

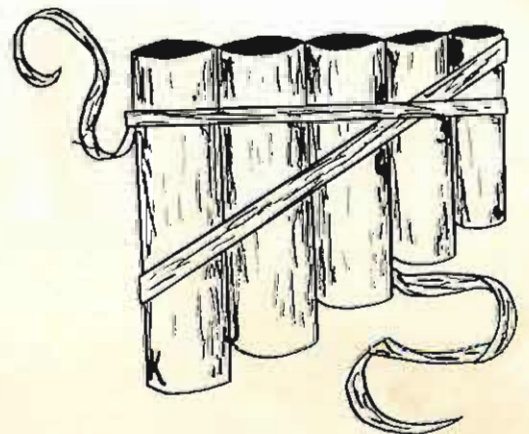
16th Annual

Folk Dance Camp



Syllabus of Dance Directions

July 21 - August 3, 1963



University of the Pacific

Stockton 4, California

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ERRATA FOR 1963 FOLK DANCE CAMP
SYLLABUS

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Correction

8 LA CONTRADANZA DE ARTEAGA
Fig VII, meas 9-32: Should read: Repeat action of Fig VII, meas 1-8 moving.

FRAILACHS

9 ✓ Steps: Delete description of W Solo Step and insert the following: With ft close together, twist heels slightly to L, bending knees (ct 1), recover and face ctr (ct 2). Repeat of step begins by twisting heels to R. Handkerchief is held at corners in front of face.

✓ Add: W Rest Step (2 meas): Step R ft to R (ct 1), close L to R bending knees (ct 2). Step R ft to R (meas 2, ct 1), close L to R bending knees (no wt) (ct 2). Repeat of step begins stepping to L.

10 ✓ Fig II: Delete all of meas 9-16 and insert following:

✓ 9-10 W take corners of handkerchief and move into ctr with 4 walking steps. M lift R leg (ct &), stamp lightly on R (cts 1 & 2) and repeat.

✓ 11-14 W do 4 Solo Steps in ctr of circle, while M continue action of meas 9-10 Fig II, on outside of circle facing ctr.

✓ 15-16 W back up to outside of circle with 4 walking steps. M continue action of meas 9-10, Fig II.

✓ Fig III, meas 5-12: Delete line 3 and 4 and insert: During meas 1-12, W do W Rest Step on outside of circle, beg to the R.

EL SHOTIS VIEJO

11 Fig II, meas 4: W turns once to own R by pivoting on R (cts 1-2) and stepping on L (cts 3-4).

12 Fig VI, meas 4: W turns once to own R by pivoting on R (cts 1-2) and stepping on L (cts 3-4).

Fig IV, meas 19: W turns once to own R by pivoting on R (cts 1-2) and stepping on L (cts 3-4).

KOZACHOK TRIO

21 ✓ Steps: #1, Bihunets, ct 2&: Change the word step to the word reach.

BANDURA KOZACHOK

37 ✓ Fig V, meas 4: W do only 3 steps (R, L, R). Hold ct 2&.

✓ Fig V, meas 5-8: Repeat action of meas 1-4 (Fig V) but start L behind R. M still claps.

✓ Fig VI, meas 1-8: If necessary because of large circle M may use 6-8 steps to advance to ctr, but preferable to use only 4 (as written in description) in order that enough time be allowed for taking gift from pocket and placing it in L hand.

STARO RATARSKO

38 Current Record: XOPO X315

- 41 ✓ BIALY MAZUR
Current Record: National 456.
- 51 BOW BELINDA
Additional Record: Folkraft 1189.
- 53 SKATING AWAY
Additional Record: Folkraft 1195.
- 55 HOOPER'S JIG
Fig I, meas 5-8, line 2: Turn is CW, not CCW.
Fig II, meas 13-16, line 2: Turn is CCW, not CW.
- 64 CHEKURYANINKO HORO
Formation: Can also be a mixed line of M and W.
Meas 11-12: Change to read: Meas 11-16. This means the action of
meas 9-10 is repeated 3 times (4 in all).
Clapping Variation for Men: Add the following: While W perform meas 15-16,
the M can do the following step as variation.
Clapping Variation for Men: In margin, change meas 11 to meas 15.
Change meas 12 to meas 16.
- 65 KERMENSKO HORO
Additional Record: Slavjani Folklore Society, SLA 1000, Side 2, Band 2.
- 67 ELENINO HORO
Additional Record: Slavjani Folklore Society, SLA 1000, Side 1, Band 2.
- 69 RAVNO ORO
Slow Part: After starting with meas 7-10, the slow part is danced 6 times
complete before starting the fast part.
- 73 ✓ SITNO ZHENSKO HORO
Additional record: Slavjani Folklore Society, SLA 1000, Side 1, Band 3.
Fig III, meas 5-8: The two-steps are done fwd twd ctr.
- 84 KRITIKOS SYRTO
Record: Folk Dances of Greece, 45 rpm. SLA 1002.
Variation III, meas 4: Should read: Repeat action of meas 2, ct 1. (Delete
the & ct).
- 93 ✓ BALLOS FROM KASSOS
Fig III, phrase 3: Measure ct should read 1-4, not just 1.
- 109 HEILSBERGER DREIECK
Fig II, meas 5-6: Change places with opp cpl with 4 steps, not 2 steps.
- 117 CARDAS z KOSICKYCH HAMROV
Fig IV, meas 6: W step L, R, L, R. M step L, R, and close ft together
(or click heels).

DER WOLGASTER

118 Current Record: Imperial X6102.
Add: 4 meas Introduction.

LA ENCANTADA

123 Fig VII, meas 8, line 2: Change to read:.....drop MR, WR hands and.....

EL GAUCHO

125 ✓ Fig I, meas 8, line 2: Change to read:.....drop MR, WR hands and.....

VIRA CRUZADA

19 Delete all of Fig I and substitute the following:

Pick-up There are four pick-up notes (ct 3,4,5,6). Rest on ct 3. Begin on ct 4 (5,6) by stepping on M R and pivoting on R to L, facing L in the line. W on opp ft - she mirrors the M steps. They both move with 1 "step-close-step" and quickly face opp direction to beg next meas. Arms for both are at sides, relaxed.

1 Moving and facing to L, step L (ct 1,2), close R to L (ct 3), step L (ct 4), pivot on L(ct 5,6).

2 Moving and facing R, step R (ct 1,2), close L to R (ct 3), step R (ct 4), pivot on R (ct 5,6).

3-7 Continue dancing step described above to L, then R, L, R, L (7 in all).
metre 9/8 NOTE: Meas 8 has 3 extra counts in it.

8 W continues step described above 1 more time (left, close, left) (ct 1-6), hold (ct 7-9).

M only stamp as follows: R L R L R hold
ct 1 2 & 3 4 5-6

step lightly on L (ct 7--9) in preparation for Fig II.

20 Delete the first three lines and substitute the following:

1 Moving LOD in circle, M dance 2 big accented step-hops: step R (cts 1-2), hop R, lifting L knee high (ct 3), step L (cts 4,5), hop L, lifting R knee high (ct 6).

2-8 Line 2 - delete the words in meas 1.

BIALY MAZUR

42 ✓ Fig VI. Position described may be used, but preferred pos is as follows:
M places W L hand on his R shoulder then places his L hand in star.
M R arm remains around W waist.

THE CEILIDH
(Scotland)

Ceilidh (Kay' lee) means a social gathering or party. This is a contemporary country dance composed by Hugh Thurston of Canada collaborating with a friend from New Zealand. C. Stewart Smith learned it in May 1963 on a visit to Vancouver, B.C.

MUSIC: Any good strathspey, such as Mercury MG1-203, Side 1, Band 2, "Jenny's Bawbee".

FORMATION: Sets of 2 cpls facing each other in a double circle, W on MR with inside hands joined; outside hands hang freely at sides. (Or W may hold skirt.)

STEPS: Strathspey step, Strathspey setting step, Highland schottische; Strathspey steps are used throughout unless otherwise stated.

MEASURES: PATTERN

Intro. M bow, W curtsy.
1-2 All dance strathspey setting steps R & L.
3-4 Join both hands with opp and dance around turning once CW.
5-8 All join hands in a circle of four and dance once around CW.
9-12 Release hands and dance a R shoulder dos-a-dos around the opp.
13-16 Join inside hands with ptr and dance 2 Highland Schottische Steps, 1 diag fwd R and 1 diag fwd L, progressing fwd to the next cpl. (M pass L shoulders).

Repeat dance with new cpl.

ERRATA FOR 1963 FOLK DANCE CAMP SYLLABUS

SECOND WEEK

<u>Page</u>	<u>Correction</u>
12	<u>EL SHOTIS VIEJO</u> Errata of the first week lists a Fig VI. Should be Fig IV. We fired our proof reader.
24	<u>KOZACHOK TRIO</u> Fig IV, 9--16: W beg on <u>outside</u> ft.
30	<u>COPEO DE LA MONTAGNA</u> Fig II, meas 9-16: Delete all. Insert following instead. Meas 9: Repeat scissors kicks thrusting R ft fwd to beg. Meas 10-15: Same as meas 2-7 (Fig II). Meas 16: Spring onto both ft facing ptr (ct 1). Hold (cts 2, 3).
32	<u>BRIUL FROM GORJ</u> Fig II: Pattern as written gives the toe--touching in double time, the correct way of doing the step. To do step in a slower manner, while learning the dance, use the following cts: Meas 1: Touch R toe to R side, taking wt (ct 1). Step L in place (ct 2). Meas 2: Touch R toe in front of L, taking wt (ct 1). Step L in place (ct 2). On upbeat of meas 3 take small hop on L. Meas 3: Same as written. Follow directions as given in syllabus for rest of the pattern but substituting the timing as given above. To avoid confusion, delete all of the very last sentence in the description.
34	<u>POLONEZ FROM BESKID</u> Fig II, meas 1-8, line 5: M turn 1/2 turn <u>CW(R)</u> , not CCW(L).
35	<u>BANDURA KOZACHOK</u> Fig II, meas 1-2: When placing gift, M puts it to his L side, keeping it on the arc of the M circle.
36	Fig II, meas 8: Delete all of second sentence. Insert this sentence: When W kicks gift, she will send it outside of the M circle.
64	<u>CHEKURYANINKO HORO</u> Meas 3-4: Should read: Meas <u>2--4</u> Meas 5: Delete all of meas. Insert the following: Ct 1 - facing ctr, step on R. Ct 2 - Step L <u>beside</u> R. Ct 3 - Step R in place. Delete all of sentence "This step is like a crossing pas de bas". Meas 6: Delete <u>crossing pas de bas</u> . Insert <u>action of meas 5</u> . Be sure you have already changed meas as given in first week's Errata or the following won't make sense.

Add the following to dance description.

Clapping Variation #2

Meas 15: Do action of meas 16, Variation #1, but end facing ctr.

Meas 16: Drop into squat pos with knees close together and pointing in RLOD.

R knee almost touches floor. Fingers of L hand touch L shoulder.

R hand is extended out and down behind body (cts 1,2). Straighten up with a leap onto L ft, facing diag R (ct 3). Hands may be clapped on ct 3.

KERMENSKO HORO

65 Fig II, meas 3, ct 1: Change fwd to swd .

Fig II, meas 5: Add: ct 2 & - Hop on R, moving slightly to L.

SKUDRINKA

72 Formation: Hands joined, held shoulder high with elbows bent.

IDAM NE IDAM

80 Fig III: Instead of as written, stamps or claps may be done just 3 times (cts 1,2,3, hold 4). Many dancers seem to prefer the 5 stamps or claps as given in the syllabus.

PENTAZALIS

87 Fig I, meas 3, ct 2&: L may step across in front of R.

16 COUNT TSAMICO

88 VARIATIONS: Following variations may be added to dance.

Meas 3, ct 3: As L swings across R, a full pivot turn R on R ft may be done.

Meas 5, ct 3: As R swings across L, a full pivot turn L on L ft may be done.

Meas 6, cts 1,2: Instead of stepping L, land on both ft in a half squat pos, knees together. Ct 3 - Hop on L, with R knee high across in front of L.

SOUSTA MEDLEY

95 Fig IV: Each step takes one meas instead of one ct. Fig takes 6 meas to complete.

ÇIPIKLI
(Turkey)

Çipikli (cheh peek' lee) comes from the city of Gaziantep in the southeastern portion of Turkey - the only section of the country in which clapping dances are done. It is a very old dance.

Record: SLA 1001

Formation: An open circle of cpls, W to L of ptr. All hands joined and held down.

Measures
2/4

Pattern

I.

- 1 Facing LOD, move fwd with 2 light running steps, R, L (cts 1,2).
 - 2 Jump on both ft, toes together, knees bent, facing L of ctr (debka jump) (ct 1). Leap onto R, facing LOD, lifting L behind, knee bent (ct 2).
 - 3 Turning body to face ctr, extend L heel (or toe) twd ctr, simultaneously clapping hands high over head (ct 1). Leap onto L ft, turning R to face out of circle (ct 2).
 - 4 Extend R heel (or toe) outside circle, clap hands high over head (ct 1). Leap onto R, toe pointing LOD (ct 2).
 - 5 Turn body twd ctr, extend L heel (or toe) twd ctr, clap hands high over head (ct 1). Close L to R (ct 2).
- NOTE: Hands remain high during meas 3,4,5.

II. CIRCLING

- 1 Releasing hands with dancer on R, M leads out in front of ptr turning CCW with 2 light running steps, R, L (cts 1,2). W dances same step in place.
- 2 Both do debka jump, facing each other (ct 1). Releasing joined hands, hop on R, lifting L sharply, knee bent (ct 2).
- 3 Touch L toe to L side, simultaneously clapping ptrs hands head high and wide apart (ct 1). Retaining joined hands, cross L ft over R (ct 2).
- 4 Retaining joined hands circle 1/2 CCW with 2 light running steps (cts 1,2).
- 5 Debka jump (ct 1). Hop on R, lifting L sharply, knee bent, M releases W L hand (ct 2).
- 6 Clapping M R and W L hands sharply together, touch L toe to L side (ct 1). Close L to R (ct 2).
- 7 M turns W under his R arm, stepping R, L in place (cts 1,2). W makes one full CCW turn stepping R, L on cts 1,2.
- 8 Debka jump (ct 1). Hop on R, lifting L sharply, knee bent, M releases W R hand (ct 2).
- 9 Clapping M L and W R hands sharply, touch L toe to L side (ct 1). Step L to reform single circle, W to L of ptr (ct 2). Rejoin all hands in circle to begin Fig I again.

SEQUENCE: Fig I - 4 times at beg of dance, from then on only dance twice. Fig II - once. Continue alternating the Figs.

Presented by: Çavit Kangöz

DALDALAR
(Turkey)

This dance comes from the city of Artvin in the northeast portion of Turkey.

Record: SLA 1001

Formation: One M between 2 W, arms around each other's waists. Outside free hand of W held on hip by M. Occasionally done by 3 M. One line of 3 faces another line of 3 anywhere in the room.

Measures
5/8

Pattern

I. BASIC

- 1 Step back on R (cts 1,2). Hop R (ct 3). Step back on L (cts 4,5).
2 Repeat action of meas 1.
3 Step fwd R (long step) (cts 1,2). Hop on R, moving fwd (ct 3).
Step fwd L (cts 4,5).
4 Stamp R beside L (cts 1,2). Hold (cts 3,4,5).

II. TURN

- 1-2 Revolve line of 3 1/2 CCW, using action of meas 3-4 (Fig I), but adjust direction of steps to accomplish turn, i.e., R W steps fwd on L (cts 4,5), L W steps bwd on L (cts 4,5). Most of the distance to be covered during the turn is accomplished on the hop (ct 3). On the hop all L legs swing fwd before step is taken on L (cts 4,5).
3-4 Repeat action of meas 1-2 (Fig II) to complete one CCW turn.

Sequence is usually called by one M. Most commonly this is what we did:

BASIC 4 times at beg of dance, from then on only twice.

TURN - once.

Continue alternating BASIC and TURN as above until leader indicates 2 lines should join. Lines of 3 may join together at either end.

Do one Basic and end in a V formation. At the end of the second Basic, lines are joined and in a straight line. Start again with Basic and then do the turn which should now revolve 1/4 of a circle on each 4 meas.

Presented by: Çavıt Kangöz

EL SHOTIS DE DURANGO
(Mexico)

1

- Music: Record: Ideal, 45-1511 "El Motorcito".
- Formation: Cpls in Modified Social Dance Pos, facing LOD.
- Steps: Shotis Step: Lift L ft with knee turned out, body and head bent fwd (ct &), dance 3 stamping steps to L (L, R, L) (cts 1-3), chug bwd on L ft while turning body to face opp direction (ct 4). Repeat beg R ft.
Turning Stamp Hop: Stamp and hop on L ft while raising R leg high to rear with knee bent (cts 1-2), repeat beg R ft (cts 3-4). This step is done while turning CW with ptr.
Sideward Stamp Hop: Stamp and hop on L ft swd to L (cts 1-2), stamp and hop on R ft in place (cts 3-4).
In Place Stamp Hop: Stamp and hop on L ft in place with R leg raised to rear, knees turned out (cts 1-2), repeat beg R ft (cts 3-4).
Heel and Toe Step: Hop on L and extend R heel (ct 1), hop on L and touch R toe to floor (ct 2), repeat (cts 3-4). Step can also be done with hop on R and heel-toe on L.

Directions are written for M. W does same on opp ft.

Measures
4/4

Pattern

- No Introduction.
- I. IN LOD AND TO THE CTR
- 1-2 Cpls dance 1 Shotis Step in LOD and 1 Shotis Step in RLOD.
3 Cpls turn 3/4 CW with 1 Turning Stamp Hop Step.
4 M L shoulder, W R shoulder twd ctr of circle, cpls dance 1 Sideward Stamp Hop Step, taking the first step twd ctr of circle.
5-6 Cpls dance 1 Shotis Step twd ctr of circle and 1 away from ctr of circle.
7 Cpls turn 1 1/4 CW with 1 Turning Stamp Hop Step to again face LOD.
8 Cpls dance 1 Sideward Stamp Hop, taking first step twd LOD.
9-16 Repeat action of Fig I, meas 1-8.
- II. HEEL TOE AROUND THE M
- 1 Join inside hands and turn to face ctr of circle (M R and W L hands joined). W begins to circle around M moving CCW with 1 Heel and Toe Step beg hop on L while M does 1 In Place Stamp Hop Step.
2 W continues to move around M, stamping fwd with 3 stamping steps R, L, R, and holding on ct 4. M continues to do 1 In Place Stamp Hop Step.
3 Repeat action of Fig II, meas 1, beg hop on R for W.
4 Repeat action of Fig II, meas 2, with W stamping L, R, L (cts 1-3) hold (ct 4).
5-8 Repeat action of Fig II, meas 1-4.

EL SHOTIS DE DURANGO (cont)

III. DISHRAG TURNS

- 1-2 Cpls join both hands across and dance 1 Shotis Step twd ctr of circle and 1 Shotis Step away from ctr of circle.
- 3 Cpls do a dishrag turn under joined hands (turn twd ctr of circle) with 1 Turning Stamp Hop Step.
- 4 Repeat action of Fig I, meas 4.
- 5-8 Repeat action of Fig III, meas 1-4.

IV. AWAY AND TOGETHER

- 1 With M making 1/2 turn R to face the wall and W making 1/2 turn R to face ctr of circle, ptrs move away from each other with 2 skipping steps beg M L. (M back to ctr).
- 2 Ptrs move twd each other with 3 stamps - L, R, L (cts 1-3), hold (ct 4).
- 3-4 Repeat action of Fig IV, meas 1-2, beg M R ft.
- 5-8 Repeat action of Fig IV, meas 1-4.

Resume Modified Social Dance Pos and start dance from beg.

NOTE: The instructions for this dance will soon appear in book form as written by Albert S. Pill. They have been copyrighted and should not be reproduced in any form without express permission of Albert S. Pill.

AIRES NACIONALES
(Mexico)

Music: Record: ASP 6001

Formation: Cp's in a double circle, ptrs facing, M back to ctr. M and W on same ft throughout the dance.

Steps: Brush Step (6/8 time) Step flat L (ct 1), brush R fwd (ct 2), brush R bwd (ct 3), step flat on R (ct 4), brush L fwd (ct 5), brush L bwd (ct 6). The brushing ft remains close to floor.

Swinging Brush Step (6/8 time) Step flat L (ct 1), brush R diag fwd L turning body diag L (ct 2), brush R diag bwd to R, turning body to face front (ct 3), step flat R (ct 4), brush L diag R, turning body diag R (ct 5), brush L diag bwd to L, turning body to face front (ct 6).

Tapatio Step (3/4 time) Stamp L to L side (ct 1), circle R in a CW circle close to floor (ct 2), step R toe next to L (ct &), step flat L to L side (ct 3), step R toe next to L (ct &). The step continues, always beg L until the break. Then the next set of Tapatio steps always beg R.

Atole Step (3/4 time) Step fwd on R putting full wt on R and bending body fwd, at same time L is extended out to L side (ct 1), step L crossed behind R and out to R side (ct 2), step R next to L (ct 3). The following step beg by stepping onto L ft.

Pawing Step (3/4 time) Stamp on R (ct 1), paw at ground by brushing L bwd but without raising L from floor (ct 2), tap ball of L next to R (ct 3). The following step beg with stamp on L ft.

Single Zapateado (6/8 time) Stamp L in place (ct 1), hit R heel fwd at side of L ft (ct 2), step R toe at side of L ft (ct 3), repeat above action (cts 4-6). Step may also begin with R ft.

Push Step (2/4 time) Stamp swd L pushing R ft out to side (ct 1), step R toe to R side (ct &), stamp swd L pushing R ft out to side (ct 2). 2 Push Steps for each meas. Step may also beg R ft.

Measures

Chord

1-3
4
5-8
9-12

Pattern

INTRODUCTION

I. BRUSH STEPS - CROSS OVER

Ptrs exchange places, passing R shoulders with 3 Brush Steps beg L.
Make 1/2 turn to L with 1 Brush Step to face ptr.
Dance 4 Swinging Brush Steps in exchanged places.
Repeat action of Fig I, meas 1-4, returning to orig places.

AIRES NACIONALES (cont.)

- 13-15 Dance 3 Swinging Brush Steps in place.
16 Stamp L (cts 1-3), stamp R (cts 4-6).

II. EL TAPATIO

- 1-7 Ptrs move to each other's place with 7 Tapatio Steps, ptrs continually face and circle CW. Step always beg L ft.
8 Stamp L (cts 1-2), stamp R without taking wt (ct 3).
9-15 Ptrs return to orig places with 7 Tapatio Steps, ptrs continually face and circle CCW. Step always beg R ft.
16 Stamp R (cts 1-2), stamp L taking wt (ct 3).

III. ATOLE AND PAWING

- 1-6 Ptrs exchange places passing R shoulders with 6 Atole Steps beg R ft.
7-8 Make 1/2 turn to R with 2 Atole Steps to again face ptr.
9-16 Make 1 complete circle to own R with 8 pawing steps beg R ft.
17-23 Repeat action of Fig III, meas 1-5 returning to orig places; make the 1/2 turn to R on meas 22-23.
24 Stamp L (cts 1-2), stamp R, approaching ptr (ct 3).

IV. SINGLE ZAPATEADO

- 1-7 Ptrs hook R elbows. Ptrs circle once CW with 7 Single Zapateado Steps beg L.
8 Stamp L taking wt (cts 1-6).
9-15 Hook L elbows and circle once CCW with 7 Single Zapateado Steps beg R. End with M back to ctr of circle.
16 Stamp R (cts 1-6). On the stamp the M makes 1/2 turn to L to face ctr of circle.

V. BRUSH STEPS WITH STAMPS TWD CENTER

- 1 Ptrs side by side, W to R of M, both facing ctr of circle. Ptrs move fwd twd ctr of circle with 1 Brush Step beg L.
2 Take 6 successive stamp steps continuing to move fwd twd ctr of circle: Stamp L (ct 1), stamp R (ct 2), stamp L (ct &), stamp R (ct 3), stamp L (ct &), stamp R taking wt (cts 4-6).
3-8 Repeat action of Fig V, meas 1-2, continuing to move slightly twd ctr of circle for each 2 meas. Do not take wt on final stamp of R in meas 8.

VI. FAST WALTZ AWAY FROM CENTER

- 1 Step out to side on R turning in twd ptr to face ptr (cts 1-2), step L toe next to R ft (ct 3), step R in place (cts 4-6). Begin moving away from ctr of circle.
2 Step out to side on L ft, turning away from ptr so as to go back to back (cts 1-2), step R toe next to L ft (ct 3), step L in place (cts 4-6). Continue moving away from ctr of circle.
3-7 Repeat action of Fig VI, meas 1-2, continuing to move away from ctr of circle. End face to face.
8 Stamp L (cts 1-3), stamp R without taking wt (cts 4-6). Face ctr of circle on the stamps.

AIRES NACIONALES (cont)

VII. FINALE: LA DIANA

- Ptrs facing ctr of circle, W to R of M, inside hands joined.
- 1-2 Move twd ctr of circle with 4 skipping steps beg R.
- 3-4 Repeat action of Fig VII, meas 1-2, moving away from ctr of circle.
- 5-8 Repeat action of Fig VII, meas 1-4.
- 9-10 Release joined hands and dance 4 Push Steps to own R, beg R ft.
- 11-12 Dance 4 Push Steps to own L, beg L ft.
- 13-14 Turn once in place to own R with 4 Push Steps. Stamp harder to begin 4th Step.
- 15-16 Turn once in place to own L with 4 Push Steps again stamping harder to begin the 4th Step.
- 17-22 Repeat action of Fig VII, meas 1-6, (skipping fwd, bwd, fwd.)
- 23 Skip bwd from ctr of circle with 2 skipping steps.
- 24 Join R hands. W makes 2 turns under joined hands to her L: M then kneels on L knee and W sits on M R knee. End in pose - W L hand on M shoulder, R hand holding skirt, M R hand around W waist and L hand raised high in air (holding sombrero).

Presented by: Albert S. Pill

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LA CONTRADANZA DE ARTEAGA
(Mexico)

Music: Record: ASP 6006

Formation: 4 cpls in square formation with usual numbering of cpls.

Steps: Contradanza Step: ftwork described for M. Hit L flat at side of R without taking wt and bend body to M L, W R with arms pointed down (ct 1), hop on R ft at same time lifting L, curving joined arms overhead and bending body to M R, W L (ct 2), step L to L side (ct 3). On the repeat of the step - hit R flat at side of L without taking wt, bodies still bent to M R and W L (ct 1), hop on L at same time lifting R and bending body to M L and W R, arms pointed down (ct 2), step R to R side (ct 3). The step is always done in social dance pos.

W Solo Step: Cross and hit R over L without taking wt, bending body to R (ct 1), hop on L lifting R and bringing it out to R side (ct 2), step R to R side (ct 3). Repeat beg L. Hands are at the sides and move in the direction of the hitting ft.

M Cross Over Step: (a large step covering space). Hit L flat fwd (ct 1), hop on R lifting L leg to rear (ct 2), step L fwd with long step (ct 3). Repeat beg R.

Polka Step: Step fwd L (ct 1), close R to L (ct 2), step fwd L (ct 3). Repeat beg R. Step is danced in relaxed style with movement from knees down, upper part of the body held still.

