.
E	<u>FIGURE V SIX COUNT ZAPATEADO TO FORM SINGLE CIRCLE</u>
1-2	Ptrs approach each other face to face with two Six Count Zapateado Steps beg R F.
3	Stamp R, L R (cts 1-3), stamp L (cts 4-6)
4-5	Repeat action FIGURE V, meas 1-2, backing away from ptr.
6	Repeat action FIGURE V, meas 3.
7-8	Repeat action FIGURE V, meas 1-2, moving L shldr adjacent with ptr.
9	Repeat action FIGURE V, meas 3.
10-11	M make 1/2 turn to L with two Six Count Zapateado Steps beg RF as W dances same steps in place. End in single circle all facing Ctr.
12	Repeat action FIGURE V, meas 3.

<u>Meas:</u>	<u>Pattern</u>
F	<u>FIGURE VI SLOW VALSEADO AND SWAYING STEP</u>
1-4	Dance one Slow Valseado Step beg RF and end with bk to ctr of circle.
5-8	Dance one Slow Valseado Step beg LF and end facing ctr of circle
9-16	Repeat action FIGURE VI, meas 1-8.
17-19	M puts R arm around W shoulder; W puts L arm around M waist; M-L arm behind back, W RH holds skirt. Ptrs touch heads together. Dance three Swaying Steps in place (action is like a pendelum).
20	Ptrs turn away from each other. M crosses RF over L pivoting on RF as he turns to his L, then steps on LF to complete turn. W steps on RF crosses LF over R and pivots on it while turning to her R, then steps on LF to complete the turn.
21-32	Repeat action FIGURE VI, meas 17-20, three more times.
E	<u>FIGURE VII SIX COUNT ZAPATEADO CHANGING PLACES</u>
1-2	W move to ctr of circle to face ptrs with two Six Count Zapateado Steps beg RF and making 1/2 turn R, as M dance same step in place
3	Repeat action FIGURE V, meas 3.
4-5	All dance two Six Count Zapateado Steps in place facing ptrs.
6	Repeat action FIGURE V, meas 3, ptrs changing places, passing R shldr and making 1/2 turn to R. M are now with bks to ctr of circle.
7-8	Repeat action FIGURE VII, meas 4--5
9	Repeat action FIGURE V, meas 3, with W going to ctr of circle.
10-11	Repeat action FIGURE VII, meas 4-5
12	Repeat action FIGURE V, meas 3, with M going to ctr of circle. End, ptrs facing, M bk to ctr of circle.
D	<u>FIGURE VIII VALSEADO AND SWAYING STEP</u>
1-8	With 8 Valseado Steps beg RF, M move to side of their ptr (W to R of M) as W dance same step in place. All face ctr of circle and dance Valseado steps in place to complete the 8 meas.
9-16	Repeat action FIGURE VI, meas 17-20, two times.
A	<u>FIGURE IX ZAPATEADO CRUZANDO IN LOD</u>
1-8	Ptrs retain same pcs of FIGURE VIII, meas 9-16, except that the heads are not together. Cpls move in LOD with 8 Zapateado Cruzando Steps beg LF.
9	Repeat action FIGURE I, meas 9.
10-18	Repeat action FIGURE IX, meas 1-9, ending dance with the 4 stamps and holding the dance pos for final pose.

The above dance description will soon appear in a book by Albert S. Pill and should not be reproduced without permission of the author.

LAS ALAZANAS

(Mexican)

Las Alazanas is a popular son (dancé tune) from the state of Jalisco. It is known as a Son Jalisciense. The sones from the state of Jalisco are the gayest and best known in all of Mexico. They are always played by a mariachi orchestra.

The work "alazan" refers to a sorrel colored horse. Very often, the dancers in the Mexican villages would try to interpret the themes or titles of the music or the verses of a song by dancing appropriate steps and movements to the music and singing. Thus, many of the sones of Mexico have dance movements corresponding to the theme of the music. In this dance, Las Alazanas, the dancers interpret the movements of courtship between two sorrel colored horses.

Source: Learned by Albert S. Pill in classes at the Academia de Danza Mexicana de Bellas Artes in Mexico City.

Music: Record : ASP EP-701

Steps: Las Alazanas Step, Push Step.

LAS ALAZANAS STEP:

Leap onto RF to rear of LF, stamp LF in front of RF. Repeat. Stamp R, L, R. Repeat beg LF.

Movement and attitude is that of the gait of a horse.

Formation: Double circle of cpls, ptrs facing, M bk to ctr of circle. M and W on same ft throughout dance.

Meas: Pattern

Chord INTRODUCTION

FIGURE I CHANGING PLACES

- A. Ptrs change places with 4 Las Alazanas steps passing R shldrs and making 1/2 turn L on the stamps of the 4th step.
- B. Ptrs return to own place in the same manner, ending the 4th step with only 2 stamps L, R.

CHORUS I

- A. Ptrs facing - dance 3 push steps to own R and 3 push steps to own L & repeat twice more.
- B. Each make one turn to own L by crossing RF over LF and leaping on it to turn L, stamp LF completing the turn, stamp R, L, in place.
- C. Repeat A and B; on the final turn, W makes only 1/2 turn to her L to end with Bk twd M.

FIGURE II MOVING TO THE FRONT

- A. W in front of M both facing out of circle, M a little to L of W. M moves to front of W passing to the L with one Las Alazanas step beg RF as W dances same step in place.
- B. W moves to front of M passing to the R with one Las Alazanas step beg LF as M dances same step in place.
- C. Repeat A.
- D. Repeat B; on the stamps both M and W make 1/2 turn to the L to end W behind M, both facing ctr of circle.
- E. W moves to front of M passing to the L with one Las Alazanas Step beg RF as M dances same step in place.
- F. M moves to front of W passing to the R with one Las Alazanas step beg LF as W dances same step in place.
- G. Repeat E.
- H. Repeat F; on only two stamps M makes 1/2 turn L to face W as W does stamps in place.

CHORUS II

- A. Repeat action of CHORUS I.

Meas: Pattern

FIGURE III. FOLLOWING PARTNER

- A. W in front of M, both facing out of circle. M follows behind W as both move to outside of circle with 4 Las Alazanas steps beg RF. On the 3 stamps of the 4th step both M and W make 1/2 turn to L to face ctr of circle.
- B. W follows behind M as both move twd ctr of circle with 4 Las Alazanas step beg RF. End 4th step with 2 stamps L,R as M makes 1/2 turn to L to face W.

CHORUS III

- A. Repeat action of CHORUS I, except that on the final turn (C) W makes a complete turn to L to end facing M.

FIGURE IV CHANGING PLACES

- A. Repeat action of FIGURE I.

CHORUS IV

- A. Repeat action of CHORUS III.

FIGURE V FORWARD IN LOD

- A. Ptrs move fwd together in LOD, without joining Hs, M slightly behind and to L side of W, with 7 Las Alazanas steps doing only one singer stamp R to end the 7th step.
- B. Join R Hs, W makes 1/2 turn to L with 3 steps L,R,L as M stands in place.
- C. Stamp RF fwd, stamp diag L on LF, to end in pose, RHs joined at W R hip, M free H behind back, W free H holding skirt.

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JARABE ALEGRE

(Mexican)

One of the largest of the seven regions of the state of Oaxaca is the mountainous region called the Sierra Juarez. The sones of this region have a distinctive flavor found in no other region of Oaxaca. They are called Sones Serranos.

All of the pueblos in the Sierra Juarez dance the same type of dance to these Sones Serranos. This dance is sometimes called Jarabe Betaza or Jarabe Yalalteco, thereby named after a particular pueblo in the Sierra Juarez, or simply called Jarabe Alegre or Baile Alegre.

Source: Learned by Albert S. Pill while dancing with the Oaxaca Regional Dance Group of Prof. Miguel Angel Schultz in the Casa de Asegurada, Oaxaca, Oax.

Music: Record: ASP EP - 702

Formation: Cpls, Hs joined across and rounded, scattered around the room more or less in lines, but in no particular fixed formation. The movement of the dance is back and forth across the width of the room and not in LOD.

Steps: Serrano Step, Crossing Serrano Step, Toe-Turning Step, Oaxaca Step.

SERRANO STEP: 6/8 one meas to complete one step.

Step and hop on RF slightly raising LF from floor (cts 1-3)

Step and hop on LF slightly raising RF from floor (cts 4-6)

Step may begin on either foot.

CROSSING SERRANO STEP: 6/8 one meas to complete one step. Cross RF over L and hop on RF (cts 1-3), cross LF over R and hop on LF (cts 4-6).

Step may begin on either foot.

TOE TURNING STEP: 4/4 M and W on same ft.

Step on RF (ct 1), step on L toe while twisting RF to R, stepping on R heel and turning R toe outward (ct 2) Repeat (cts 3-4).

OAXACA STEP: 4/4

Cross RF over L, step bk on LF, step RF to side, cross LF over RF, step back on RF, step LF to side. Step is danced on the toes and freely to the music. Step may also begin crossing LF.

Meas:

Pattern

A

FIGURE I

1-8

Dancers dance freely back and forth across width of room with 8 Serrano Steps. There are various combinations that can be used- W bwd and M fwd, W fwd and M bwd, CW turn, CCW turn, etc. Always keep Hs joined around waist high & arms rounded. The step may begin on either R or LF for M or W.

9-12

Dance 4 crossing Serrano Steps in whatever place dancers are in. M begins on one F and W on the other, with M leading the W into the step by giving her an indication as to what F to start with by twisting the joined Hs.

13-16

Repeat action FIGURE I, meas 1-4, continuing to dance freely.

17-78

Repeat action of FIGURE I, meas 1-16.

B

FIGURE II

1-6

Moving CW, cpls dance 6 toe Turning Steps, all beg RF.

7-12

In place, cpls dance Oaxaca Steps freely till end of music, M beg on one F and W on the other, with M leading W into the step by indication with joined Hs.

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ZAMBAY MACHO

(Zahm-buy Mah- choh)

This is a carnival dance of the chicle gatherers from Chetumal on the peninsula of Yucatan. The chicleros live in the jungles and come to Merida in Yucatan for their fiestas and purchases.

The CARNIVAL in Merida is one of the most famous CARNAVAKES in all of Mexico. During the CARNAVAL the people march in parades. There are organized groups from neighborhoods, town, and regions. Each of these groups is called a COMPARZA. Each COMPARZA vies for prizes for their costumes and also for their dances. All of the dances of the CARNAVAL are dances of movement so as not to interrupt the line of march.

Source: Learned by Albert S. Pill from Professor Amado Lopez Castillo, teacher of regional dance in Mexico City.

Music: Record : ASP EP - 701

Formation: Double circle of cpls, M bk to ctr. W holds skirt in front; M has Hs at sides

Steps: Zambay Two Step, Zambay Skip Step.

ONE ZAMBAY TWO STEP BEG R F: Raise RF from floor slightly while turning body slightly to the R (ct &), step RF to R side with R toe pointed to the R (cts 1--2) Step L toe in place (ct 3), step RF to R side with R toe pointed to R (cts 4-5), , pivot on RF while turning body to the L (ct 6).

ONE ZAMBAY TWO STEP BEG L F: Raise LF slightly from floor (body turned to L) (ct &), step LF to L side with L toe pointed to the L (cts 1-2), step R t oe in place (ct 3), step LF to L side with L toe pointed to the L (cts 4-5), pivot on LF turning body to the R (ct 6).

ZAMBAY SKIP STEP: Raise RF slightly from floor (ct &), step fwd on RF (cts 1--2), chug bwd on RF (ct 3), raise LF slightly from floor (ct &), step fwd on LF (cts 4-5), chug bwd on LF (ct 6). Repeat beg RF.

M and W on same Ft. throughout dance.

Music: 6/8

Meas: Pattern

A FIGURE I FACE TO FACE AND CIRCLE

1-16 Facing ptr, all do 16 Zambay Two Steps, turning alternately to R and L (beg RF)

B

1-8 Cpls join both Hs across and circle CW with 4 Zambay Skip Steps, then reverse direction and circle CCW with 4 Zambay Skip Steps.

9-15 Repeat action of above meas 1-7, circling CW and CCW.

16 Return to place facing ptr (dropping Hs) with 1 Zambay Skip Step

FIGURE II INDIVIDUAL CIRCLES AND SINGLE HAND TURN

A 1-8 Turn in individual circles to own R with 8 Zambay Two Steps, by same ft.

9-16 Turn in individual circles to own L with 8 Zambay Two Steps, by same ft.

B 1-8 Ptrs link R arms at elbow with Hs extended upward and turn once CW with 4 Zambay Skip Steps, then link L arms and circle once CCW with 4 Zambay Skip Steps, beg RF.

9-15 Repeat action of above meas 1-7, turning CW and CCW.

16 Drop Hs, and return to place facing ptr with 1 Zambay Skip Step.

FIGURE III DOS SI DOS AND PULL AWAY CIRCLE

- A 1-8 Ptrs dos si dos passing R shldr and backing up to place passing L shldr with 8 Zambay Two Steps, beg RF.
- 9-16 Ptrs dos si dos passing L shldr and backing up to place passing R shldr with 8 Zambay Two Steps, beg RF.
- B 1-8 Ptrs join both Hs across, staying directly face to face with ptr and keeping arms straight while pulling away from ptr. Cpls turn once CW with 4 Zambay Skip Steps, then reverse direction and turn once CCW with 4 Zambay Skip Steps.
- 9-15 Repeat action of above meas 1-7, turning CW and CCW.
- 16 Drop Hs, and return to place facing ptr with 1 Zambay Skip Step.

FIGURE IV CHANGE PLACES AND ARMS OUTSTRETCHED CIRCLE

- A 1-6 Facing ptr, do 6 Zambay Two Steps, beg RF
- 7-8 With 2 Zambay Two Steps beg RF, ptrs move to face each other in a single circle, M facing LOD and W facing RLOD.
- 9-14 Facing ptr in above pos, do 6 A Zambay Two Steps beg RF.
- 15-16 With 2 Zambay Two Steps beg RF, move back to original places facing ptr in double circle.
- B 1-8 Ptrs join Hs across with R arms outstretched and L elbows bent and circle once CW with 4 Zambay Skip Steps. Then change pos of Hs and circle once CCW with 4 Zambay Skip Steps.
- 9-15 Repeat action of above meas 1-7, turning CW and CCW.
- 16 Drop Hs, and return to place facing ptr with 1 Zambay Skip Step.

FIGURE V FOLLOWING EACH OTHER AND MOVING FORWARD

- A 1-8 M follows directly behind W as she moves in a CCW circle with 8 Zambay Two Steps beg RF
- 9-16 W follows directly behind M as he moves in a CW circle with 8 Zambay Two Steps beg RF
- B 1-16 Ptrs join inside Hs and face LOD. Ptrs move in LOD with 16 Zambay Skip Steps, outside Hs waving in and out head high. (These final skips correspond to the moving on of the dancers to dance in a new position when the CARNAVAL parade stops again.)

The above dance description will soon appear in a book by Albert S. Pill and should not be reproduced without permission of the author.

POLKA SA NAYON

(Tagalog)

Polka Sa Nayon (POHL-kah Sah NAH-yohn) comes from the province of Batangas in the Philippine Islands. In the old days it was very popular and was usually advanced at all the big social affairs and at the town fiestas. Ester Timbancaya learned it from Mrs. Sofia Ravello at Silliman University, Philippines.

The costume for the man is the barong tagalog (tah-GAH-lohg) and black or white pants. The Maria Clara or belintawak (bah-leen-tah-WAHK) costume is correct for the woman.

Music: Record: MICO-TM 006, Side 1, Band 1
Piano: "Philippine Folk Dances" Vol III, Francisca Reyes Aquino, Manila, Philippines, 1956

Formation: Cpls at random on the floor, facing LOD, W on MR, inside Hs joined. Throughout the dance, M place back of free Hs at waist, W hold skirt, unless otherwise indicated.

Steps: Polka, Heel-toe polka, Gallop

Music: 2/4

Meas: Pattern

INTRODUCTION

1-8 Both tap RF on cts 1, 2 of every meas (16 times in all).

9-12 Ptrs assume closed pos, M back to ctr, joined Hs extended LOD

I. POLKA AND POINT

1-4 Beginning ML-WR, dance 4 polka steps turning CW. Finish M back to ctr.

5 Point ML-WR, sd wd (LOD) (ct 1), point ML-WR near supporting F (ct 2)

6 Dance one polka step sdwd (LOD)

7-8 Beginning MR-WL, repeat action of meas 5-6 (Fig I) moving RLOD.

9-32 Repeat action of meas 1-8 (Fig I) three more times.

II. HEEL-TOE POLKA

Face LOD, W on MR, inside Hs joined.

1-4 Beginning ML-WR, dance 2 heel-toe polka steps fwd LOD

5-6 Move directly sdwd with one polka step away from ptr and one polka step twd ptr.

7-8 Release Hs and with 2 polka steps turn away from ptr (ML-WR) to face RLOD.

9-16 Join inside Hs and, beginning MR-WL, repeat action of meas 1-8 moving RLOD.

17-32 Repeat action of meas 1-16 Fig II. Finish in closed pos, M bk to ctr, joined Hs extended LOD.

III. POLKA AND GALLOP

1-4 Repeat action of Fig I, meas 1-4

5-6 With 3 gallop steps move sdwd LOD (cts 1, 2, 1). Pause without taking wt on last closing step (ct 2).

7-8 Beginning MR-WL, repeat action of meas 5-6 (Fig III) moving RLOD

9-32 Repeat action of meas 1-8 (Fig II) three more times. Finish facing LOD, inside Hs joined.

IV. POINT AND CIRCLE CW

1-2 Both beginning R, dance one polka step sdwd R and one polka sdwd L.

3-4 Point R fwd (ct 1), raise R across in front of L, just above ankle (ct 2); point R fwd (ct 1), step R beside L (ct 2).

5-8 Beginning L, repeat action of meas 1-4 (Fig IV). Finish both with hands at own waist, R elbows adjacent.

9-16 Dance fwd (CW) with 8 polka steps, 4 polka steps for each turn. Finish both facing LOD, inside Hs joined.

17-32 Repeat action of meas 1-16 (Fig IV).

<u>Meas:</u>	<u>Pattern</u>
FINALE	<u>V. SALUDO</u>
1-4	Both beginning R, dance fwd (LOD) with 4 polka steps.
5-7	M follow W with small steps while she whirls CCW under raised joined hands as many times as possible
8	Release joined hands. Bow to ptr, M Hs at waist, W holding skirt.

Presented by Ester Timbancaya
Notes by Dorothy Tamburini

ITIK-ITIK
(Philippine)

Itik-Itik (ee-TEEHK-ee-TEEK) gets its name from the work "itik", meaning duck. The dance is very popular among the Visayan people in the province of Surigao and is usually performed as a ballroom dance at social gatherings, where dancers make their own selection and combinations for the many variations of Itik-Itik steps. Ester Timbancaya learned this dance from Mrs. Sofia Ravello at Silliman University, Philippines.

Music: Record: MICO MX 517A - MBU 1077-58 (45); Villar MLP 5000
Piano: Philippine Folk Dances, Vol. III- Francisca Reyes Aquino, Manila
Philippines, 1956

Formation: Cpls in lines, W to R of M, facing music. Throughout dance M place back of Hs on waist, W hold skirt, unless indicated.

Steps: Waltz,
STEP #1: Step L diag fwd (ct 1); raise heel of L and slide instep of R to L heel (ct 2); small step fwd on ball of L (ct 3), slide R instep to heel of L (ct &). This step is danced moving diag fwd with one ft leading. It may also be down with R leading.
STEP #2: Move fwd, one F leading: Step L heel fwd (ct 1), slide R instep to L heel (ct 2), small step fwd with ball of L (ct &), slide R instep to L heel (ct 3). May also be danced with R leading.

Music: 3/4

Meas: Pattern
INTRODUCTION

1 Ptrs bow

I. DIAGONALLY FWD

1-7 Ptrs turn L shldrs twd music, relaxed arms extended at shoulder level. With RF leading, move diag fwd 7 steps #1. Bend body slightly fwd and lower arms to about waist level. on ct 1, straighten body and make 2 small flaps of arms upwd to shldr level on cts 2, 3 of each meas.

8 Step R in place beside L (ct 1), hold (cts 2, 3), lowering arms to sides.

9-16 Make 1/2 turn L and with LF leading, repeat action of meas 1-8. Finish in original place, facing ptr.

II. EXCHANGE PLACES.

1-7 Beginning MR-WL, ptrs exchange places with 7 steps #2, W passing in front of M. Bend arms fwd, elbows at shldr level, slightly closed fists near each other, moving body as in Fig I. Raise elbows slightly upwd (ct 1), two small flaps dnwd (ct 2, 3) of each meas (like flapping of wings).

8 Step in place with MR-WL (ct 1), hold (cts 2, 3), arms down at sides. Finish facing ptr.

9-16 Beginning ML-WR, repeat action of meas 1-8 (Fig II) to finish in own place, ptrs facing. M Hs at waist, W hold skirt.

III. SINGLE LINE

1-4 Both beginning R, dance 4 steps #1 twd ptr to form a single line, W in front of M, both facing music. Extend arms slightly out to sides. Join both Hs with ptr, R with R and L with L, palms together, M hand underneath.

5-7 With RF leading, move sdwd to R with 3 steps #2, L arms high. Move body as in Fig I.

8 Step R sdwd (ct 1), point L diag fwd L (ct 2), hold (ct 3), R arms high.

9-12 Beginning L and moving sdwd L, repeat action of meas 5-8. Reverse arm movements.

13-16 Release ptr and beginning R, return to own place with 4 of Step #1. In own place turn CCW to face ptr.

- Meas: Pattern
- IV. WALTZ AND POINT**
- 1-2 Both beginning R, dance 2 waltz steps fwd to meet ptr. Move extended arms sdwd R and L.
- 3-4 Assume open pos, both facing music, ML-WR Hs joined and extended fwd.
- 5-7 Beginning ML-WR, dance fwd with 3 steps #2.
- 8 Step fwd ML-WR (ct 1), face RLOD without changing hand pos and point MR - WL twd RLOD (cts 2,3)
- 9-12 Beginning MR- WL, repeat action of meas 5-8 (Fig IV) moving in opp direction. Finish both facing twd music.
- 13 Release ptr. Beginning ML-WR, dance Step #1
- 14 Three step turn, M to L, W to R.
- 15 Beginning MR- WL, dance Step #1
- 16 Three-step turn, MR-WL. M immediately change wt to LF.
- V. CROSS-STEP AND WALTZ**
- Ptrs facing music, move slightly fwd on the following steps:
- 1 Step R across in front of L (ct 1), slide ball of L to heel of R (ct &), small step with R sdwd across in front of L (ct 2), Slide ball of L to heel of R (ct &), small step with R sdwd Across in front of L (ct 3). Back of LH supports R elbow (forearm upright) when RF is across in front and back of R supports L when LF is across
- 2 Beginning L, repeat action of meas 1(Fig V).
- 3-8 Repeat action of meas 1-2 (Fig V) three more times.
- 9-12 Beginning R, dance 4 step-point steps moving bwd to place. Step (ct 1), point (cts 2,3).
- 13-16 Dance 4 waltz steps sdwd in place, RLRL, extended arms moving sdwd R and L alternately.
- VI. CIRCLING CW AND CCW**
- 1-8 Ptrs turn R shldr twd each other and beginning R, take 8 steps #1 moving CW once around. Arms and body movements same as Fig II, meas 1-7.
- 9-16 Repeat action of meas 1-8 (Fig VI) L shldr twd ptr, moving CCW. Finish in own place facing ptr, M Hs on waist, W holding skirt.
- VII. CHICKEN SCRATCH**
- Move fwd to meet ptr.
- 1 Step R across in front of L (ct 1); bring L in front and slide (scratch) ball of LF twd instep of R and at the same time hop on R (ct 2); repeat action of ct 2 (ct 3). There is no wt on the sliding (scratching) ft. Lean slightly bwd over supporting ft and twist body slightly to R on cts 2,3.
- 2 Beginning L across, repeat action of meas 1(Fig VII)
- 3-4 Repeat action of meas 1-2 (Fig VII).
- 5 Both face head of room (music), support R elbow with bk of LH, and take a small step R fwd (ct 1); bring L in front and slide (scratch) ball of LF twd instep of R and at the same time hop on R (ct 2); repeat action of ct 2 (ct 3).
- 6 Beginning L, repeat action of meas 5 (Fig VII), back of Rhand supporting L elbow.
- 7-8 Repeat action of meas 5-6 (Fig VII).
- 9-12 Turn 1/2 R and, with back twd music, repeat action of meas 5-8 (Fig VII) Finish facing own original place.
- 13-16 Repeat action of meas 1-4 (Fig VII) to finish in own place, ptrs facing.
NOTE: Progress fwd on ct 1 of each meas (Fig VII)

Meas:PatternVIII. SINGLE LINE AND CPL CIRCLE

- 1-4 With RF leading, dance twd ptr with 4 steps #1, to finish in single line, W in front of M. Arm pos and body movement same as in Fig II, meas 1-7
- 5-8 Repeat action of Fig V, meas 13-16
- 9-14 Both facing music, M Hs on W waist. With RF leading dance 6 steps #1 moving once around CW. Back of WL H supporting her R elbow, Forearm upright. Ptrs finish facing music, W ar MR.
- 15 Join inside Hs, outside Hs down at sides. M remeain in place while W makes a 3 step turn CW under their raised joined Hs (MR-WL).
- 16 Both bow.

Presented by Ester Timbancaya
Notes by Dorothy Tamburini

POLKABAL
(Philippines)

This dance comes from Antimoman, Tayavas. It gets its name from the steps "polka" and "valse", which the people of the area corrupted into the one word "Polkabal". Ester Timbancaya learned the dance from Mrs. Sofia Ravello at Silliman University, Philippines.

"Barong Tagalog", with black pants, is the costume for the man, while any old-style costume is correct for the woman.

Music: Record: Villar Record Co., MLP 5000; Mico MX 517B (45)
Piano: "Philippine National Dances" - Reyes-Tolentino, Silver Burdette Co, 1945.

Formation: Two cpls form a square with ML shldr twd music, ptrs facing dancers about 4 ft apart. Throughout the dance, back of M free Hs at his waist; W holds skirt unless otherwise indicated.

Steps: Step-hop, two step, step-swing, hop, leap, jump
SCISSORS KICK: (Step L) raise R fwd (ct 1), quickly bring R down and simultaneously raise L (ct 2). This step may also be done raising L and moving in direction indicated

PIVOT-TURN : Step with leading ft (ct 1), draw rear ft to close (ct &). Repeat (cts 2, &). During this action keep both ft flat on floor, turning in direction of leading ft.

Music: 2/4

Meas:

2

Pattern

INTRODUCTION

M, both Hs on waist; WR on waist, L holding skirt. Bow to ptr, and all face ctr of the square.

I. LUKESONG UAK (CROW JUMP)

- 1 Beginning MR-WL, step fwd twd ctr of square (ct 1), hop on same ft lifting ML-WR F in rear, knee slightly bent (ct 2). Hs on waist.
- 2 M: Turn 1/2 R, pivoting on R and step L twd ctr of square (ct 1), hop on L and raise RF in rear, knee slightly bent (ct 2).
- 3-4 Turn 1/2 L, pivoting on L, and step R twd ctr (ct 1), hop 3 times on R, LF raised in rear (cts &, 2, &) L arm high, R low, hand twd ctr with palm up.
- 5-6 Step L bwd away from ctr (ct 1), hop on L and raise R in rear (ct 2)
Turn 1/2 L, pivoting on L, and step bwd on R to original place in the square (ct 1), hop on R and raise L in rear (ct 2).
- 7 Step L in original place (ct 1), raise RF in front and scissors-kick (ct 2).
- 8 Cross LF in front of R (ct 1) and make a full turn R (CW) by pivoting on the balls of both ft (ct 2).

W: Perform same action, beginning on opp ft and turning in opp direction. W hold skirts, except on bwd hops (meas 3-4, Fig I).

9-16 Repeat action of meas 1-8. All finish facing music.

II. PASEO AT ENSAYO (PROMENADE)

- 1 Place MR-WL heel sdwd, bending body twd active ft, inside arm low, outside arm high (ct 1); bring ft together, body erect, hands down at sides (ct 2)
- 2-6 M bring Hs to waist; W hold skirt. Beginning ML-WR, each set cast off with 5 two--steps, cpl 1 leading. Finish in own place.
- 7 Raise MR-WL and scissors kick.
- 8 Repeat action of Fig I, meas 8 (cross turn R).
- 9-14 Beginning with step on MR-WL, dance 6 step-swings sdwd, in place.
- 15-16 Repeat action of meas 7-8 (Fig II).

- Meas: Pattern
- III. PUNTA Y TACON (POINT HEEL)
- 1 All face head of room (music). Place MR-WL heel sdwd, bending body sdwd twd ptr (ct 1), hop on ML-WR and raise inside ft to rear of ML-WR ft (ct 2).
- 2 Step sdwd with inside ft (MR-WL), raising toe of outside ft (ML-WR), heel still on floor and body bending away from ptr (ct 1) Hop on inside ft (Mr-WL) and raise outside ft behind inside ft (ct 2).
- 3 Starting with ML-WR, repeat action of meas 2 (Fig III).
- 4 Take a 3 step turn to ptr's place: M step RLR, turning CW, while W steps while W steps LRL, turning CCW as she passes in front of ptr.
- 5-8 Beginning ML-WR, repeat action of meas 1-4 (Fig III), M turning CCW while W turns CW to finish in own places.
- 9-16 Repeat action of meas 1-8 (Fig III).
- IV. CONTRA-GANSA (PAS DE BASQUE)
- 1-3 Dance 3 Pas de Basque steps, M-LRL, W-RLR.
- 4 Repeat action of Fig III, meas 4.
- 5-8 Beginning MR-WL, repeat action of meas 1-4 to finish in own place, facing music.
- 9-16 Repeat action of meas 1-5 (Fig IV).
- V. WAGAYWAY (WAVING)
- Rounded arms high.
- 1 Place MR-WL heel sdwd, bending body in same direction (ct 1); step MR-WL beside supporting ft, straightening body (ct 2).
- 2 Beginning ML-WR, repeat action of meas 1 (Fig V).
- 3-4 Pivot turn, MR-WL leading arm high.
- 5-8 Beginning ML-WR, repeat action of meas 1-4 (Fig V) turning in opp direction.
- 9-16 Repeat action of meas 1-8. Finish in own place, facing ptr.
- VI. CONTRA-GANSA DOBLE (DOUBLE PAS DE BASQUE)
- Action for cpl 1: Join both Hs crossed, R over L
- 1 M: Jump with LF across in front of R (ct 1), hop on R and raise LF sdwd (ct &), step L behind R (ct 2), step R sdwd (ct &)
- W: Perform same step beginning with R across in front of L.
- 2-6 Repeat action of meas 1 (Fig VI) five times more, moving sdwd to finish in original place of cpl 2 Release ptr.
- Action for cpl 2: Simultaneously cpl 2 repeat action of Fig II, meas 9-14, moving sdwd twd music, to finish in original place of cpl 1.
- 7-8 All dancers repeat action of Fig I, meas 7-8 (scissors kick and turn), cpls in exchanged places.
- 9-16 Cpl 2 now perform action as described for cpl 1 in meas 1-8 (Fig VI), while cpl 1 repeats action described for cpl 2.
- Finish in own place.
- VII. CORRIDA
- OUTSIDE ARM HIGH, inside arm bent in front, chest high.
- 1 Raise MR-WL ft sdwd and quickly step sdwd twd ptr (ct 1), take 3 more tiny steps twd ptr (cts 1, &, 2, &).
- 2 Repeat action of meas 1 (Fig VII) to finish in ptr's place, W passing in front of M
- 3-4 Pivot turn, MR - WL, leading arm high.
- 5-6 Beginning WR-ML, repeat action of meas 1-2 (Fig VII).
- 7-8 Pivot turn ML-WR, to finish in own place.
- 9-16 Repeat action of meas 1-8 (Fig VII), but finish in single line in ctr, W in front of ptr. Join RH with R, L with L.