Measures
3/4

Pattern

INTRODUCTION

1-8 Cpls in semi-open ballroom pos circle CCW in place with 8 Polka Steps beg M L and W R ft.

I. CROSS OVER

1-8 Head cpls, turning CW, change places with 8 Contradanza Steps beg M L, W R while side cpls turn CW in place with 8 Contradanza Steps.

9-16 Repeat action of Fig I, meas 1-8 with side cpls crossing over and head cpls circling CW in place.

17-24 Repeat action of Fig I, meas 1-8 with head cpls returning to own place and side cpls circling CW in exchanged places.

25-32 Repeat action of Fig I, meas 1-8 with side cpls returning to own place and head cpls circling CW in place.

II. CHORUS

1-4 Ptrs join R hands across chest of W and move twd ctr of set with 3 Polka Steps beg M L, W R ft, turning to face out of the set on the 4th Polka Step.

5-8 Cpls move away from ctr of set with 3 Polka Steps, turning to again face ctr of set on 4th Polka Step.

LACONTRADANZA DE ARTEAGA (cont.)

- 9-12 Cpls move twd ctr of set with 3 Polka Steps, on the 4th Polka Step all W make 1 turn to own L as all 4 cpls form a R hand star.
- 13-20 Cpls circle CW in R hand star with 8 Polka Steps.
- 21-24 Cpls return to own places with 4 Polka Steps, making 1/2 turn L as a cpl on 4th step to again face ctr of circle.
- 25-32 Repeat action of Chorus, meas 1-8.

III. LEND ME YOUR PARTNER

- 1-4 Head W do 4 W Solo Steps in place while head M cross over passing R shoulders with 4 M Cross Over Steps. In meantime, side cpls circle in place CW with 4 Contradanza Steps.
- 5-8 Head M circle in place with opp W doing 4 Contradanza Steps while side cpls continue circling in own places.
- 9-12 Repeat action of Fig III, meas 1-4 with head M returning to own places.
- 13-16 Repeat action of Fig III, meas 5-8 with head M circling with own ptr in place with 4 Contradanza Steps.
- 17-32 Repeat action of Fig III, meas 1-16 with the side M crossing over and the head cpls circling in place for the entire 16 meas.

IV. CHORUS

- 1-4 Cpls with R hands joined: cpl 1 move twd cpl 2 while cpl 3 move twd cpl 4 with 4 Polka Steps, turning to face own places on the 4th step.
- 5-8 Cpls move to orig places with 4 Polka Steps turning again to face each other on the 4th step.
- 9-12 Same cpls move twd each other with 4 Polka Steps, on the 4th Polka Step all W make 1 turn to own L as each set of 2 cpls form a R hand star.
- 13-20 Cpls circle CW in R hand star with 8 Polka Steps.
- 21-24 Repeat action of Chorus II, meas 21-24.
- 25-32 Repeat action of Chorus II, meas 1-8.

V. CIRCLING EACH OTHER

- 1-16 Cpls 2 and 4 circle in place with 16 Contradanza Steps while cpl 1 move CW around cpl 2 and cpl 3 moves CW around cpl 4 with 16 Contradanza Steps.
- 17-32 Cpls 1 and 3 circle in place with 16 Contradanza Steps while cpl 2 moves CW around cpl 1 and cpl 4 moves CW around cpl 3 with 16 Contradanza Steps.

VI. CHORUS

- 1-32 Repeat action of Chous IV with cpls 1 and 4, cpls 2 and 3 working together.

VII. AROUND THE SET

- 1-4 Cpls move 1/4 around the set to their R with 4 Contradanza Steps turning CW.

LA CONTRADANZA DE ARTEAGA (cont.)

5-8 Cpls circle in place CW with 4 Contradanza Steps.
9-32 Repeat action of Fig VII, meas 1- moving 1/4 of way around
set on 4 meas and circling in place for 4 meas. Dance ends
circling in own place on meas 29-32.

Presented by: Albert S. Pill

FRAILACHS
(Jewish)

The Frailachs (Happy Dance) is a traditional east-European Jewish wedding dance. It was learned by Albert S. Pill from Nathan Vizonsky, noted authority on Jewish dance, who taught it to a dance group at the University of Judaism in Los Angeles. Further refinements of the dance were taught by Benjamin Zemach, director of dance for the University of Judaism.

Music: Record: Colonial LP 120 Side B, track 1 or track 2.

Formation: Cpls in a double circle, all facing RLOD. M is on inside of circle, W to L of M. R hands are joined by means of a handkerchief, formed in a triangular shape with the W holding one corner and the M the other. The handkerchief is held at eye level. The W holds her skirt with L hand while M has L hand behind his back with open palm.

Steps: Strutting Walk, M solo, W solo

M Solo Step: 2/4 time, 2 meas to complete 1 step. Step to side on R ft (ct 1), step L ft next to R (ct 2), ^{Step close to floor} step to side on R ft (ct 1), raise and lower R heel with accent (ct 2). Repeat beg L. Hands are down at the sides and away from body, as if holding the bottom ends of a frock coat (caftan). Knees are bent and body is tilted slightly bwd.

W Solo Step: Make about 1/8 turn to R by twisting hip and heels to L, toes turned out to R (ct 1), twist hip and heels to R to straighten body and again face front (ct 2). Handkerchief is held at corners, about eye level. ^{Bend knees + face R. + L.}

Measures
2/4

Pattern

- I. WALK IN RLOD
- 1-2 Cpls walk fwd in RLOD with 4 Strutting Walk Steps beg R. This step is a light walking step with a slight suggestion of a bounce.
- 3 W step R (ct 1) and swing L across R (ct 2);
M step R (ct 1) and flick L ft fwd from the knee, keeping ft close to floor (ct 2).
- 4 W step L (ct 1) and swing R across L (ct 2);
M step L (ct 1) and flick R ft fwd from the knee, keeping ft close to floor (ct 2).
- 5-16 Repeat action of meas 1-4, Fig I. ^{Bounce Step}

- II. WALK AROUND AND W SOLO
- 1-3 Ptrs face twd each other with handkerchiefs still joined in R hands, held at eye level, bodies are tilted away from each other to the L, but R hips are closer together. Cpls move in own circle CW with 6 Strutting Walk Steps.

FRAILACHS (cont)

- 4 Do 2 Strutting Walk Steps, bending bodies slightly from waist, and changing handkerchief to L hands.
- 5-8 Ptrs circle CCW with 8 Strutting Walk Steps. Bodies tilted away from each other to R, but L hips are closer together.
- 9 W take corners of handkerchief and move into ctr with 4 walking steps. M lift R leg (ct &), stamp R (cts 1, &, 2).
- 10-15 W do 6 W Solo Steps in ctr of circle, while M continue action of meas 9 (Fig II), on outside of circle, facing ctr.
- 16 W back up to outside of circle with 4 walking steps. M continue action of meas 9 (Fig II).

III. M SOLO *inside circle*

- 1-2 M move fwd and to the R into the ctr of circle with 1 M Solo Step.
- 3-4 All M now in ctr of circle, move to L with 1 M Solo Step beg L.
- 5-12 M continue moving to R and to L alternately with 4 more M Solo Steps.
During meas 1-12, W do a more subdued W Solo Step on outside of circle.
- 13-16 M turn 1/2 turn to R to face ptr, join handkerchief in R hand, and circle CW with 8 Strutting Walk Steps to end in beginning pos, ready to begin dance over again.

Presented by: Al Pill

EL SHOTIS VIEJO
(Mexico)

MUSIC: Record: Express 233.

FORMATION: Cpls in a double circle, ptrs facing, M back to ctr, R hands joined; W hold skirt, M L hand behind back. Throughout dance M R hand hangs loose at side whenever it is free, L hand behind back.

STEPS: Viejo Two Step: Step fwd L (ct 1), step R to rear of L (ct 2), step fwd L (cts 3-4). Repeat beg R.

Viejo Shotis Step: Walk 3 steps to R beg R ft (cts 1-3), lift slightly on R toe while raising L ft with knee turned out to L (ct 4). Step may also begin to L.

Heel-Toe, Walk

Directions are written for M, W do same on opp ft unless otherwise specified.

Measures
4/4

Pattern

No Introduction

I. HEEL TOE AND CROSS OVER

Throughout the figure, bodies bend fwd from waist on heel-toes and straighten on walking steps.

- 1 Extend L heel to L side (cts 1-2), touch L toe to floor with L heel across instep of R ft (cts 3-4).
- 2 Walk 3 steps to M L beg L ft (cts 1-3), hold (ct 4).
- 3-4 Repeat action of Fig I, meas 1-2, beg R ft, move to M R.
- 5 Extend L heel fwd to front (cts 1-2), touch L toe to floor with L heel parallel to R ft (cts 3-4).
- 6 Hands remaining joined, change places with ptr doing 3 walking steps, L, R, L (cts 1-3), hold (ct 4).
- 7 Drop hands. Dance 1 Viejo Schotis Step to R.
- 8 Dance 1 Viejo Schotis Step to L.
- 9-16 Rejoin R hands and repeat action of Fig I, meas 1-8, beg heel-toe on M R and W L ft.

II. SKATING POSITION

Ptrs take skating pos facing LOD.

- 1-2 Cpls move in LOD with 2 Viejo Two Steps beg M L, W R ft.
- 3 Balance fwd on L (cts 1-2), balance bwd on R (cts 3-4). (L ft far to front).
- 4 Drop L hands; W turns once to own R under joined R hands with 4 walking steps beg R ft while M changes wt in place, stepping fwd on L ft well in front (cts 1-2), and bwd on R (cts 3-4). W bends fwd from waist as she turns under arms.
- 5-16 Repeat action of Fig II, meas 1-4, three more times.

EL SHOTIS VIEJO (cont).

III. HEEL TOE AND CROSS OVER

- 1-16 Repeat action of Fig I, meas 1-16. On meas 16, M make 1/2 turn L to face ctr of circle with 3 walking steps (R, L, R) as W steps slightly fwd with 3 walking steps (L, R, L). During this movement the M moves to L side of W and slightly to her rear. R hands are joined at R side and high over W head. W takes skirt with L hand, and M grasps W L arm above elbow. All cpls face ctr of circle.

IV. FACING THE CENTER

M and W on same ft throughout the figure.

- 1 Moving as a unit, cpls do 1 Viejo Shotis Step beg R ft and moving to R while turning slightly to L.
- 2 Cpls do 1 Viejo Shotis Step beg L ft and moving to L to again face ctr of circle.
- 3 Balance fwd R (cts 1-2), balance bwd L (cts 3-4).
- 4 Drop L hands; W turns once to R under joined R hands with 4 walking steps beg R ft. W bends from waist on the turn. M changes wt in place while W is turning, stepping fwd on R (cts 1-2), and bwd on L (cts 3-4).
- 5-16 Repeat action of Fig IV, meas 1-4, three more times. On meas 16, as W is making her turn, M makes 1/2 turn to R with 3 walking steps (R, L, R) to face ptr with his back to ctr of circle.
- 17 Hands not joined. Each move to own R with 1 Viejo Schotis Step.
- 18 Move to own L with 1 Viejo Shotis Step.
- 19 Join R hands. W turns under joined hands with 4 walking steps R, L, R, L while M balances fwd R (cts 1-2) and bwd L (cts 3-4). W bends on turns.
- 20 Bow to ptr, M L and W R ft far to rear (cts 1-4)
- 21-32 Repeat action of Fig IV, meas 17-20, three more times.

V. HEEL TOE AND CROSS OVER

- 1-16 Repeat action of Fig I, meas 1-16. On meas 16 move twd ptr with 3 stamps and pose, W holding skirt, ML hand behind back and R hand hanging loosely at side.

Presented by: Albert S. Pill

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LAS VIRGINIAS
(Mexico)

Las Virginias (Las Veer-hee-ne-ahs) comes from the state of Durango. The music and dance are of Basque origin and were brought to Mexico by the many Basque people who settled in the state of Durango. Although once widely danced in this region of Mexico, the dance is now almost extinct. Eligio Herreram, a native of Durango, and now director of the Padua Hills Theater in Claremont, California, reconstructed the dance with the help of his sister and of friends in his rural home town of Durango. This dance was presented by Al Pill in 1958 at the Santa Barbara Folk Dance Conference. The Basque influence is evident in the origin of the dance and in the music, but the style of the dance has a definite Mexican character.

Music: Record: ASP 109 "Las Virginias". ASP 6006.

Formation: Ptrs facing in a double circle, M back to ctr. M clasp hands behind back; W hold skirt.

Steps: Walking*, Skipping*, Two-steps*, Stamp.
Footwork is the same for M and W throughout the dance.
*Described in "Folk Dances From Near and Far" Vols. I-VIII,
Published by Folk Dance Federation of California, 1095 Market
Street, San Francisco, California.

Measures
4/4

Pattern

Chord

Introduction

I. IN LINES

Watch ptr throughout this Fig.

upbeat Turning 1/4 R, lift R leg fwd, knee straight (ct &)
1 With knee straight, stamp on R taking wt (ct 1). M moving
RLOD - W LOD, step fwd L R (cts 2, 3). Bending body fwd from
waist and raising L knee, chug bwd on R turning slightly twd
ptr (ct 4).
2 Turn once to own R with 4 walking steps (L, R, L, R).
3 Repeat action of meas 1, beginning L and moving in opp direction.
4 Turn once to own L with 4 walking steps (R, L, R, L).
5-8 Repeat action of meas 1-4.

II. THE SKIPS

1 Ptrs approach each other with 2 skipping steps, R L (cts 1, 2) and
move bwd away from each other with 2 skipping steps, R L (cts 3, 4).
2 Turn once in place to own R with 2 skipping steps, R L (cts 1, 2);
stamp R L R, in place (cts 3 & 4).
3-4 Repeat action of meas 1-2 (Fig II) beginning L and turning L.
5-8 Repeat action of meas 1-4 (Fig II).

LAS VIRGINIAS (cont.)

III. CROSS-OVER UNDER JOINED HANDS

- 1 Ptrs join R hands and beginning R exchange places with 2 two-steps, M making 1/2 turn R while W turns 1/2 L under joined hands. Finish ptrs facing, R still joined.
- 2 Release joined hands. M continue turning R (1 turn) with 1 two-step, beginning R; then stamp L R L in place facing ptr. W does same as M except that she continues turning to her L.
- 3-4 Repeat action of meas 1-2 (Fig III), returning to own places.
- 5-8 Repeat action of meas 1-4 (Fig III), No wt on last stamp (meas 8).

IV. SOLO CROSS-OVER

- Ptrs move fwd to exchange places, passing R shoulders
- 1 Stamp L ft across R at same time lifting R ft to rear of body with R knee bent (ct 1); step back onto R in place (ct 2); step L fwd and to L (ct 3); stamp R ft across L at same time lifting L to rear of body with L knee bent (ct 4). There is some fwd movement on this meas.
- 2 Step back onto L in place (ct 1); take a big step fwd on R, with leg straight, to complete the exchange of places (ct 2); stamp L ft across R at same time lifting R ft to rear of body with R knee bent (ct 3); step back onto R in place (ct 4).
- 3 Ptrs now move back to original places, passing L shoulders. Step and pivot on L making 1/2 turn to own L to face ptr in exchanged places (ct 1); stamp R ft across L at same time lifting L ft to rear of body with L knee bent (ct 2); step back onto L in place (ct 3); take a big step fwd on R, with leg straight, to complete exchange of places (ct 4).
- 4 Repeat action of meas 1, cts 1-2 (Fig IV); step and pivot on L making 1/2 turn to own L to again face ptr in original places (ct 3); stamp R beside L, taking wt (ct 4).
- 5-8 Repeat action of meas 1-4 (Fig IV). No wt on stamp R (ct 4, meas 8).

V. MAKING THE TOWER

- Ptrs join R, shoulder high. M free hand behind back, W hold skirt.
- 1 Stamp fwd twd ptr on R ft (ct 1); step on L toe with accent behind R heel (ct 2); lift body while rising on R toe and at the same time raising joined R hands straight up to eye level (ct 3); lower onto R heel and at same time lower hands to shoulder height (ct 4).
- 2 Step bwd from ptr on L ft (ct 1); touch R toe with accent in front of L ft (ct 2); hands still joined, exchange places with 2 walking steps, R L, making 1/2 turn CW (cts 3, 4).
- 3-4 Repeat action of meas 1-2 (Fig V) returning to original places.
- 5-8 Repeat action of meas 1-4 (Fig V), except that on final 2 cts of meas 8 M makes 1/4 turn R and W 1/4 turn L to finish facing LOD, W on M L (on inside of circle). Assume Varsouvianna pos, W on M L.

VI. TURNS IN VARSOUVIANNA POSITION

Cpls move fwd LOD in this Figure.

- 1 Lift R ft with knee bent, at same time chugging lightly bwd on L (ct 1); W move to M R side by making 1 turn to own L (CCW) under joined R hands with 3 walking steps (RLR), while M changes places with ptr by walking R L R. Finish in Varsouvianna pos, W on M R (cts 2-4).
- 2 Lift L ft with knee bent, at same time chugging lightly bwd on R (ct 1); W move to M L side by making 1 turn to own R under raised joined L with 3 walking steps (LRL), while M changes places with ptr by walking L R L (cts 2-4). Finish in Varsouvianna pos as in beginning of Fig VI, W on ML.
- 3-8 Repeat action of meas 1-2 (Fig VI) 3 times more. On meas 8, W turns 3/4 CW in place, (under joined hands) to finish ptrs facing, W on outside, M back to ctr. Release hands.

VII. IN LINES, AROUND EACH OTHER, FINALE

- 1-4 Repeat action of Fig I, meas 1-4.
- 5-7 During these 3 meas ptrs make 1 complete CW circle around each other (R shoulder twd ptr) with the following ftwork: Step fwd onto R heel (ct 1); step L toe back of R ft (ct &); step fwd on R ft (ct 2); step fwd onto L heel (ct 3); step R toe back of L ft (ct &); step fwd on L ft (ct 4). Repeat action of these 4 cts 2 more times. Finish in own place, facing ptr.
- 8 Turn individually to own R with 3 walking steps, R L R (cts 1-3); M bow and W curtsy (ct 4).

Presented by: Al Pill

LAS VIRGINIAS
(Mexican Dance For Children)

Music: Record: ASP 6006. ASP 109

Formation: Ptrs facing in a double circle, M back to ctr.
M and W are on same ft throughout the dance.

Measures
4/4

Pattern *Step^R - Step^L - Step^R hop^R -*

I. IN LINES

- 1 Lift R leg with knee straight (ct &), stamp on R ft moving to R (ct 1), step heavily on L ft crossed over R (ct 2), step heavily on R ft to R (ct 3), chug swd to the R on R ft turning slightly in twd ptr at same time bending body from waist. and raising L leg with knee bent (ct 4).
- 2 Turn once to own R with 4 walking steps, L, R, L, R.
- 3-4 Repeat action of Fig I, meas 1-2 with opp ftwork (beg L ft).
- 5-8 Repeat action of Fig I, meas 1-4.

II. THE SKIPS

- 1 Ptrs approach each other with 2 skipping steps, R, L (cts 1-2) and back away from each other with 2 skipping steps, RL, (cts 3-4).
- 2 Make 1 turn in place to own R with 2 skipping steps R, L (cts 1-2), stamp R, L, R in place (cts 3, &, 4).
- 3-4 Repeat action of Fig II, meas 1-2, with opp ftwork (beg L).
- 5-8 Repeat action of Fig II, meas 1-4. *may walk on turns*

III. IN LINES

- 1-8 Repeat action of Fig I, meas 1-8.

IV. THE SKIPS WITH CLAPPING

- 1-4 All W repeat action of Fig II, meas 1-4 while M stand in place and clap their hands.
- 5-8 All M repeat action of Fig II, meas 1-4, while W stand in place and clap their hands.

Repeat the dance from the beginning. On the final meas of Fig I which ends the dance, turn individually to own R with 3 walking steps R, L, R (cts 1-3), M bow and W curtsy (ct 4).

The description for this dance is soon to be published in book form by Albert S. Pill and has been copyrighted. It should not be reproduced in any form without express permission of the author.

Presented by: Al Pill

BAILE NORTENO
(Mexico)

Music: Record: ASP 6005

Formation: Cpls in a circle, hands joined and outstretched to side, M L and W R shoulder twd ctr of circle.

Steps: Slide, Heel-toe, One step

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

One Step: a relaxed shuffling walk step done in Mexican style in sets of 4 steps - L, R, L, R or R, L, R, L.

Directions are written for M. W do same on the opposite ft.

Measures

4/4

Pattern

4

INTRODUCTION

4 (upbeat)

I. INTO CENTER AND OUT

1

Lift L leg with bent knee.

2

Cpls do 3 slides twd ctr of circle beg L (cts 1-3), extend R heel to R side (ct 4).

3

Tap R toe to R side (L heel pointed up) (ct 1), extend R heel to R side (cts 2-3), lift R leg with bent knee (ct 4).

4

Do 3 slides away from ctr of circle beg R (cts 1-3), extend L heel to L side (ct 4).

5-16

Tap L toe to L side (R heel pointed up) (ct 1), extend L heel to L side (cts 2-3), lift L leg with bent knee (ct 4).

Repeat action of Fig I, meas 1-4, cpls continuing to move twd and away from ctr of circle.

1-8

II. W CIRCLES M

M kneels on one knee facing ctr of the circle, thumbs hooked in belt. W circles M moving CW with 8 Heel-Toe steps.

9-16

W circles M CCW with 8 Heel-Toe steps. During meas 1-16 M clap hands on cts 1 and 3 of each meas to encourage ptr.

1-8

III. M CIRCLES W

W assumes a sitting pos on floor, L leg curled under body, R leg extended, palm of L hand resting on floor, R hand holding skirt. Throughout meas 1-16, the skirt is moved in twd body (cts 1-2) and out to side (cts 3-4).

9-16

M hooks thumbs in belt and circles W moving CW with 8 Heel-toe steps.

M circles W CCW with 8 Heel-toe steps.

NOTE: In Fig II and III keep the circles wide; those circling move in a wide arc around their ptr.

BAILE NORTEÑO (cont)

IV. ONE STEP

1-16

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

At end of meas 16, Fig IV, cpls resume starting pos as at beg of dance and repeat dance from beg.

The description for this dance is soon to be published in book form by Albert S. Pill and has been copyrighted. It should not be reproduced in any form without express permission of the author.

Presented by: Al Pill

VIRA CRUZADA
(Portugal)

Santa Marta de Portuzelo, Viana do Castelo

Madelynnne Greene learned this dance for two couples in Portugal in 1962. Vira Cruzada (Veera Cruzah'da) was taught to her by the Grupo Folklorico de Santa Marta de Portuzelo by arrangement with Dr. Sousa-Gomez, director and founder of the group.

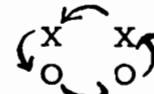
Music: Record: "VAI-TE EMBORA ANTONIO" RADERTZ EPR 601 preferred.
"VAI-TE EMBORA ANTONIO" RAPSODIA EPF 5, 042
Express 227

Formation: 2 M facing 2 W (M have backs to music) #1 #2
Ptrs diag opp each other. X X
O O
#2 #1

Measures Pattern
6/8 (fast waltz)

I. TRANSLATION STEP (Orchestral)
Pick up ct 6 1, 2, 3 (rest on ct 6, 1, 2, 3) Begin on ct 4 (5 6) by
1 step on M's L ft and pivot on L to R facing R in the line.
W steps are on opp ft - she mirrors the M's steps.
They both move with 1 step and quickly face the opp direction on
beginning of next meas. (Arms for both are at sides, relaxed).
2 Moving facing to R, step R (ct 1-2), close L to R (ct 3), step R
(ct 4), pivot on R ft (ct 5-6).
3 Moving and facing L, step L, close R to L, step L
4-7 Continue dancing step described above to R, then L, R, L.
8 M: Step R, close L, step R (cts 1, 2, 3, 4). On cts 5 & 6, stamp
L, R, L.
9 (3/8) Stamp R ft (cts 1-2), step lightly on L (ct 3) in preparation for
Fig II. (Rhythm is: L R L R
5 and 6 1

II. VIRA (Turning) Vocal Solo
The 2 cpls begin circling in CCW formation



1-2 W begin turning to R on R ft taking 2 waltzes to almost complete
one CW revolution. Arms are held up curved high, hands
higher than head level. ARMS: On first step on R ft, L arm
scoops down sweeping from back down and then fwd (in a circular
manner), and other arm is moving in opposition to it, somewhat
like the mechanics of a backward stroke in swimming.
3-8 Continue as above looking in twd ctr on beg of each R step as L
arm dips down and comes through. At the end of meas 8, ptrs
will arrive at original places having gone twice around the circle.

VIRA CRUZADA (cont)

- 1 M: Step R (cts 1-2), hop R (ct 3), step L (ct 4), dance 2 big accented step-hops beginning on R ft (and lifting other knee high (cts 5-6), moving fwd in LOD in circle
- 2-8 Continue in circle dancing the waltz steps as described for the W in meas 1. End in orig place having gone twice around circle.

NOTE: On these circles the dancers lean inward twd ctr of circle and look over L shoulder twd ptr on the accented waltz (on R ft).

III. INTO CENTER AND OUT (Vocal chorus)

- 1 (a) Cpl #1, one running waltz step to ctr beg R ft (cts 1-3). Spring onto both ft, slightly bent knees, L shoulders almost touching (cts 4-5), hop on R ft and begin to make 1/2 L turn twd L (facing out of circle) (ct 6).
- 2 (b) With back to ptr dance one running waltz out from ctr to orig place, reversing ftwork (begin on L ft), hop on L and turn 1/2 turn to R to face ctr.
- 3-4 Repeat action of Meas 1-2, Fig III, going in and coming out of ctr.
Cpl #2 at same time will do the same steps, but begin Fig by going out of circle as in Fig III, meas 2 (b), and begin with L ft, then go in to ctr, alternately with cpl #1.

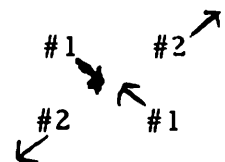
Choreography: Cpl #1 to ctr as:

Cpl #2 goes out of circle

Cpl #1 goes out as

Cpl #2 goes into ctr of circle

Repeat



IV.

- 1 Cpl #1 ptrs change places on 2 running waltzes passing L shoulders at ctr of circle and make 1/2 turn to own R (C_W) to face ctr. ARMS: L arm scoops down as in Fig II).
- 2 While waiting for cpl #2 to cross (as cpl #1 did in meas 1), cpl #1 dance 2 waltzes - a tiny circle on the spot not more than a foot and a half in diameter, all the time facing the ctr of circle.
- 3 Cpl #1 return to orig place (ftwork same as meas 1, Fig IV).
- 4 Repeat action of meas 2, Fig IV, M accenting by stamping ft.
- 1 Cpl #2 dance out of circle as in Fig III, meas 2 (b), end by hopping on L ft.
- 2 Change places with ptr as cpl #1 did in Fig IV, meas 1.
- 3 Tiny circle facing ctr as described in Fig IV, meas 2.
- 4 Return home as in Fig IV, meas

Choreography: Cpl #1 cross over

Cpl #2 cross Cpl #1 tiny circle

Cpl #1 cross home- Cpl #2 tiny circle

Cpl #2 cross home- Cpl #1 tiny circle

Repeat Fig II, III, IV - 4 more times.