Meas: Pattern

VIII. JARDIN (GARDEN)

- 1-4 With joined L high, joined R low at sides, dance pivot turn to R. Bend body to R.
- 5-8 Pivot turn L, reversing arm pos and bending body to L.
- 9-16 Repeat action of meas 1-8 (Fig Viii).

- 1 Saludo (Bow): Ptrs raise joined R and W turn once CW (3 step turn in place).
- 2 W step sđwd L, slightly to L of ptr (ct 1), pose to ptr (ct 2).

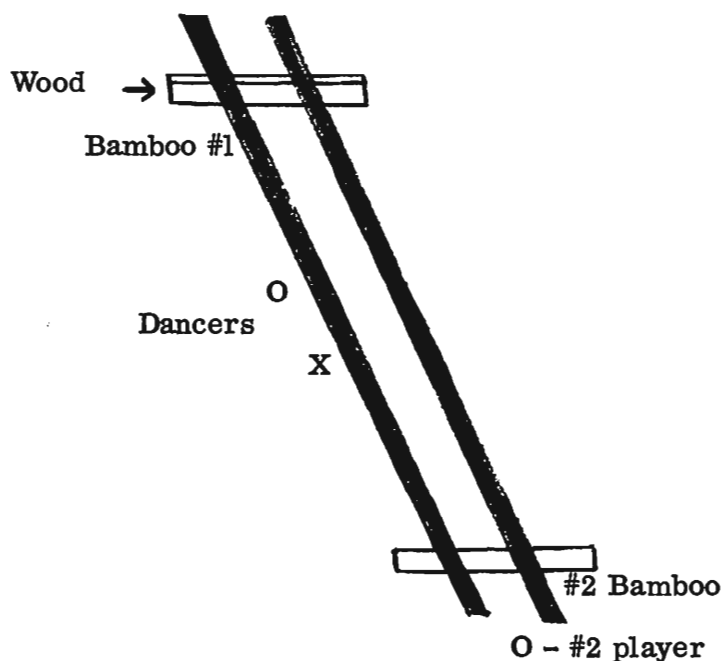
Presented by Ester Timbancaya
Notes by Dorothy Tamburini

TINIKLING
(Philippines)

Tinikling is a favorite dance in the Visayan (Vee-SAH- yahn) Islands especially in the province of Leyte. Ester Timbancaya learned the dance from Mrs. Sofia Ravello at Silliman University, Philippines.

The "Tikling" is a bird with a long neck and long legs. This dance imitates these birds as they walk or run in the tall grass or over tree branches. Two bamboo poles about 9 ft long are placed horizontally on the ground, the large end of one pole and the small end of the other pole together, pointing slightly diagonally toward the music. Two pieces of board about 30 inches long and two inches thick are placed under the poles, about one ft from the ends. Two bamboo players sit on the ground opposite each other holding the ends of the poles, M #1 with back of L shoulder toward the music. The dance is performed along the sides or between the poles as the players strike the poles together and apart, sliding them on the boards.

X - #1 player



- Music: Record: Villar MLP 5000 Mico TM-006
Philippine National Dances -Reyes-Tolentino, Silver Burdette Co., 1946.
- Formation: Ptns side by side, W to R of m, inside Hs joined; M outside H on his waist, W holding skirt. Both face the poles.
- Steps: Waltz, run, leap, hop
Tinikling Step Right: Hop on L ft at L side of bamboos (ct 1), small leap onto R between the poles (ct 2), small leap onto L in same spot (ct 3). (Outside, inside, inside.) Bend R arm upwd about head level, hand circling CCW, back of M L on waist, W L holding skirt.
Tinikling Step Left: Hop (or leap) on R ar R side of bamboo poles (ct 1), small leap onto L between the poles (ct 2), small leap onto R in same spot (ct 3).
 Reverse hands.
 Bamboo Rhythms: Strike poles together by sliding them on boards or against the boards (cts 2,3). This "together, apart, apart" rhythm is used for each meas of the dance, except in the Introduction meas 1-4.
- Music: 3/4

- Meas: Pattern
- INTRODUCTION
- 1-4 Beginning R, dance 4 waltz steps fwd to places on outside of pole number 1. Finish ptrs facing, M Hs on waist, W holding skirt, M nearer player #2. Bamboo: Silent (meas 1); strike together on ct 1 of each meas (meas 2-4)
- 5 Stand with wt on L (ct 1), tap R twice between the poles (cts 2,3)
- 6-8 Repeat action of meas 5 three times more.
- I. TINIKLING
- 1-7 Dance 7 Tinikling steps, R and L alternately.
- 8 Small leap R outside pole #2 (ct 1), small leap onto L inside (ct 2), hop L in same place, making one turn L (CCW) ct 3)
- 9-15 Dance 7 Tinikling steps, L and R alternately.
- 16 M: Leap onto L outside pole #1 (ct 1), turn CW by taking a small leap R inside, and hop R in same place (cts 2,3). to finish near bamboo player #2 and facing ptr.
- W: Leap onto L outside pole #2 (ct 1), small leap onto R inside (ct 2), hop R inside, moving bwd near bamboo player #1 (ct 3).
- II. THE CHASE
- 1-2 M on L side of pole #1, W on L side of pole #2. Both beginning L, take 4 running steps (LRLR) fwd outside the poles (cts 1,2,3,1); turn 1/2 R (CW) and leap onto L, R between the poles (cts 2,3).
- 3-8 Moving CW around the poles, repeat action of meas 1-2 (Fig II) three times more. On last count (meas 8, ct 3) hop L.
- 9-15 Beginning R and moving CCW, repeat action of meas 1-7 (Fig II.)
- 16 M dance 1 Tinikling step to finish on same side of poles as ptr and facing her, while W steps in place.
- III. FEET APART
- 1 Jump with both ft apart, outside the poles (ct 1); jump twice with ft together between the poles (cts 2,3). Both Hs joined straight across, swing joined Hs outward, shoulder high (ct 1); swing joined Hs down in front, between ptrs (cts 2,3).
- 2-3 Repeat action of meas 1 (Fig III) two more times.
- 4 Jump with both ft apart outside the poles (ct 1); release Hs and jump twice between the poles, making 1/2 turn R to finish ptrs back to back (ct 2,3).
- 5-8 M Hs on waist, W holding skirt, repeat action of meas 1-4 (Fig III) to finish facing ptr.
- 9-16 Repeat action of meas 1-8 (Fig III) to finish M on L side of pole #1, W on L side of pole #2, ptrs facing diag across poles.
- NOTE: As ptrs leap to place on meas 16, W does not turn.
- IV. BACK TO BACK
- 1-2 With 2 Tinikling steps, ptrs pass L shldr, pass back to back and move bwd to place (L Do-si-do).
- 3-8 Repeat action of meas 1-2 (Fig IV) three times more.
- 9-16 Repeat action of meas 1-8 (Fig IV) passing R shldr. Finish in own place outside the poles.
- V. DIAGONAL
- M to outside pole #1, W outside pole #2, ptrs facing diag across poles, M nearer bamboo player #2.
- 1 Leap onto L outside the poles (ct 1); leap R diag fwd twd ctr between the poles (ct 2); leap L in same spot (ct 3). Join R Hs on cts 2,3).
- 2 Both turn 1/4 L and leap R diag bwd across the other pole, releasing R Hs (ct 1); leap L diag fwd twd ctr between the poles (ct 2); leap R in same spot (ct 3). Join L Hs on cts 2,3.

<u>Meas:</u>	<u>Pattern:</u>
3-6	Repeat action of meas 1-2 (Fig V) two more times.
7	Repeat action of meas 1 (Fig V).
8	With one Tinikling step, exchange places with ptr. Finish ptrs facing.
9-15	In exchanged places, repeat action of meas 1-7 (Fig V).
16	With one Tinikling step, both finish in starting place of Fig I. outside of pole #1, ptrs facing.
	<u>VI. FEET APART</u>
1-16	Repeat action of Fig III, meas 1-16
	<u>VII. THE CHASE</u>
1-16	Repeat action of Fig II, meas 1-16
	<u>VIII. TINIKLING</u>
1-16	Repeat action of Fig I, meas 1-16

Presented by Ester Timbancaya
Notes by Dorothy Tamburini

HRECHANIKI
(Buck Wheat Cake)
Ukrainian Square Dance

It seems that all dances no matter how traditional, when performed by ethnic groups, regardless of nationality, interpret that particular dance according to the whims of the leader of that group. The general pattern will be the same among all groups, but each demonstrating group adds a personality of their own to that dance. This is true of the Ukrainians, too, even when dancing such stables as Zhaporozhets, Katarina, Arkan, or others. This familiar Hrechaniki has added the seldom-used "grinding of the buckwheat" to its set of patterns which converts a dance of almost general participation to a nice demonstrational dance.

Source: V. F. Beliajus

Record: KISMET 107

Steps: Running pas de basque, rocking step, fling steps, toe & heel, pawing, shoupak, pazirok (or duck steps).
Partner hold; M-R H around ptr's waist, her LH on M R shoulder: L-R H over heads, M-L H on hip.

Meas:

Pattern

8 Entrance & Formation

FIGURE 1

Choice #1: Cpl behind cpl Dance on with Ukrainian running PDB steps, reach corners to form a square.

Choice #2: Enter in two lines of two cpls in each (4 M), first 2 cpls turn about to face cpl behind them and separate into a square.

Elbow Swings:

8 Hook R elbows with ptrs, swing with 8 PDB steps

8 Hook L elbows and swing.

FIGURE 2

Girls With rocking steps (also called "cut step") Ct 1: Fall on RF; ct 2; kick RF with L, displace it and land on L - 1 M. 3 running steps, R, L, R, - 1 M. (2 M in all-4 such steps) to get to center of square.

Men At the same time all the men do a fling step in place.

Hop on LF with R toe behind L heel (ct 1)

Hop on LF and fling RF t o R side (ct 2)

Hop on LF and fling RF in front of L knee (ct 1)

Hop on LF and fling RF frontward (ct 2)

With a quick change of wt to RF repeat above with reverse ftwork.

Girl's Mill

8 Girls join both Hs with the opp girl, forming a two-hand mill, move CW with pawing steps - Step L with RF and raise LF bent at knee (ct 1) Step on ball of LF and, at the same time raise RF (ct * &), continue 16 times.

8 Reverse above direction and step.

Men continue with above fling step in place.

Girls Return

8 Women return to ptrs (face) with heel-toe steps.

Hop on LF and at the same time extend R heel fwd, toes up (ct 1)

Hop on LF and at the same time extend R toes downward (ct 2)

Reverse above and continue until partners are met

Men: Continue with fling step.

Elbow Swings: As before, 8 M. with each elbow.

PatternFIGURE 3Men to Center

8 Do rocking (or cut) step, with greater emphasis. (Stamp down on RF, turning sharply R elbows to center of set, etc. Same sharp turn to Ctr when LF begins step.

Girls

At the same time the girls do the same type of step as the boys performed during the previous figure, but instead of flinging do toe-heel (4 cts - 2 meas per step: while hopping on LF place toe behind L, place heel to R of LF, place toe in front of LF, place heel in front of L.F.

Men's Mill

8 M join R, dance 4 sets of Shoupaks moving CW (with a slight hop land downward on ball of feet and knees bent to sides ct 1, with a slight hop rise, extending RF fwd ct 2, continue with reverse kicking of feet.

8 M quickly around CCW and join a LH Mill, do 4 sets of Shoupak steps CCW.

Girls:

continue with their toe-heel steps.

8 M return to their partners with the same step they used to enter ctr, girls continue toe-heel step.

Elbow Swings

as above, 8 M. R elbows, 8 M L elbows.

FIGURE 4

Same pos as during entrance, all face ctr of square.

8 This is a different type of fling for entering ctr.

Both hop on LF and at the same time raise RF, M flex it in front of knee, women in front of shin near ankle (ct 1) Hop on LF and extend RF twd (ct 2) Run fwd 3 small steps, R,L,R, (1 meas, cts 1 & 2)

Reverse: 4 sets in all. Enter ctr until square is shoulder to shoulder

8 Women join hands into a basket behind men's backs, men also form a basket, back, above women's Hs. Do pawing steps moving CCW.

FIGURE 5

8 Join a quick wrist hold, held firmly, as men slip down, bodies erect, feet touching with opp M. Girls spin with basic running PDB steps CW as M move CW with small heel steps (4 to a meas)

8 With help from the women, jerk back to a circle in a squat position (do not rise), girls join Hs in a circle, Men spin around and place their L HS on W's joined Hs (M's own ptr in front of him"). W using basic step, dance CCW, M do either paziroks (kicking of feet alternatingly without rising) or, if paziroks are too hard, a duck step.

8 W reverse direction, moving CW, man change H hold, (now their ptr is behind them) do Paziroks CCW.

FINALE

8 M rise. Face ptrs. Place RHs around each other's waist, LHs up, curved above head, with 4 PDB steps sing each other in place CW. Change Hs and swing CCW.

16 Assume original entrance position, with the basic PDB step dance CCW for 8 M. Then, following one opl, dance off the floor.

THE VILLAGE KRAKOWIAK

This is a typical Krakowiak as danced in the villages and among the peasantry of old. The spirit throughout the dance should be gay and lively with no one standing still at any time. Occasional shouts of hoo-hoo-hoooo are in order. These village Krakowiaks nearly all begin with a gallop. Often that gallop is preceded by a lively ditty sung by the leader. Each figure is called by the leader and it is he who selects the figures for the dance. These Krakowiaks are usually of great length. The figures for the Krakowiak were selected from figures described in Dance and Be Merry, Vol. II, by Vyts Beliajus. The calls given below are in phonetics, not in Polish spelling.

Music: Record PD 600]

Formation: Set of 5 or 8 cpls, one behind another, facing ptrs, with M's RH on W's L waist and free Hs high. W's LH rests on M's R shoulder.

Steps: Gallop, Polish Polka, heel - clicks

Music: 2/4

Meas: Pattern

1-24 INTRODUCTION. Gallop (Galop): This figure is never called, for it is used to dance onto the dance area. Slide to the head-center, down the center to foot position. Separate from ptrs, M slide to the L CCW; L to their R CW. At head of area, pass by ptr with L sliding in the inner section, M in the outer circle. Meet ptrs at ft ctr, assume original pos, and slide up to head, ctr, balance in place with polka steps till end of music.

KSIZH (CROSS). This is a click figure in box form. Leading hand waves inward to front of chest, outward, and then inward again to end with that hand on hip during the 3 stamps.

1-2 Moving to R, facing ptrs, stand on ball of LF, raise RF, hop on LF and at the same time hit L heel with R Heel. Repeat. Do 3 stamps turning CW to stand in a back-to-back pos.

2 With 2 more clicks, L shoulder leading, change places to opp line. During stamps, face ptr.

4 Repeat above pattern to return to place.

Pa-rah zah p a-rom (Couple behind couple)

8 Join inside Hs, with head cpl leading, all follow in a CCW direction to form a double circle.

Kolo Na Pravo (Circle Right)

8 Join Hs in 1 large circle, with polka steps move CCW.

Kolo Na Leh-vo (Circle left)

8 Reverse above

Dzhev-Chen-tah V Shrood-kom (Girls in circle).

8 Girls dance into ctr, form R-H star, dance CW 1 complete circle, L HS wave in unison over head and out.

Para-mee (In Pairs)

8 Fact ptr, RH around ptr's L waist, spin in circle with polka steps. Free H wave over head and out. Turn CW.

Hlop-tsee Klen-Chyom (Boys on Knees).

8 Boys jump down to a kneeling pos on R. L H joined, girls polka around kneeling boys waving RH in and out CCW. Boys follow girls with head movement.

Kolo Na Pravo (Circle to right).

8 Everyone join Hs and circle CCW with polka step.

Meas:	Pattern
	<u>Ven-Chvers-Kah (Hungarian style).</u>
8	Release hold. Girls H either on hip or skirt, boys' Hs folded in front of chest. Girls sway rhythmically, boys click heels together (L), twist heels out, pigeon-toed (2). These w heel clicks are supposed to be in imitation of a Hungarian Bokazo, hence the name.
	<u>Hlop-Tsee V Shrood-kon (Boys to center)</u>
2	With L shoulder leading, boys do 2 heel click steps and 3 steps to ctr of circle, same action for feet and Hs as in the Ksizh
2	Reverse back to place.
	<u>Dzhev-chen-tah (Girls)</u>
4	Girls do same figure as above.
	<u>Yseh-chey Rahz (Once again).</u>
8	Repeat above figure, first boys, then girls.
	<u>Dvah Ko-wah (Two circles).</u>
8	Boys join Hs into an outer circle, girls form an inner circle. Boys go CCW, girls CW. Polka step.
	<u>Ko-shee-chek (Basket)</u>
8	Boys raise their joined Hs over girls' heads and bring them in front of girls' chests, polka CW.
	<u>Nah-Pshood Ed Vteew (n and out)</u>
1	Join inside Hs, free Hs curved in front of chest. Do 1 polka step moving to ctr of circle, facing ptrs. Boys start on L ft, girls on R (step-together-step).
1	Pivot on outside F (Boys L, Girls R), bring inside foot to ctr with a swing, and place it with a stomp. At same time, while standing back-to-back, extend free Hs straight outward, almost touching ptr's back H.
2	Reverse above. Boys start with LF, girls with R, complete step in own places, facing ptrs.
4	Inside Hs still joined, and still facing ptrs do the click step into the circle and back (as in Ksizh).
8	Repeat all of above once again.
	<u>Para Zah Parom (Couple behind couple)</u>
32	All join inside Hs, with polka steps, original head cpl h leads all others in a circle to ctr, ft, down ctr to head pos. At head, 1st cpl casts off to R, next to L, etc. Refile again at ft of circle. As cpls meet at ft of circle assume a varsouvienne pos (girls Hs raised shoulder high and boys hold them) with polka steps continue dancing until a double file, all facing fwd, is formed. When reaching place polka in place until all have returned and until end of music.
	<u>Ho-Loob-chick (Little Sweetie).</u>
2	Looking at each other (Like sweeties?), the cpls which have cast off to R click twice to R, those which have cast off to L click to L side, end with 3 stamps.
2	With click steps and stamps, file back to a single line.
4	Repeat above 4 meas.
	<u>Ko-Nyets (The End)</u>
	In dance pos, polka in rounds in a circle, CC for about 8 meas, then either dance off or fill the floor.

10

WESELE U WITOSA (FUN WITH VYTS)

Polish Wedding Quadrille

Wesele U Witosza (literally, jollity at Vyts') also belongs to the Krakowiak classification. It was one of the favorite and best-liked dances performed by the Polish group at Northwestern University Settlement House, a place which presented many festivals of Polish tradition. Like the Village Krakowiak, participants should never be at a standstill even when other couples are the active ones. The deep bows during the visits of Cpls 2 and 3 should be with snap and click, a type hard to describe. Occasional shouts are in order. The spirit of the dance is jolly, gay. For the sake of greater general participation, 2 figures were modified.

Music: Record PD 6001

Formation: Face ptrs, M RH at W waist, W LH on M shoulder, free Hand up.

Steps: Stomps, Gallop, Polka.

Meas: Pattern

INTRODUCTION: Stomps

1 M with LF, W with R, stamp twice, ct 1,2.

2 Stamp on cts 1, & -- hold ct 2.

3-4 Repeat.

GALLOP

1-2 First cpl gallops onto dance floor with 4 slides

3-4 Polka in place pivoting CW, W fwd, M bwd.

5-6 While Cpl 1 slides to 2nd line of square, Cpl 2 slides onto floor.

7-8 Both cpls pivot as described above.

9-10 Cpl 1 slides in 3rd line of square, Cpl 2 in 2nd line, Cpl 3 dance onto floor

11-12 All do above pivot

13-14 Cpl 1 slides up to own corner in 4th line, other 2 cpls follow suit as 4 th cpl dances onto floor.

15-16 All cpls pivot in their own places.

CIRCLES AND FLIRTS

1-4 All join Hs and polka CCW with 3 polka steps, and 3 stomps.

5-8 Reverse above to L.

9-10 Hs akimbo and with 1 polka step, dance to corner ptr, stamping with a flirt to new ptr on M 10.

11-12 Repeat M 9-10 twd own ptr.

COUPLES SPIN "PARAMI" FIGURE.

13-16 Cpls face, place RH around each other's L waist, LH sways above head and out while cpls spin in place with polka steps.

VISITS: COUPLE I

1-2 With inside Hs joined, Cpl 1 polkas twd opp cpl (3)

3-4 Spin opp person in the above Parami formation

5-6 Join inside Hs with own ptr and with polka steps come to face Cpl 4.

7-8 Parami swing with Cpl 4

9-10 Join inside Hs again, M leads ptr to face Cpl 2

11-12 Parami swing with Cpl 2

13-16 Active Cpl 1 returns to place and all cpls do Parami swing with own ptr.

- Meas: Pattern
- COUPLE 2
- 1 Cpl 2 join inside Hs and polka up to Cpl 3.
- 2 With snap (not of fingers) and flourish both cpls bow quickly and deeply to each other.
- 3-4 Repeat above to Cpl 4
- 5-6 Repeat above to Cpl 1.
- 7-10 Assume Parami pos with opp and spin with 4 polka steps.
- 11-12 Join inside Hs with own ptr, polka bow to Cpl 1
- 13-18 Dance up to Cpl 4, repeat M 7-12
- 1-6 Repeat above bows, but this time with Cpl 1, then 4, then 3
- 7-12 Repeat. Repeat above 7-12, but with Cpl 3
- 13-18 Repeat. Repeat action of M 7-12 but each one with own ptr.
- COUPLE 3 In square dance terms this is a figure of alemands-
two meas per alemand.
- 1-2 Alemand R with your ptr.
- 3-4 Alemand L with your corner.
- 5-6 Alemand R with ptr.
- 7-8 Alemand L with opp ptr.
- 9-10 Alemand R with ptr.
- 11-12 Polka back to place.
- 13-16 Everyone polkas in Parami pos.
- COUPLE 4
- 1-2 With inside Hs joined, polka up to Cpl 1 (1 M), bow (1 M).
- 3-4 Release hold with ptr and still polkaing assume varsouvienne pos with opp ptr, both cpls face. (In this formation, the girl will be to the L of the M.)
- 5-6 Polka to own R (1 M) and to own L (1 M) a polka balance.
- 7-8 Spin in place moving CCW (M pivot W move fwd).
- 9-10 Release visited ptr, join Hs with own and bow to visited ptr.
- 1-10 Repeat with Cpl 2
- 1-10 Repeat with Cpl 3
- 1-10 All cpls polka-bow to own ptr in own places and repeat above but facing ctr.
- PLACE CHANGES. Formation, circle of cpls. Stand in open pos, M H around W's waist, W LH on M's R shoulder. Free H, especially for M, waving
- Movement is fwd CCW.
- 1-2 Two polka steps, beginning on R, fwd.
- 3 M stamps 3 times in place as W polkas over to M's L side with a turn.
- 4-12 Repeat above 3 more times.
- POLKA R & L
- 1 Stand with ptr in dance pos, stamp M L L, W R R.
- 2-4 Head (1st) Cpl starts leading off, but all cpls polka 3 steps turning in a fwd direction (CCW) with a CW turn (no pivot)
- 5-8 Stamp on RF twice (W left), reverse turn (no pivot).
- 9-16 Repeat above twice more until off.

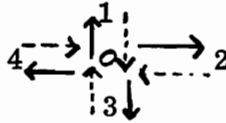
LOS BAILES DE AYER
 ("Dances of Yesteryear")

Tarlac, Philippines

Music: Record - Capitol L. P. "Tinikling" #T 10233
 Dance for 8 cpls in a square for any number of even pairs)

Formation: After Introduction- Cpls face ctr, lady at M's R side. (Head cpls are "1 & 2", side "3 & 4")

Meas: Pattern
 Introduction: Cpls walk into places designated in circle.
 1-11 The W takes R arm of her partner as they enter.
 I
 A
 1 Head Cpls 1 and 2 take ballroom position - begin outside ft.
 1 Slide ft sideward (1-2) raise same ft to rear of other ft (3) (bend body twds sliding ft and look at it.)
 2 Begin outside ft. take 3 steps sdwd to R.
 3 Repeat 1, but in opp direction on opp F
 4 Repeat 2, traveling 3 steps to L.
 5 Make 1/4 turn (M goes fwd, W bkwd) Repeat (1)
 6 Repeat (2)
 7 Repeat (3)
 8 Repeat (4)
 1-8 Repeat above continuing to form a cross on floor.



1-16 Side cpls do same as head cpls.
 II
 B IN AND OUT
 Ptrs face each other, join both Hs, extending arm out to sides.
 1-2 Head cpls same footwork as in IA, but go in to ctr of square
 3-4 Face opp direction and repeat to original place
 5-8 Repeat 1-4
 1-8 Side pairs same as head couples
 III
 C MAZURKA
 Head pairs in ballroom position facing in.
 1-3 Three Mazurka steps fwd to ctr (begin with outside ft)
 4 Make 1/2 turn on 3 steps (don't place wt on last step)
 1-4 Repeat (same footwork) traveling away from ctr of square
 1-8 Repeat to ctr and away
 1-16 Side cpls - do same as head cpls.
 IV
 D CROSS STEPS
 All dance at once. Ptrs face each other a few ft apart. W hold skirts. M has Hs on waists.
 1 (1) Step to own R out to R side (2) draw LF over in front of R (3) step on L
 2-3 Repeat 1
 4 (1) Step R (2) brush L fwd (3) hop on R
 5-8 Repeat 1-4 to L
 1-8 Repeat above

<u>Meas:</u>	<u>Pattern</u>
	<u>V</u> <u>PASO ESPANOL</u>
	E Head cpls (facing ctr) W hold skirts, M's hands on waist
1	(1) Balance on R (fwd) (2) L to R on both toes (3) sink heels to floor
2	Repeat, reversing footwork - stepping bkwd
3	(1) Step R fwd (2) swing LF fwd (3) hop on R.
4	(1) Step L fwd (2) swing RF fwd (3) hop on L.
5-8	Repeat 1-4
9-12	Repeat 1-4
13-16	Starting on RF take 7 steps bkwd to original places and then feet together, bow to ptr
	Side pairs:
1-16	Repeat same as head couples
	<u>VI</u> <u>SWAY BALANCE STEPS</u>
	F ALL facing ctr dance at same time, progressing twds ctr.
1.	(-2) Step RF obliquely fwd R and step L across the R in front
	(3) Step R obliquely bkwd
2.	(1-3) Point L in front. Arms are held R high, L curved in front of body. Hs make a graceful twisting motion on cts (1-3) as LF is pointed.
3-4	Repeat above beginning L and reversing
5-8	Repeat 1-4
9-16	Repeat 1-8
17-18	Turn R about (face out of circle) and pause. Repeat 1-16 facing out & moving out of ctr of circle.
17-18	Turn R about to face center again
	<u>VII</u> <u>HEEL AND TOE POLKA</u>
	G Head Couples: Ptrs join inside Hs. W hold skirts with RH; M's LH on waist.
1-8	Starting with RF take 4 heel and toe polka steps twd to ctr at end of 4th step opposites are standing a foot apart.
9-12	Releasing ptr's Hs, join both Hs with opp person & dance clockwise 4 polka steps (start with RF)
13-16	Release Hs of opp, face original places & join inside Hs with Ptr. Dance 4 polka steps fwd. to original place. End facing ctr again.
1-16	Side cpls - same as head cpls.
	<u>VIII</u> <u>PASO DOBLE</u>
	H W of side 1 and M of side 2 dance first.
1-4	Starting with RF take 4 two steps (step-close-step) fwd to meet at the ctr (W hold skirts, MH's on waist.)
5-8	Join RH's and dance 4 polkas CW with person opp you
9-12	Release H and dance 4 polkas to original places
13-16	Ptrs join both Hs and dance 4 polkas CW - W of Side 2 and M of Side 1 Dance
1-16	Repeat as above.
1-16	W of Side 3 and M of Side 4 dance as above.
1-16	W of Side 4 and M of Side 3 dance as above.
	<u>IX</u> <u>CHOTIS (Mating Schottische)</u>
	I Head cpls in ballroom pos (extended arms twd ctr) start with outside ft.
1	Brush ft out on floor and return to back of supporting ft repeat, (look & bend twds brushing ft.)
2	Walk 3 steps CW making 1/2 turn (extended arms are now out of circle) & pause
3-4	Repeat starting with other ft and complete CW turn
5-8	Repeat 1-4
1-8	Side cpls repeat steps same as head cpls.

<u>Meas:</u>		<u>Pattern</u>
	<u>X</u>	<u>GALOP</u>
	J	All dance at same time. face ptr a foot apart
1.		Three sliding steps to R pause (W travel twd ctr, M away)
2		Three sliding steps to L pause (return to original place)
3-4		(In ballroom pos but R sides adjacent) R hop, L hop, R hop, pause (releasing Hs and separating)
5-8		Repeat 1-4
9-12		Repeat 1-4
	<u>XI</u>	<u>ESTRELLA (Star)</u>
	K	Each side of square makes own stars)
1-4		W extend RH to form a star walking 8 steps, LH holds skirt.
5-8		Reverse forming LH star 8 walking steps (RH holds skirt)
1-8		M make RH stars on 4 sides of set (free H on waist) Reverse making LH star.
	<u>XII</u>	<u>SALUDO</u>
	L	
1-4		Head Cpls (W holding M's arm) walk fwd 8 steps to opps and bow.
5-8		Back up 8 steps bow to ptr
1-8		Side cpls same as head cpls.

SCHUHPLATTLER LAENDLER

(Austria)

Couple Dance

- Source:** Eye-witness descriptions from people who have seen the dance in its own country and descriptions found in books on travel in the Austrian Tyrol.
- Music:** Steirischer Landler, Victor 25-4097 (4 meas of introduction)
- Formation:** Cpls - ptrs facing inside Hs joined.
- Step:** Peasant waltz- step, step, close. When women turn they can use waltz or two steps with a pivot on the first step. Peasant waltzing is vigorous and free, heavily accented on the first beat, and is accompanied by frequent shouting by M and W.
- For the "plattle" the main count should be based on 1,2,3,4,5,6, 1, &, 2, &, 3, & 4, &, 5, &, 6& 1,2,3,4,5,6, 1, &, 2, &, 3, &, 1 using 8 measures with strong emphasis on last meas and a hold cts. 2 and 3. The variations on this theme are endless and skillful dancers are able to originate and perform steps of unbelievable intricacy and agility.

- Meas:** Pattern
- 4 Introduction: M takes W by H and both run shouting onto floor, inside Hs joined.
- 1 Leap on outside F, swing inside F, fwd, turning away from each other.
- 2 Turn back twd each other and leap back to inside F swing outside F
- 3-4 M waltz fwd, W turn R twice under M's R arm
- 5 Balance away from ptr
- 6 Balance twd ptr
- 7-8 Same as 3-4
- 9 Balance away
- 10 Balance together
- 11-12 Release Hs, waltz turn induividually to M's L, W's R.
- 13-14 Shoulder-waist pos, turn waltzing
- 15 Prepare to lift W
- 16 Lift on 1st beat, letting her down in time to start first beat of new meas.
- 17-18 Balance away and twd, inside Hs joined
- 19-20 M waltz fwd W turn twice under his R arm
- 21-24 Same as 17-20
- 25-32 Same as 9-16
- FIRST PLATTLE (May be used for all if desired)
- | | | |
|---|------------------|---|
| 1 | 1) <u>Woman</u> | 1) stamp RF - <u>Man</u> |
| | 2) whole turn R | 2) raise L leg, clap under it, hop |
| | 3) | 3) clap in front, hop |
| 2 | 4) clap R with M | 4) clap R with W |
| | 5) clap L with M | 5) clap L with W |
| | 6) clap in front | 6) clap in front |
| 3 | 1) | 1) strike R thigh with R palm |
| |) | &) strike L thigh with L palm |
| | 2)- whole turn R | 2) strike R thigh with R palm |
| |) | &) strike L thigh with L palm |
| | 3) | 3) lift L leg across in front-strike side of LF with R palm,
hop |
| |) | &) strike L knee with L palm |
| | 4) | 4) strike R thigh with R palm |
| |) | &) strike L thigh with L palm |
| 4 | 5)- whole turn R | 5) strike R thigh with R palm |
| |) | &) strike L thigh with L palm |
| | 6) | 6) lift R leg across in frt, strike R knee with R palm, hop |
- Folk Dance Camp 1960

<u>Meas:</u>	<u>Pattern</u>	
		&) strike side of RF with palm
5-7	Same as meas 1-3	
8	Turn R	Clap in front on first beat, stamp RF
1	Turn R	
2	Same as 2 above	
3,4,5	Use 9 running steps to run around M, arriving in frt. of M just in time to clap	M repeats the steps shown above, turning slightly to meet W as she runs around him the last time and taking both her hands in preparation for next waltz hold.
6	Clap with M as before	
7-8	Use 6 run., steps to run arnd M, joining both Hs & facing W at end	
1-8	Face each other, holding Hs not crossed, turn L, bring l arm over head and hold back of head. Waltz fwd with ptr.	
9-16	Reverse pos and waltz	
17-24	Face each other, Hs joined to do dishrag in waltz step, move CCW.	
25.32	Release Hs. Each turn L, put L arms behind and across back and extend RH to ptr's L backhand grasp. Waltz fwd around each other.	
SECOND PLATTLE		
1	Balance l, Hs on hip	1) Down on L knee, clap in front 2) Clap under R knee 3) Get up, clap in front
2	Balance R	4) raise L leg, clap under it &) start scissor kick 5) finish scissor kick, clap above head 6) jump to stride pos. Hs on hip, watching W
3	1) clap RH on R knee &)clap LH on L knee 2) clap RH on R knee &) clap LH on L knee 3) clap in front	MAN STANDS STILL
4	4) clap RH on M's L 4) clap LH on M's R 5) clap RH on M's L &) clap LH on M's R 6) clap in front	MAN HOLDS HANDS IN FRONT
5-7	Same as 1-3	
8	W slaps RH at M's face	MAN HOLDS OUT HS AS BEFORE BUT DUCKS
9-16	Same as 1-8	
1-4	W runs away by spinning R, Hs on hips, M chugs after her, two chugs to a beat, leaning over & making a popping sound with his Hs on first beat of each meas, striking at her skirt.	
5-6	M stands still, Hs on hips, W continues fwd for 2 meas	
7-8	M stands still, Hs on hips, W does 6 running steps to M, Hs outstretched.	
9-16	Repeat 1-8	
17	Face ptr, Hs joined, not crossed. M turns W around to her R by pulling her LH over her head and bending her back over his L arm as though to kiss her. The pose is reached by first beat of next meas.	
18	hold pose counts 2 and 3	
19	M turns W to same pos over R arm.	

<u>Meas:</u>	<u>Pattern</u>	
20	Reach pose on 1st beat and hold 2,3	
21	M turns W to pos over L arm	
22	Pose and hold	
23	M turns W to pos over R arm	
24	Pose and hold.	
25-32	Same as for Meas. 9-16, of first movement, before first plattle.	
	THIRD PLATTLE	
1	WOMAN	MAN
	Balance L	1) clap in front 2) down on R knee, clap in back 3) clap in front 4) clap floor R with RH
2	Balance R	5) clap R knee with RH 6) clap in front
3	1) Stamp L	1) clap L hip with LH &) clap floor R back with RH
	2) Swing R leg over M's head	2) clap floor R bk with LH stooping over well, out of way of W's foot &) clap floor R back with RH
	3) Continue to pivot L turn	3) clap floor R back with LH &) clap floor R back with RH
4	Finish complete L turn	4) clap L knee with RH &) clap L knee with LH) Rising while 5) clap R knee with R H) doing this &) clap L knee with LH) 6) clap R knee with RH &) clap L knee with L H
5-7	Same as 1-3 - except M on "3&" claps L knee with RH and rises	
8	Same 4	clap in front on 1st beat of 8th meas.
9-12	Same as 1-4	
13-14	Take shoulder waist pos and waltz, turning	
15	M reaches up to his shoulders, takes W's Hs, places her LH behind her raises it over both heads, turns her to her R and	
16	drops to L knee, posing with his L arm behind head, and her L arm behind back.	

RED BOOTS

Hungary

Source: This cpl dance was learned by Elsie Ivancich-Dunin from Antun Krickovic (from Budapest, Hungary) in Yugoslavia, 1957.

Record: International Record, S 705, "I Give Up". 4/4, 2/4 time

Formation: Line of ptrs in semi-circle, M to R of W; M Hs on hips, W's RH on ptr's L shoulder and W's LH on R shoulder of M who is L of her; feet together, bodies erect.

<u>Meas:</u>	<u>Ct.</u>	<u>Pattern</u>
		<u>I.</u>
1	1	Step R to R (bend knees slightly)
	2	Close L to R (bend knees slightly)
	3-4	Repeat cts 1-2
2-3		Repeat meas 1
4	1	Stamp R) turning 180° CW
	2	Stamp L) " in place
	3	Close R to L with snap
	4	Hold position.
5-8		Repeat meas 1-4 beginning with L to L
9-11		Repeat meas 1-3
12	1	Stamp R in place
	2	Stamp L in place
	3	Close R to L with snap
	4	Hold position
		<u>II.</u> Steps are described for M; W does opp. Ptrs hold inside Hs, M on inside of circle which is facing CCW.
1	1	Step L fwd) swing arm fwd, body
	2	Step R fwd) faces diagonally L
	3	Advance L so that both toes face inward) body faces ptr diag, arm swings bk.
	4	Snap heels together
2-4		Repeat meas 1
		<u>III.</u> Arms shoulder-waist pos; M facing out of circle.
1	1	Hop on L while swinging R across front to L
	2	Hop on L while swing R across to R
	3	Step R in place
	&	Step L in place NOTE: during meas 1-3 cpl completes 3/4 turn CW
	4	Step R in place
2-3		Repeat meas I twice.
4	1	Facing inside of circle M to L of ptr, shoulder to shoulder hold. Place L toe with inside of heel facing fwd in front of RF, wt on R.
	2	Wt on both ft, toes face in, heels out, knees bent slightly.
	3	Snap both ft together
	4	Hold position.
		<u>IV.</u> Closed circle, shoulder to shoulder hold.
1	1	Step R to R
	2	Step L behind R
	3	Step R to R
	4	With wt on R, shift to R without taking R off ground, while lifting L leg to diag off ground.
2	1-4	Repeat meas 1-L
3-4		Repeat meas 1-2

<u>Meas:</u>	<u>Ct</u>	<u>Pattern</u>
		<u>V.</u> Closed circle, Hs drop to sides in H hold; circle moves out during course of figure.
1-4		Repeat Figure III, but without turn.
		<u>VI</u> Women turn step
		<u>Women:</u> Hs on hips
1	1	Step L to L in front of ptr and turning 1/4 turn CCW
	2	Step R making 1/4 turn CCW to face ptr
	3	Step on L making 1/2 turn to reach L side of ptr
	4	Bring R to L and bend knees slightly.
2		Repeat meas 1 to L
3-4		Repeat meas 1-2
		<u>Men:</u> Helps W turn from side to side by pushing gently first to L with RH on her waist, then to R with LH on her waist, etc.
1	1	Step R bwd
	2	Step L bwd
	3	Step R fwd
	4	Bring L to R
2-4		Repeat meas 1
		<u>VII.</u> Closed circle, hold at sides; on each step knees bend slightly.
1	1	Step L to L
	2	Bring R next to L
	3	Step R to R
	4	Bring L next to R
2	1	Step L to L
	2	Bring R next to L
	3	Step L to L
	4	Bring R next to L
3-4		Repeat meas 1-2 to R
5-8		Repeat meas 1-4
		<u>VIII</u>
1-2		Repeat Fig II, meas 1-2
3-4		Repeat Fig III, meas 1-2, but complete full ptr turn
5-6		Repeat meas 1-2
7-8		Repeat Fig III, meas 3-4, but complete 3/4 ptr turn
4		Repeat Fig IV
4		Repeat Fig V
4		Repeat Fig VI
8		Repeat VII, but with hand held straight up above heads.
		<u>IX</u> Slow turn; M's RH on ptr's L waist, LH on ptr's R shoulder, W has both arms on ptr's shoulders. Complete 2 1/4 turns so that M is inside of circle facing out and W facing ptr.
1	1	Step R fwd, bending R knee
	2	Leaving R in place step fwd on L straightening both knees
	3-4	Repeat cts 1-2
2-4		Repeat meas 1
		<u>FAST CSARDAS</u> 2/4 time
		<u>I.</u> Kis harang (bell step) M and W opp ft; step described for M. Hs on hips.
1	&	Raise R leg to R side
	1	Close R to L with cut-step
	&	Step L in place
	2	Step R in place, while swinging L leg sdwd to L

<u>Meas:</u>	<u>Ct</u>	<u>Pattern</u>
2		Repeat in opp direction
3--6		Repeat meas 1-2
7	1	(Bokazo) place R toe with inside of heel facing fwd in front of L ft, wt is on L
	2	Bring R back to place, wt on both ft, toes face in, heels out, knees bent slightly
8	1	Snap both ft together
	2	Hold position
		II. Partners take inside hand hold still facing one another; step described for M, W are opposite.
1	1	Cross R in fron of L) Swing partner's arm fwd and let go when turn is
	2	Hop on R, turning 180° CCW) started. Hs now on hips
2	1	Step L in place
	2	Hop on L, turning 180° CCW) Ptr's are facing one another again
3-4		Repeat Bokazo, Figure I, meas 7-8
5-8		Repeat meas 1-4
		III. Ptrs hold inside Hs down at sides and both face CCW. M & W on same ft.
1	1	Place R in back of L)
	&	Hop on R) NOTE: move bk wds during whole figure
	2	Place L in back of R)
	&	Hop on L)
2-4		Repeat meas 1
		IV. Inside H hold comes up to shoulder level in front with elbows straight.
1	1	Leap to R on R) moving R diag
	&	Step L across front R)
	2	Step R in place
2		Repeat meas 1 to L, moving L diag
3-4		Repeat meas 1-2
5-8		Repeat Fig III
		V. Hands on hips, W turn 180° CCW to face ptr on meas 1 & travels to inside of circle; M travels to outside of circle away from ptr. M & W on same ft.
1-3	1	Hop on L
	&	Step to R on R
	2	Bring L to R
4	1	Step R to R
	&	Step L in place
	2	Step R in place
5-8		Repeat meas 1-4 to L
		VI. Cpl turn; R hips adjacent, R arms on ptr's waist, L arms high.
1	1	Step fwd with R twd ptr, knee bent slightly arms at shoulder level twd ptr.
	2	Hold position
2	1	Step back with L straightening both knees, arms come bk to waist pos
	2	Hold position
3-7	1	Step R fwd, taking cpl turn arm pos) turn CW very fast
	2	Step L fwd
8	1-2	On same steps W turns 180° CW so that she is facing CCW with ptr in preparation for next figure.
		VII. Cpl is facing CCW; M's LH on ptr's waist, R arm out to R side holding ptr's RH; W's LH is on own L waist
1-7		Repeat steps in Figure V while traveling out of circle, then back to original pos.
8	1-2	With same three steps W turns 180° CCW to face partner.
8		Repeat Figure VI

Meas: Ct. Pattern

FINISH

- 1 M takes W's LH with his R; he turns her away from him
- 2 M swings ptr in turn CW into his R side
- 3 M lifts his L arm high, W lifts R arm high; M is holding W's LH at her waist

Call out CSUHAJ (chu-hi), (He)

BLUE BONNETS

A Ladies Solo Highland Dance

- Record: "Merrily Danced the Quaker's Wife" LP My Scotland or any slow Jig time 6/8 rhythm.
- Formation: Dancers stand facing the audience. Join girl's Hs at your sides. Arms are away from the body and Hs are held a little lower than shoulder height. End girls hold skirt with free hand.
- Style: Body is held erect and for most of the dance the head does not turn from side to side. The toes turn slightly outward and the knees are flexed and bend easily on the pas de bas steps. The pas de bas steps are done widely covering space out to the sides. Keep wt lightly fwd on the ball of the foot.

- | <u>Meas:</u> | <u>Ct</u> | <u>Pattern</u> |
|--------------|-----------|---|
| | | I. Introduction: (on chord) or introductory music, dancers step to R, place L behind R and bend both knees. Return LF to "first position" (heels together, toes out). |
| 1 | 1-3 | Cut RF back over L, kick LF back (toes pointed) |
| | 4-6 | Cut LF fwd swinging RF fwd (toes pointed) |
| 2 | 1-3 | Reach fwd with RF |
| | 4-6 | Close L to R |
| 3 | 1-3 | Cut RF back over L (same as meas 1) |
| | 4-6 | Cut LF fwd swinging RF fwd |
| | | Pas de bas to R on RF (wide step-softly bend knees) |
| 5-8 | | Repeat 1-4 reversing ftwork. |
| | | NOTE: During this first step the dancers progress fwd twds audience |
| | | II |
| 1 | 1-3 | Hopping twice on L shake RF out to side and end in 5th pos (R behind L) |
| | 4-6 | Hopping twice on R, shake LF out to side and end in 5th pos (L behind R). |
| 2 | | Repeat 1 |
| 3 | | A long step bkwns on R, hopping on it as LF is placed parellel to R shin |
| | | A long step bkwns on L, hopping on it as RF is placed parellel to L shin |
| | | Step in a long step fwd on R and then place LF in 1st pos (heels together, toes out) |
| 4 | | With a little spring place RF in front of L. Then repeat the spring ending LF in front of R |
| 5-8 | | Repeat 1-4 but reversing the footwork. (On step II the dancer moves bkwns.) |
| | | III. |
| 1 | 1-3 | Step fwd diagonally to R on R |
| | 4-6 | Close L to R |
| 2 | 1-3 | Pas de bas to R (WIDE step) |
| | 4-6 | |
| 3 | 1-3 | Step fwd diag to L on L |
| | 4-6 | Close R to L |
| 4 | 1-3 | Pas de bas to L (WIDE step) |
| | 4-6 | |
| 5 | 1-3 | Step fwd diag to R on R |
| | 4-6 | Close L to R |
| 6 | 1-6 | Pas de bas R (WIDE step) to R side |
| 7 | 1-6 | Pas de bas L " " to L side |
| 8 | 1-6 | Pas de bas R " " to R side |
| | | Repeat III reversing footwork (Begin on LF.) |

Meas: Ct

Pattern

IV. Drop Hs and hold skirt.) During these steps the dancers make a tiny individual half-circle turning to R and ending a few feet behind original place)

- 1 1-6 Skip change of step on RF
2 1-6 Skip change of step on LF (end facing fwd)
3 1-3 Cut RF over L (L extends behind)
4-6 Cut LF fwd (replacing RF which extends fwd)
4 Pas de bas (wide) to R
5-8 Repeat 1-4 but start on L and turn to L etc. reversing footwork. (End facing fwd.

V. Pas de Bouree (Join Hands)

Tiny steps on toes 1, R 2, close R behind L

- 1 1 Step on R; 2, L closes to R; 3, step on R; 4 tap L toe lightly on floor behind R heel, hold for counts 5, 6. (During this step the dancer looks to R). On this step the direction is fwd and diagonally R
2 Repeat and reverse footwork (traveling and looking diagonally fwd L.
3-6 Repeat 1-2 1-2
7 Slow step hop on RF (start to make a half turn, drop Hs and place them on skirts)
8 Slow step hop on LF (completeing the half turn)
1-8 Repeat Step V (back to audience, join Hs again and travel in same manner to original place. End facing audience)

VI. In place Join Hands

- 1 1-3 Hop on LF (RF tightly behind and below calf)
4-6 Hop on LF (RF tightly in front of shin above ankle)
2 1-3 Wide Pas de bas to R
4-6
3 1-3 Hop on RF (LF tightly behind and below calf)
4-6 Hop on RF (LF tightly in front of shin above ankle)

4 Wide pas de bas to L

5-6 Repeat 1-2

7 Pas de bas (wide) L

8 Pas de bas (wide) R

VII

- 1 Pas de bas to R (wide) traveling diagonally fwd to R
2 Pas de bas to L (wide traveling diagonally fwd to L
3-7 Continue as in 1 and 2
8 Step to L and curtsy (R toe behind LF bending both knees)

NOTE: (On Style) Chest is held high. There is no movement of the upper body (no bending to side or fwd). The Pas de bas steps are done softly, gently bending knee at end of step. They are danced close to the floor.

ST. ANDREW'S NICHT
(St. Andrew's Night)

Music: Capitol LP My Scotland (Suggested music Teviot Brig)
Formation: Two cpls facing two cpls (Progressive) This is around the room for two cpls.
Arrange in Circassian Circle

Meas: Pattern
1-8 All dance four hands across and back (RH star, first lady holds women's hands on top).
9-16 Ladies Chain
Ladies giving RH cross over to change places and set to the opp man, then turn him with left hand
17-24 Repeat bars 9-16 back to original places.
25-32 Men advance twd each other with 2 pas de bas set, then taking Tulloch hold with R arm swing for 4 bars. Finish back to back facing own ptr. (Cup hand on back of other's elbow) (Buzz but don't rise and fall).
33-40 Reel of four - Diagonally across the dance (men can keep arms up in 5th position). Finish in original places facing ptr ready for pousette. Keep this reel very diagonal.
41-48 Pousette on to meet next couple
(Pousette) - (men begin only this step on left)
(Start: one lady has)
(back to center, other)
(couple starts lady)
(facing center))

Couples traveling in line of direction go out of circle on pousette. Couples traveling against line of direction move into circle to pass couple in pousette.

* All "Reels of Four" always begin R to partner and L to center, etc.

LAGACH ANNA - Bonnie Anne

or

AN RIOGHAL LEANABH - The Royal Child

The story, steps and music were given to Mrs. MacNab by an elderly lady who came from Argyllshire to settle in Prince Edward Island, Canada.

The story goes that a band of gypsies stole a little girl from her home in England. She was brought to Scotland and reared with the gypsy children. She always seemed to be different and kept much to herself, so the Highland folk called her "An Rioghal Leanabh". As she grew to womanhood and was considered the best dancer in the village, one of the dances was named for her: Lagach Anna - Bonnie Anne.

Music: Parlaphone PMD 1029 - 10" - Jimmy Shands Band on back of Sheperd's Crook.

Formation: A four couple dance. First lady is always "Bonnie Anne"

FIG. I

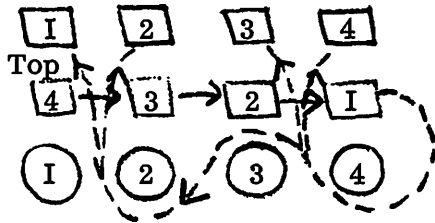
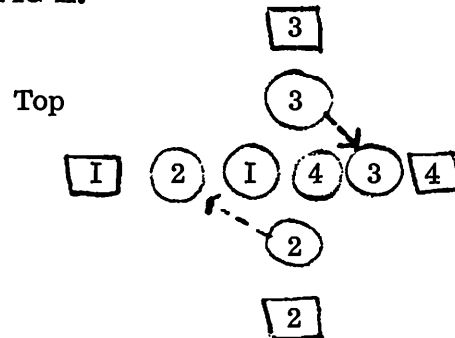


FIG II.

Meas: Pattern

1-16 First couple (or all couples) dance the first sixteen bars of the Petronella.

17-32 First cpl set to each other- lady moving over to face ptr. They turn with two steps, finishing first lady facing second man- first man in his own place. First lady now sets to and turns second, then third and then fourth men.

Each setting and turning takes four bars and is done with pas de basque. As first lady turns her ptr second lady dances up into first woman's place, then crosses to first man and turns him while first woman is setting to and turning second man. Third and fourth ladies do the same, and on Bars 29-32 first lady is setting to and turning 4th man while second lady is doing the same with third man - third lady with second man and 4th lady with first man.

NOTE: As second lady steps up so do third and fourth, i. e., the ladies keep all moving up, the moving up is done with skip change of step.

1-8 First lady goes round behind fourth man, in front of third man, behind second man, then crosses over to her own place at the top of the set - eight skip changes of step. At the same time second lady dances down in front of fourth man and following first lady finishes in her original place, while thrid and fourth ladies follow, but they, after dancing round fourth man, return to original places (Fig. I)

9-16 All set twice and turn ptr with right H. On the last step turn ptrs under right arm to finish in allemande position.

All face top of the set.

17-20 First cpl with four pas de bas steps move slightly forward, then round by the right, to finish side by side facing down the dance.

21-24 Second couple dance out to the left and round to stand side by side on the man's side of the dance. Four pas de bas steps.

25-28 Third cpl turning to R finish side by side on the W's side of the dance. Four pas de bas steps.

Meas: Pattern

29-32 Fourth cpl turn R round by the L to finish facing 1st cpl. The dance is now in the form of a square.

MEN'S SOLO

1-4 All four men dance into the ctr, taking two pas de bas to enter and two to turn to face ptr.

5-8 All set with pas de bas or high cuts. On the last bar finish in pos for reel of four. Second man moves in to face first man and third man moves in to face fourth man first and fourth men are back to back in the middle (Fig 2)

9-16 Reel of four up and down the dance for six steps. On seven and eight the men turn and dance to stand in front of ptrs.

NOTE: This figure is danced with much vigor as the men have felt that the ladies had the most of the dancing in the previous figures. Throughout this figure the ladies dance quietly in place. They must not take away the interest from the M's solo, i. e., they dance eight pas de bas.

"The Whirl!" --The music is played faster for this figure.

17-24 All set twice to ptrs and turn with two Hs.

25-32 All pousette back to original places in two lines.

All bow and curtsy.

SAILOR'S HORNPIPE

(International)

Dance directions by Michael Herman, Folk Dance House, New York City.

Music: RCA Victor 45 EP - EPA 4134 - 1Formation: This is a dance for boys and men and may be done with any number of dancers, either as a solo dance, or as a line dance with dancers all facing audience.Meas: Pattern

Part 1

- 6 Fold arms on chest and take 6 polka steps around a small circle, starting, on the RF. Finish facing the audience.
- 1 Stamp RF. Then stamp L, brush RF from front to back and step on RF in back of L with wt on RF (Note that these 4 steps are taken very quickly in just one meas of music)
- 1 Take 3 steps as follows: leap on LF then on RF, then step on LF. As you do these leaps, swing the free foot up high in front.

Part 2 "TOEING"

- 6 With arms folded on chest, turn both toes inward with the heels turned out. Now turn both toes outward as the heels are turned in. In order to do this comfortably you will find that as you turn toes out, you have to do a small pivot on R heel and L toe simultaneously. As you turn both toes in, you pivot on R toe and L heel simultaneously. Alternating in this manner, you will find yourself moving slightly to the R.
Repeat the above steps 12 times
- 2 Jump lightly in place, coming down on both toes, with RF crossed in front of L. Jump again and come down, this time with LF crossed in front of R. Jump lightly and QUICKLY three times in succession, crossing first the R, then the L, then the R over in front.

Part 3 "TOE HEEL, TOE KICK".

- 1 Place RH on hip, hold LH high overhead and to the side. Hop on LF 4 times, and with each hop do the following.
1. Touch R toe beside LF with heel turned upward
 2. Touch R heel down, toe up, in the same spot
 3. Touch R toe in front of L toe, with heel up
 4. Kick RF to side and fwd
- 1 Take 3 quick steps sdwds moving to the L as follows: Place RF behind L. Step LF to side. Place RF beside LF and pause - no wt on RF
- 1 Repeat the above pattern once.
- 1 Now change Hs so that LH is on hip and RH is up. The pattern above is repeated but with opp F as follows:
Hop on RF 4 times, and with each hop do the following:
1. Touch L toe beside RF with heel upward
 2. Touch L heel down, toe up in same spot.
 3. Touch L toe in front of R toe with heel up
 4. Kick LF out to side and fwd
- 1 Take 3 quick steps sdwds, moving to the R as follows:
Place LF behind R. Step RF to side. Place LF down beside RF and pause.
- 1 Repeat the above pattern once more in same direction.

Meas:PatternPart 4 "HAULING IN THE ANCHOR"

Jump briskly to the R on both ft and bend body fwd Hs grasping an imaginary rope
Straighten body, and step diagonally bkwd on the LF at the same time bringing
both Hs over the L shoulder.

Jump diagonally fwd to the L on both ft, bending body and grasping rope.
Straighten up body and step diagonally bkwd on RF at the same time bringing
both Hs over the R shoulder

Repeat the above, alternating ft, so that you will have done it for 8 meas. or 8 times.

Part 5 "HOISTING SAIL"

1 Hop on LF pointing R toe in front of L toe, the heel up.

Hop on LF placing R heel down in front of L toe. Repeat above, starting on RF
Continue alternating feet in this manner for total of 6 meas repeating above
pattern 6 times. As you are doing this, the RH reaches upward and pulls down
as if pulling on a rope. Then as you change feet, reach up with the LF over R
and pull down on the imaginary rope, etc. Finish this figure with the 2 slow,
3 quick jumps as described in Part 2 section marked *****to *****.

Part 6 "HITCHING TROUSERS"

1 Place RH palm against belt. LH, palm out, is at the back of waist. Slide diag
fwd to the R, with LF stretched out in back, and hop on RF. Step on LF swinging
RF out fwd and to the side, and hop on LF

1 Take 3 quick steps, as follows: Place RF down behind L, step to the L on
LF. Place RF crossed in front of L and hop on R.

1 Change Hs so that the LH is in front, the R in back. Slide diag fwd to L on LF
and hop on it, with RF stretched bkwd. Step-hop on RF swinging LF fwd and sdwd.

1 Take 3 quick steps sdwd, as follows: Place LF behind R, step to R on R ft, place
LF crossed in front of R and hop on L.

2 Repeat the first 2 meas of the above pattern to the R.

1 Now, instead of repeating the pattern to the L as you have been doing, turn
to the L once around with two step-hops, L-hop, R-hop.

1 Finish facing front and take 3 quick jumps in place, with first the RF, then
L, then the R, crossed in front.

Part 7 "PAYING OUT THE SLACK"

2 Run diag bkwd to the R on the heels of both feet, toes upward, using as many
short quick steps as you can, at the same time the Hs pretend to be paying out
the slack of a rope

2 Repeat the same, but move bkwd diag to the L

2 Repeat bkwd to the R

2 Cross arms on chest and do the 2 slow 3 quick jumps as described in Part 2
section marked ***** to *****.

Part 8 "ROCKING OR HORNSPIPE STEP"

6 This is a rather diff step to teach as well as to describe. A short cut for teaching
the step to inexperienced dancers follows: Cross arms on chest. Stand on toes
with 1 F crossed in front of the other. Then take 3 tiny steps rocking from side
to side, finishing with a step-hop.

2 Finish fig with the 2 slow, 3 quick jumps as at the end of Fig 2 marked from *** to***

9 Repeat Part 1 and finish with a smart salute to the audience.

-Presented by Madelynne Greene

COUNT-DOWN MIXER

The dance was composed and presented by Bill Pillich, University of California, Los Angeles.

Formation: Cpls, ptrs facing, with both Hs joined, M with back to COH

Music: Any record with a good beat and even choruses. Suggest: "Josephine," Windsor, 4-502B: "Midnight Oil," Warner Bros 5031 : "Singing the Blues," Windsor Ballroom Series.

Dance is done in a circle; M stands with back twd ctr facing ptr. M will move to his R when changing ptrs while W moves to her R. Dance is described for M; W uses opp ft. Hs are joined.

The dance is counted backwards -- like a count-down

Count 8 Dig L toe (turned in) and twist R heel to L
 " 7 Dig L heel (turn toe out) and twist R heel to R,
 " 6 Step on L to L
 " 5 Step on R in front of L,
 " 4 Step L to L,
 " & close right to L,
 " 3 Step L to L (counts 4 & 3 is a wuick two-step)
 " 2 Step R behind L (push ptr)
 " 1 Step L in place (pull ptr)

Count 8-7-6--5-4-&-3-2-1 and repeat all of the above with other foot.

4 Step L to L (same as the above counts)
 & Close R to L
 3 Step L to L
 2 Step R behind L (push)
 1 Step L in place (pull)

Count 4 Step R to R
 & close L to R
 3 Step R to R
 2 Step L behind R
 1 Step R in place

Take 4 two-steps, M making a circle to his L looping bk to the girl originally on his R
 W makes a circle to her R looping to her R.

For extra variation, the following may be done: M takes 8 quick walking steps in a circle to his L, twisting heels in and out (step on each beat) as W does 4 slow walking steps twd LOD to meet a new ptr. W's walk might be stylized with a touch-step; or a dig-step.

Dance is repeated . Once through takes 32 counts.

-Presented by Henry "Buzz"Glass

CHA CHA CHA CON POLCA

Cha Cha Cha Con Polca is a recreational dance. A mixer, it combines the cha cha cha and the polka. The original choreography is by Henry "Buzz" Glass.

Record: Cecilia-Windsor, 4-519A (45)

Formation: Individual cpls in a single circle formation, facing ctr. Ptrs inside Hs are joined. W's R holds skirt. M's free H in back.

Steps: Basic Walking Cha:

For M: L R, L R L
S S Q Q S

For W: R L, R L R Repeat for
S S Q Q S both on opp
feet.