NOTE: The "translation" figure is done only once at the beginning of the dance.

KOZACHOK TRIO
(Ukraine)

This Ukrainian dance for one boy and two girls is described in a book of Ukrainian dances in Madelynne Greene's library, and was translated into English for Madelynne by Dick Crum. The dance is originally described for only one trio. Slight changes of floor pattern had to be made to accommodate many trios dancing together. It is suggested that not more than 8 trios dance in one circle.

Music: Record: COLUMBIA LP 202, Side B, Band 2 "Memories of Ukrainia". The music as recorded is very fast and should be slowed down so that the style of the dance will not be distorted.

Formation: To assure good spacing, the trios (with the M in the middle and a W on either side) will face the ctr of the circle. M's hands extended out to sides, W at right side places her R hand in M's R hand. L hand W places her L hand in his L hand. W join their inside free hands in front and on top of M's outstretched arms, just below his chest.
Before the music begins each trio will pivot around to face LOD and try to maintain this space throughout Fig I.

- Steps:**
- #1 Bihunets: Like a long travelling pas de bas reaching fwd.
Initial pos: 6th. Upbeat, ct &: slight flex of L leg, bring R ft fwd not too high off ground. R knee straight, in preparation for broad step fwd.
ct 1 Land on full R ft, knee slightly bent, toe pointed fwd in direction of movement. L ft extended fwd, knee straight.
ct & Small step fwd on L ft (ball of ft).
ct 2 Small step fwd on ball of R ft. L ft is quickly brought fwd, knee straight, ft pointed.
ct & Long step with L ft, as in "upbeat" above.
 The step is now repeated with other ft.
- #2 Tynok (Pas de bas). Initial pos: 3rd, R ft in front.
Upbeat, ct & Slight flex of L leg, full L ft on ground, raising R ft fwd and low, R knee straight
ct 1 Leap onto R ft fwd and slightly to R, tracing a small arc in the air on the way, flex R knee slightly. L ft is brought fwd, knee straight, ft slightly pointed.
ct & Step onto L toe in front of R ft (actually tiny leap).
ct 2 Step onto R ft (full foot) in place behind L ft, bending knee slightly, L ft is brought fwd.
ct & Prepare to leap onto L ft fwd/L.
 This step is now repeated with other ft.
- #3 Backward movement with alternating heels: Initial pos: 6th.
Upbeat ct & Semi-flex of both knees.
ct 1 Put R heel fwd, with flex of L knee (wt on L).
ct 2 Same as ct 1 but with other ft.

KOZACHOK TRIO (cont).

- #4 Vyhyljasnyk ("kolupalochka with stamps") Toe heel, toe heel, or toe heel, stamp, stamp, stamp. Move fwd. Initial pos: 6th.
ct 1 With slight hop, land on full L ft. L knee slightly bent. At same time place R toe beside L ft, knee slightly bent and pointed twd middle. Body turned slightly so that R shoulder is fwd, head turned twd R shoulder.
ct 2 Another slight hop on L ft, point R heel fwd/R, R knee straight, L shoulder is fwd, head turned twd it.
 In the following meas hop onto R ft to repeat movement with opp ftwork. The above movement is called "kolupalochka" and is often combined with stamps in various ways. For example, one meas of "kolupalochka" followed by three stamps R L R, etc. The kolupalochka itself is done in place, and the stamps are done moving fwd.
- #5 Prysiadka, kicking ft fwd. Initial pos: 6th.
ct 1 With a jump, land in squat pos, on balls of ft, heels together, knees pointed outward.
ct 2 With slight hop, not straightening up very much out of squat pos, bring R ft up to knee level of the other leg, R knee bent sharply and pointed to R.
 Head and trunk should be held up straight.
- #6 Viryovochka (Verevochka or reel step) Skipping bwd.
 Initial pos: 3rd, R ft in front.
Upbeat ct & With slight hop, slide a bit fwd on L toe. R ft (R knee bent) is brought fwd and around in back of L leg, R knee is pointed a bit to side, and R ft is slightly pointed.
ct 1 Step onto R toe behind L ft in 3rd pos, knee slightly bent
ct & Slight hop, sliding a bit fwd on R toe, L ft brought into pos as described for R ft in the upbeat.
ct 2 Step onto L toe behind R ft in 3rd pos, as for R ft in ct 1.
et & Same as under "upbeat".
- #7 Mitelochka (Duck Walk) Initial pos: 6th in full squat.
ct 1 Without rising from squat, step fwd on ball of R ft.
ct & L ft out to side traces an arc pattern from back to front inside of L ft twd ground.
ct 2 Without rising from squat, step fwd on ball of L ft. Head and trunk straight
ct & R ft does movement like that described for L ft under "&".
- #8 Prypadanie (Up and down - Push step) Initial pos: 3rd, R ft in front
ct 1 Small "turned out" step sideways with R ft, on whole ft, with slight knee flex. L ft is off ground, and moves to a pos behind R ft just below ankle.
ct & Step onto L toe in this pos, straightening knees.
cts 2& Same as cts 1 &.

- #9 Holubtsi with stamps Initial pos: 6th.
 (Step fwd with R ft (full ft), with slight flex of knee; L ft is raised a little to L). Hop on R ft, lightly clicking it against L ft in air a bit to side. (The whole inner side of each ft is involved in the "click").
ct & 1 Land on whole R ft, with slight flex. L ft remains out to side.
ct & 2 Repeat above (2 in all).
 The movement is also done with the other ft. Head turns slightly to the direction of the outraised ft, and body leans a little away from same. In this dance, 2 Holubtsi are combined with 3 stamps.
ct 1 Land on full ft L, with slight flex of knee, moving a bit R.
ct & Stamp R ft.
ct 2 Stamp L ft.
- #10 Pidsichka (Coffee grinder) The movement is performed on 1 ft in deep squat pos. The other ft traces a circle out around the supporting ft. The palms of both hands are used for support at the moment when the circling ft passes supporting ft. In squat pos, wt on toes of L ft, knee pointed fwd, R leg is out to R, inside of R ft on ground. Body leans fwd very much. Both hands on floor. Beginning the movement, bring R leg around in front, toe pointing upward. In order to permit the R ft to trace a half circle in front, release R hand and then L hand momentarily, etc.
- #11 Povzunets (Prysiadka - kick-outs (ft off floor)) Initial pos: Deep squat pos, wt on toes, knees fwd).
ct 1 Slight hop, but remaining in squat pos, send R ft fwd with stiff knee.
ct & Pause.
ct 2 Without leaving squat pos, hop onto R ft and send L ft fwd.
ct & Pause.

Measures

2/4

Pattern

No Introduction

I. PAS DE BAS IN CIRCLE

- 1-10 Using #1 (Bihunets - long reaching pas de basques) and all beginning with R ft dance fwd in large circle 10 pas de basques.
- 11-16 Each trio turns L twd ctr wheeling and then pivoting around in a CCW direction to end on meas 16 in a single circle facing ctr.

II. PAS DE BAS TO CENTER

- 1-7 Using #2 (Tynok - pas de bas) dance 7 pas de bas steps twd ctr. (arms held same as Fig I).
- 8 M stamps 3 times, turning both W as follows: W release the hands they were holding in front and place them on hips. M spins R hand W 1 full turn L. L hand W 1 full turn R. After the spins, M releases W hands, they put both hands on own hips. M simply places his hands at the back of their waists, and stands slightly back from them.

KOZACHOK TRIO (cont)

III. BACK OUT OF CIRCLE WITH HEEL THRUST

- 1-7 Using #3 (alternating heel step) all thrust R heel fwd then L, etc. (14 in all) dancers move bwd to their orig pos in the large single circle facing ctr.
- 8 All stamp 3 times (L, R, L).

IV. WOMEN SOLO "TOE HEEL TO CENTER"

- 1-8 W, using 8 meas of music, do #4 (Kolupalochka with stamps) as follows: 1 meas "Kolupalochka", next meas stamps, etc., moving fwd. R hand W does the kolupalochka with L ft, L hand W does it with R ft, their arms during this open out to sides, during the fwd movement, hands are on hips. Moving fwd, W do the kolupalochka 4 times, and on meas 8 stamp 3 times. Hands on hips. M, all this time stands in place at outer circle. He may clap hands in time to music.
- 9-16 W take hold of the ends of the ribbons in their headdresses and move apart beg on inside ft. Making a circular path with 7 meas of "bihunets" (long reaching pas de bas), they return to places. As the W separate and move away from each other, M moves fwd with #5 (simple prysiadka), beg with R ft. His arms extended out to sides, slightly below shoulder level. By the end of meas 15 all move twd ctr, and in meas 16 they finish the figure: R hand W spins in place and places her L hand on M's R shoulder; L hand W turns in place and puts her R hand on M's L shoulder - W spinning inward twd M. M holds them at their waists.

V. ALL SKIP BACKWARDS

- 1-8 Using #6 (viryoovochka "skipping") dancers move bwd, beg on R ft. At the end of meas 8 all reach original places.

VI. WOMEN TO CENTER

- 9-16 W move fwd beg R ft with #1 ("bihunets" - long reaching pas de bas). At the end of meas 16 they face each other and join hands. M remains at outer circle.
- 1-8 With hands joined, W do pas de bas for 3 meas, beg with R ft to the R. On meas 4 they do stamps. Repeat all this for meas 5-8.
- 9-16 Doing #6 ("viryoovochka" skipping) W move twd M (facing ctr) where they change places. W who is at M's R crosses in front of the other W, hands on hips.

VII. MEN'S SOLO "DUCK WALK" AND WOMEN MOVE TO SIDES

- 1-16 M using #7 (mitelochka "duck walk") traces a complete CCW circle and at the end of meas 16 is in the same pos he was at the beg of this Fig. While the M is doing #7, W move fwd (arms at sides, palms facing fwd) and to sides with #8 (prypadanie "push step") stamping 3 times on meas 8. During the remaining 8 meas they re-trace their steps, ending up where they started, using #8 (prypadanie) and 3 stamps as before. During the prypadanie, their arms are at sides, held slightly away from body; during the stamps they place hands on hips. In meas 16, as they do the 3

KOZACHOK TRIO (cont)

- stamps, they give M the same hands he held at the beg of the dance, and join their free hands above his head, forming an arch.
- 1-8 All move fwd twd ctr. W do "bihunets" (moving ahead vigorously) while the M does the "povzunets" (kick out-squat). At the end of meas 8 the W who is at M's L turns to face him. W join their L hands above the M's head.
- 9-16 M continues to do "povzunets" (prysiadka pivots) (L hand arch). W, without releasing hands move CCW with "bihunets" steps, completing a full circle. At the end of meas 16 all face the ctr, the M a bit behind the W, W hands on their hips, M hands down at sides.

VIII. WOMEN PUSH STEP CROSSING (R W IN FRONT)

- 1-8 Using #8 (prypadanie "push step") W cross L and R during first 4 meas, and on the remaining 4, return to place. During the prypadanie steps, their hands gradually move outward from body. At the end of meas 8 W stamp 3 times and all join hands as at the beg of the dance.

IX. CIRCLE AND LEAVE L HAND WOMAN

- 9-16 Using "bihunets" (reaching pas de bas) the trio moves to the L in a half circle twd ctr, ending on original line of circle. After 4 meas, having reached the L side of circle, M releases the L hand W. In the remaining 4 meas he continues moving around with only the R hand W. Their hands are crossed a bit below chest level. On meas 16 M and R hand W raise their joined R hands above their heads facing each other.
- 1-8 M and W, without releasing hands, do #9 "holubtsi" with stamps (heel clicks) 4 times, changing places every 2 meas. On 1 meas of music they do 2 "holubtsi", and stamps on the next. On meas 8 they are in own places and release hands. (W who was let go dances leap, run, run to point of triangle out of circle.)
- 9-16 Now, the W who was let go earlier moves diag with #9 ("holubtsi" with stamps) beg with R ft. When she does the holubtsi her arms move out to sides, and when she stamps, they are placed on her hips. The M and W, meantime, separate to respective sides with ordinary steps (leap, run, run).
- 1-8 The W at L circle, moves across to L with "prypadanie" (push steps) facing ctr (ft in 3rd pos, L in front). M goes to ctr of triangle (leap, run, run).

X. M SOLO COFFEE GRINDER

- 9-16 M at ctr stage does #10 (pidsichka "coffee grinder"). W on either side move twd ctr and go about the M with "bihunets" steps. At the end of meas 8 M rises, and the W are on either side of him. W at R gives him her L hand, and W on L gives him her R hand. With free hands, W hold ends of their ribbons.

KOZACHOK TRIO (cont)

XI. TRIO FORMATION WITH INSIDE HANDS

- 1-8 Doing "bihunets" (leap, run, run) all move in circle as in Fig I, but end facing out of circle (all have backs to ctr of circle).
- 9-16 Holding same hands M moves fwd with #11 ("povzunets"). W move bwd doing #6 ("viryochochka"). All move quickly off dancing area and the dance ends.

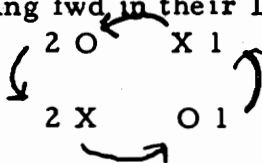
Presented by: Madelyne Greene

RUZGA de SANTA MARTA
(Portugal)

This dance for two couples was learned in Portugal in 1962 by Madelynne Greene. It was taught to her by the Grupo Folklorico de Santa Marta de Portuzelo by arrangement with Dr. Sousa-Gomez, director and founder of the group. Ruzga is pronounced rouge-ga.

Music: Record: Express 228

Formation: Two cpls facing fwd in their Line of Direction as follows:



Arms are curved upward, hands held a little above head level.

Steps: Step Close Step, Pivot - Two-step with pivot:

Step R, close L, step R, raising L knee up as you pivot or half turn to L, then dance bwd, step L, close R, step L and at the same time raise R and pivot 1/2 turn to R. Continue as above. M will begin bwd on L ft and W will begin fwd on R. ft.

Two Step Clapping:

Step close step. A simple step-close-step keeping ft close to floor. Accenting each step by clapping hands, quick-quick-slow; quick-quick-slow, etc.

Gallop to Center:

Slide-close, slide-close, slide-close, jump with L shoulders to ctr. (Take 3 galloping steps to L then jump lightly onto both ft, then 3 gallops to R and jump to R out of circle, back to place.)

Measures
2/4

Pattern

2 &

The 4 people at first stand facing LOD. The M stamp their R ft on the first 2 notes of music and sharply pivot 1/2 turn to their L to face their own ptr who is behind them

I. TWO STEP WITH PIVOT

1-32

The cpls begin to dance Step I "face-to-face" and "back-to-back" in the circle 32 steps in all (first time only - upon repeating the dance, Step I is done only 16 times). The M pivot to face own ptr (behind him) then pivots to face W in front of him.

The W begin the two-step on R ft moving fwd, then pivot and dance the next step bwd, etc. An easy way to remember is: the first step of each meas is always on the outside ft whether facing fwd or bwd.

Style note: The W who wear very heavy woolen skirts swing them sharply as they pivot revealing their pretty petticoats.

II. TWO STEP CLAPPING HANDS

1-8

The 2 W facing ctr clap their hands as the 2 M (clapping also)

RUZGA de SANTA MARTA (cont).

progress with simple two-steps fwd in the circle passing on the first 4 steps behind the W in front of them and continuing on the next 4 steps to the opp M's place.

III. GALLOP TO CENTER

1-8

The 2 M do 3 gallop steps to ctr, leading with L shoulder. On the jump part of step they will be facing each other in the ctr. As they gallop out of ctr, the W gallop in (having turned 1/4 turn first to lead with their L shoulder to ctr). Then the M gallop in again as W gallop with long steps out, and then all gallop to places to begin the dance again.

I, II, III

The dance repeats with the M now in reversed pos in the circle. They begin bwd to face new ptr.

Fig I has only 16 meas.

Continue Fig III to end of music. There is no pose at end.

Presented by: Madelynne Greene

COPEO DE LA MONTAGNA
(Mallorca, Spain)

This couple dance was taught to Madelynne Greene in Mallorca 1962 by Luciano Espases Garau, Leader of Ethnic dance group. This is the way his group performs the dance. (May also be danced as a duet by one couple).

Music: Record: Express 229.

Formation: Ptrs face each other in lines, M on one side, W on the other. They stand a little to the R of own ptrs (not directly opposite), if possible leave an arm's length between people on either side of you. Hands on waist to begin. Feet in 3rd position (R heel at instep of L ft).

Steps: Copeo, or Jota, Step (2 meas of music to complete 1 Copeo Step): Ft in 3rd pos, bend knees slightly in preparation to spring (cts 1, 2); kick R ft out, hop on L (ct 3). 2nd meas - step R behind L, moving to L (ct 1); step L to side (ct 2); step R to L side crossing over L (ct 3). Cts 1, 2, 3 in meas 2 are a "grapevine" step. Note: What we call a "Jota" step, the dancers in Mallorca refer to as the "Copeo" step. In this Copeo, unlike the Jota from Aragon the body leans away slightly from the kicking ft. This slants the body a little and gives the dance its distinct style.

Measures
3/4

4 chords

Pattern

INTRODUCTION. Raise arms to an open circle pos over head on cts 2, 3.

I. COPEO STEP

A 1-2 Dance 1 Copeo Step, traveling to own L.

3-4 Dance 1 Copeo Step, traveling to own R.

Arms: Close into a circle over head and the head turns to look up twd R forearm on cts 1, 2, 3. On meas 2, cts 1, 2, 3 the hands part to original open circle over head.

5-16 Continue as above doing 8 Copeos (Jotas) in all.

II. SCISSORS KICKS

B 1 Hands on waist, fingers in front of waist, thumbs in back. Spring onto both ft (cts 1, 2); kick R fwd hopping on L to begin a "scissor kick" sequence (ct 3).

2 Kick L R L (cts 1, 2, 3).

3 Kick R L R (cts 1, 2, 3).

4 Spring onto both ft bending knees and making 1/4 turn to L (R shoulder twd ptr) (ct 1); hold (ct 2); hop on L, bring R ft around behind (knee bent), and make a complete turn to R to again face ptr (ct 3).

5-7 Repeat scissors kicks thrusting L ft fwd to begin.

8 Turn 1/4 to R (L shoulder twd ptr) (ct 1); hold (ct 2); hop on R, bring L ft around behind (knee bent), and make a complete turn to L to again face ptr (ct 3).

COPEO DE LA MONTAGNA (cont)

- 9-12 Repeat meas 1-4 (Fig II).
13-16 Repeat meas 5-8 (Fig II).

III. WALTZ

- C 1-7 Beginning with R ft dance 7 waltzes fwd in a round pattern circling CCW over to ptr's side and continuing to own place. Take long steps, covering space, arms in open circle over head, body swaying slightly twd accenting ft in each meas.
8 Spring onto both ft (to stop) (cts 1, 2); lift L ft, hopping on R (ct 3).
9-15 Reverse direction (half turn L) and retrace own circle, ptrs moving in a CW direction beginning waltz on L ft.
16 At the end of this phrase there is time for a quick turn to the R on the spot, preparing the ft in anticipation of next step.

IV. DOUBLE COPEO STEP

- A 1-16 Dance the Copeo Step again as in Fig I but do two kick steps to R side then continue with "grapevine" step, then two kicks to L side then "grapevine", etc. Arms close and open twice with the double kicks. There will be 5 sequences in all.

V. COPEO TOWARD PARTNER AND AWAY

- B 1 With R shoulder twd ptr, L hand high over head and R curved in front of body, begin a Copeo Step with R ft.
2 Make a half turn to R and travel outward from ptr on 3 steps (R L R).
3-4 With back to ptr, repeat Copeo Step with L ft, reversing arms, making a half turn to L and travel twd ptr on 3 steps (L R L).
5-16 Continue action of meas 1-4 (Fig V). Try to keep lines straight.

VI. WALTZ

- C 1-16 Repeat Fig III.

VII. COPEO SPINNING ON SPOT

- A 1-2 Face ptr, R arm curved in front, L high. Dance Copeo Step and turn swiftly to R on the "grapevine" accommodating the steps into a CW turn on the spot.
3-4 Reverse ftwork and arms of meas 1-2, Fig VII.
5-16 Repeat action of meas 1-4, three more times. (8 spins in all).

VIII. SCISSOR KICKS MOVING FORWARD

- B 1-4 Repeat action of Fig II but travel fwd, passing ptr by L shoulder, ending almost into ptr's place,
5-8 Back up (continuing the scissors step passing ptr by L shoulder) only slightly and then move up to ptr as music ends abruptly the M drops to L knee, L hand on waist, R arm curved high. The W ends with L ft pointed twd ptr, L hand on hip, R arm curved high. She looks down at the M, he looks up at her.

Presented by: Madelyne Greene

BRIUL FROM GORJ
(Rumania)

Source: This Briul from Gorj (Gore'-yeh) is one that has been danced by the dance group Rapsodia Romina. Since "Briul" means "belt" there are many dances by this name because the belt hold is quite common in Rumanian dances.

Music: Record: Bruno BR 50147 Side B, Band 6 "Rumania and her Gypsies" Vol V.

Formation: Line of 6-8 dancers holding neighbor's belts, R hand over L.

Measures

2/4

12

Pattern

Introduction.

FIGURE I

- 1 Step R to R side (ct 1). Step L behind R (ct 2).
 2 Repeat action of meas 1.
 3 Hop on L and raise R leg with knee bent (ct 1). Step R behind L (ct 2).
 4-6 Repeat action of meas 1-3 but start with L and move to L side.
 7-12 Repeat action of meas 1-6

FIGURE II

- 1 With lift of L heel, touch R toe to R side (ct 1). With lift of L heel, touch R toe in front of L (ct 2).
 2 Repeat action of meas 1 (Fig II). On upbeat of meas 3 take small hop on L.
 3 Step R, L, R (cts 1, &, 2) in place.
 4-6 Repeat action of meas 1-3 (Fig II) but start with touching L to L side.
 7-12 Repeat action of meas 1-6 (Fig II).

FIGURE III

- 1 Moving fwd, cross R in front of L (ct 1). Close L toe to R heel (ct &). Step a little fwd R, still keeping R in front of L (ct 2).
 2 Repeat action of meas 1 (Fig III) but stepping fwd with L.
 3 Step fwd R (ct 1). Step back on L in same place as it was on ct 2 of meas 2 (ct 2).
 4 Moving bwd, cross R behind L (ct 1). Close L heel to R toe (ct &). Step a little bwd on R, still keeping R behind L (ct 2).
 5 Repeat action of meas 4 (Fig III) but start with L.
 6 Step bwd R behind L (ct 1). Step fwd on L in same place it was on ct 2 of meas 5 (ct 2).
 7-12 Repeat action of meas 1-6 (Fig III).

Repeat Fig I, II, III in sequence to end of music. As dance progresses, steps such as the toe touching in Fig II, may be done double time.

Presented by: Anatol Joukowsky
Notes by Ruth Ruling

DOIRANSKO ORO
(Macedonia)

- Source:** Doiransko Oro is commonly danced in southern Bulgaria and eastern Macedonia. It is a type of women's dance. Dance is described in "Bulgarian Horos and Rachenitsi, Vol I" by Boris Tzonev, Sophia, 1950.
- Music:** Record: Bruno BR50163 This is Bulgaria Side A, Band 2 Doiransko Oro is in 7/8 meter consisting of 3/8, 2/8, 2/8. Three beats can be felt in each meas with the first beat having a longer duration. Sometimes the two 2/8 are combined to give a ct of 4/8. Music is played on the tamboura, a kind of a lute, and the daire. The daire is a type of tambourine that is hit as a drum would be instead of being shaken.
- Formation:** Dancers in a broken circle with hands joined by interlocking last 2 fingers of R hand through last 2 fingers of neighbor's L. Elbows are bent with palms twd ctr. Face a little L of LOD. Each step has a plie' or bend of knee.

MeasuresPattern

2

Introduction

FIGURE I

- 1 Step R in LOD (3/8). Touch L in front of R, toe turned out (4/8)
- 2 Step L in LOD (3/8). Touch R in front of L, toe turned out (4/8).
- 3-4 Repeat action of meas 1-2.
- 5 In place, step R (3/8), L (2/8), R (2/8).
- 6-10 Repeat action of meas 1-5 but start with L.
- 11 In place, step R (3/8), L (4/8).

FIGURE II

- 1-3 Repeat action of Fig I, meas 1-3.
- 4 Turning to face ctr, step L (3/8), R (2/8), L (2/8).
- 5-8 Use same ftwork as in meas 1-4 (Fig II) but move into ctr on meas 5-7 and back out on meas 8.
- 9-24 Repeat action of meas 1-8 (Fig II) two more times.

FIGURE III

- 1 In LOD, step R (3/8), L (2/8), R(2/8).
- 2 Repeat action of meas 1 (Fig III) but start L.
- 3 Repeat action of meas 1 (Fig III).
- 4 Turning to face ctr, step L (3/8), R (2/8), L (2/8).
- 5-8 Use same ftwork as in meas 1-4 (Fig III), but move twd ctr on meas 5-6 and back out on meas 7-8.
- Repeat action of Fig III until end of music.

NOTE: There is a reflective movement from the walking that appears in the hands but this is better seen than described.

Presented by: Anatol Joukowsky
Notes by Ruth Ruling

POLONEZ FROM BESKID
(Poland)

Source: This Polonaise pattern comes from the area of the Beskid Mountains. It was shown to Anatol Joukowsky by Anastacia Wojchek, a dancer with the Polish State Folk Ballet ("Slask").

Music: Records: Bruno BR 50136 Side B, Band 2 "Polish Accordion in Hi-Fi"
MGM Side 1, Band 1 "Vienna Opera Ball"

Any evenly phrased Polonaise.

Formation: Form a circle of sets of three, 1 M between 2 W. All join hands with arms comfortably outstretched. Release hands between trios and each trio turn to face LOD. M stand a little back of W, with joined hands extended fwd. Arms are parallel to floor. W outside hands hold skirts. Whenever hands are free W hold skirts.

Steps: Basic Step: Step fwd R (ct 1). Step fwd L (ct 2). Step fwd R, bending R knee and extending L ft fwd (ct 3). Next step would start fwd with L.

Measures
3/4

Pattern

FIGURE I

- | | |
|-------|---|
| 1-4 | Beg R, dance 4 Basic Steps in LOD. |
| 5 | With 1 Basic Step, beg R, wheel trio 1/4 turn CCW to face ctr. |
| 6 | Beg L, dance 1 Basic Step twd ctr. |
| 7 | Beg R, dance 1 Basic Step in place as M leads W twd each other so W face M with W back to ctr. |
| 8 | Releasing hands, M bows from waist to W. W join near hands and curtsy to M, L ft going behind. Dancers are now in 2 concentric circles, W on inside facing out and M on outside facing ctr. |
| 9-12 | Both circles move to own L. Dance 4 Basic Steps beg R. W keep near hands joined and free hand holding skirts. M put R hand at small of back, palm out and extend L hand diag L fwd. Don't count original ptr and end facing 4th set of W or 4th M. |
| 13 | M cross R hand over L and take W hands that were joined. All dance 1 Basic Step as M turns 1/2 turn R under joined hands to face out of ctr. Trios are now in pos as in meas 1 but with backs to ctr. |
| 14-15 | Beg L, dance 2 Basic Steps moving away from ctr. |
| 16 | With 1 Basic Step, beg L, M wheel set 1/4 turn CCW so M and R W are facing LOD. L W continue 1/2 turn more in place so as to face RLOD but still on the L side of M (L shoulders will be adjacent). M and L W release hands. M and R W change hands so M L and W L are joined. W hold skirts with free hands and M put R at small of his back |

POLONEZ FROM BESKID (cont.)

FIGURE II

- 1-8 M and R W dance 3 Basic Steps, beg R, in LOD. On meas 4 (1 Basic Step) M place R hand at R W waist and wheel 1/2 turn CCW to face RLOD. Dance 3 Basic Steps in RLOD. On meas 8 M lead R W to cross in front and end on outside of circle. As R W crosses over, M turn 1/2 turn CCW (L) to face LOD. L W should now be standing at M L, both facing LOD. L W dance 4 Basic Steps, beg R, in RLOD. Turn R on ct 3, meas 4 to face LOD. Return to place with 4 Basic Steps. All L W are moving in an inside circle CW (4 meas) and CCW (4 meas).
- 9-16 M join R hands with L W. M now promenades with L W as R W moves in an outer circle. M and LW dance 3 Basic Steps, beg R, in LOD. On meas 12 (1 Basic Step) M wheel with L W 1/2 turn CW to face RLOD. Dance 3 Basic Steps in RLOD. On meas 16 M wheel with L W 1/2 turn CW to face LOD. R W should now be at M R side. R W dance 4 Basic Steps, beg R, in RLOD. Turn R on ct 3, meas 12 to face LOD. Return to place on 4 Basic Steps. All R W are moving in an outside circle CW (4 meas) and CCW (4 meas).
Change to original hand pos of Fig I and repeat dance from beginning.

Presented by Anatol Joukowsky
Notes by Ruth Ruling

BANDURA KOZA CHOK
(Ukraine)

Kozachok (Kōz ah chauk) literally translated means "Little Cossack". The Bandura is a folk instrument used since the 16th century. This is an arrangement of typical Ukrainian steps. The dance tells a story of a boy offering a gift to his girl and of her final acceptance of it.

MUSIC: Records: Bruno BR 50002 "An Evening with the Zaporozhsky Cossacks" - Side B, Band 1.
Monitor MF 301, Side 2, Band 2 "Songs and Dances of the Ukraine" Vol 1.

FORMATION: Double circle, ptrs facing, about 6 ft apart. W on inside with back to ctr. M on outside facing ctr. W has back of hands on hips. M has hands clasped behind back. M has a gift in his pocket - a flower, a ribbon, a necklace, a pair of shoes, etc.

STEPS: Walk*, Pas de Basque*
Russian Skip: Timing same as ordinary skip* but knees are turned out and each step is behind other ft. Done in place unless otherwise directed.
Prysiadka (1 to 2 meas): Assume squatting pos with knees turned out, back erect (meas 1). Hands may be on hips or drop between knees. Rise as indicated in description (meas 2).
Buzz Step*: This is slower than usual. Step flat on R (ct 1). Push off with L toe (ct 2).
Duck Walk: Assume squatting pos, hand and trunk straight (ct 1). Arms folded or hands on hips. Still in squat pos, bring L ft in arc from back to front and step fwd on L (ct 2). Next step would be done with R and continue alternately as long as desired.
*Described in Volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, Inc.

Measures
4/4

Pattern

No Introduction.

I. SLOW WALK AND CIRCLING

1-2 Beg R, both walk 7 slow steps (1 to a ct) to own R. Close L to R (meas 2, ct 4) (no wt) and prepare to change direction.
3-4 Beg L, walk 7 slow steps to own L. Close R to L (no wt).
Finish facing ptr.
5-8 Beg R, make 1 CW circle with ptr. Keep R shoulders twd ptr and watch ptr. Step R, L, R, close L to R (no wt) (meas 5). Step L, R, L, close R to L (no wt) (meas 6). This will complete 1/2 of the circle. Repeat action of meas 5-6 to complete the circle and finish in place, ptrs facing.

II. PRESENTING THE GIFT

1-2 W watch as M presents the gift. M take gift from pocket with

BANDURA KOZA CHOK (cont)

- a large gesture and place it on floor in front of W.
- 3 M walk 4 steps (R, L, R, close L to R) to stand on L side of W.
- 4 M point to gift with L hand while placing R arm around W shoulders.
- 5 W shrug off M arm and walk to own R 3 steps R, L, R and close L to R (no wt). M folds arms and watches W.
- 6 Beg L, W walk back to place and close R to L (no wt), all the while observing the gift.
- 7 Beg R, walk to gift with 3 steps and close L to R (no wt). W finishes almost facing LOD.
- 8 W lightly kicks gift with L ft and looks at M. Gift should be kicked in general area of where M stood at start of dance.
- 9-12 Beg L, W walk 4 steps back to her original place. At same time M take 16 cts to walk over, pick up gift, put it in pocket, and face ptr. W just watch M after meas 9.
- 13-14 Beg R, with 8 walking steps, change places passing L shoulders, making a small CCW arc. Finish with 1/2 turn L to face ptr. Both have back of hands on hips.
- 15-16 With 8 more steps, retrace arc passing R shoulders and return to place. W finish with 1/2 turn R to face M. M finish with full turn R to end with back to ptr (and ctr), arms folded. M is irked with ptr. Ptrs are about 2 ft apart.

2/4 III. WOMAN TEASES MAN

- 1-2 M stands ignoring ptr. W still have back of hands on hips. W now try to attract M attention.
W: Step R twd M (meas 1, ct 1). With lift of R heel, nudge M with R elbow (ct 2). Step back to place L, R, L (meas 2, cts 1, &, 2).
- 3-6 W repeat action of meas 1-2 (Fig III) 2 more times. M still ignore W.
- 7-8 Beg R, W walk 3 steps in CW arc to stand on outside of circle trying to face M. Close L to R (no wt) (meas 8, ct 2). M turn 1/2 around to L in place on 4 steps to face ctr and again present back to W.
- 9-14 Beg L, W repeat action of meas 1-6 (Fig III). M ignore W.
- 15-16 W turn L in place to finish facing LOD. Step L, R, L, close R to L (no wt). M turn 1/4 to R with 4 steps beg R and place R arm around W waist, holding W R hand on her R waist. W put L hand on M R shoulder. M extend L arm diag L, palm up. Cpls now facing LOD.

IV. PAS DE BASQUE

- 1-8 Beg R, dance 8 pas de basques in LOD (CCW).
- 9-14 Turn in place CCW (2 or 3 times) with 6 pas de basques.
- 15-16 On 2 pas de basques, M lead W over to M L side. Hand pos same as before but reversed.
- 17-23 Turn in place CW with 7 pas de basques.
- 24 M release W so W is on inside of double circle with back to ctr. Ptrs are facing.

BANDURA KOZA CHOK (cont)

V. SKIPS AND PRYSIADKAS

- 1-3 M watch W and clap on ct 1 of meas 1-4 (Fig V). Beg R behind L, W dance 6 Russian Skip steps backing up a little. Hands on hips. On upbeat of meas 4, take small hop on L.
- 4 Moving fwd a little, W step R, L, R, L.
- 5-8 Repeat action of meas 1-4 (Fig V). M still claps.
- 9-16 M do 4 prysiadkas landing on heels. Use arms naturally. W make CW circle around M with 8 pas de basques beg R. Finish ptrs facing with W back to ctr.
- 17-24 Beg R, M make CW circle around W with 6 pas de basques (meas 17-22). Back of hands on hips. End facing ptr (and ctr). On meas 23-24 M do 1 prysiadka, landing with wt on R ft and L heel touching floor. Arms extended naturally.
NOTE: Instead M can circle W with 14 Duck Walk steps and rise up on meas 24 to same ending pose as with the prysiadka. W turn once slowly to R with 8 slow Buzz Steps, R hand high, back of L hand on hip.

VI. WOMAN ACCEPTS THE GIFT

- 1-8 M: With 4 steps pass W by R shoulders and go into ctr (meas 1-2) Gesture to other M to meet in the ctr and each take gift out of pocket, placing it in L hand (meas 3-6). Return to outer circle with 4 steps beg R, and offer gift to ptr (meas 7-8).
W: Dance 4 pas de basques in LOD, beg R (meas 1-4). On first pas de basque (when passing R shoulder with M) move a little out of ctr so as to widen circle. Begin with back of hands on hips and gradually extend them fwd and out, palms up. Making 1/2 turn CW, dance 4 more pas de basques in RLOD back to ptr (meas 5-8). On last meas accept gift from M with R hand.
- 9-24 M put R arm around W waist and extend L hand diag out, palm up. W place L hand on M R shoulder and hold gift in R hand which is extended out diag to R. Both beg R, dance 14 pas de basques turning CCW, M backing up, W going fwd. On meas 15-16 M start as if to change W to L side as in Fig IV, meas 15-16. Instead give her a hug (and maybe a kiss on the cheek).

Presented by: Anatol Joukowsky
Notes by Ruth Ruling

STARO RATARSKO
(Serbia)

Staro Ratarsko (stah' ro rah tar' sko) was learned in Belgrade by Anatol Joukowsky. Like Zabarka, Moravac and Senjacko, it belongs to the family of kolos known as "U Sest Koraka". Presented at University of the Pacific Folk Dance Camp, 1958.

Music: Record: Jugoton C-6211 Ratarsko Kolo. No introduction.

Formation: Open kolo (broken circle). Hands joined and held down. Face a little L of LOD (CCW).

Measures

2/4

Pattern

I. PROMENADE

- 1 Step R in LOD (ct 1). Step L in LOD (ct 2).
 2 Facing ctr, step R to R side (ct 1). Close L to R (no wt) (ct 2).
 3 Step L to L (ct 1). Close R to L (no wt) (ct 2).
 4 Step R to R (ct 1). Close L to R (no wt) (ct 2).
 5-8 Repeat action of meas 1-4, but start with L to L (RLOD).
 9-16 Repeat action of meas 1-8.

II.

- 1 Facing ctr, move diag fwd and to the R. Step R, bending knee (cts 1 &). Hop R (ct 2). Step L in front of R (ct &). Hop is usually modified into just a heel lift.
 2 Hold (ct 1). Step R to R (ct &). Step L in front of R (cts 2 &). Movement is still diag fwd and to the R.
 3 Moving back out of circle, step back on R (cts 1&). Step back on L (ct 2). Step back on R (ct &).
 4 Still moving out of circle, step L (cts 1 &). Step R (cts 2 &).
 5-8 Repeat action of meas 1-4, but start L, diag fwd and to L.
 9-16 Repeat action of meas 1-8.

III.

- 1 Step R to R (cts 1&). Hop on R (ct 2). Step L behind R (ct &).
 2 Hold (ct 1). Step R to R (ct &). Step L behind R (cts 2 &).
 3 Step R and extend L fwd and low (cts 1 &). Step L and extend R (ct 2). Step R and extend L (ct &). Meas 3 is danced in place.
 4 Moving to L, step L (cts 1 &). Step R behind L (ct 2). Step L to L, bending knee (ct &).
 5-16 Repeat action of meas 1-4 three times (4 in all).

Repeat dance from beginning three times.

Presented by: Anatol Joukowsky
Notes by Ruth Ruling

HEEIA
(Hay-ay-ee-ah)
Ancient Hawaiian Canoe Dance

Music: Folkraft F1123B

Formation: Ptrs facing, seated cross-legged on floor. Puili (poo-ee-lee) stick on floor in front of each. Solid end of stick is called the "butt" and split end is the "tip".

After Intro and Figure I, each figure starts with the Vamp and ends with the Chorus. Vamp, Figure, and Chorus each take 8 counts.

<u>Figure</u>	<u>Action</u>
Intro.	No action.
I. <u>Hands</u>	Bring hands up from sides and down in front with an undulating motion to indicate the movement of water. Pick up stick. 16 cts.
Chorus	Hit back of L hand held over at L side of body twice (cts 1, &). Stick is always held in R unless otherwise noted. Hit palm of L hand in front of body once (ct 2). Hold cts 3, 4. Repeat.
Vamp	Hit palm of L hand (ct 1). Hit ptrs stick (ct 2). Hit palm of L hand (ct 3). Hit own L shoulder (ct 4). Repeat all.
II. <u>Shoulders</u>	Hit own shoulders alternately beginning R. 8 times (8 cts). Repeat Chorus and Vamp.
III. <u>Paddling</u>	Hold butt end of stick in both hands. Paddle twice on R side. Each stroke takes 2 cts. Paddle twice on L side (cts 4-8). Repeat Chorus and Vamp.
IV. <u>Shoulder-Stick</u>	Hit own R shoulder (ct 1). Hit ptrs stick (ct 2). Hit own L shoulder (ct 3). Hit ptrs stick (ct 4). Repeat all. Repeat Chorus and Vamp.
V. <u>Rowing</u>	Hold stick, hand at each end, horizontally close to chest. Describe an outward circle with stick to imitate rowing a boat (cts 1-4). Body follows movement of stick. Repeat for cts 5-8. Repeat Chorus and Vamp.
VI. <u>Overhead</u>	Press palms of hands against ends of stick. Hold stick overhead to R side. Move stick overhead from R side to L (cts 1, 2). Move from L side to R (cts 3, 4). Repeat all. Repeat Chorus and Vamp.

HEEIA (cont.)

- VII. Churning Hold middle of stick in R hand, butt end down. Describe a small circle rapidly as if churning the water (ct 1). Hit floor with butt end at R side (ct 2). Repeat to L side (cts 3, 4). Repeat all. Repeat Chorus and Vamp.
- VIII. Spearing Hold stick in middle, butt end down. Spear fish by hitting butt end of stick on floor, alternately at R and L sides. 1 ct for each spear. Repeat Chorus and Vamp.
- IX. Exchange Hold stick with butt end down. Throw stick to ptr (ct 1). At same time receive ptrs stick in own L hand. Change stick in L hand to R (ct 2). Repeat throwing and changing (cts 3, 4). Repeat all. Repeat Chorus and Vamp.
- X. Wave Hold stick by butt end and allow tip to point downward to L side. Wave stick from L side to R side (ct 1); and back to L (ct 2). Repeat Wave (cts 3, 4). Throw stick to ptr and catch ptrs stick (cts 5-8). Repeat Chorus and Vamp.
- XI. Paddling Repeat Fig III, Paddling. Repeat Chorus and Vamp.
- XII. Wave Repeat Fig X, Wave, getting own stick back. Repeat Chorus. Chorus may be shortened as music retards (cts 5-8). Instead, place stick on floor in front. Stretch arms fwd, placing R hand on top of L, palms down. Bow with head between arms.

Presented by Vyts Beliajus

BIALY MAZUR
(Poland)

This Polish Boot Dance was originally taught by Vyts Beliajus. Bialy (pronounced Be-AH-we) means "white". The patterns have been slightly rearranged and shortened by Sam Mednick to fit the music of the Columbia mazur record:

Music: Record: Columbia 12294-F "Polish Boot Dance."

Formation: Four cpls in a square, facing CCW around the square. Inside hands joined with ptr. M outside hand held lightly in front of chest, W holding skirt.

Steps: Mazur Step: An accented running step, 3 steps per meas with accent on the first step of each meas.

Measures

Pattern

1-4 Introduction. Cpls stamp twice on last meas of introduction.

I. MOVING FWD

1-8 Starting with outside ft, cpls dance 8 mazur steps fwd, moving once around the square CCW. Outside arms (W holding skirt) wave gracefully out and in on alternate meas.

II. HOLUBCZYK (holl-LUBE-chick)

9-16 M stands to L and slightly behind W, join L hands in front, R hands at W R hip (this is called the Holubczyk or "sweetheart" pos). Cpls turn CCW in place 2 or 3 times around with 8 mazur steps, M moving bwd, W fwd.

III WOMEN'S MILL

1-4 Ptrs drop R hands and W form a R hand mill in ctr of square, leaving M on outside facing ctr, L hands still joined with ptr, R hand held high. This formation rotates CW, W moving fwd with 4 small mazur steps, M moving to their L with 3 heel-click steps (step L, close R ft, hop on R clicking heels). On 4th meas M jump up and land down on R knee.

5-8 With 4 mazur steps, W moves CCW around kneeling M (L hands joined) and on to next M ahead (CW). On meas 8 M jumps up and takes L hand of new ptr.

9-32 Repeat action of Fig III, meas 1-8 three more times until back to original ptr.

INTERLUDE

1-2 Change places with ptr (L hands half around) with 2 mazur steps, ending with M back to ctr, M join hands high to form 4 arches.

IV. IN AND OUT THE ARCHES

1-4 M keep time with mazur steps and stamps in place. W go under the arches into the ctr, passing L shoulders with ptr, with 3 mazur steps and 2 stamps.

BIALY MAZUR (Cont.)

- 5-8 W make 1/4 turn to L and come out through arch on other side of ptr with 3 mazur steps and 2 stamps, facing next M.
- 9-24 W continue the in and out pattern, proceeding CW around the square and never going through the same arch twice in succession. On last 4 meas, W emerges from arch just beyond ptr and turns back to face ptr.

V. HOLUBCZYK

25-32

Repeat Fig II.

VI. MEN'S MILL

1-16

Cpls join inside hands, face CCW, and M join L hands in ctr. The mill turns CCW as all move fwd with 3 mazur steps, starting outside ft. On the 4th meas, all bend knees in a preliminary slight crouch, then M jump fwd to W ahead (releasing ptr hand), as W jump bwd simultaneously turning outward (CW) once around during jump. Repeat the entire pattern 3 more times until back to original ptr.

VII. HOLUBCZYK (Interlude)

1-4

Repeat Fig II, but only half as long (4 meas).

VIII. CIRCLE AND BASKET

1-8

Join hands in a single circle W to R of ptr, and circle R (CCW) with 7 mazur steps and 2 stamps.

9-16

Form a basket by W joining hands in front of M chests, M join hands in front of W (with M arms above W), and all circle L (CW) with 7 mazur steps and 2 stamps.

IX. LINE FIGURE

1-16

The basket breaks between cpls 1 and 4 (or between cpls nearest the audience, if an exhibition) and straightens into a line with 3 mazur steps and 2 stamps. The line moves fwd with 3 mazur steps and 2 stamps, then bwd with 3 mazur steps and 2 stamps. M raise joined hands and dance in place while W move fwd (under arches) with 4 mazur steps, taking their line 8 or 10 ft away from M line.

INTERLUDE

1-2

W raise R arm and turn in place 1 1/4 turn to R (CW), M turn 1/4 to L, both finishing with R shoulder twd ptr.

X. CROSS OVER, MEET AND ELBOW TURN

1-8

All move to own R with 4 heel-click steps, passing ptr face to face, arms swinging loosely in and out during the steps. Facing ptr, take 3 mazur steps twd ptr, R arms swinging gently in and out; on meas 8, jump in air and hook R elbows with ptr.

BIALY MAZUR (Cont.)

9-24 Turn CW with ptr using 3 mazur steps, then change to L elbow hook with a jump on meas 12. Turn CCW similarly. Repeat the CW turn and the CCW turn, but on last CCW turn omit jump.

XI. HOLUBCZYK AND RE-FORM SQUARE

1-4 In Holubczyk pos, dance 4 mazur steps as in Fig II, except only half as long.

1-8 Join inside hands with ptr and move fwd with 8 mazur steps as in Fig I, moving into the original square formation.

XII. HOLUBCZYK AND POSE

9-16 In Holubczyk pos dance 6 mazur steps as in Fig II. On meas 15 and 16 release R hands, W turns to L (CCW) once and a quarter around under joined L hands, M kneels on L knee and W sits on his R knee, facing to M L. Keep L hands joined and raised high in arch on final pose. M R hand around W's waist. W R hand high, or holding skirt.

Presented by: Vyts Beliajus

SHOO FLY
(American)

Play party game, no ptrs. Shoo Fly originated during the Civil War when Souffle Pies were popular and flies pesky. It is said that Shoo Fly is the corruption of Souffle Pie. This version is as we danced it down Alabama way for the fun it afforded. A dance suitable for the younger children.

Music: Record: Folkraft 1185 can be used if group can't sing well, but use of record limits the number of repeats of Music B.

Formation: Any number in a circle, no ptrs. All join hands.

Song: Shoo fly, don't bother me (sing three times)
For I belong to somebody.

Action: All run twd ctr, shooing the fly, with 5, 6, 7 or 8 steps (number of steps doesn't matter). shoo the fly bwd, and again fwd and bwd.

Song: I do, I do, I do,
But I'll not tell to who(m)
For I belong to somebody,
Yes, indeed, I do!

Action: Two dancers raise their joined hands to form an arch. Directly across from them one person goes twd that arch and leads all those behind him (or her) under it (no one releases hands). Keep on leading the line till a large circle with backs to ctr is formed. The arch will turn under their own hands. If circle is large repeat the singing of the second part as long as needed.

Repeat entire dance, but this time shoo the fly bwd first, then fwd, and repeat bwd and fwd. Same people form an arch again and leader leads them out until all face ctr. The children seem to enjoy running into each other on the bwd steps.

The dance is repeated as many times as desired but with new arches and new leaders.

Presented by: Vyts Beliajus

BEKEDORFER QUADRILLE
(Germany)

Source: First presented by Huig Hofman at 1962 University of the Pacific Folk Dance Camp.

Music: Record: Folkraft 337-007B - 2/4 meter. Label misspelled.

Formation: Four cpls in square formation, M with ptr on R. During introduction join hands in circle. All Figures begin L ft.

Measures

A1-A2

1-16

PatternI. Circle

Circle to L with 8 step-hops, and to R with 8 step-hops.

II. CHORUS

B 1

1-4

3-4

5-8

Greetings

Cpls 1 and 3, inside hands joined, walk 3 steps fwd beg L.

Clap own hands twice (up and down motion), on each ct 1

With inside hands joined, cpls 1 and 3 dance bwd to place beg L with 3 step-hops and step R (omit hop).

B 2

1-8

Cpls 2 and 4 dance the Greetings.

C 1

1-2

3-4

5-6

7-8

Schottische

Cpls 1 and 3, inside hands joined, dance 1 schottische step diag L (one schottische step takes 2 meas).

Cpls 1 and 3 dance 1 schottische step diag R, passing back to back.

Same cpls dance 1 schottische step diag L, passing face to face.

Same cpls dance 1 schottische step bwd to place.

Note: On meas 5-6 move diag L so that W are facing or have R shoulders adjacent at the end of passing face to face. On meas 7-8 M guide W diag bwd R, to place.

C 2

1-8

Cpls 2 and 4 repeat the action of the Schottische.

D 1 - D 2

1-16

Chain

With 16 step-hops, dance a Grand R and L around to place. Use large gestures, hands coming down from top.

A 1

1-8

1-8

III. TOUR

Ptrs star R with 8 step-hops, moving fwd. (In star, join R hands, palm to palm, with forearms touching.) Turn CW.

Without changing hand-hold, dance 8 step-hops moving bwd. Turn CCW.

IV. CHORUS

1-48

Repeat the action of Fig II, Chorus.

A 1

1-8

V. STEP-HOPS WITH PTR

Face ptr and join both hands straight across. Put R hips adjacent so own L arm is across chest and R arm is extended

BEKEDORFER QUADRILLE (Cont.)

across in front of ptr. Elbows are up and arms are parallel to floor. With 8 step-hops make 1 CW circle.

A 2

1-8

Put L hips adjacent so L arm is extended across in front of ptr, and with 8 step-hops make 1 CCW circle.

VI. CHORUS

1-48

Repeat action of Fig II, Chorus.

A 1 - A 2

1-16

VII. CIRCLE

All join hands and circle L with 8 step-hops. Circle R with 8 step-hops. End with raised joined hands.

Presented by: Vyts Beliajus

WESTERN PROMENADE TRIO

This is a slight variant of a dance introduced many years ago by Jane Farwell. In Jane's version the man crooks his arms and the girls on each side of him place their nearest hand to the man in the crook of his elbow and promenade forward. In this "Kentucky" development the men hold the inside hands of the girls and promenade. Kentucky version described. I call it the poor man's Doudlebska Polka.

Music: Record: Any record with distinct eight-measure phrasing - square or folk. Prefer MH 2004 "Western Polka".

Formation: Large circle of trios, M between two W, facing CCW.

<u>Measures</u>	<u>Pattern</u>
-----------------	----------------

1-8

Promenade (walk) fwd 16 steps.

9

M raises joined hands forming arches. R hand W goes under arch formed by joined hands of L hand W and M. R hand W enters circle. L hand W moves over to the place R hand W vacated.

10-15

Inside W form a circle, joining hands, and polka, two-step, or walk CW. M and L hand W swing in regular ~~American~~ square dance form.

16

Inside W release hands. The M leaves his original L hand W on his R, facing CCW. Inside W try to find a new trio to dance with, and they become L hand W. In case of large circles it is suggested that the M who still lacks a L hand W raise his free hand to be noticed. Sometimes the W in their excitement fail to see ~~where~~ ~~togo~~ togo.

Dance begins anew.

Presented by: Vyts Beliajus

SHAKE THEM 'SIMMONS DOWN
(American)

An Alabama play party game.

Music: "Merrily Dance" by Vyts Beliajus.

Formation: Any number of cpls form a circle, all hands joined.

Pattern: All walk to L 16 steps
All walk to R 16 steps
Four steps to ctr, four steps back, repeat
Do-si-do twice around your ptr
Do-si-do twice around your L hand lady
Promenade with the same L hand lady, who now becomes
your new ptr.

Words: Circle left, do, oh, do, oh, circle L do, oh, do, oh.
Circle left, do, oh, do, oh, Shake them 'simmons down.

2. Circle right, do, oh, do, oh.....
3. Balance all, do, oh, do, oh.....
4. Round your partners, do, oh, do, oh.....
5. Round your corners, do, oh, do, oh.....
6. Promenade all, do, oh, do, oh.....

Presented by: Vyts Beliajus

THREE MEET
(American of English Origin)

Music: Record: Folkraft 1262

Formation: Trios of 1 M between 2 W, inside hands joined. One trio facing
another around the room.

<u>Measures</u>	<u>Pattern</u>
1	Walk 3 steps fwd and bow.
2	Walk back to place.
3-4	With 8 walking steps, or slides, R hand person leads trio over to the opp place (still facing original opp trio).
5-8	Repeat all of above and end in own place.
9-10	Release hands. M hooks R elbows with R hand W and skips around with 8 steps (can be a walking step).
11-12	M hooks L elbows with L hand W and skips around 8 steps.
13-16	Form a basket of three, joining hands behind each other. The trios which have faced CW slide to their L in this basket while moving on the inside of the circle to the next trio. Trios which have faced CCW slide to their L in the basket while moving on the outside of the circle to face the new trio. 16 slide steps, pivoting until two new trios, next in order, face. Repeat dance from the beginning.

Presented by: Vyts Beliajus

ALABAMA GAL
(American)

Of all the Alabama Gal (or Girl) versions now in existence, this is one of the prettiest and most funfull which we enjoyed doing in Southern Alabama. Up North-way I introduced this particular version wherever I taught and at the University of the Pacific Folk Dance Camp, 1949.

Music: Record: Methodist World of Fun 112

Formation: Two lines of four cpls, M on one side and their ptr facing them.