Steps are described for the M, W does counterpart

Meas:

Pattern

- 4 Introduction
- I. Basic Walking Cha
- 1-2 Beginning M L and W R, advance twd the ctr with two basic walking cha steps. (Cue-slow, slow, quick, quick, slow.)
- 3-4 Moving bkwd to place, back out of the circle with 2 basic walking cha steps, M beginning L and W R. On the last 3 steps M turns to face ptr.
2. R HAND Star - Forward Cha Cha Cha
- 5-6 Ptrs join RH's shoulder height. Beginning M L and W R begin a one-half CW spot turn, using basic walking cha step. M continues to move in RLOD on outside of circle with a fwd basic walking cha step, M begins R, and while W beginning L continues to move in LOD on inside of circle with one basic fwd walking cha step.
- 7-8 Meeting new ptr (original corner) M assumes square dance swing pos (R hips adjacent) and dancers turn in place in a CW spot turn, making 2 turns with 2 fwd basic walking cha steps, M starting L and W R. Dancers end facing ctr of hall in semi-closed pos.
3. Walk 2 and Cha in Place
- 9 In semi-closed pos, moving twd ctr, M walks to ctr L R and W walks R L. Retaining only joined Hs, M's L and W's R, M gently pushes W to open pos as dancers take 3 steps in place, M LRL and W RLR.
NOTE: On the push-away cpl face away from ctr.
- 10 Walking out of circle, M's L and W's R joined, M walks R L, W L R and giving W a lead both turn on 3 steps in place, changing Hs, M RLR and W LRL to face ctr of hall, ending with M's R and W's LH joined.
- 11-12 Repeat moving twd ctr with inside Hs joined. End facing away from ctr, changing Hs on 3 steps in place with M's L and W's R joined. Walking away from ctr M steps R L, and W L R, M maneuvers W to face him on 3 steps M RLR and W LRL to end in closed dance pos, M's back to ctr.
- 4A. Turning Two - Step (Polca)
- 13-15 Moving in LOD take 6 tw0-steps while rotating CW.
- 16 W turns R under joined M's L and W's RH on 2 steps R and L to face COH. As W turns, M steps in place L R, and then both take 2 steps in place, M L R and W R L, facing ctr.
REPEAT STEPS 1, 2,, and 3.
On step 3, keep open pos, retain inside Hs, M's L and W's R in preparation for wrap-around figure, ptrs facing, M's L shoulder and W's shoulder to COH.
- 4B Wrap - Around Figure
- 13 Foot action: M starts to back up in a small CW circle as he leads W fwd and twd him, both using one basic walking cha step, M starting L and W R.

- Meas: Pattern
Arm Action: Extended inside Hs are joined, M's L and W's R, chest height.
- 14 Foot Action: M continues to move slightly backward in a CW turn with one basic walking cha step, starting R. W crosses, facing fwd, in front of M with L R, to end with her L hip adjacent to M's R, and finish by stepping L R L.
Arm Action: M's L and W's R are already joined. M takes W's LH in his R and loops joined M's L and W's R over W's head and places joined W's L and M's R hip. W's is across her chest, and M's R is in back of W's waist.
- 15 In wrap-around pos, cpl wheel once around, both moving bkwds, in a CW spot turn with 1 basic walking cha step, M starting L and W starting R.
- 16 Facing ctr, drop M's L and W's R H. Retaining joined M's R and W's L, M gently pulls on W's LH to unwrap her as she turns R to end facing ctr. M will take one basic cha step in place, starting R. W as she turns steps L R, and does 3 steps L R L facing ctr.
 Inside Hs are joined to repeat dance.
- ENDING
 Repeat Step 1, and on last three steps ptrs face and stamp, M R L R, and W L R L.

DANCE SEQUENCE:

Steps	1	2	3	4A	(Polca)
	1	2	3	4B	(Wrap-around)
	1	2	3	4A	(Polca)
	1	2	3	4B	(Wrap-around)
	1	2	3	4A	(Polca)

Ending

-Presented by Henry "Buzz" Glass

BAILE MEXICANO - - LA CUCARACHA

This dance as presented by Henry "Buzz" Glass was learned in Mexico during 1954-55 from Jorge Escoto, dancer in many outstanding folk dance groups and dancer at Belles Artes. This dance is based upon the song "La Cucaracha" which dates from the revolutionary era of 1910-1920. La Cucaracha was popular with the soldiers of this period of Mexican history along with songs as La Valentina and Adelita. The song La Cucaracha thus is a revolutionary song from Chihuahua. It has a chorus followed by a number of verses which are many and varied, changing with different singers in various regions. The dance as described here has many figures with a basic chorus.

Record: Bowmar 1567-A "La Cucaracha."

Formation: From 6-8 cpls in a double circle formation. Ptrs are side by side. W holds skirt with both Hs while M holds Hs clasped behind his back.

Meas: Pattern

16 1. Zig Zag

Moving in a zig zag fashion around the hass, dancers move alternately diag R and L as they progress about the circle with the following action:

Move diag R with three successive steps R L R (cts 1, 2, 3) With wt on R turn to face slightly on the L diag twd COH and stamp L heel twice beside R, wt on R, (cts 1, 2, hold 3). Moving diag L twd ctr of hall, step L, R, L, and turning on a diag R twd wall stamp R heel twice beside L)L has wt).

Repeat alternately 8 times in all

16 CHORUS) (half turns, changing places) (Media vuelta)

Ptrs face and join both Hs which are held stretched sdwds, elbows bent, about shoulder height.

Both begin R. Step on R across L (ct 1), step on L beside R (ct 2), step on R beside L (ct 3). L hips are now almost adjacent. Repeat action stepping on L across R, stepping on R beside L, and stepping on R in place to bring R hips almost adjacent.

In this pos, change places, retaining joined Hs, taking three steps R L R (cts 1, 2, 3), and moving CW in a half circle to opp place.

In changed places, face, stamp L R (cts 1, 2, hold ct 3)

Repeat above action of cross step beginning L and then R and move back to original pos with L hips adjacent, moving in a CCW half circle. In changing places dancers step L R L and stamp in original place R L and hold.

Repeat all of the above action.

16 2. Walk and Stamp - Away and Toward Partner

With ptrs facing M and W bk away with same step as step 1. M backs up twd ctr, W backs away from ctr, stepping R L R and strikes L heel beside R twice.

Continue to back up with 3 more steps L R L and strike R heel twice beside L.

Repeat continuing to back away 2 more patterns. Advance twd each other with the same action, taking 4 of these basic patterns to meet face to face.

16 CHORUS

Repeat chorus.

16 3. Flirtation

This is a variation of step 1, except that the M moves only slightly diag L and R as the W passes alternately to his L and R side with zig zag patterns of step 1.

W alternately looks over R and L shoulder at ptr. Step is L R L and strike R heel twice and R L R, strike L heel twice as in step 1. W starts on L foot,

M also L.

16 CHORUS

Repeat chorus.

Meas: Pattern
16 4. Two Circles
M face fwd in LOD as W face in RLOD to form two circles, W on outside of circle
M's circle moves LOD as W's circle moves RLOD to make one complete tour to
meet at starting point. As circles move they dance the Cucaracha Step:
Step fwd on R (ct 1), step almost in place on L (ct 2), step on R beside L (ct 3).
Repeat beginning with L by stepping fwd on L (ct 1), stepping in place on R
(ct 3). Continue taking 8 of these patterns in all, alternately beginning R and
L. On meas 16, stamp twice L and R.

16 CHORUS

Repeat chorus

8 5. Salida (Exit)

Repeat action of meas 1-8 of step 1, zig zag alternately R and L. On the last
zig zag L W moves in front of M to his L side as M looks at W over her R
shoulder and dancers pose.

-Presented by Henry "Buzz" Glass

THE SWINGING GATE

An American round dance, composed by Henry "Buzz" Glass.

Record: The Object of My Affections, Windsor 4-502A (45)

Formation: Couples in Varsouvianna pos facing LOD. Footwork is the same throughout.

Meas: Pattern

Intro: Intro:

4 Wait 2 meas. On 3rd meas step fwd L, tap R, step back R, tap L beside R.
Repeat for meas 4.

1-8 1. Walk 2, 3 tap; Walk 2, 3 tap; out 2 3 tap; star 2 3 tap; star 2, 3 tap;
Whirl 2, 3 tap; two -step; two-step; Walk 2, 3, 4.
Moving fwd in LOD beginning on L dancers step L R L, tap R, and R L R
tap L. Retaining W's RH, but releasing L, M steps slightly backwards L R L and
taps R toe beside L. W at the same time makes a half-turn R as she steps L R L
and taps R toe beside L. Ptrs face with joined Hs extended.

In a RH star pos rotate in a CW direction stepping R L R and tap L beside R and
L R L and tap R beside L. End with M facing COH and W with bk to COH

With a LH star pos rotate CCW taking 2 two-steps L and R. M maneuvers
twd varsouvianna pos as ptrs turn CCW in a spot turn in 4 walking steps L, R,
L, R to end facing LOD.

9-16 Repeat the action of meas 1-8

2A. Walk, walk, turn, tap; Back 2, 3 tap; Wheel 8

17-20 In Varsouvianna pos, dancers move fwd in LOD 3 steps L R L (turning on the
last step L to face COH) and tap R toe beside L.

Backing Away from COH dancers step R L R and tap L beside R

In a CCW spot turn, turn with 8 walking steps, starting L, making 1-1/2 turns
to end in varsouvianna pos with backs to COH.

2B. Two-step and R L; Two-Step and L R

21-22 In Varsouvianna pos, M moving W to his L side and R side alternately takes the
following action:

Both two-step L, the W crossing to the M's L side as they face RLOD. Step
back of L on R to face RLOD and step in place on L.

Both two-step in RLOD on the R, with W crossing back to M's R side as they
slightly turn twd LOD. Facing almost twd LOD step on L just inback of R and
step in place on R.

23-24 Repeat the action as in meas 21-22, step 2B.

25-32 Repeat all of step 2 (2A and 2B)

Tag:

On the final movement R (two-step and step-step), W makes a half-turn L
on the step, step, to end facing ptr in a curtsy, as M completing his two-step
ends to face W by stepping L R in place.

-Presented by Henry "Buzz" Glass

POSAVSKI DRMEŠ II
("Kisa Pada" Drmeš)

Posavski Drmeš II, presented by John Filcich at the 1959 California Kolo Festival, was learned by Dick Crum from the natives in Yugoslavia. It comes from the region of Posavina, Croatia.

Record: Epic LN 3571 Side 1, Band 1 (fourth dance) Drmeš 2/4 time

Formation: No ptrs necessary. Small closed circle of preferably not more than 10 people. Front basket hold, i.e., grasp hand of second neighbor on either side, joining hands in front of immediate neighbors. L arm should be under R arm over.

Steps:

Trembling Step:

With R a bit fwd, step R next to L but do not take L from floor (ct 1). Bend R knee slightly (ct &). Small step to L on L as R knee is straightened (ct 2). Hold ct &. During step, movement is slightly to L.

Time Step:

(2 per meas) Fall heavily on whole R ft, slightly bending knee, (ct 1). Momentarily take wt on L, knee straight (ct &). Repeat counts 2, &. (Should be the same amount of sound with each ft).

Buzz Step:

(2 per meas) Step on flat of R ft across in front of L, bending knee (ct 1). Step on ball of L just to L of RF, straightening knee (ct &). Repeat for cts 2, &.

Meas:

Pattern

1-7 With 7 trembling Steps move gradually to L (CW).
8 Stamp R, L.
9-15 With 14 Time Steps continue moving to L.
16 Stamp R, L
17-32 With 32 Buzz Steps continue moving to L.
Repeat dance 2 more times (3 in all).

-Presented by John Filcich

SRBIJANKAPronounced: Serb-se YAHN-kah (Dance of Serbia)Record: Kolo Festival KF-802 (78 rpm) or KF-4802 (45 rpm)

NOTE: When the 78 rpm record is used the dance is done exactly as described. When the 45 rpm record is used Part I (the slow part) is repeated, done twice, and there is less of the faster music for Part II. The second variant, using the 45 rpm record, is recommended for general dancing.

Serbianka is one of the few stately kolos; it is semi-partiatic in nature, the title being translated as the "dance of Serbia". It is usually the "opening" kolo at Serbian celebrations abroad. The first part of this recording is played in traditional slow tempo with the "change" step music. The second part is the currently popular livelier version.

<u>Meas:</u>	<u>Pattern</u>
	<u>PART I</u> (Old Serbianka - hands are held joined at shoulder height).
1	Facing slightly R, step RF, step LF, using walking steps.
2	Step RF; point LF across and in front of RF.
3	Facing ctr, step on LF to L; point RF in front of L.
4-24	Repeat action of meas 1-3 seven more times, making 8 in all. Movement is continually to the R.
25-28	<u>CHANGE STEP:</u> Repeat action of meas 1-3. On the 4th meas. step on RF point LF as in meas 2.
29-52	Repeat action of meas. 1-3 eight times reversing footwork, starting with the LF. Action is continually to the L.
53-56	<u>CHANGE STEP:</u> As in meas 25-28, but starting with the LF and reversing footwork. End with wt on the LF.
	<u>PART II</u> (New Serbianka - hands are brought down and held low).
(Balance of music)	The steps for the New Serbianka are the "dancing" counterparts for the slow walking steps. For meas 1: two low leaps as in the Kokonjeste; meas 2 & 3 become kolo pas de basques RLR and LRL respectively. New Serbianka is danced continually to the R, with gayety replacing the dignity of the Old Serbianka; this latter version is popular with the USA groups.

-John Filcich

EPIROTIKO

Greek dance of Epiros

Pronunciation: EE-PIER-RoH -TEE-KoH

Source: Learned by Vilma Matchette from members of San Francisco's Greek Colony.

Record: FESTIVAL 3507-A "Epirotikos Horos"

Form: Broken circle. Leader at R end. M and W in different lines. Kerchief between leader and second person in line. Hs joined and held about shoulder height. Face slightly R of ctr. M lift high on leg cross. Ladies about ankle high.

Style: The dance in origin is free style with pattern decided by leader. As given here it is arranged.

Pattern: FIG I- Basic Step- Walk R L R turn to face ctr (cts 1 2 3). Lift L leg across R leg, knee bent (ct 4). Step L to L side (ct 5). Lift R across knee bent (ct 6)
REPEAT ALL
FIG II - Variation I- Do Basic step except leader drops joined hand and turns R on the three walks
REPEAT Variation I with all a making R turn.
FIG III - Repeat Fig I.
FIG IV - Variation II Do Basic Step except leader drops joined hand and pivots around to L on ct 5, R knee lifts across in front of L on ct 6.
FIG V- Repeat Fig I.
FIG VI- Variation III M step in LOD on R and almost touch L knee to floor (ct 1) Rise and step fwd on L and almost touch R knee to floor (ct 2). Repeat, stepping R (ct 3) L (ct 4) R (ct 5). Rise, turn to face (ct 6). Step to L on L (ct 7), lift R leg in front of L, knee bent (ct 8) W walk 5 steps in LOD. Turn to face ctr on last step (cts 1-5). Cts 6-8 same as Basic cts 4--6.
REPEAT Variation III

Continue pattern to the end of the slow music.

When the music speeds up do the Basic Step (Fig. I) at an accelerated speed to the end of the record.

-Presented by John Filcich

MITILINEIKOS HOROS

(Nisiotiko Syrto)

This Greek couple dance is from the island of Mytilene in the Aegean Sea. It is one of the many Greek "couple" dances peculiar to these islands. While the steps are similar to the steps used in the line (xopoc) dances, the formation utilizes couple positions more typical of other parts of Europe. These dances date back to the Post-Hellenic Byzantine period and their introduction can be attributed to the Venetians and Crusading Knights. The latter built many castles in the islands. The stringed "bouzoukee" instrument which is very popular with the Greeks today was first used by the court jesters during this period. Other influences can be traced.

Dance description and historical notes by Chris Tasulis, Inglewood, California

Record: Festival F-3506-A "Mitilineikos Horos"

Form: M and W, W to L of M, Hs crossed in back. M's L H holds W's LH behind W's back, his R holds her R behind his back.

Meas:Pattern

- 1 Facing fwd LOD, step on R to R (ct 1, and); cross L behind R (ct 2); step to R on R (ct and). A lift or quick hop may be added after this step in anticipation of the next step.
- 2 Cross L slightly in front of R (cts 1, and); step to R on R (ct 2); step L beside R (ct and).
- 3 Step on R, turning of body to L (ctr of circle, or ctr of floor) (ct 1), (&); touch ball of LF slightly fwd on R and twd ctr of circle, flexing R knee (ct 2, and)
- 4 Step bwd on L (ct 1, and); touch ball of RF behind L, flexing L knee (cts 2, and).
- 5-6 Repeat action of meas 3 and 4
- 7-8 Repeat action of meas 3 and 4

NOTE: As dance accelerates, meas 3 may become a bouncy R, L, R, and meas 4 a bouncy L, R, L.

-Presented by John Filcich

KEHRAUS

Music: And dance by Karl Lorenz
From: BARSBUETTNER TAENZE by Karl Lorenz, Verlag Hermann Moeck, Celle, Germany
Piano: Barsbuettler Taenze
Record: LP 57001

ENGLISH DIRECTIONS BY GRETEL AND PAUL DUNSING - do not copy without permission

Formation: Cpls in large circle, M facing into dance direction W against dance direction, his L and her RH are joined about shoulder high, his R arm is not stretched but lightly rounded and his RH rests on her L hip.

Meas:Pattern

A. Count four counts to the measure though music is written in 2/2.

- 1 Step (ct 1) in dance direction, he left fwd, she R bkwd. draw (ct 3) without putting wt on foot
- 2 Step- draw again, he R bkwd, she L fwd (This is a sort of shuttle movement)
- 3-4 Four walking steps in dance direction, he begins L fwd, she R bkwd
- 5-6 With four steps, beginning R W makes one R turn under M's lifted LH as M moves fwd with one step-close,
- 7-8 as meas 1-2 (shuttle) On last step of Meas. 8 turn to face and
- 9 make on R about turn in regular dance pos with two pivot steps
- 10 Pos as in beginning and step-close, he begins left fwd. , she R bkwd.
- 1-10 (repetition) same as above
- 11-12 As meas 1-2 (shuttle)
- 13-16 Both make one L about turn in place, she begins R and dances bkwd (around the M) while he turns as the pivot) on place with eight small steps. His left foot steps fwd and remains fwd. throughout the turning- the hold remains unchanged. W takes only four steps, one in each measure.
- 17-26 As 1-10
- B. Formation as in part A. EVERY MEAS GETS TWO STEPS
- 1 Two steps in line of direction , he begins L fwd, she R bkwd.
- 2 Turn half in step-pos- she remains on the outside, he on the inside(change hold accomodate) and
- 3 Walk two steps against LOD (he fwd, she bkwd)
- 4 And turn
- 5 Two steps in LOD (hold as Meas 1)
- 6 Step-close he L fwd, she R bkwd
- 7 Repeat as in meas 6
- 8 Two steps in LOD
- 9 Step close
- 1-9 Repeat as before meas 1-9
- Part A follows: At the end of Part A open up after the turn and instead of the step-close with ptr on meas 10 form a large circle, all Hs joined.
- PART C Each meas gets two steps (music has one triplet on each half beat and sounds as if it were written in 6/8 or 6/4 time)
- 1-4 All start L and walk six steps to the L; on meas 4 cpls face and step-close as they join both Hs fwd
- 5 Step L fwd (ct 1) passing each other, turn and draw R to L (ct 2)
- 6 Return to your place by stepping R fwd (ct 1) draw L to R (ct 2)
- 7-8 With four steps both return into the large circle hold by passing each other (she walks inside against LOD, he outside in LOD), close in on last step and all join Hs. W now stands L of original ptr.

<u>Meas:</u>	<u>Pattern</u>
1-8	(REPEAT) as above except that movement meas 5-8 is done with original ptr. <u>At the end of meas 8 take pos for part A</u>

Now follow Part A - B - and A.

NOTE: When part A is played the last time a few measurès are added

25 at	
ending	Start pivot turn and keep on turning for
26&27	then at
28 & 29	Release hold and join Hs in large circle.

-Presented by Annemargret Ullrich

LAUTERBACHER

Translated and prepared by Gretel Dunsing for Annemargret Ulrich

A popular German Mixer in Waltz time which is very different from the Lauterbacher - German-Swiss - which has been very popular in this country for many years. For this German dance you need the following:

Records: Recording EP 58607 (recommended)
or Record EP 57603

Steps: Change - steps (step-close-step) and step-close (rock-steps)

Formation: Couples in large circle, all hands around

<u>Meas:</u>	<u>Pattern</u>
1-4	W with four change-steps to the ctr - beginning on LF (keep a perfect circle)
5-8	W in place balance to L, to R, to L, to R.
9-12	M with four change-steps to the ctr and behind their ptr- beginning on LF- and with Hs on W's waist M gently pull
13-16	their ptrs back to place; form a large circle again W on M's RH
17-24	M turn away from ptr and with 8 change-steps move behind their ptr, passed the next one, around the third W (from her R side), move to face her and bow. FACE IN LOD. Join inside Hs.
25-26	Step-close fwd - swing arms fwd - step close bkwd- swing arms bkwd;(Rock Step) NOTE: In some areas 25-26 is done with a waltz step in place, swinging across fwd., and a waltz step in place, swinging arms bkwd.
27-28	M as above, W starts a Right - about turn with fwd swing and completing turn moves to M in front of her. M join Hs with new ptr as they do the step-close bkwd and all
29-40	Repeat action of 25-28 three more times
41-60	Waltz with new ptr with a right-about turn-cpl behind cpl in LOD. At meas 60 join Hs and start the dance again. NOTE: The ending waltz is a long one- go past the part which sounds like an ending and wait for real ending. The beginning of the dance can be easily recognized. VARIATION: Jane Farwell Hinrich says that occasionally W link arms in ctr (5-8) as they sway from side to side.

-Presented by Annemargret Ulrich

SALZBURGER DREHER

(Dreher from Salzburg) from Bavaria, Germany. The title indicates that it is Austrian.

English description by Gretel Dunsing

Music: Music Tanz

Formation: Couples in regular dance pos in large circle, M with back to ctr

Dance Steps: Slides, "Dreher" (a form of pivot but earthbound)

Meas: Pattern


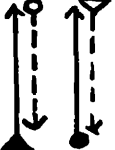
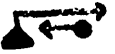
- 1-4 M's L and W's R hand remain joined, She turns twd the inside, under M's lifted L hand, change hands, she turns toward the outside under M's lifted R hand. (Four steps for each turn).
- 5-6 Ordinary dance position. Two side steps (slides) in LOD
- 7-8 Pivot twice around with four steps.

Start from beginning.

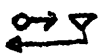
-Presented by Annemargret Ulrich

CANADA QUADRILLE DE BARACHOIS

- Formation:** Squares of 4 or 8 cpls numbered from 1 to 4 CCW. When the dance is done by 8 cpls, the two cpls being on the same side of the square have the same no.
- Position:** Cpls: except where otherwise indicate, M's R H joined to L's RH. LH is free. When ptrs dance separately, both Hs are free.
Swing: Shoulder-waiste position.
- Steps:** Pas-marche: walking step. Pas-de-Galop: Sashay. Pas-de-Pivot: swing. When swinging, inside of M's RF is close to inside of L's RF.
- Music:** Le Quadrille de Barachois. CRIFM 1001-A 33 1/3 rpm
- Note:** This Quadrille has been collected in the village of Barachois in New-Brunswick by Jacques Carriere and the Moncton council of the Centre de Recherches et d'Informations Folkloriques de Montreal. It has been reconstituted according to its original form with the help of Mr. and Mrs. Alfred Arsenault and Mr. and Mrs. Dominique Cormier. According to Mr. Cormier who is 70 years old, this quadrille has been danced there this way for over 75 years. Music has been recorded for CRIFM in Barachois.
- Explanation:** Presented by Paul-Andre Tetreault of Montreal

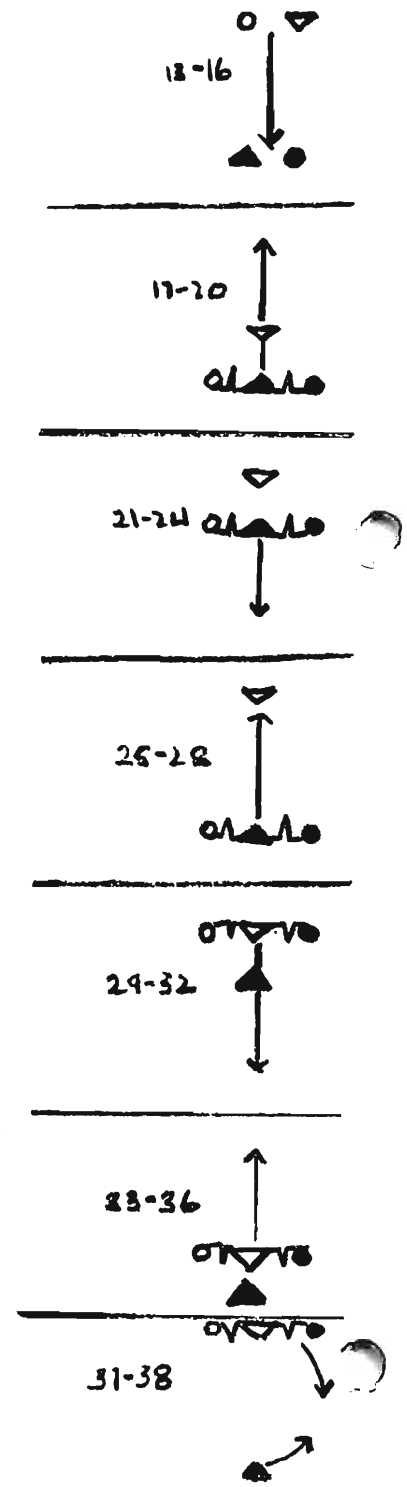
<u>Meas:</u>	<u>Fig.</u>	<u>Explanation</u>	<u>Illus</u>
		Introduction. Les partenaires se saluent. Couples 1 et 3	
1-2	1A	Present	3 pas-marché et fermer
3-4		Back to place	3 pas-marché et fermer
5-8		Change place. R and L through. After cpls have met in the centre, ptrs of a cpl cross over, M passing behind L so that she is on the R side of her ptr in that new place	7 pas-marchés et fermer 
9-16		Repeat meas 1-8 in reverse in order to come back to place.	
17-24		Swing CW. Shoulder waiste pos. Inside of RF to inside of RF Les Quartres-coins. Couples 1 et 3	16 pas-e-pivot
25-32	1B	Ladies chain	16 pas-marchés.
33-34		Present	3 pas-marchés et fermer.
35-36		Back to place	3 pas-marchés et fermer
37-40		Change place. R and L through. Do not pivot, but ptrs face each other on last count.	7 pas-marchés et fermer. 
41-42		Each one goes twds the corner of the square passing R shoulder with one's ptr.	3 pas-marchés et fermer 


41-42



<u>Meas:</u>	<u>Fig:</u>	<u>Explanation</u>		<u>Illus</u>
43-44		And back up to own ptr	3 pas-marchés et fermer	43-44
45-48		Cpls go back to original place passing L shoulder	7 pas-marchés et fermer	45-48
49-56		Swing CW. Shoulder waiste pos <u>Couples 1 et 3</u>	16 pas-de-pivot	49-56
57-58		Repeat meas 25-26 <u>Couples 2 et 4</u>		
1-88		Repeat meas 1-88		
	<u>II.</u>	<u>Couples 1 et 3</u>		
1-8		Ladies chain	16 pas-marchés	1-8
9-12		M1 and L3 dos-a-dos L in the ctr then turn to own R and join L Hs.	8 pas-marchés	9-12
13-16		M1 and L3 join RH with R HS of ptrs, both cpls change place turning CCW around L Hs of M1 & L3 as pivot	8 pas-marchés	13-16
17-20		M1 & L3 walk fwd and pass R shoulder	8 pas-marchés	17-20
21-22		Back up passing R shoulder	4 pas-marchés	21-22
23		Walk one twd the other and hall. (M's LH and L's RH.)	2 pas-marchés	23
24		Back to own ptr	2 pas-marchés.	24
25-26		1 & 3 present	3 pas-marchés et fermer	25
27-28		Back to place	3 pas marches et fermer	27
29-32		Cpls 1 & 3 do meas 5-8 of Fig (IA)	8 pas-marchés	29
33-40		Swing CW	16 pas-de-pivot	33

<u>Meas:</u>	<u>Fig:</u>	<u>Explanation</u>	
		<u>Couples 1 et 3</u>	
41-80		Repeat meas 1-40 with M3 and L1	
		<u>Couples 2 et 4</u>	
1-80		Repeat meas 1-80	
	<u>III</u>	<u>Couples 1 et 3</u>	
1-8		Ladies chain	16 pas-marchés
9-10		Present	3 pas-marchés et fermer
11-12		Back to place	3 pas-marchés et fermer.
13-16		Cpl 3 goes twd cpl 1, M3 leaves his ptr who join her RH with LF of M1 and take place to his L	7 pas-marchés et fermer
17-20		L3 M1 & L1 reconduct M3 who back up to place	7 pas-marchés et fermer
21-24		M3 stays in place while L3 M1 & L1 go back to place.	7 pas-marchés et fermer
25-28		L3 M1 & L1 go again twd M3, M1 leaves his two ptrs and M3 join RH with LH of L3 and LH with RH of L1.	7 pas-marchés et fermer
29-32		L3 M3 and L1 reconduct M1 who backs up to place	7 pas-marchés et fermer
33-36		L3 M3 & L1 back to cpl 3's place	7 pas marches et fermer
37-38		L3 M3 & L1 meet M1 hlf way and this one join RH with L1's LH.	4 pas-marchés



Meas: Fig	Explanation		Illus
39-40	Couples 1 & 3 change place walking CW	4 pas-marchés.	29-40 
41-42	Present	3 pas-marchés et fermer.	
43-44	Back to place	3 pas-marchés et fermer.	
45-48	couples 1 & 3 do meas 5-8 of Fig (1A) Back to place	7 pas-marchés et fermer	
49-56	Swing CW Couples 1 et 3	16 pas-de pivot	
57-112	Repeat meas 1-56, cpl 1 going twds cpl 3 at meas 13-16 Cples 2 et 4		
1-112	Repeat meas 1-112		

IV.

1-4	Pas des dames L go to the ctr Back to place	4 pas-marchés 4 pas-marchés	
5-8	Pas des hommes M go to the centre Back to place	4 pas-marchés 4 pas-marchés	
9-16	Cpls 1&3 go around the square CCW but inside. i.e. passing in front of cpls 2&4. Pos. M's RH joined to L's LH behind her back. M's LH and L's RH joined, arms bent inward at shoulder height.	6 pas-de-Galop	
17-24	Cpls 1 & 3 ladies chain	16 pas-marchés.	
25-26	All join Hs. Forward	4 pas-marchés.	
27-28	And back	4 pas-marchés.	
29-32	Repeat meas 25-28		
33-48	Cpls 2 & 4 repeat meas 9-24		
49-56	Repeat meas 25-32		
57-72	Cpls 1 & 3 do meas 9-16 twice	32 pas-de-galop	
73-88	Cpls 1 & 3 ladies chain twice	32 pas-marchés.	
89-96	Repeat meas 25-32		
97-128	Cpls 2 & 4 repeat meas 57-88		
129-136	Repeat meas 25-32		

V.