1. Walk through in a hurry,
Walk through in a hurry,
Walk through in a hurry, Alabama gal.

During the first verse, cpl #1 joins hands and stretch them. Front hands are raised diag fwd and above head, as if looking through the joined hands. Walk through ctr to the foot of the set with 8 steps in a hurried manner. Turn about without release of hands to face head of set, now raise the present fwd hands diag and above heads and walk quickly to place. All others clap hands rhythmically.

2. If you don't know how-how,
If you don't know how-how,
If you don't know how-how, Alabama gal.
3. I'll show you how-how,
I'll show you how-how,
I'll show you how-how, Alabama gal.

Second and third verse: Cpl #1 hook R elbows, walk around each other one and a half times till M faces W line and W faces M line. Now M hook L elbows with next W, while W hooks elbows with the next M, turn once around and come back to own ptr, hooking R elbows, circling once around, and on to the third with L elbows, and so on, till the entire set was reeled and the original cpl #1 reaches foot of set, and finish with each other hooking R elbows and circling one and a half times around, back to their lines. If necessary, repeat third line of song once again in order to include all participants in the reeling. The whole character of the dance must be done in a manner of a pretended hurry and a slight drag of feet.

4. Ain't I rock candy,
Ain't I rock candy,
Ain't I rock candy, Alabama gal.

Standing in the ctr of the foot of the set and facing head of set, cpl #1 place their thumbs in the arm pit, and extend rest of fingers, walk up the ctr of set to head with 8 walking steps during which time the extended fingers are flapped back and forth in a "show-off" manner as everyone sings "Ain't I rock candy". Upon reaching head of set, turn R around and walk back to foot of set with 8 more steps. M steps into M line, and W into W line. Now second cpl which is at the head of the set joins hands, walks down the ctr, and repeats the whole dance. Continue doing it until original cpl #1 is again at head of set.

Presented by: Vyts Beliajus

JINGLE BELLS
(Netherlands)

I found the description for this Jingle Bells (not as a mixer, tho) in a Dutch collection of folk dances.

Music: Record: Folkraft 745-1289. Instrumental side.

Formation: Cpl behind cpl in skating pos, with M R hand above.

Measures Pattern

1-2 Four skips fwd.
3-4 Four skips bwd.
5-8 Repeat above 4 meas.

1-2 Raise hands into Varsouvienne pos, and move R with 4 sliding steps
(away from circle)
3-4 Slide back to place.
5-8 With 8 skipping steps turn in place, M bwd, W fwd. End facing
ptr, M back to ctr, release hands.

During Jingling of bells:

9-10 Clap own hands 3 times.
11-12 Clap ptrs hands 3 times
13 Clap own hands 4 times
14 Clap ptrs hands once
15-16 Hook R elbows and skip around each other in place.

Repeat jingling once again but hook L elbows with the next person to your L and that person becomes your new ptr and the dance repeats from the beginning. NOTE: If not desired to do it as a mixer, just hook L elbows with own ptr.

Presented by: Vyts Beliajus

JINGLE BELLS
(American)

This is a suitable dance for the Christmas season, and for all year around. It is a double circle progressive contra. The record is excellent and one of the "jingliest" of all the Jingle Bells.

Music: Record: Folkraft 745-1289. Calls by Bob Brundage.

Formation: A double circle with one cpl facing ctr of circle and other cpl with backs to ctr of circle.

<u>Calls</u>	<u>Explanation</u>
Balance partners all To the left you side step	With inside hands joined, ptrs balance to R and L. Step L, draw R ft to L. Repeat. You will be facing a new cpl to your L.
Right and left through	With this new cpl do a R and L Through: pass opp with R shoulders, taking 4 steps.
Turn your girl and balance again To the left side step	Join L hands with ptr, with M turning bwd, swing the girl around to face opp cpl again. Repeat balance as above and left side step and now you will be facing original cpl
Cross trail	Release hands. The girl crosses singly to the M L side between the opp cpl, M follows to R side
"U" turn back And make a left hand star Half way round, hello again	Turn singly in the opp place, to face each other's cpl As it says.
To the right 2 ladies chain	The two ladies standing diagonally in next set (with which you side-stepped the first time) do the chain: ladies join R hands and cross over, M turn them around in place with L hands joined and R around waist. Ladies chain back in the same manner.
Chain right back SAME TWO right and left through Turn your girl (and balance all, etc.)	This time R and L Through will be done with the same cpl with which the Ladies Chain was performed. Thus, the dance is started once more facing a new cpl and the progression was accomplished.

Presented by: Vyts Beliajus

BOW BELINDA
(American)

Contra Play Party Game. The Virginia Reel was at one time considered the American national folk dance, but alas, it is hardly done nowadays. This is a singing Virginia Reel for which music is not needed, but actions sung out.

- Music:** Tune: Ten Little Indians
Record: Methodist World of Fun M 111
- Formation:** Contra lines, ptrs facing each other, boys in one line, girls in the other. Boys' L shoulder to music.
- Sing:** Bow, bow, Oh, Belinda (repeat two more times)
Won't you be my partner?
- Action:** Either both lines skip (or walk) twd each other with two steps, bow, and retire, and repeat all of that again, or (if leader so desires) only opp diagonal players, boy from head of the line and girl from the foot of line, skip to center of contra and bow twd each other and retire; then action is repeated by the head girl and foot boy.
- Sing:** Right hand 'round, Oh, Belinda (repeat two more times)
Won't you be my partner?
- Action:** Diagonal players hook R elbows in ctr of set, turn once around and retire. Opposite diagonal players repeat action.
- Sing:** Left hand 'round, Oh, Belinda (repeat two more times)
Won't you be my partner?
- Action:** Same players hook L elbows as above.
- Sing:** Back to back, Oh, Belinda (repeat two more times)
Won't you be my partner?
- Action:** Same players follow action of words
- Sing:** Promenade, Oh, Belinda (repeat two more times)
Won't you be my partner?
- Action:** All cpls join hand with ptr and follow cpl #1 who skip ~~down~~ to foot of set. Cpl #1 raise their joined hands into an arch and all other cpls go under. Continue singing "Promenade, Oh, Belinda" until all cpls complete going under the arch.

Repeat dance from beginning with new head and foot players. This can be done until all players have a chance to perform the actions, or as long as teacher desires.

Presented by: Vyts Beliajus

Folk Dance Federation of California Research Committee:
Omega Graham, Mildred Coburn, Dorothy Tamburini

TANT' HESSIE
(South Africa)

Tant' Hessie -- Aunt Esther's White Horse, a recreation dance from South Africa, was presented at University of the Pacific Folk Dance Camp by Huig Hofman of Antwerp, Belgium, 1962.

Music: Record: Folkraft 337-006B - Band 2

Formation: Cpls in double circle, ptrs facing about 4 ft apart, M back to ctr.

Steps and Styling: Walking step*, buzz turn (tikiedraai)*, dos a dos*. Walk with light, springy steps, weight fwd over ball of ft; heels barely touch floor. Hands hang naturally at sides and swing easily fwd and bwd with motion of ft and body.
*Described in Volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, 1095 Market Street, San Francisco 3, California

Measures
(2/4)

Pattern

1-8 INTRODUCTION - no action

I. ADVANCE AND RETIRE

1-2 Both begin L, walk fwd twd ptr with four steps, closing on fourth step. Form single circle, R shoulders adjacent. Nod to ptr.

3-4 Walk bwd to place with 4 steps, closing on fourth step.

5-6 Repeat action of meas 1-2, to form single circle with L shoulders adjacent.

7-8 Repeat action of meas 3-4.

II. DOS - A - DOS

1-4 With 8 walking steps, dos-a-dos; pass R shoulders with ptr.

5-8 Repeat action of meas 1-4 (Fig II); pass L shoulders with ptr.

III. SWING WITH PARTNER

1-8 W place both hands on M shoulders, M place R hand on W waist, L hand on her upper R arm. With buzz turn (tikiedraai), swing slowly CW. (NOTE: if danced by children, an elbow turn may be used.) On completion of swing, ptrs separate to reform double circle facing each other.

Each progress to person at L on first walk fwd (Fig I, meas 1-2) to repeat dance with new ptr.

Presented by: Vyts Beliajus

SKATING AWAY
(American)

I found this play party game excellent in places where boys are reluctant to choose girls for partners. Published in "Dance and Be Merry, Vol. 1" by V. F. Beliajus.

Music: Record: Methodist World of Fun M 111.
Tune: Mulberry Bush.

Formation: Circle, no ptrs, all hands joined. The teacher may ask for two cpls to volunteer to form a R hand star (mill) inside the circle (or let the teacher appoint two "volunteer" cpls).

All sing: There were two couples skating away, skating away, skating away
There were two couples skating away, so early Sunday morning (or,
so early in the morning)

Action: The inside mill skips CW, the outside circle skips CCW.

All sing: The ice was thin they all fell in, they all fell in, they all fell in
The ice was thin, they all fell in, so early Sunday morning.

Action: Reverse directions of each group.

All sing: The old swing out, the new swing in, the old swing out, the new swing in
The old swing out, the new swing in, so early Sunday morning.

Action: Outside circle stops and claps hands. The inside two cpls release R hand star and each one approaches a new person, boys a new girl, girls a new boy. Join both hands with this new person, and turning CW, spin ptr into ctr of circle with skipping steps. Now two R hand stars are formed and dance is started anew.

The outside circle may now sing: "There were four couples skating...."
During the next round they may continue by singing "There were many couples skating....."

Continue forming mills until everyone on the floor has a ptr - and they are then set to do a dance with ptrs.

Presented by: Vyts Beliajus

HANSKE VAN LEUVEN
(Flanders)

This dance, introduced at the University of the Pacific in 1962 by Huig Hofman, is normally danced in columns. But since many folk dancers are not familiar with the workings of contra formations it is easiest learned as a circle dance. It is done exactly as a contra minus the worry of changing numbers when facing a new direction.

Music: Record: Folkraft 337-003 B

Formation: Circle of trios, one M between two W. Trio facing trio. Hands joined shoulder high. Free hands on hips. All CW facing trios are #1, opposites are #2. (If done in columns, trios #1 face down the set and trios #2 face up.)

Measures

Pattern

A 1

I. Balance and Circles

1-2

Two step-hops on the spot. (start L ft)

3-4

M to the R facing R hand W and opp W of other line. Join hands to form circles of three. (M takes 4 walking steps to get to W).

5-8

The circle with M #1 moves around CW(L), meanwhile the circle with M #2 moves around CCW (R), using 8 gallop steps.

A 2

1-2

M change places, turning to the R on 4 walking steps. Join hands to form new circles.

3-6

Circle with M #1 moves CCW (R), while circle with M #2 moves CW (L) with 6 gallop steps. End in own place in lines.

7-8

Join hands in lines. Two step-hops in place.

B

II. Turn Round and Arches

1-4

Opp W two-hand swing once around CW with 4 bouncy two-steps, while two M do the same with R elbows.

5-6

Join hands in lines. Two step-hops in place.

7-8

Lines #2, raising arms to form arches move fwd 4 walking steps. M #1 and R hand W under one arch, while L hand W passes alone under the other arch.

Repeat the dance starting opp to a new line.

Presented by Vyts Beliajus

HOOPER'S JIG
(Scotland)

Hooper's Jig is a reel in jig time--one of the most popular new dances in Scotland.

Music: Record: Any jig with 32 meas phrasing, such as Sparton SP216 LP "Baldovan Jig", or Fontana TFE 17309 "Ellwyn's Fairy Glen".

Formation: 4 cpls in longways formation. Line of M facing a line of W with ptrs facing, ML shoulder twd music or head of line. Cpls are numbered from 1 to 4 with cpl#1 at head of line.

Steps: Skip Change of Step: Hop on L, lifting R leg fwd with toe pointing down, knee turned out (ct 6 of preceding meas); step fwd R (ct 1); closing step L behind R, L instep close to R heel (ct 3); step fwd on R (ct 4). Next step starts with hop on R (ct 6).

The Skip Change of Step is used throughout the dance unless otherwise stated.

Side-Step (2 meas): Step swd (meas 1, ct 1); step on free ft across in front (meas 1, ct 4); step swd again (meas 2, ct 1); closing step on free ft to supporting ft (meas 2, ct 4).

Measures

6/8

Chord

Pattern

Introduction: M bow, W curtsy.

I. CAST DOWN ANDRIGHT HANDS ACROSS

1-4 All clap (meas 1, ct 1), as cpl #1 pass R shoulders with ptr and cast off, dancing down behind cpl #2 on the opp side -- M turning 1/2 CW, W 1/2 CCW. Cpl #2 take 1 Side-Step, moving up to 1st place (meas 3-4).

5-8 Cpls #1 and #3 give R hands across (W #1 joins hands with W #3 on top, M underneath) and make one complete turn CCW.

II. CAST UP AND LEFT HANDS ACROSS

9-12 All clap (meas 9, ct 1), as cpl #1 pass R shoulders with ptr and cast off, dancing up behind cpl #2-- M turning 1/2 CW, W 1/2 CCW. Cpl #2 take 1 Side-Step, moving down into original place (meas 11-12).

13-16 Cpl #1 and #2 give L hands across (W #1 with M #2 on top) and make one complete turn CW.

III. CHANGE PLACES

17-18 M #1 and W #3 dance through the ctr, changing places, giving R hands in passing.

19-20 W #1 and M #3 change places, giving R hands in passing. At the same time M #1 and W #3 turn individually 1/2 CW.

21-22 M #1 and W #3 dance through the ctr back to original places, giving L hands in passing. At the same time W #1 and M #3 turn individually 1/2 CW.

23-24 W #1 and M #3 dance back, giving L hands in passing. W #1 dances directly into 2nd place, as M #3 dances back to original place. At the same time M #1 casts off behind M #2, moving into 2nd place, while cpl #2 take 1 Side-Step moving up into 1st place.

HOOPER'S JIG (Cont.)

IV. RIGHTS AND LEFTS

Cpls #1 and #2 dance rights and lefts as follows:

- 25-26 Ptrs change places across the dance, giving R hands in passing.
 27-28 W with W, M with M change places, moving up and down the dance, giving L hands in passing.
 29-30 Ptrs change places across the dance giving R hands in passing.
 31-32 W with W, M with M change back to original place, moving up and down the dance, giving L hands in passing.

Repeat dance with cpl #1 still active in 2nd place but finishing at the bottom of the dance by moving ~~down~~ behind the line (meas 32) as cpl #4 take 1 Side-Step moving up (meas 31-32)

Repeat dance with cpl #2 active in 1st place and then in 2nd place, finishing at the bottom.

Repeat dance with cpl #3 active twice and cpl #4 active twice until all cpls are back in original places.

Presented by C. Stewart Smith
 Notes by Larry and Ruth Miller

THE GARRY STRATHSPEY
(Scotland)

This is a recent dance composed by James B. Cosh of Glasgow, Scotland.

Music: Record: Fontana TFE 17376 "The Garry Strathspey"

Formation: 4 cpls in longways formation. Line of M facing a line of W with ptrs facing, ML shoulder twd music or head of line. Cpls are numbered from 1 to 4 with cpl #1 at head of line.

Steps: Strathspey Step: Step fwd on ball of R ft, keeping ft close to floor (ct 1); bring L ft up to and step behind R, L instep close to R heel (ct 2); keeping ft close to floor, step fwd on R, bending R knee slightly (ct 3); hop on R and bring L ft through close to floor, knee turned out and toe pointed down (ct 4). The motion of the strathspey is down and up in feeling rather than level. Begin next step L moving fwd. Always start R unless otherwise stated.

Strathspey Setting Step: Step R to R, knee and toe turned out (ct 1); closing step L behind R, L instep close to R heel (ct 2); step R to R (ct 3); hop on R bringing L ft up behind R ankle, L knee turned out and toe pointed down (ct 4).

Highland Schottische Step (2 meas): Hop on L and point R toe to R side (ct 1); hop on L and bending R knee, bring R ft behind L calf, R knee turned out and toe pointing down (ct 2). Repeat same for cts 3 and 4, but on ct 4 bring R ft in front of L leg. Dance one Strathspey Setting Step R (meas 2). Begin next step hopping on R, pointing L toe to L side and dancing one Strathspey Setting Step L. W hands are at sides throughout (or on skirt). During Highland Schottische Step R ML hand is raised high and R hand is on hip (meas 1 through meas 2, ct 2), and then hands are reversed (meas 2, cts 3, 4). During Highland Schottische Step L hands are opp from Highland Schottische Step R.

Side-Step: Step swd (ct 1); step on free ft across in front (ct 2); step swd again (ct 3); close free ft to supporting ft (ct 4).

NOTE: Strathspey Steps are used throughout the dance unless otherwise stated.

Measures

(4/4)

Chord

Pattern

Introduction: M bow, W curtsy.

I. RIGHTS AND LEFTS

Cpl #1 and cpl #2, cpl #3 with cpl #4 dance right and left one-half way around as follows:

- 1-2 Ptrs change places across the set, giving R hand in passing.
3-4 W with W, M with M change places moving up and down the dance, giving L hands in passing.
5-8 Cpl #1 with cpl #4 (ctr cpls) dance right and left halfway around by changing places with ptr (R hand) and changing places up and down the dance (L hand).

GARRY STRATHSPEY (Cont.)

II. CIRCLES AND LEAD UP

- 9-10 Cpl #2 with cpl #4, cpl #1 with cpl #3 join hands in a circle of four dancers and circle 1/2 CW.
- 11-12 Cpl #2 with cpl #3 (ctr cpls) join hands and circle 1/2 CCW.
- 13-16 Joining R hands, cpl #1 leads up the middle of the dance to the top (original place but on wrong side). During meas 16 cpls #2, 3, 4 take 1 Side-Step, moving down one place.

III. SET AND GRAND CHAIN

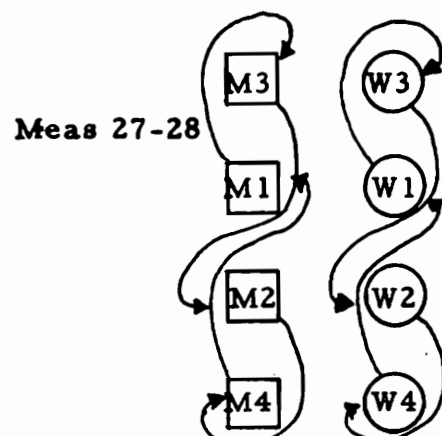
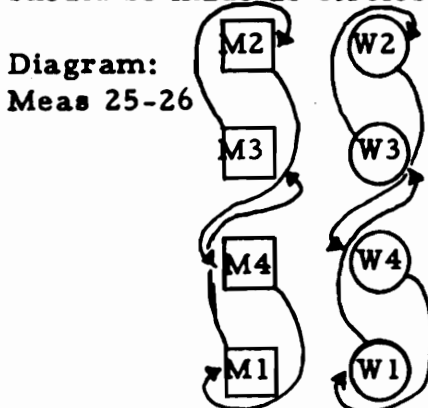
- 17-20 Cpl #1 face cpl #4 up and down the dance; cpl #3 face cpl #2. All dance Highland Schottische Step R and L.
- 21-24 Dancers give R hands to person they are facing and dance a Grand Chain (Grand R & L) halfway around the set, passing one person for each Strathspey Step.

IV. REELS OF FOUR

After completing a Grand Chain halfway around, meet the next person to pass by R shoulders and continue dancing reels of four on the sides as follows (see Diagram):

	<u>For the ctr dancers facing out</u>	<u>For the outside dancers facing in</u>
25	Pass R shoulders	Pass R shoulders
26	Turn 1/2 CW	Pass L shoulders in ctr
27	Pass R shoulders	Pass R shoulders
28	Pass L shoulders in ctr	Turn 1/2 CW
29	Pass R shoulders	Pass R shoulders
30	Turn 1/2 CW	Pass L shoulders in ctr
31	Pass R shoulders	Pass R shoulders
32	Pass L shoulders and turn into place to face ptr	Turn into place to face ptr.

The above action is continuous. The turns are not sharp but should be made as circles.



During meas 29-32 repeat actions of diagrams back to place.

Repeat dance with cpl #2 active, then cpl #3, then cpl #4 until all cpls are back in original places.

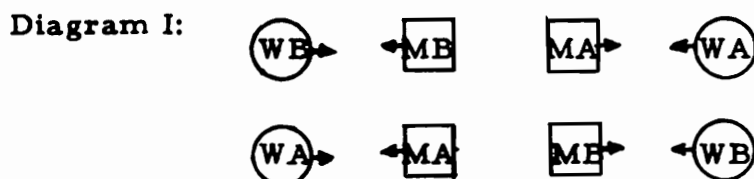
Presented by C. Stewart Smith
Notes by Larry and Ruth Miller

AXUM REEL
(Scotland)

This is an old traditional dance collected in Scotland.

Music; Record: Fontana TFE 17066 "Axum Reel"

Formation: 4 cpls in special longways formation, facing ptrs (see Diagram I):



Steps:

W Setting Step #1 (2 meas): Step fwd R (meas 1, ct 1); hop R, L ft low behind R calf with L knee turned out (meas 1, ct 2); small step L bwd (meas 1, ct 3); hop L, R ft low in front of L calf (meas 1, ct 4). Step R close behind L to L side, bending R knee and beginning a CW turn (meas 2, ct 1); step L beside R continuing CW turn (meas 2, ct 2); step R beside L completing CW turn (meas 2, ct 3); hop R, L ft in front of R calf (meas 2, ct 4). Next step begins stepping fwd L and reversing turn and ftwork throughout. W holds skirt.

M Setting Step #1 (2 meas): With R hand on hip, L hand high, hop L and point R toe to R side, R knee out (meas 1, ct 1); hop L and bring R ft behind L calf (meas 1, ct 2); hop L and point R toe beside L toe (meas 1, ct 3); hop L and extend R ft diag fwd R (may shake R ft one or more times if desired) (meas 1, ct 4). Raising both hands high overhead, rock fwd on R, L toe pointed behind R heel (meas 2, ct 1); rock bwd on L, R toe pointed in front beside L toe (meas 2, ct 2); repeat action of meas 2, cts 1, 2 (meas 2, cts 3, 4). Next setting step L begins with wt on R, pointing L toe and reversing ftwork and arm pos throughout.

W Setting Step #2 (2 meas): Step R diag fwd R (meas 1, ct 1); hop R, bring L ft fwd and through with a small brush on the floor (meas 1, ct 2); step L diag fwd R (meas 1, ct 3); hop L, bringing R ft fwd and through with a small brush on the floor (meas 1, ct 4). Step R across in front of L (meas 2, ct 1); step diag bwd L (meas 2, ct 2); step bwd R (meas 2, ct 3); hop R, L ft remaining diag fwd L (meas 2, ct 4). Next step begins stepping diag fwd L and reversing ftwork throughout. W holds skirt.

M Setting Step #2 (2 meas): With R hand on hip, L hand high, hop L and point R toe to R side, knee out (meas 1, ct 1); hop L and place R heel to R side (meas 1, ct 2); hop L and place R toe beside L (meas 1, ct 3); hop L and place R heel beside L (meas 1, ct 4). Repeat action of M Setting Step #1, meas 2 (meas 2). Next Setting Step L begins with wt on R, pointing L toe and reversing ftwork and arm pos throughout.

Strathspey Step: Step fwd on ball of R ft, keeping ft close to floor

AXUM REEL (Cont.)

(ct 1); closing step L behind R, L instep close to R heel (ct 2); keeping ft close to floor, step fwd on R, bending R knee slightly (ct 3); hop on R and bring L ft through close to floor, knee turned out and toe pointed down (ct 4). The motion of the strathspey is down and up in feeling rather than level. Begin next step L moving fwd. Always start R unless otherwise stated. Strathspey steps are used throughout Norwegian Cross Figures.

Measures
(4/4)

Pattern

Chord

Introduction- M bow, W curtsy.

I. SETTING STEP #1

1-8 M dance M Setting Step #1 -- R, L, R, L. W dance W Setting Step #1-- R, L, R, L.

II. NORWEGIAN CROSS

9 All pass ptrs by L shoulders

10 All M turn 1/2 CCW into ptr place. W "A" turn 1/4 CCW and passing R shoulders with each other dance into M "B" original place. W "B" dance into M "A" original place, passing in front of W "A" (see Diagram II).

11 M "A" and W "B", also M "B" and W "A" pass L shoulders.

12 All W turn 1/2 CCW into new corner. M "A" turn 1/4 CCW and passing R shoulders with each other dance into M "B" original place. M "B" dance into M "A" original place, passing in front of M "A" (see Diagram III).

13-16 Repeat action of Fig II, meas 9-12, cpl "A" dancing the action of cpl "B", and cpl "B" dancing the action of cpl "A" to finish in place diag opp original place.

III. SETTING STEP #2

1-8 M dance M Setting Step #2 -- R, L, R, L. W dance W Setting Step #2 -- R, L, R, L.

IV. NORWEGIAN CROSS

9-16 Repeat action of Fig II, meas 9-16, returning to original place.

Chord:

M bow, W curtsy.

DIAGRAM II

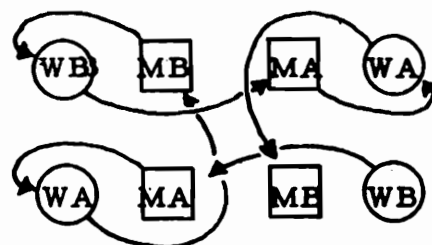
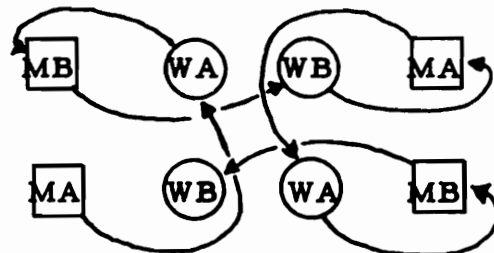


DIAGRAM III



ANGUS MAC LEOD
(Scotland)

Music: Record: Parlophone 45R-4661 "Angus Mac Leod"

Formation: 4 cpls in longways formation. Line of M facing a line of W with ptrs facing, ML shoulder twd music or head of line. Cpls are numbered from 1 to 4 with cpl #1 at head of line.

Steps:

Skip Change of Step: Hop on L, lifting R leg with toe pointing down, knee turned out (ct & of preceding meas); step fwd R (ct 1); closing step L behind R, L instep close to R heel (ct &) step fwd R (ct 2). Next step starts with hop on R (ct &).

Pas de Basque: Leap* onto R (ct 1); step L beside R with L heel close to R instep and L toe turned out (ct &); step R extending L ft fwd, toe pointing down an inch or two off the floor, knee straight and turned out (ct 2). Next step starts leaping onto L.

Set (2meas): Pas de Basque R and L.

Cut-Step: Raise R leg diag fwd R with toe pointing down, knee straight and turned out (ct & of preceding meas); swing R leg bwd, displacing L ft bwd with L toe pointing down, knee straight and turned out (ct 1); swing L leg fwd displacing R ft fwd (ct 2). May also be done on the L ft. Throughout this step there is no movement in the upper part of the body (no bending). (This step is called a Balance step in Scottish dancing.)

Side-Step: (2 meas): Step swd (meas 1, ct 1); step on free ft across in front (meas 1, ct 2); step swd again (meas 2, ct 1); closing step on free ft to supporting ft (meas 2, ct 2).

*Described in Volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, Inc., 1095 Market St., Room 213, San Francisco 3, California. Leap as used here is defined differently from the leap as ordinarily used in Scottish dancing.

NOTE: Skip Change of Step is used throughout unless otherwise stated.

Measures

2/4

Chord

Pattern

Introduction: M bow, W curtsy

I. DANCE IN AND SET

1-2 Cpls #2 and #3 dance diag into ctr of the dance.
3-4 Cpls #2 and #3 set
5-6 Cpls #2 and #3 dance bwd into place
7-8 All cpls set.

II. REELS OF FOUR ON SIDES

Cpl#1 turn to face cpl #2 up and down the set; cpl #3 turn to face cpl #4 and begin reel of four on the sides as follows (see Diagram I):

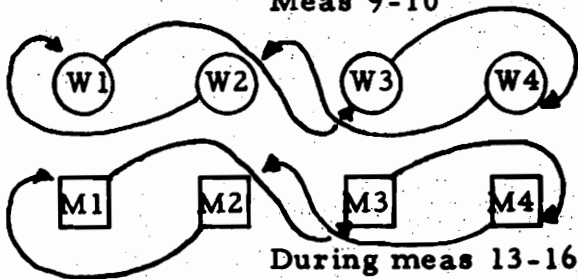
ANGUS MAC LEOD (cont.)

For the ctr dancers facing out For the outside dancers facing in

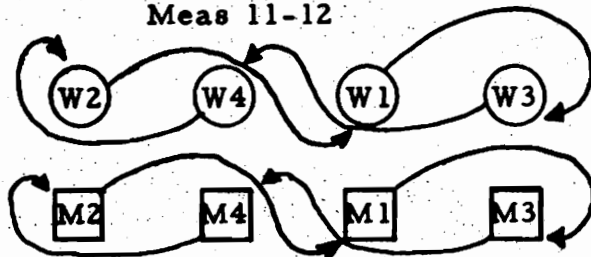
9	Pass R shoulders	Pass R shoulders
10	Turn 1/2 CW	Pass L shoulders in ctr
11	Pass R shoulders	Pass R shoulders
12	Pass L shoulders in ctr	Turn 1/2 CW
13	Pass R shoulders	Pass R shoulders
14	Turn 1/2 CW	Pass L shoulders in ctr
15	Pass R shoulders	Pass R shoulders
16	Pass L shoulders and turn into place to face ptr.	Turn into place to face ptr.

The above action is continuous. The turns are not sharp but should be made as circles

Diagram I:
Meas 9-10



Meas 11-12



During meas 13-16 repeat action of diagram back to place.

III. LEFT HANDS ACROSS AND DOUBLE REELS

17-20	Cpls #2 and #3 give L hands across (W #2 joins hands with M #3 on top; M #2 and W #3 underneath) and make one complete CCW turn.
21-32	All cpls dance double reels of four diag across the dance, joining L hands across as pass in ctr as follows (See Diagram II):

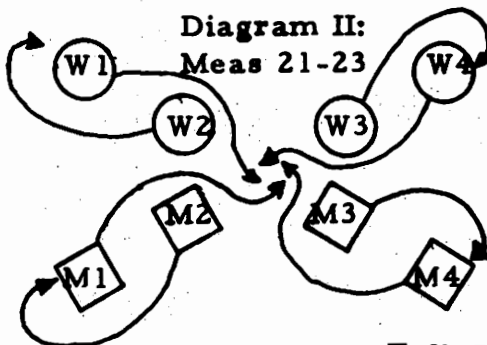
For Ctr dancers facing out

21-23	Pass R shoulders
	Turn 1/2 CW
24-26	Pass R shoulders
	L hands across in ctr
27-29	Pass R shoulders
	Turn 1/2 CW
30-32	Pass R shoulders
	L hands across in ctr and turn into place to face ptr

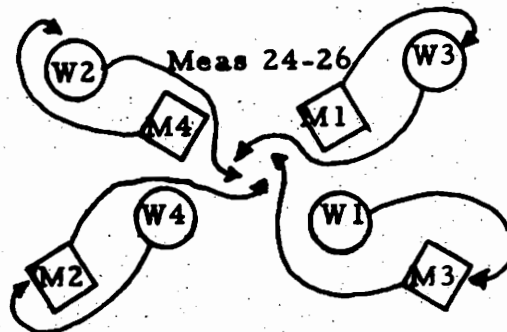
For outside dancers facing in

	Pass R shoulders
	L hands across in ctr
	Pass R shoulders
	Turn 1/2 CW
	Pass R shoulders
	L hands across in ctr
	Pass R shoulders
	Turn into place to face ptr.

Diagram II:
Meas 21-23



Meas 24-26



During meas 27-32 repeat action of diagram back to place.

IV. CROSS OVER; SET AND TURN CORNERS

- 33-34 Cpls #2 and #3 change places with ptr, giving R hands in passing.
 35-36 Cpl #2 face cpl #1 (corners); cpl #3 face cpl #4 (corners) and all set.
 37-40 Cpl #2 turn corners once around (M #2 and W #1 with R hands; W #2 and M #1 with L hands) while cpl #3 turn corners once around (M #3 and W #4 with L hands; W #3 and M #4 with R hands). Finish facing ptr across the dance. (M #2 and #3 on W side and W #2 and #3 on M side.)

V. CUT-STEP AND PAS DE BASQUE

- 41-44 Cpl #2 and #3 dance one cut-step R and pas de basque R, then one cut-step L and pas de basque L.
 45-48 Repeat action of Fig V, meas 41-44.

VI. LEAD THROUGH AND CAST OFF

- 49-52 Cpls #2 and #3 join R hands with ptr and lead through twd the ends of the dance and cast off one place (Cpl #2 dances up to the top and separates around cpl #1, W turning CCW, M CW, finishing in own place on opp side; cpl #3 dances down and separates around cpl #4, M turning CCW, W CW, finishing in own place on opp side).
 53-56 Facing ptr, cpls #2 and #3 dance one cut-step R and pas de basque R, then one cut-step L and pas de basque L.

VII. ARCH AND TO THE ENDS

- 57-58 Cpl #3 dance into the ctr, face up the dance and join inside hands (MR, WL), while cpl #2 dance into ctr, face down the dance and join R hands. Cpl #3 make an arch by raising joined hands, and cpl #2 dance under the arch.
 59-64 Cpl #3 continue up to the top of the dance with inside hands still joined and both dance CCW around M #1, back down through the middle of the dance into 4th place. Simultaneously cpl #2 continue down to the bottom of the dance with R hands still joined, and both dance CCW around W #4, back up through the middle of the dance and into 1st place. Cpl #3 and 2 keep to their own R as they dance simultaneously through the middle of the dance. Cpl #1 and #4 take 1 side-step, cpl #1 moving down into 2nd place and cpl #4 moving up into 3rd place (meas 63-64).

Repeat dance with cpls #1 and #4 active in the ctr. Finish in original places.

Chord M bow, W curtsy

Presented by C. Stewart Smith
 Notes by Larry and Ruth Miller

CHEKURYANINKO HORO
(Bulgaria)

Learned by Dennis Boxell from original Bulgarian source material. This dance comes from Northern Bulgaria, from the counties of Lukovit and Pleven.

Music: Record: Folklore Dances of Bulgaria, B-4000-B, band 4.

Formation: M at head of line, W at end. Hands joined shoulder height, elbows bent. A special feature of this dance is that the W dance close together while the M often release their hold to clap hands and to perform show-off steps.

Rhythm: 7/16, Ratchenitsa. (2/16, 2/16, 3/16) Ct 3 is underlined to show that it is longer.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
1	1	Facing LOD, step fwd on R ft.
	2	Step fwd on L ft.
	3	Fall on R ft to R, bending R knee.
		These are light running steps. On ct 3 the free ft is flipped behind slightly.
3-4		With alternating ftwork continue running step to R.
5	1	Facing the ctr, step on R in place.
	2	Step L across R.
	3	Step on R behind L
		This step is like a crossing pas de bas.
6-8		With alternating ftwork, continue crossing pas de bas in place 3 more times.
9		"Circle in the Air": Using a full meas, the R ft describes a circle from the knee down. The R ft moves consecutively back, to the side, and slightly fwd. Hop on the L twice (cts 1 and 3).
10	1	Step to R on R ft.
	2	Step L behind R.
	3	Step to R on R, raising L knee slightly, ready to repeat meas 9 with L ft describing circle.
11-12		Alternating ftwork, repeat action of meas 9-10

Clapping Variation for Men

11	1	Step twd ctr on L.
	2	Step twd ctr on R.
	3	Step twd ctr on L
12	1	Squat on both legs with knees wide apart, at the same time the R hand strikes the palm of the L hand.
	2	Hold.
	3	Straighten up with a leap onto the L ft, facing diag R.

Presented by: Dennis Boxell

KERMENSKO HORO
(Bulgaria)

Learned by Dennis Boxell from Bulgarian Dance group in London, England, 1961. This horo is typical of the dances done in villages of eastern Thrace. The description given here is as done in the village of Kermen, Silven county.

Music: Record: Folklore Dances of Bulgaria B-4000-A, Band 4.

Formation: Mixed horo, hands joined down at sides.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		<u>I.</u>
1	1	Raising arms slowly, step on R ft diag to R.
	2	Continuing to the R, step on the L ft.
2	1	Step on the R ft to the R.
	2	Close L to R. Arms should now be extended at shoulder height.
3	1	Step back on the R. Lower hands.
	2	Close L to R.
4	1	Step fwd on R. Raise arms.
	2	Close L to R.
	&	Hop on R. Lower arms
5	1	Small step L with L ft.
	&	Small step fwd with R ft.
	2	Step on L in place.
	&	Hop on L.
6	1	Small step R with R ft.
	&	Small step fwd with L.
	2	Step on R in place
7		Repeat action of meas 5, Fig I.
8-14		Repeat action of meas 1-7 (Fig I).
		<u>II.</u>
	&	Facing to R, hop on L ft (this ct is the upbeat, or last ct in meas 14)
1	1	Continuing to R, step on R.
	&	Continuing to R, hop on R.
	2	Continuing to R, step on L.
	&	Continuing to R, hop on L.
2	1	Step on R, turning to face ctr of circle.
	&	Small step fwd with L ft.
	2	Step R in place.
	&	Hop on R, moving slightly to L.
3	1	Small step fwd with L.
	&	Small step fwd with R.
	2	Step on L in place.
	&	Small step bwd with R.
4	1	Step on L in place.
	&	Small step fwd with R.
	2	Step on L in place.
	&	Hop on L, moving slightly to R.
5	1	Small step R with R.
	&	Small step fwd with L.

KERMENSKO HORO (Cont).

- 2 Step on R in place.
6-7 Repeat action of meas 3-4, Fig II.

Variations for Fig II

In meas 4 and/or meas 7 a little "scissors" step may be done as follows:

- & Step on R in place, thrusting L fwd low.
1 Step on L in place, thrusting R fwd low.
& Step on R in place, thrusting L fwd low.
2 Step on L in place, thrusting R fwd low.

NOTE: Keep the steps small, close to ground. The fwd and back steps are more like steps next to the other ft, but a bit fwd.

III.

This is a gallop or slide step used instead of the step-hops.

Do 4 slide-gallops to the R.

Beg R ft, do 3 "three-steps" in place.

Do slide step to the L.

Repeat "three-step", with opp ftwork.

Sequence remains as notated but leader will call change of step with "Novo".

Presented by: Dennis Boxell

ELENINO HORO
(Bulgaria)

Learned by Dennis Boxell from Bulgarian Dance group in London, England, 1961.

Music: Record: Folklore Dances of Bulgaria, B-4000-B, band 6.

Formation: Mixed Horo, hands joined down at sides. Steps are bouncy with "Sitno" (small) movements.

Rhythm: 13/16: 2/16, 2/16 (slow), 2/16 2/16 (slow), 2/16 (quick),
3/16 (slow).

Meas Ct Pattern

I. BASIC

1	s	Facing in LOD, step fwd on R ft.
	s	Step fwd on L
	q	NOTE: These first 2 cts may be done as quick hop-steps.
	s	Step on R ft to R, turning to face ctr.
	s	Step on L in back of R.
2	s	With both ft together, facing ctr, sink down on to both ft.
	s	Hop on R, swinging L in front of R, not too high from floor.
	q	Step on L to L.
	s	Step on R behind L.
3	s	With both ft together, facing ctr, sink down on to both ft.
	s	Hop on L, swinging R in front of L, not too high from floor.
	q	Step on R to R.
	s	Step on L behind R.

VARIATION ON FIG I.

1		Same as meas 1, Fig I, above.
2	s	Fall on R, simultaneously thrusting L fwd and tapping L heel in front of R.
	s	Hop on R, tapping L heel in front of R again.
	q	Step on L to L
	s	Step on R behind L
3		Repeat action of meas 2, Variation on Fig I, with opp ftwork.

II. TRAVELING STEP TO THE RIGHT

This step is used between the Basic Step when the leader wishes to move the line to another area of the floor, and to vary the Basic Step.

1	s	Facing R and moving in LOD, step fwd on R.
	s	Step fwd on L.
	q	Step fwd on R briefly.
	s	Step fwd on L

Continue "Traveling Step to R" as long as desired, the leader winding the line in a serpentine. When the leader wishes to change to Fig II he calls, "na dyasno" (to the right).

ELENINO HORO (cont)

III. TRAVELING STEP FORWARD AND BACK

- 1-2 Using Traveling Step of Fig II, move fwd to ctr of circle.
3-4 Using Traveling Step, move bwd.

When the leader wishes to travel to the ctr and back, he calls, "napred" (forward).

After the Traveling Step Fwd and Back the line automatically changes to Fig I (Basic) again.

Presented by: Dennis Boxell

RAVNG ORO
(Macedonia)

Learned by Dennis Boxell from Yugoslav Dance Group in England, 1961.

Music: Record: Jugoton C-6173 (78) LPM 1 "Macedonia & Serbia".

Formation: M and W in separate lines. M use shoulder hold; W hold hands at shoulder level.

Rhythm: 7/8. (3/8, 2/8, 2/8) Ct 1 is underlined to show that it is longer. In order to fit the music, dancers must start with meas 7.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
7	<u>1</u>	Step on L in place.
	<u>2</u>	Raise R knee high.
	3	Hold.
8	<u>1</u>	Step on R in place.
	<u>2</u>	Swing L ft in front of R, bringing L ft to R of R knee.
	3	Hold.
9	<u>1</u>	Take large step fwd on L diag to L.
	<u>2</u>	Fall on R ft, dipping and bending R knee, at same time tuck L ft behind R knee (This ct is taken slightly diag L).
	3	Hold.
10	<u>1</u>	Step back on L
	<u>2</u>	Raise R knee high.
	3	Hold

1	<u>1</u>	Step on R moving to R.
	<u>2</u>	Step L across R, continuing to R.
	3	Hold.
2		Repeat meas 1.
3	<u>1</u>	Step on R in place
	<u>2</u>	Raise L knee high.
	3	Hold
4-6		Repeat action of meas 7-9 above.
 <u>FAST STEP</u>		
1	<u>1</u>	Run to R, starting with R ft.
	<u>2</u>	Continue run to R with L ft.
	3	Hold
2		Repeat meas 1 of Fast Step.
3	<u>1</u>	Step R in place.
	<u>2</u>	Extending L slightly fwd of R, bounce on both ft.
	3	In same pos, bounce on both ft.
4		Repeat meas 3, with opp ft work.
5		Repeat meas 3, exactly.
6		Repeat action of meas 1, Fast Step, with opp ftwork (beg L).
7	<u>1</u>	Step on L in place, extending R fwd in scissors fashion.
	<u>2</u>	Step on R in place, extending L fwd in scissors fashion
	3	Hold.

RAVNO ORO (cont)

- 8 Repeat meas 3, Fast Step.
9 Repeat meas 3, Fast Step, with opp ftwork.
10 Run to L - L, R, hold.
11 $\frac{1}{2}$ Small step L with L.
3 Close R to L.
3 Hold.

Presented by: Dennis Boxell

TRESENICA
(East Serbia)

Learned by Dennis Boxell from Yugoslav Dance Group in England, 1961.

Music: Record: XOPO X 312A

Formation: Mixed line of 5-8 people, using belt hold (R hand under, L hand over).

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>	
			<u>2/4</u>
1	1	Facing R, step on R heel, taking wt, R knee stiff.	
	2	Close L to R heel, bending L knee slightly.	
2		Repeat meas 1.	
3	1	Continuing in LOD, step R.)	
	&	Step on L, bringing it up to R.)	This is a basic
	2	Step on R.)	Serbian Running
	&	Pause)	Three
4		Repeat meas 3, beg L.	
5		Repeat meas 3, beg R, and move twd ctr.	
6		Repeat meas 3, beg L, continue moving twd ctr.	
7		Repeat meas 3, beg R, move bwd, slight diag L.	
8		Repeat meas 3, beg L, continue moving bwd.	
9		1 "Three" in place, beg R.	
10-11		Repeat "Threes", beg L, then beg R.	
12	1	Hop on R in place.	
	&	Step on L, moving very slightly to L.	
	2	Close R to L, taking wt.	
	&	Pause.	
13		Repeat meas 12.	
14	1	Fall on L, thrusting R fwd)	Scissor Step
	2	Fall on R, thrusting L fwd)	
15		1 "Three" in place. L, R, L.	
16		Repeat meas 14 (Scissor), but fall on R, thrusting L fwd.	
17		1 "Three" in place, R, L, R.	
18	1	Stamp L, pointing L toe to R in front of R ft.	
	2	Stamp L, pointing L toe to L, in front of R ft.	
19		1 "Three" in place, L, R, L.	
20		Repeat meas 18, reversing ftwork (stamp R)	
21		1 "Three" in place, R, L, R.	
22-23		Repeat meas 18-19.	
24	1	Step R ft to L, crossing in front of L.	
	2	Step L to L.	
25	1	Step R ft to L.	
	2	Dip R ft, swing L ft around, reversing directions (pivot)	
26-27		Repeat meas 24-25, with opp ftwork	
28-31		Repeat action of meas 24-27.	

Presented by: Dennis Boxell.

SKUDRINKA
(Macedonia)

This dance was brought to Lazaropolje from Skudrinje, where it is danced by the Moslems of that village. It was learned by Dennis Boxell from original Macedonian source material.

Music: Record: XOPO 313A (45 rpm)

Formation: Broken circle, leader at R end. Hands joined down at sides.
Face a little R of ctr.

Measures
2/4

Pattern

- I.
- | | |
|---|--|
| 1 | Point L toe in front of R ft (ct 1), hold (ct 2). |
| 2 | Tap L heel in front of R ft (ct 1), tap L toe in front of R ft (ct 2). |
| 3 | Hop on R in place, bending L knee with L ft raised in back almost parallel to floor (ct 1), step L ft slightly L (ct 2). |
| 4 | Point R toe in front of L ft (ct 1), hold (ct 2). |
| 5 | Tap R heel in front of L ft (ct 1), point R toe in front of L (ct 2). |
| 6 | Repeat action of meas 3 (Fig I), with opp ftwork. |
- II.
- | | |
|-----|--|
| 1 | Moving in LOD, step L (ct 1), Close R to L (ct 2). |
| 2 | Continuing in LOD, step E. (ct 1), hold (ct 2). |
| 3-4 | Repeat action of meas 1-2, Fig II, with opp ftwork, continuing in I. |
| 5 | Stiff walking step L, continuing in LOD, (ct 1), hold (ct 2). |
| 6 | Stiff walking step R, continuing in LOD (ct 1), hold (ct 2). |

Repeat dance from beginning.

Presented by: Dennis Boxell

SITNO ZHENSKO HORO
(Bulgaria)

Learned by Dennis Boxell from Bulgarian Dance group in London, England, 1961.
Performed by girls only.

Music: Record: Folklore Dances of Bulgaria, B 4000-A, Band 1.

Formation: Dancers use belt hold in short lines.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
<u>2/4</u>		
I. STEP HOPS		
1	1	Facing diag R, step-hop on R.
	2	Step-hop on L.
2	1	Step R, continuing R.
	&	Close L to R, taking wt.
	2	Step R
	&	Hop on R.
3-4		Repeat action of meas 1-2, but beg L.
5-8		Repeat action of meas 1-4, but omit hop on meas 8 (ct <u>2&</u>).
II. HEEL TOE		
1	1	Facing diag L, hop on L ft thrusting R ft fwd, touching R heel on floor, slightly fwd and to R of L toe.
	2	Hop again on L, touching R toe slightly to R of L arch.
2	1	Repeat action of meas 1, ct 1 (Fig II).
	2	Hop on L, step R behind L.
3	1	Hop on R, step L behind R.
	2	Hop on L, step R behind L.
4	1	Hop on R, facing diag R, and thrust L ft fwd, touching L heel on floor, slightly fwd and to L of R toe.
	2	Hop again on R, touching L toe slightly to L of R arch
5	1	Repeat action of meas 4, ct 1 (Fig II).
	2	Hop on R, step L behind R.
6	1	Hop on L, step R behind L.
	2	Hop on R, step L behind R.
7-8		2 two-steps fwd, beginning R ft.
9-16		Repeat action of meas 1-8 (Fig II).
III.		
1	1	Facing ctr and moving to L, cross R ft in front of L, taking wt on R briefly.
	&	Step on L, moving L.
	2&	Repeat action of meas 1, cts 1& (Fig III).
2		Repeat action of meas 1 (Fig III), omitting last step on L.
3-4		Repeat action of meas 1-2 (Fig III) with opp ftwork (moving R).
5-8		4 two-steps fwd, bending slightly fwd.
9	1	Hop on L, thrusting R in front of L low in air.
	2	Step back on R, keeping both ft on floor.
10	1	Step back on L.
	2	Step back on R.
11-12		Repeat action of meas 10 (Fig III).

74 SITNO ZHENSKO HORO (cont)

13 1 Step back on L.
2 Chug back on both ft.

14-22 Repeat action of meas 5-13 (Fig III).

NOTE: Meas 9-13 are actually "Twisle" steps, i. e., both ft are always on the floor so that when you step back on the R, shove L ft fwd--twisting it slightly out. Wt is always on the ball of the ft.

Repeat dance from the beginning.

Presented by: Dennis Boxell

SHOPSKO HORO
(Bulgaria)

This dance is actually a medley of steps from Graovsko Horo, Zidarsko Horo and original source material learned by Dennis Boxell in Europe, 1961.

Music: Record: Folklore Dances of Bulgaria B-4000-A, Band 5.
Or any 2/4 appropriate shope music.

Formation: M and W using belt hold. Lines of 8-10 dancers.

Steps:

Meas Ct

1	1	SHOPKA:
	&	Wt on balls of both ft, predominantly on R ft
		Bounce on balls of both ft, barely leaving ground.
		Wt is for moment predominantly on L ft.
2	2	Put all wt on R ft, raising L off ground and bending L knee.
2		Same as above, but opp ftwork.

GRAOVSKO (sequence of 4 meas)

1	1-2	R ft traces a double circle CW in air, R knee bent, wt on L ft.
2	1	Step on R ft in place.
	2	Slap sole of L ft strongly fwd on ground, L knee straight, bending R knee.
3	1	Step bwd with L ft.
	2	Step bwd with R ft.
4	1	Step bwd with L ft.
	2	Hop on L in place, R knee bent in low lift.

ZIDARSKO (sequence of 5 meas)

1	1	Hop on L ft in place, bending R knee and raising it high.
	2	Strike R heel on ground forcefully, slightly fwd.
2	1	Step on R ft in place, bending L knee and raising it high.
	2	Strike L heel on ground forcefully, slightly fwd.
3	1	With scissors-like movement, slide L ft back and put wt on it momentarily.
	2	With scissors-like movement, slide R ft back and put wt on it momentarily.
4	1	Step on L ft in place, beginning to raise R leg fwd.
	2	Continue to raise R leg.
5	1	Hop on L ft in place.
	2	Bring R ft down with a slap on the ground.

TRAVELING HEEL

1	1	R leg straight, hit R heel fwd, wt on L ft.
	2	Step on R ft fwd.
2		Same, but with alternate ftwork.

Meas Ct
2/4

Pattern

	I.	
1-2		4 running steps to R, knee raised slightly, beg R ft.
3-6		4 SHOPKA steps in place.

SHOPSKO HORO (cont)

- 7-10 4 TRAVELING HEELS fwd, beg R ft.
 11-14 1 GRAOVSKO step (4 meas).
 15 1 Step R ft in place.
 2 Hop on R, raising L knee to low lift.
 16 1 Step on L in place.
 2 Hop on L, raising R knee to low lift.

II.

- 1-4 4 light "running threes" to R, beg R ft.
 5-7 3 SHOPKA steps in place, facing ctr, but on ct 2 extend free ft fwd close to ground.
 8 Close L ft with click of heel to R ft.
 9 1 "Pawing" step. Hop on L, bringing R straight up below knee.
 2 In a circular motion, extend R ft out and down, brushing floor.
 10 Repeat action of meas 9, Fig II.
 11 1 Hop on L ft, raising R knee.
 2 Strike R heel on ground forcefully, slightly fwd.
 12 1 Step on R ft in place, bending L knee.
 2 Strike L heel on ground forcefully, slightly fwd.
 13 1 Run back on L ft.
 2 Run back on R ft.
 14-16 3 step-lifts as in meas 15-16, Fig I, beg L ft.

III.

- 1-2 4 running steps to R.
 3-6 4 SHOPKA steps in place.
 7-11 1 ZIDARSKO step (5 meas).
 12 1 Step on R in place with emphasis.
 2 Stamp L ft close behind R almost perpendicular to R. L ft does not take wt.
 13-16 Repeat action of meas 13-16, Fig II.

IV.

- 1-2 4 running steps to R.
 3 1 Turning to face ctr, step on R in front of L, crossing in front.
 2 Step on L in place.
 4 1 Small step bwd on R.
 2 Step on L in place.
 5 1 Hop on L, moving slightly R, simultaneously touching R toe on ground out and to the R of the L ft. Both knees are bent.
 2 Hop again on L, this time touching R toe directly in front of L ft. Continue to move slightly R.
 6 Repeat action of meas 5, Fig IV.
 7 1 Hop on L in place.
 & Step diag R on R.
 2 Step diag R on L ft, crossing in front of R.
 8 1 Low jump onto R ft, slightly R.
 2 Strike L heel on the ground, next to and slightly fwd of R.
 9 1 Low jump onto L ft, slightly L.
 2 Strike R heel next to and slightly fwd of L.

SHOPSKO HORO (cont)

- 10 1 Moving fwd, slide R ft fwd and parallel to the L ft, then slightly curve to the R and step onto the R ft at this point. Body faces fwd.
- 2 Step L directly fwd in a straight line, at the same time bending L knee and twisting hips slightly L.
- 11-12 Repeat action of meas 10, Fig IV.
- 13 "Slow Circle" - R ft traces a complete CW circle in air, R knee bent.
- 14 Repeat action of meas 13, Fig IV.
- 15 1 R ft traces an incomplete CW circle in air, preparing to step on R ft in place.
- 2 Step on R.
- 16 1 Slap sole of L ft on ground, R knee bent, L knee straight.
- 2 Hold
- 17-20 Repeat action of meas 13-16, Fig II.

Presented by: Dennis Boxell

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ZAPLET
(Slavonia)

Presented by John Filcich at the 1957 Folk Dance Camp, University of the Pacific.

Music: Record: Jugoton 6259 "Zaplet".
 Piano: Lj. M. Bošnjaković, "Narodne Igre", page 22, dance #24.