1-14	All cpls go around square CCW Pos: see meas 9-16 fig IV	28 pas-de-galop	
15-16	L goes fwd CCW doing 1/2 turn to her L in order to finish facing a new ptr while M does 1/2 turn to his L in place.	4 pas-marchés	
1-28	Repeat meas 1-16 seven more times in order to arrive to own ptr and bow		

LA PATATE LONGUE
Cheticamp, Cap Breton, Nouvelle Ecosse, CANADA.

Formation: Generally 4 cpls. Two lines, men on the right, ladies on the L side, facing each other.

Position: Social dance position.

Steps: Pas-marches: walking-step

Pas-de-pivot: Swing, inside of M's RF to inside of L's RF.

Music: Breakdown de Carleton: CRIFM 1001-B Band 1, or any good reel.

Note: This dance has been collected by Mlle Simone Voyer of "Les Archives de Folklore de l'Universite Laval." This dance is done quickly and lightly. Presented by Paul-Andre Tetreault of Montreal.

General Plan: I. Introduction

II. Figures:

A- Reverences (bow)

B- Pivots Conducted by couple 1.

III. Figures A & B conducted by cpl 2

IV. Figures A & B " " cpl 3

V. Figures A & B " " " 4

VI. Finale

Description AVANT-HUIT (Forward 8)

of Figures

Two lines of 4 peoples go twd each other. All walk 4 fwd and bk up 4 steps. Hold Hs. Raise arms a bit when moving fwd. Lower them when moving bwd.

PETITE REVERENCE (Small courtesy (lady)

Put L toe behind keeping body wt on RF, at the same time, bend R knee keeping body straight but smoothly.

PETIT SALUT (Small bow (Man)

Close feet, at the same time lean very slightly fwd without bending knees, arms hanging freely to the sides of body.

Counts: Explanation

I- Introduction

1-8 a) All join Hs and circle L with pas-marchés.
9-16 b) The other way back and assume original pos.

II- Figures.

A- Saluts & Reverences.

1-4 a) M1 goes to L4 with 3 walking steps. On the 4th counts he does a Petit Salut. L4 does a Petite Reverence at the same time

5-8 b) M1 back up to place.

9-12 c) L4 goes to M1 with 3 walking steps and does a Petite Reverence on 12th count. At the same time, M1 does a Petit Salut.

13-16 d) L4 backs up to place.

1-4 e) M1 repeat a)

5-8 f) M1 repeat b)

9-16 g) M1 goes to L4 and assume social dance pos with her.

B- Pivots

16 a) M1 swing with L4

16 b) M1 goes to L3 while L4 goes to M4. They swing that new ptr.

16 c) M1 goes to L2 while L3 goes to M3. They swing that new ptr. Meanwhile L4 has backed up to place.

16 d) M1 goes to L1 while L2 goes to M2. They swing that new ptr. Meanwhile L3 has backed up to place.

<u>Counts:</u>	<u>Explanation</u>
16 e)	L2 backs up to place quickly while couple 1 always swinging goes to the centre and down the dance. As couple 1 gets down, ptrs take place behind couple 4.

III. - Figures

A- Saluts et Reverences

B- Pivots

16 x 7 counts - Repeat II A & B as conducted by cpl 2

IV. - Figures 16 x 7 counts - Repeat II A & B cpl 3 leading.V. - Figures 16 x 7 counts - Repeat II A & B cpl 4 leading.VI. - Finale

1-8 a)	All do "Avant-huit"
9-12 b)	Repeat a) fwd only, each meets ptr in the ctr and assume social dance pos.
13-16 c)	Swing ptr.
1-16 d)	Swing ptr.

LA CARDEUSE CANADA
Charlevoix-Saguenay, Province of Quebec.

Formation: Squares of 4 cpls
Position: Social dance pos. (Galops and Pivots)
Steps: Pas-de-pivot: Swing, inside of M's RF to inside of L's RF
Pas-de-promenade: 1- Step fwd on LF
and Slide RF twd L heel and lift both heels slightly
2- Step fwd on Lf.
and Keep body wt on LF and pass RF fwd touching
the floor slightly, ready to repeat all, starting
with RF.

Pas-de-galop: (Sachay)
Music: Breakdown du Nouveau-Brunswick. CRIFM 1001-B Band 2.
Note: This traditional dance belongs to the category of the Cotillon-Quadrille.
The chorus shows the movements of the combs during the carding of wool
This dance has been collected in the regions of Charlevoix and Saguenay by Mlle
Simone Voyer.
Presented by Paul-Andre Tetreault of Montreal.

General
Plan:

I.	Introduction
II.	Chorus
III.	La Croix des Dames
IV.	Chorus
V.	La croix des hommes
VI.	Chorus
VII.	Le Rond des Dames
VIII.	Chorus
IX.	Le Rond des Hommes
X.	Chorus
XI.	La Chaîne du Cotillon Simple
XII.	Chorus
XIII.	La Chaîne Double
XIV.	Finale

Counts:

	<u>Explanation</u>
	<u>I. Introduction</u>
1-8	All circle L
9-16	All circle R.
	<u>II. CHORUS</u> "Le Cardage" (The Carding)
	Couples 1 & 3
1-8	L's go across the dance to meet opp M. (Pas-de-Promenade).
9-16	L's swing with opp.
1-8	Do a Demi-galop simple with opp: Social dance pos, both cpls do 4 Pas-de-galop to meet in the ctr and back to place.
9-16	L's go back to own ptr
1-16	Do a Clap simple with own ptr: Social dance pos, both cpls do 8 pas-de-galop across the square, M passing bk to bk, then they come bk to place L's passing bk to bk. Do not change pos. or pivot, just change direction.

<u>Counts:</u>	<u>Explanation</u>
1-16	Swing own ptr. Cpls 2 and 4 repeat all above, 80 counts.
	<u>III. La Croix des Dames</u>
1-8	4 L's do a RH star: L1 & L3 hold Hs, L2 & L4 hold Hs.
9-16	4 L's do a LH star
	<u>IV. CHORUS</u>
	<u>V. La Croix des Hommes</u>
1-16	4 M repeat Fig III
	<u>VI. CHORUS</u>
	<u>VII. Le Rond des Dames</u>
1-8	4 L's hold Hs and circle L
9-16	4 L's hold Hs and circle R.
	<u>VIII. CHORUS</u>
	<u>IX. Le Rond des Hommes</u>
1-16	4 M repeat FIG VII
	<u>X CHORUS</u>
	<u>XI. La Chaine du Cotillon Simple</u>
1-24	Grand Chain, starting with own ptr. RH.
25-32	Back to place, swing own ptr.
	<u>XII CHORUS</u>
	<u>XIII La Chaine Double</u>
1-6	Swing own ptr in place
7-8	Leave her and walk (ordinary walking - steps) twd the corner to meet a new ptr.
9-14	Swing that new ptr in the corner
15-16	Leave that ptr and walk twd the next side of the square. You meet a new ptr there.
1-6	Swing that new ptr on the side
7-8	Walk twd corner
9-14	Swing in the corner
15-16	Walk twd side
1-6	Swing on that side
7-8	Walk twd next corner
9-14	Swing that new ptr in that corner
15-16	Walk twd next side
1-6	Swing that new ptr on that side
7-8	Walk twd the next corner
9-14	Swing that lady in that corner
15-16	Walk to your own place and meet your own ptr.
	<u>XIV FINALE</u>
1-16	Swing your own ptr.

LE BRISE-BARRIERE.

Marie, Co. Bonaventure, Province de Québec, CANADA.

Formation: Usually 4 cpls. Two lines M on the R, ladies on the L, facing each other.
Position: Social dance. Open social dance pos: L on the R side of M, M's R H around L's waiste, L's LH on M's R shoulder, M's LH joined to L's RH in front, smoothly.

Crochets: hook elbows and hold elbows with sham hand.

Steps:

Pas-de-Pivot:

Swing, inside of M's RF - to inside of L's RF

Pas-de-promenade:

1- Step fwd on LF - and Slide RF twd L heel and lift both heels slightly.

2- Step fwd on LF. and Keep body wt on LF and pass RF fwd, touching the floor slightly, ready to repeat all, starting with RF.

Sauts-de-joie: Skip Steps.

Music: Hornpipe de Sullivan: CRIFM 1001-B Band 3. or any good reel

Note: This dance has been collected by Mlle Simone Voyer of "Les Archives Folkloriques de l'Université Laval"

Presented by Paul-Andre Tetreault of Montreal.

GeneralPlan:

- | | |
|-------|-----------------------------|
| I. | Promenade |
| II. | Pivot |
| III. | Chaine simple avec crochets |
| IV. | Promenade |
| V. | Pivot |
| VI. | Chaine double avec crochets |
| VII. | Promenade |
| VIII. | Pivot |

Counts:ExplanationI. Promenade

- | | | |
|---|----|---|
| 8 | a) | Couple 1, open social dance pos, goes down the dance with Pas-de-promenade. |
| 8 | b) | Couple 1, same pos, turns to L in order to change direction and comes up with pas-de-promenade. L is now on M's side. |

II. Pivot

- | | | |
|----|--|---|
| 16 | | Couple 1, social dance pos, swing in place. Meanwhile all others do 1/4 turn in order to face up. |
|----|--|---|

III. Chaine simple avec crochets.

- | | | |
|--------|----|--|
| 16 x 2 | a) | Couple 1 do 1 1/2 turn in place with a Crochet using R arm. Skip steps. |
| | b) | L1 goes to M2. At the same time M1 goes to L2. They do one turn in place with a L crochet. |
| | c) | L1 goes to M3. At the same time M1 goes to L3. They do one turn in place with a R crochet. |
| | d) | L1 goes to M4 while M1 goes to L4. They do one turn in place with a L crochet. |
| | e) | Cpl 1 meet down and do one turn in place with a R crochet. |
| | f) | Cpl 1 comes up the dance, open social dance pos, using pas-de-promenade. |

NOTA: Couples 2, 3, and 4 turn in order to face ptr immediately after the crochet with Cpl 1.

<u>Counts</u>	<u>Explanation</u>
	<u>IV. Promenade</u>
8	a) Cpl 1, open social dance pos goes down the dance with pas-de-promenade.
8	b) Cpl 1, same pos, turns to L in order to change direction, come up the dance with pas-de-promenade. L is now on M's side.
	<u>V. Pivot</u>
16	Cpl 1, social dance pos, swing in place.
	<u>VI. Chaine double avec crochets.</u>
16 x 3	a) Cpl 1 does 1 1/2 turn in place with R crochet. Skip steps.
	b) L1 goes to M2 while M1 goes to L2. They do 1 turn in place with L crochet.
	c) Cpl 1 meets in the ctr and does a R crochet, doing 1 turn in place.
	d) Repeat VI - b) - with cpl 3
	e) Repeat VI - c) - in the centre
	f) Repeat VI - b) - with cpl 4.
	g) Repeat VI - c) - down the dance
	h) Cpl 1, open social dance pos, comes up the dance with pas-de-promenade.
	<u>VII Promenade.</u>
8	Cpl 1, same pos, turn to L in order to change direction and goes down the dance with pas-de-promenade.
	<u>VIII. Pivot.</u>
8	Cpl 1 swing down the dance. Cpl no 1 stays down behind cpl 4.

Couple 2 is now couple 1 and repeat the whole dance and so couple 3 and 4 do.

VIERTRITT
(German Singing Dance)

Record: Tanz EP 58103
Formation: Cpls in regular dance pos, in large circle, M with backs to center.

Meas: Pattern:
1-4 4 step close in LOD
5-8 Polka with a R about turn
1-8 Repetition as above
9-10 Side by side walk four steps in LOD
11-12 With each other 1 1/2 turn R about (four walking steps)
13-16 As 9-10, but against LOD

DER KOENIG VON ROM
(The King of Rome)

Source: Taught by Annemargret Ulrich from the Musische Bildungsstaette, Remscheid, Germany. June 25th in Chicago July 2-9 in Golden, Colo
Descriptions in English prepared by Gretel Dunsing from Miss Ulrich's German descriptions

Formation: Two concentric circles - no partners necessary - all join Hs.

Music: Kanon (Round) for two voices by F. Mandyozewski

Meas: Pattern
1-4 Circle L, walking steps, beginning on LF
5-8 Circle R, beginning on RF
9 Clap own Hs twice
10 With two steps turn once R about
11-12 Repeat 9-10
13-16 Galop steps to the right

Repeat from the beginning.

The second circle starts singing and dancing one measure after the first circle.

ES TONEN DIE LIEDER

Music: Es tonen die Lieder - popular 3 part round
Formation: Three concentric circles, couples, all join Hs.
2nd circle starts at meas 5 (with upbeat)
3rd circle at meas 9 (with upbeat)

Meas: Pattern
1-4 Circle to L (3 steps per meas)
5 Three steps to the center
6 Three steps backward to place
7-8 Repeat meas 5-6
9-12 Couples join Hs in small circles and move in place (CW (two-hand circles)
Join hands in large circle again and start from the beginning

-Presented by Annemargret Ulrich

SVATBARSKO HORO
(Sam sam odil Giorgio)
(Macedonia)

Pronunciation: Svat-bar-sko ho-ro
Source: Learned from native in Bulgaria
Record: Folkdancer MH 3 or LP MH 1
Formation: Open circle of dancers, hands joined shoulder height.
Note: All dances performed especially on wedding are a Svatbarsko Horo (Svatbat-wedding). This one is performed to a song "Sam sam odil Giorgio". It was in the past only performed by women. The movement of the Hs following the rhythm give a peculiar effect on the spectator.
Rhythm: Regular 2/4 time, can be divided as polka rhythm

Meas: Cts

Pattern

PART I

1	①	Jump on LF, bend R knee	BODY BACK TO THE DIRECTION
	2	Step on line of direction on RF	"
	3	Step in line of direction on LF	"
	4	Step in line of direction on RF	"
2	①	Jump on RF, bend L knee	"
	2	Step in LOD on LF	"
	3	Step in LOD on RF	"
	4	Step in LOD on LF	"
3	①	Jump on LF, bend R knee	"
	2	Step in LOD on RF	"
	3	Step in LOD on LF	"
	4	Step in LOD on RF	"
4	①	Jump on RF, bend L knee	BODY FACING TO THE DIRECTION
	2	Step Fwd on LF	"
	3	Step FWD on RF	"
	4	Step Fwd on LF	"

NOTA:

We can easily describe this figure as follows:

3 polka steps going CCW, body bkwd, and the 4th polka step, still in the same direction: CCW but the body going fwd.

5-16

REPEAT THIS FIGURE 3 MORE TIMES.

PART II

1-4

1-16

Running steps, body facing CCW (RF to begin)

NOTA:

All steps in this dance are light and done on toes. Hs follow the rhythm going up and down, especially in the second part.

Like any Macedonian dances there is a step in the dance and in between there is a walking step. See Nevestinsko for another example.

-Presented by Michel Cartier

NEVESTINSKO HORO

(Macedonia)

Pronunciation: Nay-ves-tinsko Ho-ro
Source: Learned from native in Bulgaria
Record: Folk Dancer MH 3050, or on LP MH 1
Formation: Open circle of W, Hs helf fwd, head height, arms gently curved.
Note: This dance is reserved for the newlywed women of the village. Because of their new social pos they are not allowed to dance or even look at other men, so they have their own horo. It is very solemn and slow. Because the costumes are thick and heavy only feet and knee moves. Leaders carried handkerchiefs. It is an old dance from Debar.

Rhythm: The 7/8 rhythm is most easily broken down into a "slow-quick-quick_" pattern. There are 10 measures in the melody.

<u>Meas:</u>	<u>Ct.</u>	<u>Pattern</u> (Done to singing)
1	①	Move RF in a small arc fwd to R
	2	Place RF on ground to R, but don't put wt on it yet.
	3	Put wt on RF
2	①	Continuing to R, bring LF fwd in air
	2	Continuing to R, place LF on ground, but don't put wt on
	3	Put wt on LF
3		Same as meas 1
4	①	Step onto LF in front of RF, raising RF a bit in a back
	2	Slow lift in this pos, and come down again
	3	Slow lift in this pos, and come down again
5	①	Step back on RF, leaving LF extended slightly fwd
	2	Slow lift in this pos, and come down again
	3	Slow lift in this pos, and come down again.
6	①	Step LF in back of R heel, moving bkwd
	2	Step RF in back of L heel, moving bkwd
	3	Pause
7	①	Feet together, raise on toes and come down on both heels
	2	Pause
	3	Pause
8		Repeat movement of meas 7
9	①	Step onto RF across in front of LF
	2	Slow lift and come down again
	3	Step onto LF in its pos
10	①	Step R with R _f
	2	Slight lift on RF and come down again
	3	Step on LF across in front of RF
DURING THE INSTRUMENTAL INTERLUDE		
1-10	①	Dancers face directly to R, move in this direction
	2	with walking steps, one per beat (i. e. , three per
	3	measure): RLR LRL RLR LRL RLR LRL RLR

-Presented by Michel Cartier

GOSTI VIKAJA
(Macedonia)

Pronunciation: Gos-tee Vee-ka-ya
Source: Learned from native in Bulgaria
Record: Folk Dancer MH 3054 or LP MH 1
Formation: Dancers in open circle, Hs on neighbours shoulders
Note: It is a mime dance: two gossips talk about a feast "you are invited",
 "Maybe I will go", "Maybe I will not"
 Here are the words, it can be sung to the dance:

Gosti vi Kayat gorno no maale (bis)
 edam neydam edam neydam
 stebe ne edam sama ke doydam

Gosti vi kayat gorno me maale (bis)
 edam neydam edam deydam
 stebe neydam sho ke mi chinish

This is an old dance from the town of Krouchevo. A newer version is known here under the name of "Idam Ne Idam"

Rhythm: The 7/8 rhythm of the dance is most easily broken down into a "slow-quick-quick" pattern. The rhythm will go faster until the end of the dance.

<u>Meas:</u>	<u>Ct</u>	<u>Pattern</u>
1	①	Step R with RF, turning a bit to R
	2	Slight lift on RF, bringing LF fwd, ready to step
	3	Step onto LF.
2	①	Step R with RF, turning to face ctr.
	2	Swing LF up in front (men higher than W), knee bent, rising on R toe, and coming down again.
	3	Keep L knee where it is, rise again on RF and come down
3		Same as measure 2 but with opp feet (step on LF etc)
4-6		Same as 1-3
7-8		Same as 1,2
9	①	Step on LF in place, at the e same time beginning a circle in the air with RF, R knee bent. Little circle is CCW (<u>Yes you will!</u>)
	2	Continue little cCW circle with RF
	3	Continue little CCW circle with RF, then step on RF
10		Same as meas 9 but with opp feet (<u>No, I won't</u>)
11-12		Same as meas 9 and 10
13	①	Step in place R
	2	Step in place L
	3	Step in place R and pause (<u>Maybe I will</u>)
14	①	Bending fwd and placing R heel fwd R, move R toe R
	2	Move toe L very slowly
	3	Move toes to R very slowly (<u>Maybe I will</u>)

-Presented by Michel Cartier

EKIZLISKO HORO

(Bulgaria)

- Pronunciation: Ay-kiz-liis-k0 ho-ro
- Source: Learned from native in Bulgaria
- Record: Folk Dancer MH 3052 or on LP MH 1
- Formation: Dancers use belt hold, i. e. , grasps nearest side of neighbor's belt, your R arm in front, L arm in back.
- Note: The dance comes from the town of Lulin near Yambol in the Thracian Plain, Lulin is the recent name and it was known as Ekizlil. This dance is very lively and moves to the R and comes back to the original place all the time.
- Rhythm: Beat is 2/4
- Meas: Pattern
- PART I
- 1-7 Seven little grapevine steps to the R as follows: RF, L behind RF, RF, LF in front of RF, RF, LF behind RF
- 8 R hop with slight kick fwd of LF during final hop
NOTA: On every accented step the leading foot leaps slightly and $\frac{1}{2}$ on the unaccented steps you drop slightly so that the whole effect is a slight up-down-up-down movement.
- 1-8 Seven little grapevine steps to L, as above, but with opp footwork (leading with LF, etc)
- 1-8 NOW REPEAT ALL OF PART I ONCE MORE
- PART II
- 9 Step RF to R
- 10 LF behind RF
- 11 R hop
- 12 Kicking LF a bit fwd on hop
- 13-16 Now do this to L starting with LF
- 9-16 NOW REPEAT ALL OF PART II ONCE MORE

Presented by Michel Cartier

YAMBOLSKO PAIDUSHKO HORO

(Bulgaria)

Pronunciation: Yam-bool-sko Py-doosh-ko Ho-ro (Paidusko from Yambol)Source: Learned from native in BulgariaRecord: Folk Dancer MH 3052, or on LP MH 1Formation: Dancers join Hs in an open circle.Note: The Paidushko Horo is a dance type widespread in and around Bulgaria. Each village or district has some variant but all Paidushko are characterized by the 5/16 rhythm and the frequent occurrence of the "limping steps". This Paidushko is from Yambol a city in the Thracian Plain.Rhythm: The 5/16 rhythm of this dance is most easily counted "one-TWO" stressing the TWO and holding it a bit longer than the "one" (one has the value of 2/16 and TWO 3/16). The dance is done to 8 measures and fits to the music of this record, but it could be danced on any kind of Paidushko Music.

<u>Meas:</u>	<u>Ct</u>	<u>Pattern</u>
1	1	Step LF to R across in front of RF.
	②	Step R with RF
2	1	Step LF to R across in front of RF
	②	Step R with RF
3	1	Step LF to R across in front of RF
	②	Step R with RF
4	1	Hop on RF in place, kicking LF fwd
	②	Step on LF beside RF
5	1	Step on RF by bringing it down in Sliding fashion kicking LF fwd
	②	L near ground Step on LF by bringing it back in Sliding fashion kicking RF fwd
		R near ground.
6	1	Hop on LF in place, kicking RF fwd
	②	Step on RF beside LF
7	1	Hop on RF in place
	②	Step on L toe behind R heel
8	1	Hop on LF in place
	②	Step on R toe behind L heel.

NOTA: Measure 1,2,3 are this limping step mentioned at the note, measure 4,5,6 are a jump, a scissor like and a jump step : measure 7 and 8 are two Reel style steps. Hands follow movement of the body.

-Presented by Michel Cartier

KOLO REVIEW

By John Filcich

KOLO is the name given generally to all the dances of Yugoslavia, whether done in a circle of people holding hands or any other form of dancing, including couple dances. The name means "wheel", and the closed position kolos revolving at fast speeds define it well. There are thousands of these dances, differing from region to region, and village to village; many have their individual music while others can be danced to several melodies. Perhaps the best known and most popular, especially with the Yugoslavs and the folk dancers in the USA are those coming from the "tamburitza" land covering Eastern Croatia, Slavonia, Vojvodina, and Northern Serbia.

Since there are so many and varied kolos, it is difficult to group or classify them. It is also often awkward to try to give the many kolo steps names in English. Nevertheless, the same steps occur over and over again, especially in dances of the same area. Therefore, we will take a few of the more common steps which are valuable in the kolo repertoire and can be learned without difficulty. In learning these one will often learn a complete kolo in itself plus component steps of many dances, including without doubt, kolos which will be researched and presented as "New Material" for years to come.

1) STEP HOPS and STEP-STEP-STEP- KOLOS

These are the skipping and hopping type, with an occasional R, L, R and L, R, L at the end of a phrase. They generally move snake-like to the R, sometimes danced to the center and back as well. Simple and old stand-bys are "Radikalka", "Djevojacko Kolo", and "Haj, Haj, Boze Daj" melodies.

HAJ, HAJ, BOZE DAJ

Pronounced: Hie Hie BOH-zhe DIE

Record: Balkan 519, Folk Dancer 1006, Folk Dancer 1009

Meas: Pattern

- | | |
|---|--|
| 1 | Step-hop on RF in LOD, facing R (ct 1, and). Becomes a skipping step as kolo is accelerated. Continuing, step-hop on LF (ct 2, and). |
| 2 | Step on R, L, R, turning body to face center. |
| 3 | Step-hop on LF directly backwards (ct 1, and)
Step-hop on RF directly backwards (ct 2, and). |
| 4 | Step on L, R, L |

There is a slight hop at the end of measures 2 and 4. **VARIATION:** In meas 2 turn bodies to face counter-direction; dance measure 3 backwards, but in LOD. Use meas 4 to turn bodies to face the right again.

2) KOLO "PAS-DE-BASQUE or "SET OF THREES"

There is no "pas-de-basque" step as such in kolos, but there are many cases where three steps are taken per measure, often in place. Usually three "sets of threes" are done at one time, such as in the Kokonjeste Kolo where they are preceded by two leaps (alternating L, R, and R, L). The important characteristic is that each of the three steps has equal value, the same weight placed on each of the three steps. Another dance with three sets of "threes" is Sarajevka, which we will use as an illustration.

SARAJEVKA

Pronunciation: Sah-rah-yev'-kah (name derived from Sarajevo, Bosnia)
Record: Balkan 538-B; Folk Dancer 1002
Description: By John Filcich
Formation: Usual broken circle, leader at R end; Hs held down.

Meas: Pattern
 1 Circle progressing to the R, dancers facing R, step on RF (ct 1), hop on RF (ct 2)
 2 Continuing in the LOD, step on LF (ct 1), hop on LF (ct 2)
 3 Turning bodies to face the center of the circle, step on RF to R side (ct 1) and quickly step LF behind the RF (ct 2)
 4 Step RF R, step LF in front of R, step RF right. (This is a "kolo pas-de-basque"; feet do not cross)
 5 Execute kolo pas-de-basque to the L (LRL) reverse meas 4.
 6 Execute kolo pas-de-basque to the R (RLR) as in meas 4.
 7-8 Now turning bodies to face L and moving counter-line of direction take three fast walking steps (LR) and hop on the LF, turning bodies to the R to repeat step.

You will note that the music has three parts. The first and third are danced identically, as written above. The second part is played at half-tempo and the steps are "walked" through. Do exactly the same as above walking instead of hopping, and do a "step-close" where the kolo pas-de-basques occur. In meas 3 close L to R, instead of quickly throwing it in back of the RF.

3) CROATIAN "DRMES" THREES

This is probably the easiest of the somewhat intricate Croatian drmes (literally: shaking) steps. It occurs in many dances from Eastern Croatia and Slavonia which have two parts to the dance, such as Kolo Kalendara, Ciro, and Hajd Na Lijevo; since the latter has interesting variations and a rest step we will use it as an example. The step must be done very fast - you must accent down on the whole foot, then rise (or straighten knee) before adding the final two steps.

HAJD' NA LIJEVO

(Let's Go to the Left)

(Croatian dance from Slavonia)

Source: Zdenka Politeo, formerly with the Jozse Vlahovic Croatian Dance Ensemble in Zagreb. Taught first by Tony Bazdarich at the Los Angeles Spring Kolo Festival, 1955.

Record: Jugoton C-6257, "Hajd' Na Lijevo".

Form'n: Closed circles. Join middle fingers with persons once removed on either side, R arm over and L arm under.

Steps: Walk, Step-Close, and Croatian "syncopated 3's" done as follows: Step on L emphatically with whole ft, stiff knee (ct 1, &). Step on R emphatically in place stiff knee, (ct 2); step on L emphatically in place, stiff knee, (ct &).

Meas: Pattern

2/4 time FIG I.

1 A Facing slightly L of ctr, step L with L

2 Cross R over L

3 Step to L with L, simultaneously turning body to face diag on R of ctr.

4 Touch ball of R slightly in front of and to the R of L, pointing R to R, keeping knee of R straight.

5-8 Repeat action of meas 1-4, moving to R with opp footwork.

HAJD' NA LIJEVO (Continued)

- Meas: Pattern
 -8 B Beginning L, do 8 sets of 3's, alternating feet, in place (as described above).
 1-16 AB Repeat FIG I exactly.

FIG II

- 1 A Step to L on L (ct 1); step R next to L (ct 2).
 2-3 Repeat action of meas 1, FIG II, two more times.
 4 Step to L on L (ct 1,) bring RF next to L without taking wt (ct 2)
 5-8 Repeat action of meas 1-4, FIG II, moving to R with opp ftwork.
 1-4 B Beginning L, do 4 sets of 3's moving twd ctr of circle
 5-8 Repeat meas 1-4 of B music, backing from ctr of circle.
 1-16 AB Repeat FIG II exactly
 REPEAT ENTIRE DANCE FROM BEGINNING TWO MORE TMES.

4) SERBIAN "SYNCOATED THREES"

This step is probably the most common and popular one in Yugoslavia today, though relatively new among Yugoslavs and folk dancers in the USA. Though not related to the Croatian step described above, the learning technique is similar in that both have a "step-hold-step-step" pattern. The Croatian step is faster, while the Serbian has a longer "hold" after the initial step. The "Moravac" melody and the many "U Sest" kolos are of this category. This "syncopated threes" step also constitutes the body of "Trojanac" kolo.

MORAVAC

Moravac is one of the most popular melodies used for the dance "U Sest Koraka". Simply referred to as "U Sest"-- 'in sixes (steps)', it is the most common and popular kolo in Yugoslavia today. There are countless steps and variations for this dance, the most common of which is given the name "Moravac". There is no set routine, but the leader may call the figures at will.

Record: Balkan 556, Greyko 102, Stanchel 1038, KF-LP 1019, KF-EP 104

Piano: Narodne Igre Za Klavir, Lj. M. Bosnjakovic, "Prosveta",
 Beograd (no date) Dance #49, page 36.

Form'n: Open circle with M leader at R end, W on L of M, alternating in the line. M hook thumbs in front of own belt, W put arms through crook, of M's arms, letting Hs fall free.

Music: 2/4 time

Styling: Stand erect, take very small, light steps, and make each step distinct.

Steps: "Syncopated Threes." This step appears in each variation, and is done as follows: Step R in place (ct 1); hold (ct &); step L beside R (ct 2); step R in place (ct &). Also done beginning with LF. The rhythm is "slow-quick-quick." Emphasize ct 1 by bending knee of supporting leg.

Meas: Pattern
 (Hajde)

- 1 Step R to R (ct 1); close L to R, taking wt (ct 2).
 2 Step R to R (ct 1); close L to R, but do not take wt (ct 2)
 3 Step L to L (ct 1); close R to L, but do not take wt (ct 2).
 4 Step R to R (ct 1); close L to R, but do not take wt (ct 2).
 5-8 Repeat action of meas 1-4, beginning L and moving to L
 9-16 Repeat action of meas 1-8, Part I.

MORAVAC (Continued)

<u>Meas:</u>	<u>Pattern</u> (Moravac)
1	Step R to R (ct 1); step L in bk of R (ct &); step R to R (ct 2); step L in bk of R (ct &).
2-4	Three "Syncopated 3's" in place (R-L-R, L-R-L, R-L-R).
5-8	Repeat action of meas 1-4, but with opp ftwk, moving L.
9-16	Repeat action of meas 1-8, Part II.