Formation: Open kolo, leader at R end. Arms may be extended and interlaced with other dancers, L hand over R, or arms may be held straight down, hands joined with neighbor's hands.

Steps: Step-hop (keep feet close to floor); Malo (fig II)

Measures

2/4

PatternI.

- 1 Step-hop on R ft to the R.
- 2 Step-hop on L ft to the R, crossing in front of R.
- 3 Step-hop on R ft to the R.

II.

- 4 Step L with L ft. Step R ft in back of L.
- 5 Step L with L ft. Bring R ft to L (no wt), hopping lightly on L.
- 6-7 Repeat action of meas 4-5 to the R, reversing ftwork.
- 8-9 Repeat action of meas 4-5.

Presented by: John Filcich

ERSKO KOLO
(Serbia)

This dance was presented at the 1955 Folk Dance Camp at College of Pacific by Richard Crum, who learned it from natives in Yugoslavia. Pronounced: air-sko kolo.

- Music:** Record: MH 3020-A
Piano: 'Narodne Igre Za Klavir', Lj. M. Bošnjaković,
Prosveta, Belgrade, (no date).
- Formation:** Open or closed kolo, hands joined and held down at sides. In Part I be sure to keep facing straight twd ctr. The schottische-like steps in Part II are very free.
- Steps:** Walk*. Run*.
*Described in Volumes of Folk Dances from Near and Far published by Folk Dance Federation of California.

Measures
2/4

Pattern

I. SLOW PART

- A 1 Step to R on R (ct 1), step L behind R (ct &); step R to R (ct 2), step L behind R (ct &).
2-7 Repeat action of meas 1, moving continually R, facing ctr.
8 Stamp R (ct 1), stamp L, no wt, (ct 2).
9-16 Repeat action of meas 1-8, beg L, moving L. End with wt on L, R ft raised slightly.

II. FAST PART

- B 1-2 Turning 1/4 R to face LOD, run 3 steps, starting R (ct 1), L (ct 2), R (ct 1, meas 2), hop R (ct 2), moving CCW. (The 3 runs and hop are similar to a schottische step). Bring L knee up quite high on hop.
3-4 Without turning around, run bwd (moving CW) L, R, L, hop, turning on hop to face ctr.
5-6 Moving into ctr, run fwd 3 steps and hop: R, L, R, hop.
7-8 Moving out of ctr, run bwd 3 steps and hop: L, R, L, hop.
9-16 Repeat action of Fig II, meas 1-8.

Repeat dance from beginning.

Presented by: John Filcich

KASAPSKO HORO

(Macedonia)

Pronunciation: Ka-saps-sko Horo

Source: Learned from native in Bulgaria by Michel Cartier. Taught at 1960 University of the Pacific Folk Dance Camp.

Music: Record: Folk Dancer MH 3054. XOPO 302.

Formation: Alternating M and W in a circle, hands on neighbors' shoulders.

Note: This dance is 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 "Hassapikos" in Greece now.

Measures

2/4

PatternI. (done 4 times)

- 1 Step R with R ft (ct 1), continue moving R, step on L (ct 2).
 2 Step R with R ft (ct 1), Swing L leg up across in front of R (ct 2).
 3 Step on L ft (ct 1), swing R leg up across in front of L (ct 2).

II. (done 4 times)

- 1 Repeat action of meas 1, Fig I, but turn CW in place.
 2-3 Repeat action of meas 2-3, Fig I.

III. (done 4 times)

- 1 With preliminary step (very light) on ball of R ft to R, step L ft behind R ft (ct 1), repeat this movement (ct 2).
 2-3 Repeat action of meas 2-3, Fig I.

IV. (done 4 times)

- 1 Step R with R ft (ct 1), step L behind R, bending fwd from waist (ct 2).
 2-3 Repeat action of meas 2-3, Fig I.

V. (done 4 times)

- 1 Step R with R ft (ct 1), Step L ft to the R (ct 2).
 2 M kneel twd R hand W, going down on L knee and clapping hands (ct 1). W acknowledges the M's movement with a slight bend twd him. M rise from kneel, wt on both ft, NOT moving ft from their pos on the floor, and turn to W on L (ct 2).
 3 M kneel on R knee to L hand W, who acknowledges as above (ct 1), rise from kneel (ct 2).
 4-6 Repeat action of Fig I, meas 1-3.

VI (done 4 times or until end of record)

- 1 Jump landing on both ft, L in front of R (ct 1), jump, landing on both ft, R in front of L (ct 2).
 2 Step to R with R ft (ct 1), swing L ft up in front across R (ct 2).
 3 Pas-de-basque, beg L. (cts 1, &, 2). (R ft steps in front of L on ct &).

Presented by: John Fillich

IDAM NE IDAM
(Macedonia - Bulgaria)

John Filcich learned this dance from the Macedonian-Bulgarian colonies in the San Francisco Bay area. It is also known as "Dimke Ela Dimke". It was taught at the 1962 Folk Dance Camp, University of the Pacific.

Music: Record: XOPO 309 "Dimke Ela Dimke". XOPO 307.

Formation: Open circle, leader at R end. Hands are joined and held down.

Measures

4/4

Pattern

I.

- 1 Step to R on R; cross L in front of R; step to R on R; swing L across in front of R naturally.
- 2 Repeat action of meas 1, moving to L with opp ftwork. (R ft may cross in back).
- 3-4 Repeat action of meas 1-2, Fig I.

II.

- 1 Step to R on R, swing L across in front and lift on R a little.
- 2 Step to L on L, swing R across in front of L, lifting on L a little
- 3-4 Repeat action of meas 1-2, Fig II.

III.

- 1 Stamp R ft 5 times.
- 2 Clap hands together 5 times, accenting the last clap.
- Repeat dance from beginning.

Presented by: John Filcich

SRBIJANKA
(Serbia)

Serbianka (serb-ee-YAHN-kah) is one of the few stately kolos; it is semi-patriotic 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 the recording is played in traditional slow tempo with the "change" step music. The second part is the currently popular livelier version.

Music: Record: KF-4802 (45 rpm).

Formation: Open circle, leader at R end. Hands joined, shoulder height.

<u>Measures</u>	<u>Pattern</u>
2/4	<u>I. Old Serbianka</u>
1	Facing slightly R of ctr, step R, step L, using walking steps.
2	Step R, point L across and in front of R.
3	Facing ctr, step on L to L, point R in front of L.
4-24	Repeat action of meas 1-3, 7 more times (8 in all). Movement is continually to the R.
25-28	<u>Change Step:</u> Repeat action of meas 1-3. On meas 28 (4th meas) step on R and point L as in meas 2.
29-52	Repeat action of meas 1-3 8 times, reversing ftwork, continually moving to L.
53-56	<u>Change Step:</u> Repeat action of meas 25-28, reversing ftwork, End with wt on L ft.
1-56	Repeat action of Fig I.

II. 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 of Fig I. For meas 1: 2 low leaps as in the Kokonjeste; meas 2 and 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.

Presented by: John Filcich

MILANOVO KOLO
(Serbia)

Presented first at College of the Pacific Folk Dance Camp in 1953 by John Filcich, Milanovo (mee-lah-noh-voh) Kolo has become popular everywhere.

Music: Record: Stanchel 1011B; Stanchel 1034.

Formation: Open kolo, leader at the right end. In meas 1 and 2 all hands are extended twd ctr of circle, for rest of dance hands are held straight down.

Measures
2/4

Pattern

PART I

- 1 Step on R diag fwd and hop on it.
 2 Continuing diag fwd, step on L in front of R, and hop on it.
 3 Moving diag bwd to the R, step on R, step on L in back of R.
 4 Step on R in back of L and bring L next to R, raising L off floor (wt remains on R).
 5-8 Repeat meas 1-4 to the L, beg L and reverse ftwork.

PART II

- 9 Place R in front of L, L knee bending so that the L ft is barely raised off floor. Step on L in place.
 10 Step R ft in place. Hop on R.
 11 Step on L ft in front of R, the R knee bending so that the R ft is barely raised off floor. Step on R in place.
 12 Step L ft in place. Hop on L.
 13 Step on R in back of L. Draw L bwd to be crossed in front of R.
 14 Step back on R. Hop on R.
 15 Step on L in back of R. Draw R bwd to be crossed in front of L.
 16 Step back on L. Hop on L.

NOTE: Meas 9-12 move twd ctr of circle; meas 13-16 move bwd, away from ctr of circle.

Presented by: John Filcich

KASTRINOS
(Greek-Island)

Learned by S. Newman from T. Petrides and Cretan ethnic group in New York area.

Music: Record: Folkraft 1463.

Formation: Open circle with leader at R end. Hands held at shoulder height. Line moves in and out of ctr of open circle and a very slight movement is made twd the R.

Meter 2/4 Counted 1, 2, & or Slow, Quick, Quick.

Measures

Pattern

- | | |
|---|--|
| 1 | Step fwd twd ctr diag R on R (ct 1), step L in front of R (ct 2), shift wt back on R (ct &). |
| | NOTE: This step is more or less a "pas de basque" in a slow, quick, quick rhythm. |
| 2 | Step fwd twd ctr diag L on L (ct 1), step R in front of L (ct 2), shift wt back on L (ct &). |
| 3 | Step fwd diag R on R (ct 1), hop on R bringing L leg up and slightly crossed behind R (ct 2). |
| | NOTE: At this point the steps reverse and the dancers move out from the ctr of the open circle. |
| 4 | Step back from ctr diag L on L (ct 1), step R behind L (ct 2), shift wt fwd onto L (ct &). |
| 5 | Step back from ctr diag R on R (ct 1), step L behind R (ct 2), shift wt fwd onto R (ct &). |
| 6 | Step back on L diag L (ct 1), hop on L bringing R leg up and slightly crossed in front of L (ct 2). |

Presented by: Oliver (Sonny) Newman

KRITIKOS SYRTO
(Crete)

Some variations learned by S. Newman from T. Petridis, the ethnic groups in New York, and some in Athens.

Music: Record:

Formation: Line (Variations are indicated by leader's call).

Measures

2/4

Pattern

BASIC STEP

- | | |
|---|---|
| 1 | Brush L ft fwd and in an arc to the L passing behind R ft (ct 1), step L behind R (ct 2), step R to R (ct &). |
| 2 | Step L across in front of R (ct 1), step R to R (ct 2), step L to L (ct &). |
| 3 | Step R across in front of L, leave L hovering over place (ct 1), rock back on L (ct 2), step R to R (ct &). |
| 4 | Step L across in front of R (ct 1), close R beside L (ct 2). |

VARIATION I (Hesitation) (done in place of meas 2 only)

- | | |
|-----|---|
| 1 | Same as Basic. |
| 2 | Step L across in front of R (ct 1), carry R in arc around L from R to L with slight knee flex or impulse on (cts 2, &). |
| 3-4 | Same as Basic. |

VARIATION II (Travel)

- | | |
|---|---|
| 1 | Same as Basic. |
| 2 | Step L across in front of R (ct 1), step R twd ctr of circle (ct 2), step L twd ctr (ct &). |
| 3 | Step R twd ctr rising on ball of ft, bring L up behind R calf (ct 1), step L back from ctr (ct 2), step R back from ctr (ct &). |
| 4 | Step L back from ctr (ct 1), close R beside L (ct 2). |

NOTE: Variation II can be done traveling in LOD or RLOD by initiating the direction in meas 2 (ct 2) with the direction of the placement of the R ft.

VARIATION III (Cross-over or Cut)

- | | |
|---|---|
| 1 | Same as Basic. |
| 2 | Step L across in front of R (ct 1), hop on L, bringing R from back to front (ct &), step R across in front of L (ct 2), hop on R, bringing L from back to front (ct &). |
| 3 | Repeat action of meas 2, Variation III. |
| 4 | Repeat action of meas 2, cts 1, &. Close R beside L (ct 2). |

Presented by Oliver (Sonny) Newman

HASSAPIKO WITH VARIATIONS (Greek)

These variations were learned by S. Newman in Thrace, Macedonia, Athens, and from T. Petrides of New York City.

Music: Record: Any Hassapiko.

Formation: Line with hands on shoulders, leader at R.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
<u>BASIC HASSAPIKO STEP</u>		
1	1	Step R to R.
	2	Step L in front of R.
2	1	Step R to R.
	2	Swing L knee high in front of R and lift on R.
3	1	Step L to L.
	2	Swing R in front of L and lift on L.
<u>VARIATIONS</u>		
<u>#1 Turning</u>		
1	1	Step R to R turning about 1/2 CW progressing in LOD.
	2	Step L completing 1 CW turn.
2-3		Repeat action of meas 2-3 of Basic Step.
<u>#2 Quick Grapevine</u>		
1	1	Step R to R on ball of ft.
	&	Step on ball of L ft in front of R.
	2	Step R to R
	&	Step on ball of L ft behind R.
		<u>Note:</u> There should be a certain knee action during this step similar to the knee action of the "Charleston".
2-3		Repeat action of meas 2-3 of Basic Step.
<u>#3 Skips</u>		
1	&	Skip diag bwd to R on L ft. (Note, this & ct is upbeat)
	1	Step R
	&	Skip diag bwd to R on R.
	2	Step L.
2	1	Step R to R.
	2	Raise L up behind R and rise on ball of R ft. Face diag L.
3	1	Step L diag L.
	&	Step R across in front of L.
	2	Step L in place. (With wt on L prepare to skip for repeat).
<u>#4 Slides</u>		
1	&	Facing ctr, hop on L (Note upbeat).
	1	Step R to R.
	&	Close L to R sharply, taking wt.
	2	Step R to R.
	&	Close L to R
2-3		Repeat meas 2-3 of Basic Step.

HASSAPIKO WITH VARIATIONS (cont)

#5 Extended slides

For as many slides as the leader cares to make to the R, repeat meas 1 of Variation #4 ending with meas 2-3 of Basic Step or, end with meas 2 only and reverse slides to L. (This works well if a phrase of 4 meas is used each direction).

#6 Knee Bends With Twist (keep both ft together)

- 1 1 Turn ft with wt on toes so that knees point twd R.
 2 Turn ft so that knees point twd L.
 Continue this movement while bending the knees until a complete knee bend is accomplished and the twist motion never stops. The leader may then indicate for all to come up on 1 beat by slapping the floor, or he may then begin to straighten the knees and continue the twist until everyone is upright. (This step works well with one 4 meas phrase going down and one 4 meas phrase coming up.) No ending - just go to next step.

#7 Twist Balkan Style (usually done only by leader or 1st 3 M)

- 1 & Hop on L (Note upbeat)
 1 Step twd ctr R (swing knees to R).
 & Step twd ctr L (swing knees to L).
 2 Step twd ctr R (swing knees to R).
 & Step twd ctr L (swing knees to L).
 2 1 Step twd ctr R (swing knees to R).
 2 Step L behind R, moving away from ctr.
 3 1 Step R behind L, moving away from ctr.
 2 Step L behind R, moving away from ctr.

Presented by: Oliver (Sonny) Newman

PENTAZALIS
(Crete)

Source: Summer Festival in Athens, and Cretean ethnic groups in New York.
Music: Record: Folkraft LP 3, Side 2, Band 2 "Greek Folk Dances".
Formation: Line. Leader calls out variations.
Meter: 2/4 (despite the complex appearance of Pentazalis, it fits into a very ordinary rhythmical breakdown of Slow, Quick, Quick.)

MeasuresPatternI. BASIC STEP

1 Step L (ct 1). Bring R ft up across in front of L rising on the ball of the ft (ct 2). Lower L heel (ct &).
 2 Step R (ct 1) (bringing L ft close to R). Step L to L (ct 2). Step R across slightly in front of L (ct &).
 3 Step L in place (ct 1). Step R to R (ct 2). Close L to R (ct &).
 4 Step R to R (ct 1). Bring L up across in front of R rising on ball of R (ct 2). Lower R heel (ct &).

II. VARIATION #1 - LEAP ACROSS

1-2 Repeat action of Fig I, meas 1-2.
 3 Step L in place (ct 1). Making a small arc, leap onto R ft to R (ct 2). Step L across in front of R (ct &).
 4 Repeat action of meas 4, Fig I. Basic.

III. VARIATION #2 - BRUSHES

1 Repeat action of meas 1, Fig I, Basic.
 2 Step R to R (ct 1) extending L slightly fwd of R. Step L in place, extending R (ct 2). Step R in place, extending L (ct &).
 3 Step L in place extending R (ct 1). Step R in place extending L (ct 2). Step L in place (ct &).
 4 Repeat action of meas 4, Fig I. Basic.

IV. VARIATION #3 - POLKA

1-2 Repeat action of meas 1-2, Fig I. Basic.
 3 Step L in place (ct 1). Hop on L moving R slightly bwd diag (ct &). Step R to R (ct 2). Close L to R (ct &).
 4 Repeat action of meas 4, Fig I. Basic.

V. VARIATION #4 - TRAVELLING

1 Repeat action of meas 1, Fig I. Basic.
 2 (Steps in meas 2 and 3 are very small) Step R to R (ct 1). Cross L behind R (ct &). Step R to R (ct a). Step L behind R (ct 2).
 3 Small leap on R to R (ct 1). Step L in front of R (ct &). Step R to R (ct a). Step L in front of R (ct 2).
 4 Repeat action of meas 4, Fig I. Basic.

Presented by: Oliver (Sonny) Newman

16 COUNT TSAMICO
(Greek)

Learned by

Learned from T. Petrides, New York City, by S. Newman.

Music: Record: Any Tsamico

Formation: Line, hands held at shoulder height, leader on R end.

Meter: 3/4 The meter of this dance is sometimes thought to be more complex than a simple 3/4 time because of the minor rhythmical emphasis on cts 1& and 2, and the major emphasis on cts 1 and 3. Cts 1 and 3 are the cts which are necessary for the development of the dance, but check the notes at the end for the rhythmical embellishments.

This dance is called the 16 Count Tsamico to differentiate between it and the more common Tsamico, or 12 ct Tsamico. (see notes at end on cts). This Tsamico is probably the oldest version of the dance known today. It was originally done this way by the Tsams and was obviously simplified to the shorter 12 ct version common wherever Greeks dance.

Measures

Pattern

- Starting pos: Wt on L, R toe touching floor in front of L.
- 1 Step R to R (ct 1), hold (ct 2), swing body and L ft slightly to R and step L across R (ct 3).
- 2 Point R toe on floor twd ctr (ct 1), hold (ct 2), close R to L (ct 3).
- 3 Point L toe on floor twd L (ct 1), hold (ct 2), swing and step L across R (ct 3).
- 4 Step R to R (ct 1), bring L up behind R almost knee high (ct 2), hop on R (ct 3).
- 5 Step L to L (ct 1), hold (ct 2), swing body and R ft slightly to L and step R across L (ct 3).
- 6 Step L to L (ct 1), bring R knee high across in front of L (ct 2), Hop L (ct 3). NOTE: From knee down, the leg hangs freely. W raise knee only slightly.
- 7 Step R to R (ct 1), hold (ct 2), step L across R (ct 3).
- 8 Point R toe on floor to R (ct 1), hold (ct 2), touch R toe on floor in front of L (ct 3), as in starting pos.

NOTE: If you count only the 1st and 3rd cts of each meas which are the step cts, you can easily determine why this dance is referred to as the 16 ct Tsamico when really there are 8 meas, or 24 cts.

NOTE: On meas 1, 3, 5, 7 it is possible to use the rhythmical embellishments of cts 1, &, 2 by shifting the wt, without lifting the ft, in the manner of a "two-step" thus:

- 1 Step R to R (ct 1), shift wt to L (ct &), shift wt to R (ct 2), cross L over R (ct 3)
Simply adapt this embellishment to meas 3, 5, 7 with whichever ft is leading.

Presented by: Oliver (Sonny) Newman

ZEY-BEKIKO
(Greece)

Presented by Sonny Newman at the 1962 University of the Pacific Folk Dance Camp.

Music: Record: RCA 47g2146
Folkraft LP 3, Side 2, Band 6 - "Greek Folk Dances".

Formation: Solo or cpl dance.

Rhythm: 9/8: count meas 1, 2, 3, 4; 1, 2, 3, 4, 5. or 1-9.

Measures

Pattern

I. BASIC

Remain facing ctr of circle or ptr.

1 Step R to R (approximately 12" from L) (ct 1), close L to R (ball of L ft touching floor) (ct &), hold pos (ct 2), step L twd ctr of circle in front of R (ct &), step on R on its previous floor spot (ct 3), step L to L (approximately 12" from R) (ct 4).

Repeat above exactly (cts 5-8), step R to R (ct 9).

2 Repeat action of meas 1, opp ftwork.

Variation I: Slow turn on second half

On cts 8 and 9 a slow turn is very nice. Beg on the L (ct 8), and complete on the R (ct 9). Now do entire step to L.

Variation II: Fast turn on first half

A quick turn on ct 4, step L making a complete turn. Finish meas 1 either without turning or with Variation I.

II. CIRCLING

Done with or without ptr. Start moving fwd from original spot, circle ptr, face to face, and move bwd into original pos.

1 Step R fwd (ct 1), step L fwd (ct 2), close R to L (as in a two-step) (ct &), step L fwd (ct 3), step R (cross R in front of L to begin moving bwd to place) (ct 4), step L diag bwd to L (ct 5), step R bwd (ct 6), close L to R (as in a two-step) (ct &), step R bwd (ct 7), step L (more or less in place as you should now be in original pos approximately) (ct 8), step R (still hovering over original spot) (ct 9).

2 Repeat action of meas 1, Fig II, but begin L ft.

III. ROCKING

1 Step R to R (ct 1), step L across R (ct 2), rock back to R ft in its previous pos (ct &), step L to L (ct 3), step R to R (ct 4). Reverse above to L (cts 5-8), step R to R (ct 9).

2 Step L to L (ct 1), step R across L (ct 2), rock back to L ft in its previous pos (ct &), step R to R turning CW (ct 3), step L completing one CW turn (ct 4). Reverse above to R (cts 5-8) turning CCW, step L to L (ct 9).

ZEYBEKIKO (cont)

NOTE: A pattern should not exist for this kind of a dance, but to help folk dancers find their way into it I have arranged this sequence:

Pattern I	Basic step to each side
Pattern II	Variations 1 or 2 to each side
Pattern III	Fig II, Circling to each side
Pattern IV	Fig III, Rocking

Presented by: Oliver (Sonny) Newman

* * * * *

LERIKO
(Greek)

This dance, as its name indicates, is a popular dance from the island of Leros in the Dodecanese group. The dance is to the sousta as the slow hassapiko is to the fast hassapiko; i. e. a slow section which gradually accelerated to the fast section and which, in the course of time, became a separate dance unto itself. (From Folk Dances of the Greeks by Theodore and Elfleida Petrides). The dance was learned from T. Petrides of New York City by S. Newman.

Music: Record: Nina 613. RCA 26-8166.

Formation: Open circle moving CCW. Basketweave handhold.

Style: Slow and heavy with a restrained vigor.

<u>Measures</u>	<u>Pattern</u>
2/4	<u>BASIC STEP</u>
1	Step R to R (ct 1), cross L behind R (ct 2).
2	Step R to R (ct 1), close L to R (ct 2), or slide L to R gradually lifting L ft up behind R (calf high), bending L knee.
3	Step fwd on L (ct 1), hold (ct &), step on ball of R ft close to L (ct ah), step L fwd (ct 2).
	<u>VARIATION I</u>
1	Step R to R (ct 1), cross L behind R (ct 2).
2	Step R to R (ct 1) and quickly bring the L ft to the R calf, step fwd on L (ct 2), close R to L (ct &).
3	Repeat action of meas 3 of Basic Step.

Presented by: Oliver (Sonny) Newman

BALLOS FROM KASSOS
(Greece)

This couple dance was learned in Athens from a demonstration group performing at the summer Folk Dance Festival, and was arranged to fit this recording by Sonny Newman.

Music: Record: Folkraft 1463.

Formation: (1) Line of cpls, M holding W R hand in his L.
(2) M with back to ctr and facing W.
(3) Both moving fwd in LOD, M holding W L hand in his R.

Metre: 2/4 counted as Slow, Quick, Quick.

Phrase: 4 meas of 2/4 repeated 3 times.

Style: The style of this Ballos is very bouncy, unlike the usual very smooth Ballos. Each 1st ct of a meas should be preceded by an upbeat or a hop on the supporting ft such as is frequently seen in the end of the first meas of a Syrto. The other 2 cts should be very bouncy, running steps. (The upbeat described is accomplished thusly as is shown in the diagram below. Don't listen for it, just know where to do it.)

		(long)	(short)	(short-hop)	
Meas	Cts	1	2	& ah	1 etc
	Steps	R	L	R, Hop R	L etc

Handkerchief should be used by M and W. Hands are held at shoulder level unless otherwise specified.

Names of steps are for identification while teaching.

I. SYRTO WITH TURN

Phrase	Meas	Ct	Pattern	Let 1 phrase go by before starting.	Begin with the vocal.
1	1	1	Step R to R.		
		2	Cross L behind R.		
		&	Step R to R.		
2	1	1	Cross L in front of R		
		2	Step R to R.		
		&	Step L to R.		
3	1	1	Step R to R.		
		2	Cross L over R. (Leave R hovering over its pos).		
		&	Rock R back to place. (Stop movement in LOD and do this step in place)		

Note: The preceding is the usual pattern for Kalamatiano or Syrto meas 1-3.

4	1	Step L to L, starting to turn L.
	2	Cross R over L, continuing turn to L.
	&	Step L, finishing turn to L.

BALLOS FROM KASSOS (cont)

Note: The body should incline to R and the turn should set you up for a natural move into ct 1 of the next meas. Although the turn is to the L it should start the flow of movement to the R.

The preceding completes 1 musical phrase of the dance. It is repeated twice more with the exception of meas 4, phrase 3, in which the M only varies the step by turning 1/2 so that his back is to the center of the circle and he is in front and facing the W. Thus:

- 3 4 1 Step L to L.
 2 Step R across L (turning 1/2)
 & Step L beside R (M is now facing W)

II. BALANCE WITH DO SI DO

Ptrs facing M back to ctr. This step is a combination of 2 steps and takes 6 phrases of music to complete instead of 3.

- 1 1 1 Step R to R
 2 Cross L over R (leave R hovering over pos.)
 & Rock R back to place
 2 Execute turn as described for meas 4 of Phrase 2, Fig I,
 3 1 Step fwd twd ptr R.
 2 Step fwd twd ptr L (leave R hovering over pos.)
 & Rock back on R.
 This meas should bring the ptrs so that R hips are more or less adjacent. R arm and hand extended across, but not touching, ptr's middle. L arm slightly above shoulder level and extended out.
 4 1 Step L back from ptr.
 2 Step R back from ptr.
 & Step L next to R.
 2 1 1 Step fwd twd ptr R.
 2 Step fwd twd ptr L.
 & Step fwd R, passing ptr R.
 2 1 Step L fwd past ptr.
 2 Step R turning to L.
 & Step L completing 1/2 turn to L. Ptrs are now facing with W.
 back to ctr of circle.
 3-4 Repeat meas 1-2 of phrase 2, Fig II exactly.
 Ptrs are once again facing each other with M back to ctr.

Repeat Phrases 1 and 2 of Fig II twice more exactly.