5) SERBIAN GRAPEVINE

New also to the USA are the many kolos of Serbia proper having a continuous grapevine step, usually four or six such steps crossing in back. The "U Sest" and "Cacak" kolo variations make free use of this grapevine step in combination with other steps. Here is the "Stara Vlaina", an easy one which crosses in front.

STARA VLAINA
(Southeastern Serbia)

<u>Pronunciation:</u>	Stah'-ra Vla' -ee-na. (Old Vlach Kolo)
<u>Source:</u>	Originally described by the Jankovic sisters in their book, "Narodne Igre", Vol. I, published by Prosveta, Belgrad, 1934.
<u>Music:</u>	Jugoton C-6579, "Stara Vlaina".
<u>Form'n:</u>	Open circle, leader at R end. Each dancer grasps belt of nearest persons in line, with L arm in front of neighbor's R arm. End dancers may tuck thumb of free hand inside own belt, or place arm behind back. This is basically a M's dance.

<u>Meas:</u>	<u>Pattern</u>
2/4 time	
1	Step to R with R (ct 1), cross L in front of R (ct 2)
2-3	Repeat action of meas 1, two more times.
4	Step to R with R (ct 1), swing L across in front of R (ct 2).
5	Step to L with L (ct 1), swing R across in front of L (ct 2)
6	Step to R with R (ct 1), swing L across in front of R (ct 2).
7	Step to L with L, (ct 1), swing R in front of L (ct 2).
8	Repeat action of meas. 5 or later in the dance Stamp L, R, L in place.

6) As no kolo party would be without a number of kolos using the so-called "BASIC-KOLO STEP" and its cousin, the "Lame Duck" (unusual name, but fun doing) step, this Kolo Review must also include it—difficult to learn as it might be. Most of the dances coming from Vojvodina have this step, and you will see much of it in the favorite kolos such as Seljancica, Natalijino Kolo, Malo Kolo, Milica Ples, and many others.

HEEL-TOE STEP or "Hop-Step-Step" the so-called "Lame Duck" step really should have no "heel-toe" work" but:

Count "one"-	Lift, or hop on LF (barely raising it off floor), at the same time placing RF fwd on the floor. This becomes "lift left, tap right".
Count "and"-	Step on RF in LOD (step R).
Count "two"-	Step on LF in LOD; this is a heavier and bigger step, stepping beyond RF
Count "and"-	Pause.

The above is the step to the R; it is usually done in series of 4 or 8 times, then repeated in the opp direction. The last step of a series is a change step: two hops on both feet. To learn, use Djevojacko Kolo for a starter, tho the actual dance does not call for that step. To accelerate, use Milica Kolo.

BASIC KOLO STEP is probably the most common and picturesque of all footwork. It evolved from a simple "step, close, step, close" but now done:

Meas 1

Count "one"- Hop (or lift) on LF (barely raising it off floor), at the same time placing RF on floor.

Count "and"- Step on RF. This is a second tap, and a quiver or bounce should be felt.

Count "two"- Quickly step on the LF behind the RF.

Count "and"- Pause.

Meas 2

Count "one"- Bring the RF next to LF, using a small leap to the R (this will seem like a hop)

Count "two"- Hop on the RF in place, LF free.

Meas 3-4

Repeat meas 1-2 to the L, reversing footwork.

A double hop is felt at the end of the step; you will note that the kolo step above is identical to the "heel-toe" step, except that the hops at the end give it a second measure; also in the basic-kolo step the LF is thrust in back instead of forward. Important: The step should be done as much up and down as it is sideways, in otherwords, it should be done in place. Improvisations add to the step.

FUNDAMENTALS OF MOVEMENT

(Notations by Miriam Lidster)

A brief outline of a few of the experiences and progressions developed in the rhythm class.

I. WALKING (running, leaping, turning, skipping)

1. Walk normally to the beat of music: piano, drum, clapping.
2. Walk and recognize different note patterns and changes of tempo: whole, half, quarter, eighth. Clap changes of tempo.
3. Walk changing direction: forward, backward, sideward, into the center, in own circle.
4. Walk with an emphasis on heel-to-toe; correct use of the foot.
5. Develop heel-toe walk to walk with a spring, and lift off the floor into a **SKIP**. Easy arm swing and a feeling of "up".
6. Walk with a reach or a glide with emphasis on toe-to-heel walk. Increase tempo and develop walk into a **RUN** and into a **LEAP**. Emphasis on foot work and lightness (landing on toe and use of knee in landing).
7. Walk with change of direction. Work on recognition of measure and developing phrases. Group pattern making.
8. Walk with a half turn. Begin with the left foot, walk forward three steps pivoting 1/2 turn to the L (1 2 3). Walk backward three steps pivoting 1/2 turn to face forward (1 2 3). Develop into a light **RUN** and easy turn with a small **LEAP** on the first **FORWARD** step. If the pattern is begun on the right foot, the turn is to the right. To aid in the direction of the turn, place the LH on the L shoulder for a L turn; or RH on R shoulder for a R turn.*
9. Walk with a full turn. Begin with the LF, walk fwd five steps, pivot 1/2 turn to L and step back on R (sixth step). Pivot on R 1/2 turn to L completing a full turn. Increase tempo to **RUN** with easy turn and **LEAP** on first count.
NOTE: *Turning direction #8.
10. Walk with crossing of feet (sideward) -- Grapevine. Develop grapevine walk with accent on various counts: clap ct 1, 2, 3, or 4. Increase tempo and stress opposition of arms.
11. **WALKING** pattern to a **LEAP**: step, step, reach, with use of arms in opposition and a pause on the "reach"; increase tempo to run, run, leap. The leap may be small "as over a small mud puddle", or it may be high or stretched. Emphasis is placed on landing on the ball of the foot and letting the knee bend so that the foot and the knee acts as a "spring-board". To change the quality of the leap begin with "reach, step, step" and develop into "leap, run, run". This will also give a change in accent.
12. Development of a walk into a schottische pattern: step, step, step, and lift of knee on 4th count; increase tempo to run, run, run, hop (lift of knee).
13. Vary the pattern in #12 with a straight leg-lift: step, step, step, lift. Use the arms in opposition on the lift and increase the tempo to a lift run with a hop on the lift. Many variations may develop. Try only two steps and the lift will be continuously on the same foot.
14. Sliding: Face ptr and slide keeping the size of steps equal to those of ptr; slide face-to-face and back-to-back; slide away from ptr on a diag 4 sliding steps; changing to back-to-back slide twd ptrs 4 sliding steps making a diamond pattern with ptr. Try the pattern using 2 sliding steps. Experiment with patterns and with ptrs beginning back-to-back and finishing face-to-face.

II - SWINGING AND SWAYING

A. Pendular swing: forward and back

1. Standing with feet parallel and almost together, bend both knees easily to rhythm of music or drum beat (down-up, down-up).
2. Add an easy pendular (forward and back) arm swing; keep knees bending easily. Gradually increase the swing to shoulder height-swing but be able to see over the Hs as they swing forward.
3. To add rhythm interest and coordination, pause or hold the 4th count (swing, swing, swing, hold). If there is difficulty in obtaining this pause, have the group snap their fingers on the 4th count as they pause, or have them knock as if they were knocking on a door. Try the pause on count 2 (swing and pause).
4. Leg swing may be introduced by having groups of three or four join Hs in a line and with the R leg back all swing through easily. Have the ball of the foot brush the floor and the knee lift in front (light and drop). The emphasis of the swing is on the lift in front (LIFT and drop). Drop Hs and with the arms held in a rounded shoulder-height pos try the swing without the support of someone next to your. Alternate leg swings (R and L).
5. Combine arms and legs: Begin with the R arm fwd and the R leg back. Swing through with the arms and legs in opp. Begin slowly and gradually increase the tempo. Add a hop (an easy bounce on the standing leg). Alternate R and L).
6. To add the pause on the 4th count: Begin slowly with just the leg swing (arms held shoulder-height and rounded): swing, swing, swing, STEP. Gradually increase the tempo. Begin again slowly and combine the arms and legs with the step corresponding with the arm-hold on the fourth count.

B. Pandular swing: sideward

1. Standing with feet parallel and slightly apart, bend both knees, arms swing easily from side to side (DOWN-up, DOWN-up).
2. To add rhythm interest circle over-the-head on count 4 (swing, swing, swing with the 4th swing giving the impetus for the CIRCLE). Experiment with circling on count 3 and count 2.
3. Add a step-close-step to the side with the CIRCLE.
4. Leg swing may be introduced by having groups of three or four join Hs in a straight line and with the R leg all swing across in front of their L leg. Have the ball of the foot brush the floor lightly and the knee lift in front (LIFT and drop). On the side swing the knee is upward on the extension of the swing and swings in front of the next person in the line. Alternate R & L. Drop Hs and with the arms in a rounded shoulder-height pos try the swing without the support of the line.
5. Combine arms and legs: Beginning with the arms up and to the R side, the L leg extended to the L, swing and gradually increase the tempo and add a bounce on the standing leg (swing with a hop). Get a stretch when the arms swing upward (stretch and drop).
6. Combine arms and legs with a step to the side on count 4 and with the over-head circle on count 4. The step to the side and the circle is advanced and requires skill and coordination.

C. Swaying (turning): sideward

1. Sway from side to side: Begin with a very small sway (easy knees) and gradually increase the size of the sway. Let the arms swing from side to side until the sway has developed into a stretch with a strong outward reach; the leg is stretched outward and down(foot will leave the floor). This may be used to develop balance and as a pattern in decreasing tempo. The sway may

finished in a full-stretched balance or be gradually brought back to the original small sway (ticking of a clock).

III. TURNING AND TWISTING

1. Begin with a simple twisting of the body; twist to the R and twist to the L; let the arms follow naturally. Twist and pause (twisting to look behind).
2. Do a three-step turn with a twist (step, step, step, twist).
3. Do a three-step turn with a clap to the side. Experiment with placing the clap on different levels (high, low, in front, behind, etc).
4. Do a three-step turn with a small jump on the 4th count (1 2 3 up - down). Experiment with ways of jumping and with a clap and a jump. In jumping be sure to land easily on the toes, the knees bend and sink into the whole foot.
5. A turn developed from a swing: Beginning with the arms up to the L, let the arms swing down-up to begin a three-step turn to the R; finish swing with arms up on the R (down-up and down-up). Alternate beginning on the L or beginning on the R. Lift turn off the floor (down-UP and down-UP). Arms are above the head on the lift and feet hang easily down.)
6. Hop-turn: Beginning on the RF, hop and turn to the R; alternate to the L. Let arms swing out easily. A continuous turn in one direction will make the group dizzy. Develop a pattern of hop-turns with a pause: Hop 1 2 3, turning a full turn to the L. Experiment with other patterns and with the jump coming on count 2, 3 or 5, etc.

IV. PLANNED RHYTHMS AS A BASIS FOR MOVEMENT: Rhythmic patterns such as Resultant Rhythm, Successive Rhythm and Cumulative Rhythm may be the ground work upon which to build a pattern.

- 1) Resultant: The primary accent of one kind of a measure is patterned against another measure to give interest and variety and to teach more than one type of a measure:

2 rhythm	1 2 1 2 1 2 1 2 1 2 1 2
5 rhythm	1 2 3 4 5 1 2 3 4 5
Resultant	<u>1</u> 2 <u>3</u> 4 <u>5</u> 6 <u>7</u> 8 <u>9</u> 10

- 2) Cumulative: The growth of a measure from a single beat to many beats.

1	or	1 & 2 & 3 & 4 &
1 2		1 & 2 & 3 & 4 &
1 2 3		1 & 2 &
1 2 3 4		1 & 2 &
1 2 3 4 5		1 &
		1 &
		1 2 3

- 3) Successive: One beat or movement is followed by another.

1	1
2	2
3	3

-Presented by Miriam Lidster.

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Creative rhythms comprise free rhythms, identifying rhythms, and dramatizations.¹ Dance patterns created by the children themselves should also be a vital part of the rhythms program.

In order to develop such a program each child must be given an opportunity to move in free rhythmical patterns such as walking, skipping, turning, running, sliding, hopping, and swinging. A free rhythms program allows the child to investigate the range of fundamental movements of the body. These fundamental movements include (1) axial movements—going up and down, sideward, forward, backward, and rotating; (2) locomotor movements—walking, running, leaping, hopping, jumping, skipping, sliding, galloping; and (3) combination movements² with variations of tempo in different space relationships. Opportunity should be given for choice of both type and tempo of movement as well as choice of rhythm accompaniment. Accompaniment may be a percussion instrument, a song, a record, or the piano.

Because children learn from the experiences that are meaningful to them, they can learn about machines by actually having a feeling of being a train or a wheel, or about airplanes by having a feeling of being an airplane when it is taxiing, taking off, and flying. Children require, therefore, opportunity to identify themselves rhythmically with familiar things. The source of the experience may be a poem, song, field trip, or daily incident.

Rhythmical dramatizations of ideas stemming from the daily experiences of the children are natural after the children have identified themselves with surrounding objects. The social studies provide a rich source of ideas for rhythmical dramatization. If the children have acquired the skills of body movement and have developed their own identification rhythms, then with the addition of an environment which is free of restraints and permits opportunity to try out movement patterns, the children will be in a position to create rhythmical patterns.

1

See Van Hagen, Dexter, Williams: Physical Education in the Elementary School, Chapter VIII, pp. 191-213, State Department of Education, 1951.

2 Combination is a more descriptive term than the term nonlocomotor.

I. APPROACH TO CREATIVE RHYTHMS OR HOW TO GET CHILDREN TO MOVE.

A. Ask questions about ways of moving the body, such as:

1. How can you get from here to the door?
2. How many ways can you turn?
3. How can you lift your body off the floor?
4. How many people can you turn around without touching them?

B. Ask how various moving objects, both animate and inanimate, move, such as:

1. How do birds fly?
2. How do clouds move?
3. What is Sally doing? (In a circle or follow the leader)
4. What shows motion or moves in the picture?
5. How did the wheel turn?

C. Ask how one moves to a certain rhythm, piece of music, percussion instrument?

1. How do we move to marching music?
2. How would you like to move to this rhythm: 3/4, 2/4, 6/8 ?
3. How can you move like the sound of a rattle, gong, wood block?

II. DEVELOPING CREATIVE RHYTHM OR WHAT TO DO AFTER CHILDREN START TO MOVE.

A. How can we change the movement of the body? (through space)

1. By moving fast, slow - tempo.
2. By turning and moving forward, backward, sideways- direction.
3. By moving in a high, medium, low plane - levels.
4. By moving big, small, wide - range.
5. By moving in a circle, line, square - floor pattern.

B. How many movements and ways of moving can be combined?

1. Walking - change tempo, change direction.

2. Run, run, jump.
3. Skip high, skip low.
4. Gallop in a straight line, in a circle.

C. How do we select our accompaniment? After dividing the group into small groups, have each group select some movement that has been learned and assign each group one type of accompaniment from the following:

1. Recording
2. Song
3. Percussion instrument or instruments
4. Poem or speaking voice.

III. HOW DO WE DEVELOP A RHYTHMICAL PATTERN, AN IDEA, OR A PANTOMINE INTO A DANCE?

A. Divide class into groups and assign to each group one of each of the following:

1. Select a combined movement or ways of moving from II, B.
2. Select an idea to pantomime such as sweeping, swinging, jumping rope.
3. Select a feeling to act out.

B. Suggest to each group that after the rhythm pattern is performed to the satisfaction of the members of the group, that in each group the following be determined:

1. Number of desired repetitions.
2. Where and how to begin.
3. Where and how to finish.
4. Meter and type of accompaniment.
5. Performance of all phases 1-4 into a finished creative dance.
6. Let us dance!

GRETEL'S CAROUSEL

(German)

- Source: "Dance and Be Merry", Vol. I.
Music: Piano, above source; record, PD 5901
Formation: 2 lines of 4 dancers each; 4 boys in 1 line & 4 girls facing ptrs in 2nd line.
Position: Hs closed into lists, index fingers extended - hold Hs near chest just below the chin.

Meas: PatternPART I

- 1 Hop on LF, placing R heel fwd on floor, point R index finger at ptr(1), hop on RF, placing L heel fwd on floor, point L index finger at ptr (2)
 2 Change feet 4 more times. When pointing finger, wrist movement only is used, arms remaining in place.
 3 Ptrs join Hs, boy runs fwd, girl bwd, 3 steps & pause.
 4 Return to place with 3 running steps, pause. Keep lines straight & parallel with another.
 5 Clap own Hs (1), clap ptr's RH with own R (2), clap own Hs (3), clap ptr's L (4)
 6-8 Continue as in meas 5, at the same time changing feet as described in meas 1-2

PART II

- 1-2 1st cpl only, joins both hands and passes between the lines to the foot of the set with 8 small slides or galop steps, sideways.
 3-4 Return to head of line with 8 slides or galop steps, sideways.
 5-6 Same to foot of line again.
 7 With R shoulders adjacent, arms outstretched, shoulder high, hands joined, turn in place with 4 running steps.
 8 With 4 running steps each returns to foot of his own line. Now previous cpl 2 becomes cpl 1; dance begins again. This is done until original cpl 1 reaches head of set.

SONG

Gretel, Gretel, liebes Gretelein
 Komm wir fahren Karusselle
 Zehn fur die Grossen,
 Funf fur die Klein,
 Hei-wie geht das schnelle!
 Hei-hei-hei-hei-heisse-juchei, Hei wie geht das schnelle!
 O Gretel, Gretel, darling over there
 Carousel is gliding
 Ten cents, five cents,
 Big and little folks,
 See how fast they're riding!
 Hey, hey, hey the merry-go-round!
 See how fast they're riding!
 Hey, hey, hey, the merry-go-round!
 Faster, faster gliding!

(English words by G. M. W.)

WE WON'T GO HOME

(Vyts Beliajus)

Record: Folkraft 1331 (Flipside of Galopede)Notes: The tune is popular, it can be danced at outdoor parties when music is not available. We add a few parodies in case of such emergencies. The other merit to this dance is the fact that it could be used as a simple introduction to Contra Dancing. By origin this dance is English.Formation: Longways of "sets of fours. " Number off 1, 2, 1, 2, etc. All M in one line, W in opp line.Music A, I

1-4 Form a RH star and skip CW 9 steps.

5-8 Reverse above, LH star, skip 8 steps

Music B, Refrain

1-2 Clap three times, pause

3-4 Repeat above.

Music A, II

1-4 Cpls 1 only join inside Hs with ptr, walk down the ctr to foot of set with 6 steps. During cts 7-8 release hold, turn twd ptr and face head of set.

5-8 Skip back to between your own cpls 2. All cpls 1 release Hs, girls place their inside Hs around each other's waist, boys stand inside shoulders adjacent, and with insiders turning fwd, outsiders pivoting in place, cast off (make a 3/4 turn) so that all cpls 1 are now one place below.

Music B: Repeat RefrainMusic A, III

1-8: Swing partners

Start dance from the beginning, but Cpls 1 progressed to a new Cpl 2. End cpls will now be inactive for one turn. With the next turn these inactive cpls will change their number.

We won't go home till Morning (3x)
We won't even go then.

The Bear went over the mountain (3x)
To see what he could see.

My father and Mother are Irish (3x)
And I am Irish too.

I bought a pack of potatoes (3x)
And they were Irish too.

For he is a jolly good fellow (3x)
Which nobody can deny.

GALLOPEDE
(Vyts Beliajus)

- Record: Folkcraft 1331
- Note: This is an excellent fun dance for any age group.
- Formation: Column of four, five or six cpls facing; girl on ptr's R. Cpls are numbered one to six from the head of the set. Note: The dance is recorded for a set of six couples.
- Starting Position: Partners facing. Hs joined or arms linked in lines.
- Measures:
- Music A I
- 1-4 Fwd and back. In lines, with hands joined, all walk fwd three steps, bow to ptr on the third count (counts 1-4), then walk four steps backward to places (cts 5--8)
- 5-8 Cross over. Release hands. Partners change places with eight walking steps, passing R shoulders and turning to the R to again face ptr. Rejoin Hs in lines.
- 1-8 Repeat pattern of Meas 1-8, returning to places.
- Music B II
- 1-8 All swing ptr's with a two-hand swing. Ptrs join hands and swing CW with polka or skipping steps.
- Music C III
- 1-8 Head cpl swing down the middle to foot of set with a two-hand swing, with Polka or Skipping steps, while the rest progress one place up the set, clapping hands in rhythm.
- Repeat entire dance with each new Head Couple.....

JINGLE BELLS

- Record: Folk Dancer MH 1111 A
- Formation: Double circle. Ptr's holding inside hands, facing CCW
- Meas: Pattern
- 1-8 16 skipping steps. Reverse direction.
- 9-16 16 skipping steps facing CW.
- Chorus
- 1 Clap own hands 3 times
- 2 Clap own hands 3 times
- 3 Clap own hands 4 times
- 4 Clap own hands once and hold
- 5-8 Holding both Hs of ptr and skip around each other.
- 9-16 Repeat meas 1-8 of chorus
(REPEAT FROM BEGINNING)

MOSKROSOR (Moss Rose)
(Scandinavian)

- Record: Folkraft Record F 1092 B
- Note: This dance is one of the rarest of schottische type mixers involving two couples
- Formation: A double circle with one couple facing another, and lady to R of gentleman.
- Step: Schottische - three walking steps and a hop.
- Dos a dos: Couples facing counter-clockwise direction, with their Hs joined, move fwd between cpls who are facing in CW direction and also moving fwd - two schottische steps. Without turning around, all return to their places, this time the CW cpls dancing bkwd and in between, while other cpl dances bkwd and on the outside. Four meas in all.
- Ladies Chain: Both ladies in the set advance and join R Hs in passing each other changing places with two schottische steps, and then join L Hs with opp gentlemen. The M put their R Hs behind and around the ladies' waists with two basic steps turn the ladies around pivoting in pos. L's again join R Hs in passing and return to ptrs with two basic steps, joining L Hs with ptrs and as before, the gentlemen turn the ladies around to place. Finish facing opp couple. 8 meas (12 meas for entire figure.)
- Right and Left Hand Mill: Join R Hs in center of each set and with four basic steps circle fwd (4 meas). Join L Hs and repeat in reverse direction (4 meas)
- Balance: Inside Hs joined with own ptrs, step away from each other doing one basic step - M start with their L feet, ladies with their R. Repeat the same thing twd own ptr (2 meas)
- Change Places: Face ptrs, gentlemen place both Hs on ladies' hips, ladies' Hs on gentlemen's shoulders and with CW couples moving in the inside of circle, all move fwd with four step-hops to the next cpl in their direction (2 meas). Repeat dance as often as desired.

NIGUN MIXER
(Jewish)

Record: Folkraft Record F 1092 A

Formation: Double circle, one couple facing another. Girl to the R of boy.

Inside Hs joined and stretched (Formation as in the Spanish circle.)

Note: Nigun is the Hebrew word for "tune" or "melody". They are, as a rule, tunes without words and are sung either to "la-la-la's" or "Bim-bam". They are of Hassidic origin, the Hassidim being noted for their Niguns and Zmiroth (Lay songs in praise of the Divine).

Meas: Pattern

- 1 With inside foot (Boy R, Girl L) leap twd own ptr so that inside shoulders nearly touch (1) , bring outside foot near inside foot (and), step on inside foot in place (2), pause (and). Now leap away from each other starting with outside foot (3) bring inside foot to outside (and) step on outside foot in place (4), pause (and).
- 2 Repeat above once more.
- 1 (Repeated): All cpls facing CW raise their joined Hs and with four steps run twd the place of the cpl facing them. While all cpls facing CCW run under the arch with four steps. On the fourth step all release Hs and turn to face direction they came from.
2. (Repeated): Rejoin present inside Hs and once again those facing CW form the arch and the other go under, returning to original places . 4 steps.
3. All release Hs and face original cpl. Clap own Hs and at the same time stamp RF (1), leap high on RF and with RH join high above heads forming a RH mill (or star) (2) step fwd on LF (3), hop (4)
4. (Continue) step on RF (1), (2), step on LF (3) hop (4). During the step-hops move fwd in a CW direction so that places are exchanged with the other cpl of their own quartet.
- 5-6 Repeat meas. 3-4, however, joining L Hs and with your own ptr only, circling around your own ptr in the new place. (all cpls moved ahead one place). Now face a new couple and start the dance from the beginning. Dance until the original cpl is met, or as long as desired.

YORKSHIRE SQUARE EIGHT

(English Country Dance)

Music: (Tune "Miss Forbes Farewell to Banff" - M120)Formation: Square Set.

- Meas: Pattern
Introduction: honor your partners
- 1 a. Head cpls advance to the ctr and return to place (8 cts)
 - b. Head cpls change places (keeping to the R each cpl moves across the set, turning with a polka or running step) (8 cts)
 2. Side cpls repeat the action in 1 a. and b.
 3. a. Head cpls repeat 1 a. and b., returning to place.
 - b. Side cpls repeat 1 a. and b., returning to place.
 4. First and 2nd cpls face each other and do a R H star (4 cts), and a LH star (4 cts) while 3rd and 4th cpls do the same (16 cts)
 5. First and 2nd cpls do a L's chain while 3rd and 4th cpls do the same (16 cts)
 6. First and 4th cpl face and do a RH star (4 cts), and a LH star (4 cts), while the 2nd and 3rd cpls do the same.
 7. First and 4th cpls do a L's chain while the 2nd and 3rd do the same.
 8. a. L's to the ctr (4 cts)
 - b. M to the ctr while L's fall back to place (4 cts)
 - c. M turn out to the L and swing the LH lady.
 - d. Then promenade new ptrs once around to M's home position.

Repeat 8 three more times until all are in original places.

SUMMARY:

- 1 a. Head 2 Cpls fwd and back.
- b. Head 2 Cpls change places.
- 2 Side 2 Cpls fwd and back
- Side 2 Cpls change places.
- 3 a Head 2 Cpls fwd and back
- Head 2 Cpls change places
- b. Side 2 Cpls fwd and back
- Side 2 Cpls change places.
4. RH star, LH star.
5. Ladies chain.
6. RH star, LH star.
7. Ladies chain.
8. Ladies to ctr and back,
- Men to the center,
- Turn L and swing LH lady,
- Promenade new ptr.

Ladies to ctr and back,
M to the ctr,
Turn L and swing LH lady,
Promenade new ptr.

(continued, next column)

Summary - Continued

Ladies to ctr and back,
M to the ctr,
Turn L and swing LH lady,
Promenade new ptr.

Ladies to ctr and back,
M to the ctr,
Turn L and swing LH lady,
Promenade original ptr to home pos.

JACK'S LIFE

Cpls 1-3-5 etc. active
 cross over before dance starts
 Balance & swing the one below
 Down the ctr and bk with ptr
 Cast off, circle four with cpl below
 The other way back to place
 R and L four with cpl above

THE ENCHANTED WOOD

Cpls 1-4-7 etc active
 Do NOT cross over

Active cpls cast off below one cpl
 Circle four Hs once around with #3
 Cast back to place
 Circle four Hs once around with #2
 Down the ctr with ptr
 Same way back, cast off
 Six Hs once around

THE MARITIMER

Cpls 1-3-5 etc active
 Cross over before dance starts

Allemande L the one below
 Active cpls swing ptrs
 Down the ctr three in line
 (active cpl and #2 lady)
 LH lady under, RH lady over
 Change them over & bring them home
 Same ladies half chain(don't return)
 Circle four Hs once around
 Same four R and L four

SIESTA REEL (Don Armstrong)

Cpls 1-3-5 etc. active
 Cross over before dance starts

Active cpls do si do ptrs
 Then swing the one below
 Put her on the R and half promenade
 The ladies chain half way (don't return)
 Half R and L (don't return)
 Same ladies chain back (don't return)
 Circle four Hs once around
 LH star once around

TUESDAY'S CHILD (Dick Forscher)

Cpls 1-3-5 etc active
 Cross over before dance starts

RH star with cpl below
 LH star with cpl below (same cpl)
 Down the outside
 Up the ctr with ptr, cast off
 All fwd & do si do ptrs
 Now with your neighbor do si do (the one the
 active cpls cast off)
 Two cpls R and L grand (like a 'square through')

OLD TOWN REEL (Herbie Gaudreau)

Cpls 1-3-5 etc active
 Cross over before dance starts

Allemande L the lady below
 Once around and a little bit more
 Two men in the middle and balance four
 Two men do an allemande R all the way around
 Then a L to the L's and let them chain
 Turn them around and chain them back
 Then with the LH lady swing
 All go fwd and all fall back
 Same two cpls R and left four
 (This is a double progression contra)

AWAY WE GO (Herbie Gaudreau)

Cpls 1-3-5 etc active
 Cross over before dance starts

Gents all face the LH lady and
 Heel & toe and out you go (1 two-step)
 Heel & toe and in you go (as above)
 Heel & toe and out you go
 Heel & toe and in you go
 Single file up and down the lines (passing R
 shoulders)
 Turn alone and come right back
 With the same girl do allemande left
 Opposite ladies chain over & back
 R and L four with the same

-Contras presented by
 Ralph Page

SQUARES FOR BEGINNERS

-Presented by Peg Allmond

TEXAS STAR

1. Ladies to the ctr and back to the bar
2. Gents to the ctr for a RH star
3. Back by the L but not too far.
4. Pass your ptr and pick up the next
5. Gents back out and the L's swing in.
6. Now star by the R with the L's in
7. Break in the middle and everybody swing
8. Promenade around the ring.
9. (Repeat 1 thru 8 three more times to get original partner).

SPLIT THE RING

1. Cpl No. 1 bow and swing
 2. Go down the ctr, split the ring
 3. Lady go R, gent go L
 4. Go round two, back to home
 5. Everybody, face your partner,
 6. Box the Gnat, pull her by
 7. Allemande L your corner.
- Repeat for each couple

THE ARCH

1. Couple No. 1 bow and swing
 2. Go down the center, split the ring
 3. Lady go R, gent go L,
 4. Go round three,
 5. Hook on the sides, to lines of 3
 6. Fwd six and back you march
 7. Fwd six and make a double arch
 8. Lone couple tunnel thru,
 9. Swing at the end, just you two
 10. Tunnel back, and now your home
 11. Everybody swing your own
- Repeat for each cpl

RUNOUTTANAMES

1. 1st and 3rd bow and swing
2. Promenade outside the ring
3. All the way around two by two
4. While 2 and 4 do a R and L thru
5. 1st and 3rd lead out the R
6. Circle four you're doing fine
7. Open out into a line
8. Fwd eight and 8 fall back
9. Now pass thru and turn to the L
10. Make a LH star you're not thru yet
11. Gents reach back with your RH
12. Pull them thru for a R and L grand

CROSS TRAILS

1. 1st and 3rd go fwd and back
2. Fwd again let's have a little fun
3. Cross trail thru go around just one
4. Go down the ctr and cross trail thru
5. Go round just one you're still not thru
6. Now pass right thru across the set
7. Around just one you're not thru yet
8. Fwd again and pass right thru
9. Around just one you're almost thru
10. Now cross trail thru to a L allemande

WHIRLEY BIRD

1. 1 & 3 go out to the right
2. Head me n break to lines of 4
3. Fwd eight and eight fall back
4. All whirl away with a half sashay
5. Then inside 4 whirl away with a half sashay
6. Circle eight and
7. All four men left square thru
8. half way 2 hands
9. L allemande

CONFOUND IT

1. Promenade
2. One and Three wheel around
3. Box the Gnat and You turn back
4. On to the next, Box the Flea
5. Change Girls, Box the Gnat
6. Right and Left grand after that.

PRETZEL

1. 1st and 3rd half sashay
2. Box the gnat across the way
3. Face the sides and circle half
4. All 4 couples California Twirl
5. Outside 4 separate
6. Box the flea with the one you meet
7. Face the middle, box the gnat
8. Face the sides and circle half
9. All four couples California Twirl
10. Outside 4 separate
11. Meet your own, box the flea
12. Face the middle, box the gnat
13. Cross trail thru, left allemande

GOTCHER SNEAKER

1. One and two - do a R and L thru
2. Three and four do a R and L thru
3. New one and three - cross trail thru
4. L allemande

THE ROUTE

1. 1st and 3rd out to the R - circle four
2. Four in line you stand
3. Fwd 8 and fall back 8
4. Chain the ladies across the street
5. Chain them back you did it neat
6. Chain the ladies along the line
7. Chain right back you're doing fine
8. Chain the ladies across the street
9. Chain the line you're doing fine
10. Across the street 2 ladies chain
11. Along the line chain again
12. Now you're home, so everybody swing.

RIGHT HAND UP LEFT HANDS UNDER

1. Head ladies out to the right and form two lines of three
2. Fwd six and back you go
3. Lonesome gents you do-sa-do
4. R Hs up and L lady under
5. Hurry, boys go like thunder
6. Repeat 2 thru 5 three times to get back to original partners.
Repeat for side ladies.

BETWEEN THE LADIES STAND

1. One and three do a half sashay,
2. Lead out the right, circle four
3. L's break to lines of four
4. R H high, left lady under
5. Spin the girls to the head positions.
6. All four men go fwd and back,
7. Fwd again, Pass thru, go round one
8. Stand between those girls,
9. Fwd eight and eight fall back,
10. R H high, L lady under
11. Spin the girls and form new squares.
12. All four gents, pass thru, go round one
13. Into the middle and star by the right
14. Round to your ptr, and do-paso
15. Her by the left, corner by the right,
16. Partner left and Promenade.

RIGHT NOW

1. Two and four, ladies chain
2. One and three, lead out to the R
3. R and L thru-
4. Allemande left,

HARLEY SMITH LINES

1. Two and four fwd and back
2. Swing your opp, face the heads
3. Split that cpl, go round one and line up four
4. Fwd eight and eight fall back
5. Inside four pass through and go round, one, to a line of four
6. Fwd eight and eight fall back
7. Inside four pass through, and go round one, to a line of four
8. All pass through- and with the girl on your R, Allemande L.
Repeat for the sides

HALE BREAK

1. Eight to the ctr and eight back out
2. California Twirl and all face out,
3. Circle to the left
4. Cross Trail, and look out man,
5. There's your corner, L allemande.

ENDS TURN IN

1. One and three, pass through, go around two, to lines of four
2. Fwd eight and eight fall back
3. Pass through, don't turn back
4. Arch in the middle and the ends turn in
5. Circle four in the middle of the floor
6. Once around, then pass through
7. Split that cpl, go round one and line up 4
8. Pass through, Arch in the middle and the ends turn in
9. Circle four in the middle of the floor
10. Once around, pass thru- there's your corner - L Allemande.
Repeat for the sides

COUPLE SURPRISE

1. One and three, right and left thru
2. New Number one cpl promenade around the outside, half way (stand behind #3)
3. Number three half sashay
4. Fwd four and four fall back
5. Fwd four and stand pat
6. Turn alone - face the sides
7. There's your corner - L Allemande
Repeat for the sides

SQUARES FOR INTERMEDIATE BASICS

(No's 20-30)

49'R FUMBLE

4 ladies chain across
 Head 2 ladies chain
 Same two cpls Dixie Chain
 Both turn L, behind them stand
 Inside 2, R and L thru
 With a full turn to the outside 2
 Allemande L

KOOL

1 & 3 fwd and back
 Fwd again and swing the opp
 Face the sides and circle 1/2
 Dive to the middle Pass thru
 Split that cpl both turn L
 around one M in the lead
 Dixie Chain and turn to the R
 then down the center and dixie chain
 M turn L ladies turn R
 Now down the middle cross trail
 Allemande L

McKAY'S MESS

1 & 3 Pass thru around one
 Into the ctr and circle 4
 Once around and then no more
 Calif. Twirl then R and L thru
 Dive to the middle and you turn back
 Circle 4 on the outside track
 Ladies break to a line of four
 R end up and L end under
 The M pass thru around one behind
 the ladies stand
 2 L's chain across the floor
 Chain right back and line up four
 R and L across from you
 Face down the line and dixie chain
 On to the next 2 L's chain
 Circle 8 and feel their heft
 Corners whirl away and allemande L

SMITH BREAK

1 & 3 pass thru and around two
 Line up four like you always do
 Ends roll in with a half sashay
 (Continued, next column)

SMITH BREAK (Continued)

Fwd 4 and back that way
 Bend the line then R and L thru
 Pass thru make a you turn back
 Lady on the L , Left allemande

TRUNCATED SQUARE

1 & 3 Swing the Opp
 Face the sides and R and L thru
 Two L's chain
 Now dive to the middle and pass thru
 Circle four around you go
 Head gents break and line up four
 Pass thru then bend the line
 Box the Gnat across from you
 Now allemande L is what you do

FINELINE

1 & 3 1/2 sashay
 Lead to the R while you'r that way
 Circle four around you go
 L's break to lines of four
 Pass thru across the lane
 Lines divide and dixie chain
 On to the next 2 ladies chain
 R and L thru with the same two
 L's chain with the same four
 Cross trail then to a L allemande

SASHAY DIVIDER

Four L's chain
 1 & 3 half sashay then circle 8
 All four M pass thru around one
 Line up four we've just begun
 R end up and L end under
 Now all four M pass thru
 Around one and line up four
 Pass thru then lines divide
 2 ladies chain then cross trail
 Allemande left

EIGHT CHAIN STAR

Four M star across the town
 Opp L L H around
 R to the corner all 8 chain
 6 circle 8 and gone again
 Four M star 3/4 round
 Turn that gal with the LH round
 R to the corner all 8 chain
 Four men star across the square
 Turn the girl with a LH there
 R to the corner pull her by
 Allemande Left

KALEIDESCOPE

Allemande L in the Alamo Style
 Right to your own and balance awhile
 On to the next like an Allemande Thar
 Back up boys in a RH star
 Shoot that star a full turn around
 R to the corner all 8 chain
 Allemande L in the Alamo Style
 Right to your own and balance awhile
 On to the next like an Allemande Thar
 Back up boys in a right hand star
 Slip the clutch to a L allemande
 right to your ptr right and L grand

SPACE TRAVEL

Promenade, don't slow down
 One and three wheel around
 R and L thru with the Cpl you've found
 Pass thru and face your ptr
 8 chain thru is what you do
 4 Hs over and 4 Hs back
 Count them boys as you come back
 R and L thru with the outside 2
 Pass thru, face your ptr
 Cross trail, L allemande

RIGHT & LEFT EIGHTER

1 & 3 Cross trail around one
 Line up four have some fun
 Pass thru around one
 Down the middle cross trail
 Around one
 Sides pass thru then 8 chain thru
 Count your Hs as you go across
 It's 8 Hs so don't get lost
 Heads dive in and circle four
 Once around and then no more
 Pass thru and around just one
 Cross trail to a L allemande

MEN ALERT

2 & 4 R and L thru
 Finish it off with a 1/2 sashay
 1 & 3 Cross trail and around one
 Line up four we've just begun
 Pass thru Shuffle the Deck
 Men turn back to a L allemande

QUEENS IN THE MIDDLE

2 & 4 R and L thru
 First cpl only 1/2 sashay
 Down the center and circle 4
 2 M break and line up 4
 Fwd 4 and there stand pat
 Shuggle the deck then face the middle
 Pass thru and circle 4
 2 M break and line up 4
 Pass thru Shuffle the deck
 Lead two you turn back
 R and L thru across the track
 Box the gnat in front of you
 Change Hs, allemande Left

SQUARE THROUGH CHECK

1. One and three, half square thru
2. R and L thru with the outside two
3. Dive thru, and square thru 4 Hs you do
4. Separate, go around one
5. Into the ctr and half square thru
6. Separate, go around one
7. Go into the ctr and square thru
 three quarters round
8. There's corner - L allemande

SQUARES
By Jerry Helt

Here is a list of recordings by Jerry Helt for your dancing and calling pleasure:

MacGregor Label

INSTRUMENTAL

#757 Hit the Road/ On My Mind
 #759 Wright's Quickstep/Mutable Muddle
 #769 Queen's Quadrille/Minnie the Mermaid
 #771 Smiles / Sing 'n Swing
 #787 Molly's Hoedown/Cool Breeze
 #799 Rosie's Gone Again/High Society
 #816 Dance, Dance, Dance/Tin Lizzy Quadrille
 #831 Helt's Hassel/Smile In Your Style
 #833 It's You I Love/Hash Happy

WITH CALLS

#758 Hit the Road / On My Mind
 #760 Six Eight/Mutable Muddle
 #770 Queen's Quadrille/Minnie the Mermaid
 #772 Smile's/ Sing 'n Swing
 #788 Molly's Hoedown/Cool Breeze
 #800 Rosie's Gone Again/High Society
 #817 Dance, Dance, Dance/Tin Lizzy Quadrille
 #832 Helt's Hassel/Smile In Your Style
 #834 It's You I Love/Hash Happy
 #8625 Gone/Seeing Nellie Home

Purchase these records at your local Square Dance record dealer.

BREAKS

By Jerry L. Helt

All four ladies chain 3/4
 Head cpls right and left thru
 All four cpls whirlaway a half sashay
 Heads fwd half square thru
 Right and Left Grand

Sides divide, line up four
 Pass thru bend the line
 Half square thru
 Right and left grand

One and three R and L thru
 Turn the opp R
 Ptr by the L
 Corners R and L thru
 Dive thru box the gnat
 "U" turn back
 L allemande

WHAT !

By Jerry L. Helt

One and three promenade half way around
 Right hand lady swing
 (Or head men swing your partner)

SNEAKY ARKIE ALAMO

By Jerry L. Helt

Allemande Left in the Alamo Style
 Right to partner balance a while
 Heads swing Right half about
 Circle eight you'll hear me shout
 #A right hand swing once around
 Arkie Allemande
 #Partners all arkie grand

CLEANERS

By Jerry L. Helt

One and two right and left thru
 Three and four right and left thru
 New one and three right and left thru
 New two and four right and left thru
 New one and two right and left thru
 New three and four right and left thru
 Old four and two right and left thru
 Old three and one cross trail thru
 Allemande left.

SNEAKY ARKY

By Jerry L. Helt

One and three promenade half way around
 Head pass thru across the town
 Four girls "U" turn back
 Circle eight around the track
 #A right hand swing once around
 Arkie allemande
 #Partners all arkie grand

CRISP

By Jerry L. Helt

Heads go forward and back to town
 R and L thru with a full turn 'round
 Separate 'round the outside, swing a new gal,
 Face 'em to the middle pal
 Inside two dbl pass thru, promenade 3/4 with
 you
 Head positions fwd and back to town
 R and L thru with a full turn 'round
 Separate round the outside, swing a new gal,
 Face 'em to the middle pal
 Inside two dbl pass thru, promenade 3/4 with
 you
 Circle eight you'll hear me shout
 California twirl you are facing out,
 Circle right around the land
 Left hand lady roll away, with your ptr
 right and left grand

BROKEN SCHAIN

By Jerry L. Helt

Promenade don't slow down
 One and three wheel around
 Grand chain eight and turn a new sue
 Half square thru
 On to the next grand chain eight
 Turn a new mate
 Half square thru
 On to the next pass thru
 With the next two cross trail thru
 Allemande Left

OLD AND NEW

By Jerry L. Helt

Three and four swing a few
 One and two right and left thru
 New heads right and left thru
 Same ladies chain
 One and two promenade half around
 Around that cpl line up four
 Line at the head go forward and back
 Forward now and stand pat
 Bend the line all eight of you
 Old one and four left square thru
 The other two pass thru left allemande

MARKED CARDS

By Jerry L. Helt

#Head ladies chain 3/4 'round
 Side M turn em' when you come down
 Head M to the R and circle four
 Head M break to lines of four

#First and third to the R and circle four
 Head Gents break to a line of four
 Fwd up and come on back
 Center four opp box the gnat
 R and L thru the other way back

Fwd 8 and back by heck
 Pass thru and shuffle the deck
 Separate around to the next and dixie chain
 M go R, L go Left allemande

LOOSE

By Jerry L. Helt

Head M with corner girls fwd and back
 Go square thru four Hs inside the track
 Box the gnat with the outside two
 R and L thru with a full turn too
 Inside four half square thru
 Both turn R in single file just half way
 The others turn alone don't delay
 Everybody Left allemande

SLAM BANG

By Jerry L. Helt

Couple one go fwd and back
 Fwd again and stand pat
 Sides R and L thru along those two
 Heads divide and swing outside you do
 Inside two right and left thru full around
 Outside four do-sa-do the opp full around
 To an ocean wave rock fwd and back
 Half eight chain thru across the track
 Half across go two by two
 When you get a traight go right and Left thru
 Opp do-sa-do 3/4 'round, allemande left

SUPPER TIME

By Jerry L. Helt

Fwd eight and come on back
 Four ladies chain across the track
 Cpl #1 go across the floor
 Split that cpl line up four
 The line go fwd and back that way
 Line to the R a quarter sashay
 Fwd six and back to the ring
 Cpl #2 take a swing
 Go fwd split that cpl line up four
 Fwd eight and back by heck
 Fwd again and shuffle the deck
 Face the girl beside you and back away
 Pass thru, centers wheel around
 Ends duck thru the 'ol back door
 Join Hs in the middle circle four
 Once around then no more
 Pass thru split that cpl line up four
 Fwd eight and back to town
 M step across and do-sa-do all away 'round
 To an ocean wave when you come down
 Rock fwd and back
 Box the gnat left allemande

GLOOMY DAY

By Jerry L. Helt

Heads go fwd up and back
 Opp do-sa-do on the inside track
 To an ocean wave rock fwd and back
 Sides go fwd up and back
 Opp do-sa-do on the outside track
 To an ocean wave rock fwd and back
 A right hand swing to a wrong way thar
 Gents back up in a left hand star
 Swing by the right to your corner gal
 Allemande left in the almo style
 Right to your partner, rock fwd and back
 Gents cross over girls turn back
 Catch all eight right hand half man
 Back by the left allemande

QUEENS IN THE MIDDLE

BY Virginia Johnson

Two and four right and left thru
 First old couple half sashay
 Down the middle and circle up four
 Once around and a little bit more
 Gentlemen break to a line up four
 Fwd four and back that way
 Fwd again just half wa y
 Shuffle the deck then face the middle
 Pass thru, circle four with the outside two
 Once around and a little bit more
 Gentlemen break to a line of four
 Fwd eight and back by heck
 Pass thru shuffle the deck
 Lead two just turn around
 Right and L thru the cpl you found
 Opp box the gnat
 Change Hs, L allemande

WAVIN' CHAIN

BY Ralph Hay

Heads to the middle and back with you
 Fwd again with a R and L thru
 A full turn around stay facing our
 Side two cpls do a half sashay
 Fwd again and pass thru
 Both turn L with the lady 'round two
 Gent around one to an ocean wave
 Balance fwd, back again
 Swing with the L, two L's chain
 In the same line, then turn your girl
 Circle up right, go 'round the world

FULL HOUSE -KINGS OVER QUEENS

By Dan & Madeline Allen

One and three bow and swing
 Chain your girls to the R of the ring
 Number four only, half sashay
 Number one, you swing and sway
 Lead to the R and circle four
 Leave that lady where she be
 Go on to the next and circle three
 Take that couple on with you
 Circle five with the other two
 Once around and look alive
 The ladies break and line up five
 Fwd five and back with you
 The centers arch, the ends duck thru
 Around just one, go 'cross the set
 Circle five with the ones you met
 Once around you're doing fine
 The lone gent break and form a line
 Forward up and back with you
 Centers arch, ends duck thru
 Both turn left in single file
 Three-quarters around the outside track
 Forward six and then go back
 Just the ends box the gnat
 Look around you, ain't that grand?
 There's your corner, left allemande

CRAZY DAISY CHAIN

BY fred Applegate

Side ladies chain; 3 and 4 right and left thru
 New side ladies chain
 First couple stand back to back
 With your corner box the gnat
 New head couples forward and back
 Cross trail go 'round two; line up four
 Pass thru, turn R single file
 Like birds of a feather running wild
 Gents turn around like a daisy chain
 Go right and left turn back one
 Right hand 'round the corner one
 Go left and right, turn back one
 Right hand 'round the corner one
 Go left and right, turn back once more
 A left hand swing at the old back door
 Go right and left, then turn back
 A right to your own, box the gnat
 First couple only, box it back
 Grand right and left right after that

TARGET #3

BY Gene Goranhsen

Head ladies chain don't take all night
 One and three lead out to the right
 Circle four around that track
 Break to a line go forward and back
 One and three calif. twirl, then shuffle the deck
 (Now you have TWO right hand cpls; Heads
 facing out and sides facing in. Follow same
 action as in any shuffle the deck with both RH
 cpls stepping fwd and to their left to end in a
 back to back position)
 One and three separate, box the gnat and face
 the middle
 While side two cpls do a half sashay
 Square thru while you're that way
 Four Hs around then all four men
 With the lady on the left a half sashay
 Lady in front Left Allemande

DIXIE DIVIDE

BY Bill Hansen

Let's all promenade and don't slow down
 Head cpls back track and pass thru
 On to the next and circle four
 Ladies break and make two lines
 Forward up and back in time
 Pass thru, lines divide
 Dixie chain the couple you meet
 On to the next two ladies chain
 Let's turn 'em around and promenade
 Head two cpls wheel around
 Split those two then a half-sashay
 Circle up four with the next two
 Ladies break and make two lines
 Forward eight and back in time
 Pass thru, lines divide
 Dixie chain with the cpls you meet
 On to the next and the ladies chain
 Let's turn 'em around and promenade
 Head cpls only backtrack
 Go square thru the next two
 Count four Hs right where you are
 Now four gents center a right hand star
 Girls turn around right where you stand
 Allemande left with your left hand

CORNER LINE

BY Virginia Johnson

Couple #1 stand back to back
 Swing your corner on the same old track
 Same four circle four
 Head gent break to a line of four
 Forward four and back that way
 Whirlaway with a half sashay
 Couple #3 go down the center
 Split that line go 'round two
 Swing the lonesome one you do
 Face to the middle go forward and back
 Forward again, box the gnat
 Face those two, right and left thru
 Allemande left.

CORNER TAKER

BY Willard Orlich

Head two gents and the corner girl
 Go forward up and back
 Star by the left, go once around
 Pass your own, right to the next and all eight chain
 Go right and left and turn 'em around
 Four ladies chain across the town
 Side two gents and new corner girl
 Go forward and back then star by the left
 Go once around, pass your own
 Right to the next and all eight chain
 Go right and left and turn 'em around
 Four ladies chain across the town
 Head two gents and the corner girl
 go forward up and back
 Left square thru on the inside track
 All the way 'round then split those two
 Go 'round one and here comes corner,
 Allemande left

INSIDE OUT, OUTSIDE IN

With two couples facing, the designated cpl moves under and thru an arch made by the other cpl. Then, from a back to back pos, the couple that went under the arch makes an arch and moves bkwd while the other cpls moves bkwd under that arch, to starting position.

CHINESE KNOT

(Four cpl R and L thru and Susie Que)

All four couples go forward and back
 Forward again with a R and L thru
 (All four M pass R shoulders with corner girl, take RH of opp girl and pull her by; pass L shldr with original RH lady, give LH to ptr and courtesy turn her to face ctr of set)

And turn right back for a Susie Que
 (All four men pass R shldr with corner girl, meet opp girl one-quarter of the way around, turn her with R forearm, turn back and pass L shldr with that same corner girl and turn ptr with a L forearm. Repeat, but turn ptr with a courtesy turn when you get back to her the second time, unless the call is directed otherwise.)

LEADING LEFT

By Jerry Helt

First and third lead to the LEFT and circle four
 Once around and head M break facing out lines of four
 Fwd out and back California Twirl
 End ladies chain 3/4 'round the world
 A new man will turn this sue
 Fwd eight and back with you
 Pass thru the girls "U" turn,
 The men step in behind those two
 Girls star right 3/4 'round
 LH swing roll promenade don't slow down
 One and three back track star right
 Once around and a little more
 Girls star LEFT in the middle
 The men go 'round the outside floor
 Girls backtrack behind your man
 Girls reach back left allemande

SEEING NELLIE HOME

By Jerry L. Helt

Record: MacGregor #8625 - Caller Jerry L. HeltINTRODUCTION, BREAK CLOSER:

Allemande Left your corner, do-sa-do your pet
 Men star left once around the set
 Turn your partner right once and a half you go
 Ladies star left once around you know
 Meet your own do-sa-do at home
 Allemande left, promenade your own
 Promenade to a square dance party
 And we'll see Nellie home

FIGURE:

Head couples promenade half around the ring
 Down the center head ladies chain
 Heads to the right circle half around again
 Dive thru, square thru 3/4 'round and then
 Allemande left your corner, right hand 'round your own
 Left hand around the corner roll promenade her home
 Promenade to a square dance party
 And we'll see Nellie home

SEQUENCE OF DANCE:

Introduction; twice with heads; break; twice with sides; closer

SHUFFLE AND UNSHUFFLE

By Jerry L. Helt

First and third out to the right and circle four
 Break out in lines of four
 Forward eight and back by heck
 Now shuffle the deck
 Forward eight and back by heck
 With your partner shuffle the deck
 Everybody double dixie chain
 All the way across the long long track
 When you get straight all "U" turn back
 Everybody double dixie chain
 All the way across the long long track
 When you get straight all "U" turn back
 With your partner unshuffle the deck
 As couples unshuffle the deck
 Now double shuffle the deck
 The lines pass thru, girls go left around your man
 Allemande Left.

REZNICKA
 ("Clapping Polka")
 Czechoslovak

- Record: Kismet 150-B
- Information: Couples, partners side by side, (girl on R side of boy with inside Hs joined, outside Hs on hips.
- Steps: Skip (or polka); walk.
- Music: 2/4
- Meas: Pattern
- 1-8 1. Starting outside ft, take 16 skipping steps CCW around circle.
- 9-16 Drop Hs, turn in twd ptr to face opp direction and join other Hs (boy's LH in girl's RH). Take 16 skipping steps moving CW around circle.
- 1-2 2. Face ptr in single circle, boy facing CCW, girl CW. Boy takes girl's RH in his L, turning her palm upward, and slaps his RH on her RH with a big gesture on Meas 2.
- 3-4 Girl then takes boy's RH, palm up, in her L and slaps her RH to his in same manner, on Meas 4.
- 5-8 Repeat action of Figure 2, Meas. 1-4
- 1 3. Girl walks bwd (starting RF), boys walks fwd (starting LF) moving CCW around circle, taking 2 steps to each measure, while they clap as follows: clap own hands (ct 1); clap partner's RH (ct 2).
- 2 Continue walking; clap own hands (ct 1); clap partner's LH (ct 2).
- 3-8 Continue walking and clapping as in Meas 1-2, taking 16 walking steps in all.
- 9-16 Reverse directions, boy moving bwd, girl fwd and continue the clapping action in same manner. Omit final clap on Meas 16.

Rejoin Hs as at beginning, facing CCW and repeat dance. Dance concludes with skipping action.

NOTE: For more experienced dancers, Figure 1 may be danced as a regular polka in social dance position, turning CW and progressing around the room in a CCW direction for 16 meas.

REMARKS: There are several dances from Czechoslovakia named "Reznik" or "Reznicek". The word means "butcher" and the clapping and slapping movements are suggestive of the bargaining action between the butcher (or, in this case, the butcher's wife) and the buyer. The character of the dance is very gay.

-Presented by Paul Erfer

GOIN' DOWN TO CAIRO
American Play Party

Record: Methodist 117

Formation: Partners in a circle facing CCW, girl on boy's R. Hands are joined and crossed in front in promenade hold.

<u>SONG</u>	<u>ACTION</u>
1. Goin' down to Cairo Good-bye and a bye-bye Goin' down to Cairo Good-bye Liza Jane	1. Walk CCW around the circle. At close, drop LH as boys place their partners directly in front of them.
2. Black them boots and make them shine Good-bye and a bye-bye, Black them boots and make them shine Good-bye Liza Jane	2. Boys progressing CCW, girls CW around the circle, dance into a grand R & L, until the interlude.
INTERLUDE: All get ready for the Shoo-fly swing!	With boys' backs to center, face partner you meet at this point and take an upper-arm clasp.
3. Oh how I loved her Good-bye and a bye-bye Oh how I loved her Good-bye Liza Jane	3. Boy turns present partner once around CW holding her by upper arms (or elbows), leaves her and turns next girl to his L in same manner.
4. The old cow died and how I cried Good-bye and a bye-bye The old cow died and how I cried Good-bye Liza Jane.	4. Continue the shoo-fly swing thruout the 3rd and 4th verses, until the interlude.

INTERLUDE: Promenade on the inside ring.

Join both Hs in promenade pos with ptr you meet at this point and get ready to repeat entire game.

SOURCE: Philadelphia and New York Play Co-operatives, Jimmy Norris, 1941.

-Presented by Paul Erfer

KARAGOUNA

(Greek)

Pronunciation: Kah-rah-goo'-nah
Record: Colonial LP-127
Source: Learned by Dick Crum from Mr. Stavros Kalaras, Athenian folk dance teacher now living in Pittsburgh, Pa.
Formation: Open circle, Hs joined at about shoulder height - leader on R end, should be a man.

MEAS: CT. PATTERN
PART I (Done four times through):
1 1 Moving in LOD, step with RF.
 2 Moving in LOD, step with LF.
2 1 Step on RF and face twd ctr.
 2 Point L toe fwd and pause (or as a variation, hop slightly on RF, count "&" kicking LF a bit fwd in air).
3 1 Step on LF in place
 2 Point RF diagonally back/R.
4 1 Point RF fwd
 2 Point RF diagonally back/R again.

VARIATION- on Part I: Meas 1, 3, and 4 are the same as above, but the following is done instead of Meas 2:

2 1 Step on RF and face twd ctr.
 2 Step on L toe close in back of R heel
 2 Step on R toe close in back of L heel (similar to a slow reel step).

PART II (Done twice through):

1 1 Facing ctr still, step sdwd to R with RF.
 2 Close LF to RF a little fwd, with very slight turn of body to R.
2-4 Do movements of Meas 1 three more times, moving R.
5 1 Point RF diagonally fwd/R.
 2 Wt still on LF, bring RF across in the air, OR do two slight hops on LF as you bring RF across.
6 1 Step onto RF across and to the L of LF.
 2 Point LF diagonally fwd/L
7 1 Point LF again diagonally fwd /L
 2 Wt still on RF, bring LF across in the air OR do two slight hops on RF as you bring LF across.
8 1 Step onto LF across and to the R of RF.
 2 Point LF diagonally fwd/L

(MEN'S VARIATION on Part II): Meas 1 thru 4 the same as described above, but meas 5-8 as follows:

5 1 Full knee bend (prisjadka), knees out.
 2 Rise on LF, swinging RF out and across in air (may be done with double hop on LF).
6 1 Step onto R toe across and to the L of LF.
 2 Point LF diag fwd/L OR close LF beside RF in place
7-8 Same as 5-8 but opp footwork

NOTE: This description of Karagouna does not include a Part III sometimes inserted into the dance, consisting of 8 meas of ordinary Syrtos Kalamatianos steps. This Part III is not originally part of Karagouna, but is sometimes added by Greek performing groups to give variety to the dance.

OBICNI REJ
(Slovenia)

- Pronunciation: Oh-beech'-nee ray
- Record: Folk Dancer MH 3033
- Source: Learned by Dick Crum from the "France Marolt" Folk Dance Group, Ljubljana, Slovenia, 1954. The dance comes from Carinthia.
- Formation: Cpls, girl on M's R, facing in LOD around room. Inside Hs (M's R, W's L) joined, outside Hs on own hips.
- MEAS: PATTERN
(Upbeat)
- 1-4 Swing joined Hs backwards, turning a bit twd each other, rising slightly on inside ft, outside foot pointed in LOD, ready to start actual dance.
- 1-4 Starting with outside feet (M's L, W's R), take four waltz steps fwd, bringing joining Hs fwd on 1st, back on 2nd, etc. On meas 4, turn individually, joining the other Hs, so that couple is facing LOD, W now on M's L.
- 5-8 Return to original place with 4 waltz steps, again beginning with M's LF and W's RF, which are now inside. End facing each other, M's back to ctr, with both Hs joined.
- 9 Man swings joined Hs up rather high to his L. As he does this he steps a bit to L, putting wt on LF, but leaves RF where it was, the R toe still touching ground. This whole movement is a graceful "stretch" L and upwards. W meantime allows M to swing her Hs up to his L (i.e. her R), and does a small waltz step RLR in place.
- 10 Man swings joined Hs up to his R, putting wt on RF, and "stretching" in the same manner as Meas 9, while W does a small waltz step LRL in place.
- 11-12 Repeat movements of Meas 9-10
- 13-16 Releasing M's RH and W' LH and placing on own hips, swing joined Hs (M's L, W's R) to M's L, leading girl into a turn: she makes two complete little circles CW under joined Hs, taking two slow waltz steps for each little circle. Note that these two meas of the music retard, and that the girl traces two little circles rather than spins in place. Man continues the "stretching" movements as in Meas 9-10, leading the girl's circling with his LH.
- 17-24 Repeat movements of Meas 9-16, then join M's RH and W's LH to begin the dance all over again.

PO ZELENOJ TRATI

(Slovenia)

- Pronunciation: Po zeh-leh'-noy trah'-tee
Record: Folk Dancer MH 3034
Source: Learned by Dick Crum from the "France Marolt" Folk Dance Group, Ljubljana, Slovenia.
Formation: Couples. Man stands directly behind lady (looking at back of her head), both facing ctr of room. Pos is similar to that of the Varsouvienne: man holds lady's RH in his RH over her R shoulder, her LH in his LH over her L shoulder.
Footwork: Foot movements are the same for man and lady throughout, unless specified.

<u>MEAS:</u>	<u>CT</u>	<u>PATTERN</u>
		<u>FIGURE I:</u>
1	1	Step to R on ball of RF
	2	Close LF to RF, taking wt momentarily on both feet.
2		Same as Meas 1.
3-4		Same as Meas 1-2, but to L with opp footwork.
5-8		Same as Meas 1-4; this time however, as dancers move R the girl looks over her R shoulder at the man, and as they move L she looks at him over her L shoulder.
		<u>CHORUS:</u>
1		Same as Meas 1 of Figure 1
2	1	Step onto RF. Both dancers bend to R, and man uses L arm to draw girl's face close to his as if kissing. Wt is on RF, and LF is closed to RF, L toe pointed beside R instep, L knee bent.
	2	Pause
3-4		Same as Meas 1-2, but to L with opp footwork, etc.
5-8		Both drop LHs and place on own hip. M marks time with 8 steps in place beginning with RF, as girl uses 8 steps beginning with RF to make two turn in place under joined hands.
9-16		REPEAT WHOLE CHORUS.
		<u>FIGURE II.</u>
		(Man's movements: (Both hands placed on hips)
1	1	Side step to R with RF.
	2	Close LF to RF, taking wt on LF.
2	1	Facing almost directly in LOD, step with RF.
	2	Continuing in LOD, step with LF.
3		Same as Meas 2
4	1	Step with RF, turning to face ctr again.
	2	Stamp LF beside RF, without taking wt on LF.
5-8		Same as Meas. 1-4, but to L with opp footwork.
		(Woman's movements: (Both hands placed on hips)
1		Same as M's movements (i.e., side step-close to R).
2-4		Using same footwork as M, girl twirls alone in line of direction, making two complete R turns, ending up facing ctr for stamp of LF.
5-8		Same as Meas 1-4, but moving L with opp footwork (turns are L, etc.).
		<u>CHORUS WITH REPEAT, AS AFTER FIGURE I.</u>

SERBIAN MEDLEY #3

(Serbia)

Note: This is a suite of four Serbian kolos in a sequence performed by the Duquesne University Tamburitzans during their 1958 season. In some folk dance groups in the eastern U.S. it is called the "Tamburitzans' Serbian Medley", to differentiate from two earlier Serbian medleys (#1: Kolo from Belgrad; #2: Pirto Medley).

Formation: See under each dance.

Record: DU-TAM LP 9-10 ; Folk Dancer MH 3036 (78 rpm)

Source: Individual dances learned from natives in Yugoslavia, 1954 and 1957 by Dick Crum

1. VASINO KOLO (Pro. Vah'-see-no kolo):

Formation: Hs joined low in circle . Before music begins, wt is on LF, body turned to face L.

<u>Meas:</u>	<u>Ct.</u>	<u>Pattern</u>
1	1	Hop on LF, moving bkwd in LOD, keeping free RF near L ankle
	&	Step on RF, still moving bkwd in LOD.
	2	Step on LF, still moving bkwd in LOD.
2	1	Turning to face in LOD, step on RF.
	2	Continuing to move in LOD fwd, hop on RF; keep LF close to R ankle
3	1	Continuing fwd in LOD, hop on RF, keeping free LF close to R ankle.
	&	Continuing fwd in LOD, step on LF.
	2	Continuing fwd in LOD, step on RF
4	1	Continuing fwd in LOD, Step on LF.
	2	Hop on LF, turning to face L, as at beginning of dance, keeping free R ft near L ankle.

2. DIVNA, DIVNA (Pro. Deev'-nah, deev'-nah)

Formation: Hs raised to shoulder height , a bit forward; dancers face center.

<u>Meas:</u>	<u>Ct.</u>	<u>Pattern</u>
<u>PART I:</u>		
1	1	Turn slightly to R, step RF.
	2	Continue in LOD, step LF.
2	1	Step RF, and face directly twd ctr.
	2	Close LF to RF, a bit fwd; wt remains on RF
3	1	Step LF L sideways
	2	Close RF to LF, a bit fwd ; wt remains on LF.
4	1	Step sideways R with RF.
	2	Close LF to RF, a bit fwd; wt remains on RF
5-8		Same as Meas 1-4, but to L with opp footwork.

NOTE: The above steps are elastic, what the Serbians call "mekano" (soft"), in style. This is achieved by gently flexing knees a bit on each beat.

PART II. Hands are brought down, still joined, to sides,

1	1	Step sideways to R on RF, flexing R knee (this step on ball of foot).
	&	Rise very slightly on RF, closing LF to RF in air.
	2	With wt on balls of both feet together, lower heels almost to ground.
	&	Lower heels again, as in ct 2, freeing RF at the last moment in preparation for repetition of the step.

Divna Divna (Cont'd)

<u>Meas:</u>	<u>Ct</u>	<u>Pattern</u>
2-4		Movements of Meas. 1 done three more times to R. At the end of Meas 4, free LF at the last moment, in preparation for movement to L.
3		Same as Meas 1-4, but to the L with opp footwork.

LOMSKO KOLO (Pro. Lohm'-sko kolo):

NOTE: There is an introduction consisting of four chords, during which dancers step fwd slightly and link arms around circle, all facing ctr and standing quite close together.

<u>Meas:</u>	<u>Ct:</u>	<u>Pattern</u>
1	1	Tap (not stamp!) RF slightly fwd.
	&	Tap RF in place.
	2&	Tap RF fwd and in place again as in ct. 1&
2	1&	Tap RF fwd and in place for third time, as in ct 1& of Meas 1
	2	Feet together, shift heels to R
	&	Feet together, shift heels to L.
3	1	Step fwd twd ctr with RF.
	2	Step fwd with LF
4	1	Tap RF a bit fwd
	2	Tap RF a bit fwd again.
5	1	Hop on LF, moving bkws, and bringing R heel briefly up to front of L leg at ankle level.
	&	Step bkws with RF
	2	Step bkws with LF.
	&	Step bkws with RF
		Same as Meas 5, but opp footwork, still moving bkws.

4. KRIVO KUČE (Pro. Kree'-vo koo'-(tch):

Formation: All dancers again join hands at sides.

<u>Meas.</u>	<u>Ct.</u>	<u>Pattern</u>
		<u>FIGURE 1 (Done twice through):</u>
1	1	Begin "sevens to the R", stepping sideways to R on ball of RF.
	&	Step LF behind RF
	2&	Same as Ct. 1&
2	1&	Same as ct. 1& of Meas 1
	2	Finish "sevens to R", stepping on RF, and kicking LF up behind (inside L ankle at level of R calf).
3	1	Step LF in place.
	&	Step RF in place.
	2	Step LF in place, kicking RF up behind (R ankle at level of L calf).
4	1	Step RF in place
	&	Step LF in place
	2	Step RF in place, kicking LF up behind (L ankle at level of R calf)
5-8		Same as Meas 1-4, but opp footwork and direction.
		<u>FIGURE 2 (Done twice through)</u>
1-2		"Sevens to the R" as in Meas 1-2 of Figure 1.
3	1	Feet together, shift both heels to L.
	2.	Feet together, shift both heels to R.
		Same as Meas 3 of this figure
5-8		Same as Meas 1-4 of this figure, but with opp footwork and direction.

SONG TEXTSVasino kolo

Serbian: Kolo vodi Vasa, kolo se talasa
Phonetic: KO-LO VO-DEE VAH-SAH, KO-LO SEH TAH-LAH-SAH
Translation: Vasa is leading the kolo, the kolo is bouncing.

Vasa pored Dese, sve se kolo tresē.
 VAH-SAH PO-RED DEH-SEH, SVEH SEH KOLO TREH-SEH,
 Vasa is next to Desa, and the whole kolo is shaking.

Na Marini seferini, a u Djoke zlatne toke.
 NAH MAH-REE-NEE SEH-FEH-REE-NEE, AH OO JO-KEH ZLAHT-NEH TOH-KEH,
 Marina is wearing seferins,* and Djoka is wearing golden coins.
 * A kind of coin.

Divna, divna

1. Divna, divna, carne oci ima.
 DEEV-NAH, DEEV-NAH, CHAR-NEH OH-CHEE EE-MAH
 My beautiful one has dark eyes.

Da me hoce, da me hoce pogledati njima.
 DAH MEH HO-CHEH, DAH MEH HO-CHEH PO-GLEH-DAH-TEE NYEE-MAH.
 May she use them to look at me.

2. Divna, divna, bele ruke ima.
 DEEV-NAH, DEEV-NAH, BEH-LEH ROO-KEH EE-MAH,
 My beautiful one has fair arms.

Da me hoce, da me hoce zagrliti njima.
 DA MEH HO-CHEH, DA MEH HO-CHEH ZAH-GUR-LEE-TEE NYEE-MAH.
 May she use them to embrace me.

3. Divna, divna, medna usta ima.
 DEEV-NAH, DEEV-NAH, MED-NAH OO-STAH EE-MAH,
 My beautiful one has honey lips.

Da me hoce, da me hoce poljubiti njima.
 DAH MEH HO-CHEH, DA MEH HO-CHEH PO-LYOO-BEE-TEE NYEE-MAH.
 May she use them to kiss me.

ARKAN
(Ukrainian)

Pronunciation: Ar-Kahn'
Record: Columbia 27252
Source: Learned by Dick Crum from Michael Herman, Folk Dance House, N. Y.
Formation: Not less than six, and preferably eight or more men in a line. Leader is at right end of line, often carries an ax in his right hand. Arms are on neighbors' shoulders.

Notes: This is a men's dance of the "Hutsul" people of the Carpathian Mountain region ("Western Ukraine). There is no fixed sequence to the various figures in this dance; the men perform the figures according to the calls of the leader, who has the privilege of calling those figures he wishes, when and as long as he wishes. The dance is in 2/4 time.

<u>Meas:</u>	<u>Ct.</u>	<u>Pattern</u>
		<u>INTRODUCTION</u>
		At the very beginning, dancers sway for a while, feet apart, to the R and L, one sway per measure, until the leader sees that all are ready. He shouts "pishov!", signalling the basic step.
		<u>FIGURE 1</u> "Pishov!" (Let's go!) - Basic Step: PISHOH
	&	RF swings up sharply across in front of L leg.)
1	1	Step to R with RF, using a smooth, gliding movement, and straightening up.
	2	Continuing to R, step LF behind RF
2	1	Step to R with RF
	2	Swing LF up across in front of R, hopping on RF.
3	1	Step on LF very slightly to L, almost in place.
	2	Swing RF up across in front of L, hopping on LF.
		<u>FIGURE 2</u> - "Raz prybyj!" (Scuff once!): RAS Pribyk
1-2		Same as Meas. 1-2 of Figure 1 (Basic Step).
3	1	Step LF very slightly to L, almost in place.
	2	Scuff R heel fwd beside LF, moving it fwd and to the R in a small curve.
<u>NOTE:</u>		This figure is continued until the leader calls for another. Often the leader will "call" subsequent repeats of this figure with phrases like "za tatu" ("for papa"), "za manu" ("for mama") "za divchinu krasnu" ("for a pretty girl"), indicating that each scuff is humorously "dedicated" to the person named. When caller feels that dancers have done this figure long enough, he may call "pishov!" and all resume the basic step.
		<u>FIGURE 3</u> - "Stropachkom" ("With a double stamp"): STRO PACH KOM FRATER
	&	Moving RF to R, stamp RF lightly "on the way" twd stepping with RF.
1	1	Stamp RF to R, taking wt
	2	Continuing to R, step LF behind RF.
2		Same as Meas 2 of basic step (step-hop- on RF, swinging LF).
3	1	Step LF very slightly to L, almost in place.
	2	Swing RF up across in front of L, hopping on LF
	&	Moving RF to R, stamp RF slightly "on the way" toward stepping with RF.

NOTE: Caller may signal "pishov" after a number of repeats of this figure.

Arkan - Continued

Meas:	Ct.	Pattern
		<u>FIGURE 4</u> - "Hajduk raz!" (One brigand-step): <i>High puke</i>
1	1	Having brought R knee up and around in a curved path, dancers do a deep knee-bend (prisjadka).
	2	Straighten up, rising on both feet.
2	1	Stamp RF in place
	2	Stamp LF in place.
3	1	Stamp RF in place
	&	Stamp RF in place
	2	Stamp RF in place.

NOTE: Caller may signal "pishov" after this figure has been done once.

		<u>FIGURE 5</u> - "Raz pidkivka!" ("Heels once!"): <i>pid ee kiev ee ka</i>
1-2		Same as in Basic Step (Fig 1)
3	1	Step on LF in place
	2	Hop on LF, moving to R, clicking R heel against L heel.

The following are variations on Figure 5, consisting of increasing numbers of heel-clicks:
"Dva razy" (Twice): Same as "Raz pidkivka" with an additional hop-click added, for a total of two. Note that when doing "Dva razy" dancers finish in the middle of a measure, necessitating beginning following figure on ct. 2.

"Try razy" (Three times): Similar to above, but with three clicks.

Bezkonечно" (Endlessly): Similar to above, but with continual clicks (usually 7 or more), till the end of a convenient musical phrase, depending on caller, who may signal "pishov!" when he wishes to change.

		<u>FIGURE 6</u> - "Hajduk dva!" (Two brigand steps): <i>right puke</i>
1		Deep knee bend as in Fig 4, rising on RF
2	1	Having brought L knee up and around in a curved path, do another deep knee-bend
	2	Straighten up on both feet.
3-4		Stamp R-L, RRR, as in Meas. 2-3 of Figure 4.
		<u>FIGURE 7</u> - "Shist' zmtai" (Six changes!): <i>SH ee stsm imi ee ee</i>
		Using last measure of a basic step to wheel around on LF, swinging R knee up and around, and facing directly to L:
1	1	Step on ball of RF, straightening knee and straightening body to full height, moving in this direction.
	2	With marked accent, close LF to a pos practically underneath raised R heel, putting full wt on LF. (Almost a short, low, accented leap). L knee flexes during this movement, and R knee is raised sharply quite high, RF pointing downward. This whole movement is in sharp contrast to the very erect position of ct 1.
2-5		Same as Meas 1 of this figure, done 4 more times.
6	1	Step on RF
	2	Wheel around on RF with hop to face in LOD, swinging L knee high.
7-12		Same as Meas 1-5 of this figure, but to R with opposite footwork, and without wheel-around on end.

		<u>FIGURE 8</u> "Hajduk try!" (Three brigand-steps): <i>tree</i>
1		Swing R knee up and around, do a deep knee bend, rise half way, on RF.
2		Swing L knee up and around, do a deep knee bend, rise half way, on LF.
3		Swing R knee up and around, do a deep knee bend, rise half way, on LF again.
4-5		Stamp R-L, RRR, as in Meas 2-3 of Fig. 4.

Arkan - Continued

- Meas: Ct. Pattern
- FIGURE 9 - "Bat'kō spyt'" ("Papa's Sleeping"): **ēē*
This is the sway also used during the Introduction (see beginning).
- FIGURE 10 - "Bat'ko vstav!" ("Papa woke up!"): **ēē*
1-3 With a strong stamp of RF begin and do a basic step.
4-6 Lead into another basic step, as if preparing to begin with a stamp again, but instead bring RF down very quietly.

Dancers continue, alternation "loud" and "soft" basic steps till leader calls "pishov!" or the next figure.

FIGURE 11 - "Gvizda" ("The Star"):

At the call "Gvizda!", dancers join Hs in a circle and walk CCW. When the leader signals with two stamps, alternate men, not releasing Hs, move feet twd ctr till they are practically prone, only their heels touching the floor together in the ctr. Outside M, supporting them, continue moving CCW. Those forming the star drum their feet in the ctr as the figure revolves. The leader again stamps twice, and the M back up, straightening up. After walking a few more steps in circle, the other men, at leader's signal, move in to form the star. (Leader's signal when he is in the ctr himself is "raz-dva!"). Exceptionally good native dancers come out of the star with a back flip. At the end of the star, leader signals "pishov!", all replace arms on shoulders and go into basic step.

FIGURE 12 - "A na misce tropachok" (Double stamps in place):

- | | | |
|---|---|----------------------------------|
| & | Stamp RF in place without taking wt) | A NA MISĚ TĚO PĀTCHOK'
A
O |
| 1 | Stamp RF in place taking wt on it. | |
| 2 | Stamp LF in place without taking wt | RE |
| 2 | 1 Stamp LF in place taking wt on it. | |
| | 2 Hop on LF, raising R knee up. | |

These movements continually in place until leader calls another figure.

FIGURE 13 - (This is really a variation of Figure 7)"Try zmini!" (Three changes!): *TRIS*

- 1-2 Same as Meas 1--2 of Figure 7
- 3 Same as Meas 6 of Figure 7
- 4-6 Same as Meas 1-3 of this figure, but opp footwork
- "Dva zmini!" (Two changes")
- 7 Same as Meas 1 of Fig 7
- 8 Same as Meas 6 of Fig 7
- 9-10 Same as Meas 7-8 of this figure, but opp footwork.

"Chetyri na misce!" ("Four in place!"):

The four steps that follow are not done strictly in time with the music (tempo rubato):

- 11-12 Four step-hops in the style of Meas 6 of Figure 7, done in place, beginning by facing slightly L and stepping with RF, then alternating.
- 13-14 Stamp R-L, RRR as in Meas 2-3 of Figure 4

FIGURE 14 - "Bez konechno krut'" (Endless turns"): *BĚTCH KO NĚTCH *KO KRĚT*

- 1 1 Do deep knee bend facing ctr.
- 2 2 Jump halfway up from knee bend, onto balls of feet, both knees and both toes pointing to L.

tc. Continue above movement to end of music or record.

VELIKO KOLO
(Serbian)

Pronunciation: Veh' - lee-ko kolo
Record: MH 1004
Source: Learned by Dick Crum from members of the Banat Tamburitza Orchestra and from native dancers in Zrenjanin (Banat), Yugoslavia.
Formation: Closed or open circle, arms on neighbors' shoulders.

<u>Meas:</u>	<u>Ct.</u>	<u>Pattern</u>	
1	1	Step L with LF.	
	2	Continue moving L, stepping on RF.	
2	1	Step L with LF.	
	2	Point R toe in front of LF.	
3	1	Step R with RF	
	2	Point L toe in front of RF.	
4	1	Hop on RF	(Stress this hop)
	&	Step on LF in place	
	2	Hold	
	&	Hop on LF.	
5	1	Step on RF in place	(Stress this step)
	&	Hop on RF	
	2	Step on LF in place	
	&	Hold.	
6	1	Step RF in place	
	&	Step LF in front of RF.	
	2	Step RF in place	

NOTE: The above description is, by necessity, only approximate, since native dancers embellish the dance with many tiny syncopations and bounces which cannot be reduced to written description.

-Presented by Dick Crum

KASAPSKO HORO

(Macedonia)

Pronunciation: Ka-saps-sko Horo
Source: Learned from native in Bulgaria
Record: Folk Dancer MH 3054
Formation: Alternating men and women in a circle, hands on neighbors' shoulders.
Note: This dance is originated from the town of Gostivar (Macedonia). It belongs to a category of dances which came from the old Byzantine dance, the Makellarikon, which was performed by the guild of butchers on their feast day. It is called, now "Hassapikos" in Greece.

<u>Meas:</u>	<u>Ct.</u>	<u>Pattern</u>
		<u>FIRST STEP</u> (Done four time)
1	1	Step R with RF.
	2	Continue moving R, stepping on LF.
2	1	Step right with RF
	2	Swing L leg up across in front of RF.
3	1	Step on LF
	2	Swing R leg up across in front of LF.
		<u>SECOND STEP</u> (Done four time)
1		As in measure 1 of first step but turn CW on place.
2		As in measure 2 of first step
3		As in measure 3 of first step
		<u>THIRD STEP</u> (Done four time)
1	1	With preliminary step (very light) on ball of RF to R, step with LF behind RF.
	2	Repeat this movement again
2		As in measure 2 of first step
3		As in measure 3 of first step
		<u>FOURTH STEP</u> (Done four time)
1	1	Step R with RF.
	2	Step LF behind RF, bending fwd from waist.
2		As in measure 2 of first step
3		As in measure 3 of basic step
		<u>FIFTH STEP</u> (Done four time)
1	1	Step RF to the R
	2	Step LF to the R.
2	1	Boys kneel twd RH girl, going down on knee and clapping Hs. RH girl acknowledges the boys' movement with a slight bend twd him.
	2	Boys rises from kneel, wt on both feet, NOT moving feet from their pos on the floor, and turn to girl on L.
3	1	Kneel on R knee to LH girl, who acknowledges movement as above.
	2	Rise from kneel.
4		As in measure 1 of first step
5		As in measure 2 of first step
6		As in measure 3 of first step
		<u>SIXTH STEP</u> (Done four times or untill end of record)
1	1	Jump landing on both feet : LF in front of RF
	2	Jump landing on both feet : RF in front of LF
2	1	Step to R with RF
	2	Swing LF up in front across R.
3	1&2	Pas-de-basque L-R-L, RF stepping in front of LF.

KAMISHITSA

(Bulgaria)

- Pronunciation: Ka-mee-shee-tsah
Source: Learned from Native in Bulgaria
Record: Folk Dancer MH LP104
Formation: An open circle of dancers L Married men first, married women followed by young girls and finally bachelors. Men and boy used belt hold and women and girls hold hands at shoulder height. Between men and women there is a handkerchief and the holders must be relative.
- Note: This dance came from the town of Tatar Pazardjik in the Thracian Plain (West). It is not only very typical of the Thracian Folklore by the formation but also by the order in which the dance is performed: first an introduction to take the rhythm, some slow steps who are accompanied by a song, followed by some more variants done to an accelerate tempo until the ending step. There is a description on every step and to fit the record the dancers must do them 4 time each.
- Style: Thracian dancers kept their feet always close to the floor. They dance with feet apart and knee bend. Don't bend your body and keep your head up, very proud. Women are feminine and more reserved than men.
- Rhythm: The 7/8 rhythm is most easily broken down into a "slow-quick-quick" pattern. Tempo will accelerate after 4th steps.

Meas: Ct.PatternINTRODUCTION

- | | | |
|-----|---|---|
| 1 | ① | Wt of body on RF and point L toe : bend R knee |
| | 2 | Bend R knee |
| | 3 | Bend R knee |
| 2-8 | | Repeat same thing. |
| | | <u>FIRST STEP</u> (Four times) |
| 1 | ① | Step on RF to R, LF begin to cross in front of it. |
| | 2 | LF continue to R, slight lift on RF. |
| | 3 | Step on LF in front of RF. RF rise behind. |
| 2 | ① | Step on RF to R, swing LF in the air, L knee bend |
| | 2 | Keep RF in pos, slight lift on LF. |
| | 3 | Keep RF in pos, slight lift on LF. |
| 3 | ① | Step on LF on spot, swing RF in the air, knee bend. |
| | 2 | Keep RF in pos, slight lift on LF. |
| | 3 | Keep RF in pos, slight lift on LF. |

SECOND STEP (Four times)

- | | | |
|---|-----|--|
| 1 | ①-3 | As measure 1 of first step |
| 2 | ① | Step on RF to R (Keep LF where it is). |
| | 2 | Stamp with L heel on side of RF |
| | 3 | Stamp with L heel in front of RF |
| 3 | ① | Step on LF on spot |
| | 2 | Stamp with R heel on side of LF |
| | 3 | Stamp with R heel in front of LF. |

THIRD STEP (Four times)

- | | | |
|---|-----|---|
| 1 | ①-3 | As measure 1 in second step |
| 2 | ①-3 | As measure 2 in second step |
| 3 | ① | Step on spot on LF |
| | 2 | RF toe stamp once behind. Dancers look at it. |
| | 3 | RF toe stamp once behind. Dancers look at it. |

(Continued, next page)

Kamishitsa - (Continued)

<u>Meas:</u>	<u>Ct.</u>	<u>Pattern</u>
		<u>FOURTH STEP</u> (Four times)
1	①→3	As measure 1 in first step, but jump on 1.
2	①	Put LF in front and RF in back
	2	Reverse: RF in front and LF in back (scissor step)
	3	Reverse: LF in front and RF in back (scissor step)
3	①	Step on toe of LF
	2	Cross with RF in front of it, raising LF in back
	3	Step on LF on spot and raise RF ready for ...
		<u>FIFTH STEP</u> (Four Times)
1	①	Jump and land on both feet: LF fwd, RF in back.
	2	Jump to R, landing on L toe of RF.
	3	Step LF behind RF.
2	①→3	As in meas 2 of 4th step
3	①→3	As in measure 3 of 4th step.
		<u>SIXTH STEP</u> (Four times) (On spot, facing center).
1	①	Step on RF and kick LF out
	2	Jump on RF
	3	Step on LF and raise RF.
2	①→3	As in measure 2 of 4th and 5th steps
3	①→3	As in measure 3 of 4th and 5th steps.
		<u>SEVENTH STEP</u> (Four times)
1	1-3	As in measure 1 of 6th step
2	1-3	As in measure 2 of 4th, 5th, 6th, steps
3	1	RF is pulled behind
	2	Jump on LF and RF comes fwd
	3	R heel stamp in front
4	1	RF is put in place (Wt on it), LF is pulled behind
	2	Jump on RF and LF comes fwd
	3	L heel stamp in front
5	1	LF is put in place (wt on it), RF is pulled behind
	2	Jump on LF and RF comes fwd
	3	R heel stamp in front
6	1-3	As in measure 2 of 4th, 5th, 6th steps
7	1-3	As in measure 3 of 4th, 5th, 6th, steps.
		<u>ENDING STEP</u>
1-3		Repeat 8 times the 6th step and add this:
1	1	Stamp on RF
	2	Raise LF fwd (knee bend) and shake it.
	3	Jump and land on LF, stamp RF in front.

-Presented by Michel Cartier

KALAMATIANOS

(Greece)

<u>Pronunciation:</u>	Ka-la-ma-tia-noss
<u>Source:</u>	M. Viglas in Athenes, 1957
<u>Record:</u>	RCA Victor is suggested - any other Kalamatianos will do.
<u>Formation:</u>	An open circle of dancers, hands held at shoulder height (in the old time they held each other by the wrist). The leader carries a handkerchief which helps the leader to twirl during the improvisation.
<u>Note:</u>	M. Viglas (78 years old) was the assistant of the famous M. Sakellariou first Greek folk leader. According to him there are 10 classic variations that a leader should perform before doing his personal ones. Some of them are done to show part of costume, the fustanella for instance, some other to put in evidence the virility of the leader and his ability for combat. It takes his origine from the town of Kalamata in the Peloponnese. But it is so spread today that it is almost a "National dance"
<u>Style:</u>	Men and especially leaders are proud and majestic. Steps are elastic and execute mostly on the sole of the foot. The leader dance looking to his followers, he is more or less back to the direction. While doing the variations describe below he always move forward. When he ceases to improvise he passes his handkerchief to the he thinks of the most able to replace him and goes to the end of the line.
<u>Rhythm:</u>	This dance falls in the category of SY RTOS (dragging trailing dance) but the music is more livelier than the syrto and steps also. The 7/8 rhythm is most easily broken down into a "slow-quick-quick" pattern. You will notice that a complete step, or variation of it, always requires 4 measures.
<u>Meas:</u>	<u>Ct.</u>
	<u>Pattern</u>
	<u>BASIC STEP</u>
1	① Step to R on RF
	2 Step to R on LF
	3 Step to R on RF
2	④ Step to R on LF
	5 Step to R on RF
	6 Step to R on LF
3	⑦ Slight stamp on RF, facing center
	8 Put sole of LF in front with wt of body on it RF is raise in back
	9 Step in place on RF and raise LF.
4	⑩ Slight stamp on LF
	11 Put sole of RF in front with wt of body on it
	1 LF is raised in back
	12 Step in place on LF and raise RF for new step...
	<u>FIRST VARIATION</u>
1	As in measure 1 of basic step
2	④ Jump to R on LF
	5 Step to R on RF
	6 Step to R on LF
3	As measure 3 of basic step
4	As measure 4 of basic step

(Continued, next page)

Kalamatianos (Continued)

<u>Meas:</u>	<u>Ct.</u>	<u>Pattern</u>	
		<u>SECOND VARIATION</u>	
1		As measure 1 of basic step	
2		As measure 2 of basic step	
3	⑦	Step in place on RF)	Leader bends his body fwd, snaps his finger and turns on ; place CW.
	8	Step in place on LF)	
	9	Step in place on RF)	
4		As in measure 4 of basic step.	
		<u>THIRD VARIATION</u>	
1	①	Step with RF CCW	BODY BACK TO DIRECTION CCW.
	2	Step with LF CCW	" " " " "
	3	Step with RF to R	BODY FACE DIRECTION CCW
2	④	Jump on RF, L leg bend,	BODY FACE DIRECTION CCW
	5	Jump on LF, R leg bend,	BODY BACK TO DIRECTION CCW.
	6	Step on RF	
3		As in measure 3 of basic step	
4		As in measure 4 of basic step	
		<u>FOURTH VARIATION</u>	
1	①	Step with RF CCW	BODY BACK TO DIRECTION CCW
	2	Step with LF CCW	BODY BACK TO DIRECTION CCW.
	3	Step with RF to R,	BODY FACE DIRECTION CCW
2	④	Step on LF) Turn on place CW	
	5	Step on RF)	
	6	Point L toe in front on RF	
3		As in measure 3 of basic step	
4		As in measure 4 of basic step	
		<u>FIFTH VARIATION</u>	
1		As in measure 1 of 4th variation	
2	④)	
	5) Turn twice CW on place	
	6)	
3		As in measure 3 of basic step	
4		As in measure 4 of basic step.	
		<u>SIXTH VARIATION</u>	
1	①	Jump and land feet apart	
	2	Jump and land feet together	
	3	Step to right on RF.	
2		As in measure 2 of basic step	
3		As in measure 3 of basic step	
4		As in measure 4 of basic step	
		<u>SEVENTH VARIATION</u>	
1		As in measure 1 of basic step	
2		As in measure 2 of basic step	
3	⑦	Hop on LF bringing RF in back high and knee bend	
	8	Hop on LF and swing RF in front	
	9	Stamp on RF in front of LF and do not move LF	
4	⑩	Raise LF in back and stamp on it (still behind RF)	
	11	Hop on LF and with a semi-circle RF goes to R	
	12	Hop on RF and with a semi-circle LF goes to right and in front of RF.	

(Continued, next page)

Kalamatianos (Continued)

<u>Meas:</u>	<u>Ct.</u>	<u>Pattern</u>
<u>EIGHTH VARIATION</u>		
1		As in measure 1 of basic step
2		As in measure 2 of basic step
3	(7)	Hop on LF bringing RF in back, hight and knee bend, slap R heel with RH.
	8	Hop on LF and swing RF in front.
	9	Stamp on RF in front of LF and do not move LF.
4	(10)	Raise LF in back and stamp on it (still behind RF)
	11	Hop on LF and with a semi-circle RF goes to right. slap RF with RH.
	12	Hop on RF and with a semi-circle LF goes to R. At this moment you are standing on both feet, LF cross in front of RF; at the last moment of beat 12 pivot CW on the toes of these two feet.
<u>NINTH VARIATION</u>		
1		As in measure 1 of basic step
2		As in measure 2 of basic step
3	(7)	Hop to R on RF and swing LF in front of it
	8	Hop on LF to L
	9	Stamp on RF in front of LF (LF do not move) as in measure 4 of 7th variation.
<u>TENTH VARIATION</u>		
1		As in measure 1 of basic step
2		As in measure 2 of basic step
3		As in measure 3 of Ninth variation
4		As in measure 4 of Eighth variation.

-Presented by Michel Cartier