III. ROCKING STEP

W hold handkerchief by 2 opp corners just below eye level. Play with it flirtatiously moving it back and forth in front of the face while the M hold same corners of their handkerchiefs behind their necks. (This play with the kerchiefs is not typical of Greek girls, but is done in imitation of Turkish girls. Therefore, it seems there is no definite style and may be loosely interpreted by the dancer.)

Both ptrs move in LOD.

- 1 1 1 Step R (W to their R; M cross R to L).
 2 Step L (Letting the body swing slightly with step).
 & Step R.

- 2 1 Step L (continuing in LOD).
- 2 Step R.
- & Step L.
- 3 Repeat action of meas 1, phrase 1, Fig III.
- 4 1 Drop with slight knee bend onto both ft.
- 2 Step R (straightening up).
- & Step L.

W repeat Phrase 1. M do the following:

- 2 1 1 Drop to full knee drop on both ft.
- 2 Come up onto L
- & Cut R across L, taking wt.
- 2-4 Repeat action of meas 1, phrase 2, Fig III.

- 3 1 M and W repeat Phrase 1 of Fig III.

NOTE: The M come out of Phrase 2, Fig III with L ft free instead of R. Start Phrase 3 with L and don't do the drop on meas 4 of Phrase 3. This sets the M up for the next step with his L free which is correct.

IV. TURNING STEP

Step is described for W - M do opp. Both start moving in LOD.

- 1 1 1 Step R to R (M beg L, WR).
- 2 Cross L behind R.
- & Step R to R.
- 2 Execute 2 turns using all cts of meas 2 and ct 1 of meas 3.
- 1 Cross L over R (start turning R)
- 2 Step R, continuing R turn
- & Step L (continuing R turn.
- 3 1 Step R to R (this step finishes the 2 turns).
- 2 Cross L over R (ptrs are facing each other and the result of meas 3 is the usual cross over as done in meas 3, Phrase 1, Fig I.
- & Rock back R.
- 4 1 Touch L to L (no wt) and hold for cts 2, &.
- 2 Reverse Phrase 1, Fig IV, and travel RLOD. NOTE: M is now doing what is described in Phrase 1 for the W, and she is reversing it.
- 3 Repeat Phrase 1, Fig IV, with the exception of meas 4, in which the M move into line ahead of W to start dance from beginning thusly:
- 4 1 M: Step R fwd to R side of W.
- 2 Step L turning R into place beside W.
- & Hold this ct with no change of wt.
- 1 W: Touch L, no wt.
- 2 Step L.
- & Hold with wt on L.

BALLOS FROM KASSOS (cont)

Repeat dance exactly (ptrs have R ft free to begin) up to meas 4, Phrase 3, Fig IV which is done as follows to lead into another step.

IV. TURNING STEPM:

- | | | | |
|---|---|---|-----------------|
| 3 | 4 | 1 | Step R in place |
| | | 2 | Step L in place |
| | | & | Hold, R ft free |

W:

- | | | | |
|--|--|---|--|
| | | 1 | Touch L to L. |
| | | 2 | Step L to L. |
| | | & | Hold, R ft free. |
| | | | M remains in ctr. Takes W L hand in his R. |

V. PROMENADE

- | | | | |
|---|-----|---|--|
| 1 | 1 | 1 | Both moving fwd in LOD, step R |
| | | 2 | Step L fwd |
| | | & | Step R fwd |
| | 2-3 | | Continue moving fwd in LOD, using ftwork of meas 1, alternating ft as necessary. (meas 2 beg L, meas 3 beg R). |
| | 4 | | W turns 1/2 turn to R, stepping as in meas 2, ending with back to LOD |
| | | | <u>M</u> repeat meas 2. (Hands are not held during turn) |
| 2 | 1-3 | | Repeat action of meas 1-3, Phrase 1, exactly. M move fwd, W bwd. M hold their R hand across W's middle, not touching, L hand extended at shoulder level. |
| | 4 | 1 | Step L, beginning 1/2 turn R. |
| | | 2 | Step R completing the 1/2 turn. |
| | | & | Step L. (Now M have back to LOD and W are facing). |
| 3 | 1 | 1 | Step R. (M move back in LOD, W move fwd in LOD). |
| | | 2 | Step L. |
| | | & | Step R. |
| | 2-4 | | Repeat action of meas 1, Phrase 3, three more times, alternating ftwork. |

VI. ENDING (only 1 phrase)

- | | | | |
|---|-----|---|---|
| 1 | 1-3 | | Repeat action of meas 1-3, Phrase 1, Fig I. |
| | 4 | 1 | Step L to L. |
| | | 2 | Cross R behind L, touching toe to floor, no wt. |
| | | & | In same pos, raise hands in air. |

Presented by Oliver (Sonny) Newman

SOUSTA MEDLEY
(Greece)

Source: Witnessed performance at Athens Festival. Learned from ethnic groups in New York, and arranged to this music by S. Newman.

Music: Record: RCA 47g 2019.

Formation: M and W in lines facing across room. Basketweave hold.

Meter: 2/4. Counted 1, 2, &. or Slow, Quick, Quick.

Measures Pattern

Fig I. Introduction or Entrance

- 1 Spring onto ball of R ft, flexing ft slightly (ct 1), close L to R, lowering 1/2 way to floor (ct 2), flex both ft, lowering rest of way to floor (ct &).
2 Repeat meas 1.
3 Repeat meas 1, but reverse ftwork, beg with L to L.

Fig II.

- 1 Step R to R (ct 1), slight hop on R (ct 2), step L beside R (ct &).
2 Step R to R (ct 1), cut R away with L, taking wt on L (ct 2).
3 Step R to R (ct 1), close L to R (ct 2).

Fig III.

- 1 Step R to R side (ct 1), slight hop on R (or slight double bounce on R) (ct 2), step L behind R (ct &).
2 Step R to R side (ct 1), step L beside R (ct 2), step R in place (ct &).
3 Step diag fwd L (ct 1), step close to heel of L with R, knee bent (ct 2), step fwd L (almost as a lunge) (ct &).

Fig IV.

- 1 Step fwd R (ct 1), step fwd L (ct 2).
2 Step fwd R (ct 1), step bwd L (ct 2).
3 Step bwd R (ct 1), step bwd L (ct 2)

Fig V.

- 1 Step fwd R (ct 1), slight hop on R (ct 2), step fwd L (ct &).
2 Step fwd R (ct 1), step fwd L (ct 2), step fwd R (ct &).
3 Step fwd L (ct 1), close R to L heel (ct 2), lunge fwd on L (ct &).
NOTE: This step is done fwd and bwd with identical ftwork.

Fig VI. Exit (Continues in one direction only)

- 1 Spring onto ball of R, flexing slightly, (ct 1), close L to R, lowering 1/2 way to floor (ct 2), flex both ft, lowering rest of way to floor (ct &).

SOUSTA MEDLEY (cont)

FLOOR PATTERN: M and W lines face each other throughout entire dance except during Fig VI, Exit, when each line moves to its own R.

The Entrance Step is a traditional step used to enter the dance area which, at one time when the dance was a martial dance, was the arena, or place of contest. At this time in history two men would come out and fight a knife fight. Later in history it was used as an opportunity to settle grudges by the drawing of first blood. Needless to say, it was not danced by women at that time.

SEQUENCE OF STEPS:

FIG. I. ENTRANCE	8 times	----opposing lines	
FIG II.	8 times	" "	
FIG III.	8 times	" "	
FIG IV.	2 times	fwd, back, fwd, back (12 cts or 6 meas)	
FIG V.	28 times		
	a)	Lines move fwd and back, 2x	4 phrases
	b)	Lines move fwd	1 phrase
	c)	M line continue fwd, W line back	1 "
	d)	M line back 2x, W line fwd 2x	2 "
	e)	M line fwd 2 x, W line back 2x	2 "
	f)	M line back 2x, W line fwd 2x	2 "
	g)	M line fwd 1x and back 1x, W line back 2x	2 "
	h)	Lines fwd to meet, back out 1/4 turn CCW from original position	2 "
	i)	Repeat "h" 3x, making 1/4 turn each time, to end in original pos	6 "
	j)	Lines move fwd and back executing an oblong circle (CCW), passing face to face on meas 3 of the fwd phrase	2 "
	k)	Repeat "j" 2x (3 in all)	4 "
			<u>28</u>
FIG VI.		Do until end of music moving in a straight line.	

Presented by: Oliver (Sonny) Newman

VARI HASSAPIKO
(Greece)

This Slow Hassapiko, or Sailors Dance, like many Greek dances, is based upon a form that is freely interpreted by the leader. The rest of the dancers in the line follow his lead by signals passed down the line through the touch of the hand to the shoulder of the next dancer. (This will necessitate a short line of 4 to 6 people). Infinite variations can be developed by the leader and it is not necessary to do what is called the "basic step". In fact, many Greeks who do this dance do not know the "basic step", but are so familiar with the form and the mood that they can dance to the music without reference to any definite step. This is the ideal towards which a folk dancer should strive; but without the inherent feeling of the music or style one needs to have something basic to refer to and build upon. The following descriptions for Vari Hassapiko, are merely steps that can be used as a guide until you, as the dancer, become familiar enough with the idiom to improvise with ease.

Source: Bauzoukee taverns in the United States and Athens. S. Newman.

Music: Record: Any Vari Hassapiko

Formation: Short line of 4 to 6 dancers with hands on shoulders. Leader on R end of line.

Style: The music will determine the mood greatly and the style will be affected by it. Steps are slow, sharp, and tense. The body is generally bent fwd slightly.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
	<u>4/4</u>	
		With body leaning slightly fwd from the waist.
1	1	Fall fwd onto L.
	&	Hold R behind slightly off floor, or tap behind L heel.
	2	Brush R in front of L.
	&	Swing R to back of L.
	3	Step R displacing L
	&	Swing L in small arc to back of R.
	4	Step L, displacing R
	&	Pull R back across L instep.
2	1	Step R to R, moving R.
	&	Step L to R, moving R
	2	Step R to R, to face ctr.
	&	Pull L back across R instep sharply and lean fwd at the waist preparing for ct 1 of meas 1.

The preceding completes the basic step. It may be repeated immediately as often as the leader wishes. Not infrequently, however, extra steps are added at this point, to complete the musical phrase of 2 meas. The following are 2 variations that you may use to fill the phrase:

(var 1)	3	Step on L lifting R behind slightly off floor.
	&	Step back on R lifting L slightly off floor in front.
	4&	Repeat

VARI HASSAPIKO (cont)

(var 2)

- 3 Place L heel on floor in front of R.
 & Tilt L toes to R.
 4 Tilt L toes to L.
 & Bring L back across R instep preparing for ct 1 of meas 1.

I would like to make a special note of the fact that each combination of steps described in this dance fit a phrase of music. It is not a rule that each step fit a phrase, but it is much more musical and more pleasing to the senses and is, therefore, easier to teach and to learn. The following are some variations that I have learned by dancing with the Greeks, and from teachers of Greek dancing.

VARIATION IMeas CtCROSS OVER WITH 3 DOUBLES AND 2 SINGLES

This step following the last count of the basic is quite natural and begins the development of the dance very nicely.

- 1 1 Step L over R to R.
 & Close R to heel of L.
 2 Step L to R.
 & Bring R around in front of L in preparation to reverse direction of ct 1.
 3, &, 4, & Repeat action of cts 1, &, 2, &, with opp ftwork.
 2 1, &, 2, & Repeat action of cts 1, &, 2, & of meas 1.
 3 Bring R over L and step on it.
 4 Bring L beside R and close on beat.

CROSS OVER WITH 2 DOUBLES AND 4 SINGLES

- 1 Repeat action of meas 1 in above pattern.
 2 Repeat action of meas 2, cts 3, 4 (single cross overs), beg L and do 4 single cross overs.

VARIATION II CROSS OVER-CENTER CROUCH

- 1 1 Step L over R to R.
 & Close R to heel of L.
 2 Step L to R.
 & Bring R around in front of L in preparation to move to ctr of circle.
 3 Step fwd R.
 & Close L to R.
 4 Step R bending with wt on R to a very low crouch. (L may touch floor behind R to maintain balance.)
 & Hold.
 2 1 Step L behind R and rise from crouch.
 2 Step R behind L.
 3 Step L behind R.
 4 Close R to L.

VARIATION III SQUAT, AND TURN

- 1 1 Step L over R to R.
 2 Extend R leg, hip high, diag fwd R.

VARI HASSAPIKO (cont)

- 3 Take wt on both ft with R in front of L in full knee bend.
 4 Stand, extending R again.
- 2 1 Take wt on both ft, R behind L, full knee bend.
 2 Stand, extending L.
 3 Wt on both ft, L behind, full knee bend.
 4 Execute CCW pivot in full knee bend.

I usually follow this with a Basic Step with stamp on ct 1.

VARIATION IV

- 1 1 Jump to stride pos.
 2 Jump with ft together.
 3 Jump onto R ft, bending fwd at waist,
 & Tap L toe far behind supporting R.
 4 Brush L ft fwd, straightening body.
 & Hold L ft in front of R a few inches off floor.
- 2 1 Step L close to R side of R ft.
 2 Step R beside L.
 3 Step L close to R side of R ft.
 4 Step R beside L.

VARIATION V

- 1 1 Jump to stride pos.
 2 Jump with L ft close across R.
 3 Turn 1/2 CW (let hands drop).
 4 Jump to stride pos (Put hands on shoulders).
- 2 1 Jump with L ft close across in front of R.
 2 Turn 1/2 CW (let hands drop).
 3 Rock wt onto L in front of R (hands on shoulders).
 & Rock back on R.
 4 Close L to R.

Presented by Oliver (Sonny) Newman

RHEINLAENDER
(Germany)

Source: Traditional. (This particular version learned from Mr. Huig Hofman)

Music: Record: Folkraft 337-009 B

Formation: Cpls facing LOD, W on M R. M arms crossed in front of chest, W hands on hips.

Measures

4/4

1-4

Pattern

INTRODUCTION

I. AWAY AND TOGETHER

A 1-2 Start M L, W R, dance 1 schottisch step away from each other moving diag fwd, and 1 schottisch step together again diag fwd.

3-4 In shoulder-waist pos, 4 step-hops twice around CW.

5-8 Repeat action of meas 1-4.

B 9-16 Repeat action of meas 1-8.

II. VARSOUVIENNE POSITION

C 1-2 In Varsouvienne pos, 1 schottisch step twd ctr, and 1 away from ctr (always moving diag fwd LOD).

3-4 Release L hands and with 4 step-hops, M moving fwd, W will turn CW under joined R hands.

5-8 Repeat action of Fig II, meas 1-4

D 9-16 Repeat action of Fig II, meas 1-8.

III. CLOSED CARTS

A 1-2 Form carts by joining outside hands with outside hands of cpl behind. In this formation, 1 schottisch step diag fwd twd ctr and 1 away from ctr diag fwd.

3-4 In 4 step-hops, make dishrag turn with front cpl going under bwd.

5-8 Repeat action of meas 1-4 with other cpl going under fwd.

B 9-16 Repeat action of meas 1-8 Fig III.

IV. OPEN CARTS

C 1-2 In same cart formation, repeat Fig III, meas 1-2.

3-4 Front cpl release inside hands with ptr and move around cpl 2 (ML, WR) and rejoin hands behind cpl 2 in 4 step-hops.

D 5-8 Repeat action of meas 1-4 with other cpl moving around

9-16 Repeat action of meas 1-8 Fig IV.

Presented by: Walter Grothe

MAIKE
(Northern Germany)

Source: Description received from Germany as danced there at the present time.

Music: Record: Tanz EP 58112

Formation: 4 cpls in square formation.

Steps: Walk*, Polka*
*Described in Folk Dances from Near and Far, Vols I-Viii. published by Folk Dance Federation of California, 1095 Market Street, San Francisco, California.

Measures
2/4

Pattern

4

INTRODUCTION

FIGURE I

A 1-8 All hands joined, circle CW in 16 walking steps (starting L ft)
9-16 Circle CCW in 16 steps.

CHORUS - Part 1

B 1-8 Cpls 1 and 3 in ballroom pos polka once around each other CCW turning CW. Place W into the ctr back to back at the end, and M back out to place.
9-16 Cpls 2 and 4 repeat action of meas 1-8.

CHORUS - Part 2

C 1-8 All M walk once around circle CW in 16 steps. When reaching original pos M give R hand to
9-16 Ptr, pull them out, and take their place back to back in ctr while W walk around circle CW.

CHORUS - Part 3

D 1-8 When reaching home pos, W give R hand to ptr and start a Grand R & L, M moving CCW, W CW. In opp place turn once around with ptr (Rhand star).
9-16 Continue Grand R & L to home pos, and repeat R hand star.

FIGURE II

A 1-16 Each cpl: 16 walking steps in a R hand star, and 16 steps in a L hand st.
48 Repeat CHORUS

FIGURE III

A 1-16 W, hands joined, circle CW 16 steps and CCW 16 steps.
48 Repeat CHORUS

FIGURE IV

A 1-16 M do a R hand mill (16 walking steps) and a L hand mill (16 steps).

MAIKE (cont).

48 Repeat CHORUS

FIGURE V

A 1-16 Repeat action of Figure I (circling L and R)

Presented by: Walter Grothe

DEUTSCHER WALTZER--GERMAN WALTZ
(Germany)

Source: Huig Hofman, Director Volksdanscentrale Voor Vlanderen.

Music: Record: Folkraft 337-013 A

Formation: Cpls in a circle facing LOD, inside hands held shoulder height.
W on M R.Measures

3/4

4

Pattern

INTRODUCTION

FIGURE I

A 1-4 Both starting L ft, 4 running waltz steps fwd in LOD.
5-6 Change to varsouvienne pos and move 2 more waltz steps fwd.
7-8 Release L hands and while M continues fwd, W make one CW turn in 2 waltz steps under joined hands.
A 9-12 Resume inside hand hold and move 4 more waltz steps fwd.
On the 4th waltz, cpls form 1 single circle facing ctr (W on M R).
13-14 Beg L, all do 1 waltz step fwd into ctr, raising arms, and 1 back lowering arms.
15-16 Repeat meas 13 and 14, and at the end release hands and face ptr in a single circle.

FIGURE II

B 1 Join R hands, step L to side and point R toe fwd.
2 Join L hands, step R to side and point L
3-4 Join both hands and in 6 running steps make CW circle in place.
5-6 Make 1 dishrag turn twd ctr in 2 waltz steps.
7-8 Bow to ptr, hands still joined.
B 9-12 Repeat action of meas 1-4 (Fig II)--end in single circle facing ctr, hands joined.
13-16 Repeat meas 13-16 (Fig I).

Repeat from beginning -- 3 times in all

Presented by: Walter Grothe

KAFFEEMUHLENPOLKA (TANZ UM DEN KRENGEL)
(Hessen, Germany)

Source: Hessentaenze collected by Hans V D Au

Music: Record: Tanz EP 58104

Formation: Cpls side by side in social dance pos, joined hands pointing in LOD.

Measures

4/4

Pattern

4

INTRODUCTION

A

FIGURE I

1-2

2 slow polka steps fwd in LOD--start outside ft.

3-4

While M keeps going fwd 2 more polka steps, W turn 2 times
CW under joined hands.

5-8

Repeat action of meas 1-4.

B 9-16

Repeat action of meas 1-8, and end in varsouvienne pos.

C

FIGURE II

1-2

1 polka step diag fwd to L, and 1 to R.

3-4

1 dishrag turn (W starts -- W CW meas 3, M CCW meas 4) in
2 polka steps.

5-8

Repeat action of meas 1-4, Fig II.

9-16

Repeat action of meas 1-8, Fig II.

Repeat dance from beginning - 2 times in all.

Presented by: Walter Grothe

DAS BAUERNMOIDL
(Austria)

Source: Huig Hofman, Director Volksdanscentrale Voor Vlanderen.

Music: Record: Folkraft 337-013 B

Formation: Cpls in a circle--skaters pos, facing LOD.

Measures

2/4

4

Pattern

INTRODUCTION

A 1-3

Both starting outside ft, walk 6 steps LOD.

4

Both stamp with outside ft (ct 1). Turn half around (M CW, W, CCW) without releasing hands, to face RLOD (ct 2).

5-8

Repeat meas 1-4 to end facing LOD.

B 9-10

2 walking steps with stamp and turn to face RLOD.

11-12

Repeat meas 9-10 to face LOD.

13-16

With R hands joined and raised, W turns once with 8 walking steps in a CW circle under the arch while M stands still.

C 17-18

W starts to repeat CW circle but goes only 1/2 way around (4 steps).

19-20

Release hands. W walk to next M in RLOD (4 steps). Both clap hands on meas 19, ct 2 and meas 20, ct 1. Both stamp (M R, W L) (meas 20, ct 2) and assume skaters pos with new ptr.

Repeat from beginning with new ptr - 4 times total.

Presented by: Walter Grothe

RATTE-BOLJE-ZOCHER
(Hessen, Germany)

Source: Hessentaenze collected by Hans V D Au

Music: Record: Tanz EP 58104

Formation: Ptrs in single circle, M facing LOD, W RLOD. R hands joined. L hand on hip.

Measures

3/4

4

Pattern

INTRODUCTION

1-2

Step hop on L, swinging R over L in place (1 meas). Same on R.

3-4

With joined R hands raised, W makes 1 turn CW on 2 waltz steps while M sways in place.

5-6

In ballroom pos, 1 two-step twd ctr, and 1 two-step out (bwds).

7-8

1 turn CW on 2 waltz steps.

1-8

Repeat from beginning, but on first 2 meas M uses the 2 step-swings to pass ptr on the R and progress to the next W. Continue with new ptr.

Repeat 6 more times--8 in all.

Presented by: Walter Grothe

MASSINER
(Germany)

Source: Traditional
Music: Record: Tanz EP 58105
Formation: Cpls in ballroom pos M facing LOD

<u>Measures</u>	<u>Pattern</u>
<u>3/4</u>	
4	INTRODUCTION
A 1-3	3 waltz turning CW. Progress LOD. Start MR, WL.
4	Point toe to side, ML, WR.
5-7	3 waltz turning CCW, progress LOD.
8	Point toe MR, WL.
B 1-2	Waltz CW and point ML, WR.
3-4	Waltz CCW and point MR, WL.
5-8	3 Waltz CW and point.
B 1-2	Waltz CCW and point
3-4	Waltz CW and point
5-8	3 Waltz CCW and point.
(repeated)	Repeat from beginning 7 times in all.

Presented by: Walter Grothe

LINZER POLKA
(Austria)

Source: Traditional
Music: Record: Folkraft 1403 B (3 meas introduction)
 Tanz EP 58105 B (4 meas introduction)
Formation: About 6-8 cpls in a circle facing LOD, inside hands joined.

<u>Measures</u>	<u>Pattern</u>
<u>2/4</u>	
	INTRODUCTION
A 1-16	Starting outside ft, cpls stroll, swinging arms fwd and back, in slow steps--1 step per meas. On 15 and 16, M step close together, back to ctr, and face their ptrs.
B 17-32	On meas 17, all clap own hands. W move in LOD while M stand still. On meas 18, W clap hands of next M. On meas 19 their own, on 20 the next M's, and so on.
C 33-48	Take ballroom pos with last person clapped hands and polka or dreher for 16 meas.

Reform circle and start from beginning.

Presented by: Walter Grothe

DREHER AND ZWIEFACHER
(Bavaria and Austria)

Source: Traditional -- learned and danced by Walter Grothe during his student days in Munich.

Music: Record: MH 2017 "Unsere Alte Kath"
MH 2014 "Wintergruen-Zwiefacher"
Tanz EP 5808
Tanz EP 58.09
Tanz EP 5810 and others

Formation: Cpls in ballroom pos .

Meter: Mixed 3/4 and 2/4

The Dreher is similar to a pivot step, but it is more vigorous, more up and down movement, and it consists of 2 light leaps instead of 2 steps.

A Zwiefacher is a combination of Dreher and Waltz. There is no rule as to how many waltz steps and how many dreher steps. It depends on the music.

The records that will be used represent different combinations.

Free style dance following the patterns established by the music -- turning either CW or CCW at will of M leading.

Presented by: Walter Grothe

TRIOLETT
(Hessen, Germany!)

Source: Hessentaenze collected by Hans V D Au

Music: Record: TANZ. EP 58104

Formation: 2 groups of three (one M between two W). Hands joined shoulder height. Trios facing each other about 6 ft apart. In a circle, one group facing LOD, one facing RLOD.

Measures
6/8

Pattern

2 1/2

INTRODUCTION

A 1-8

In 4 steps groups approach each other, join hands and circle CW in 12 steps.

1-8
(repeated)

Circle CCW in 12 steps and back up to original pos in 4 steps (2 steps per meas).

B 9-16

M passing R shoulders and touching hands as they do, give L hands to opp M's L ptr, walk with her once around and give R hands to M, walk once around with him and give L hand to his R ptr and walk once around with her. During this time, the others clap hands (16 walk steps in all).

C 17-24

Repeat action of meas 9-16, but with own ptrs (LW then RW).

D 25-28

Groups of three, hands joined as in the beginning, edge to the R and progress to the next set, ending back to back with the last set.

Repeat dance with a new set 2 more times--3 times in all. After 3rd change, join hands with new set, and circle 4 steps to L (CW) and 4 steps to R (CCW).

Presented by: Walter Grothe

SCHLUPPER
(Hessen, Germany)

Source: Hessentaenze collected by Hans V D Au
Music: Record: Tanz EP 58104
Formation: Cpls in a circle, side by side, inside hands joined.

Measures

3/4

Pattern

4

INTRODUCTION**FIGURE I**

1-2 Starting outside ft in waltz tempo swinging arms back and fwd (face to face, back to back).
 3-5 3 waltz steps in ballroom pos, turning CW while progressing LOD.
 6-10 Repeat action of meas 1-5, but start back to back, face to face, and turn CCW.
 11-12 Dishrag turn in LOD (or just turn away from each other).
 13-14 Dishrag RLOD (or just turn away from each other).
 15-20 Waltz in ballroom pos.

FIGURE II

1-8 Start outside ft, dishrag or turn away from each other LOD (2 meas) and RLOD (2 meas) and waltz in ballroom pos (4 meas) turning CW.
 9-16 Repeat action of meas 1-8 (Fig II), but on meas 13-16 waltz CCW.
 17-32 Repeat Fig II, meas 1-16
 33-48 Repeat Fig II, meas 1-16 again.

Repeat dance from beginning .

Presented by: Walter Grothe

TRAMPELPOLKA
(Germany)

Source: Huig Hofman, Director Volksdanscentrale Voor Vlanderen.
Music: Record: Folkraft 337-013 B
Formation: Cpls in a circle, ptrs facing, M back to ctr.

Measures

2/4

Pattern

4

INTRODUCTION

A 1 Stamp R ft 3 times (cts 1, &, 2).
 2 Clap own hands 3 times.
 3-4 Both hands joined, skip 1/2 around CW in 4 skipping steps, beg L ft. (Can be all the way around instead of 1/2).
 5-8 Repeat action of meas 1-4.
 B 9-16 Both hands held, arms extended, 8 sliding steps LOD, and 8 RLOD. At the end, W move on to next ptr in CW direction. (M take only 6 slides RLOD).
 Repeat dance from beginning - 3 times in all.

Presented by: Walter Grothe

HEILSBERGER DREIECK

(Germany)

Source: Tanze Der Voelker, Jugendgruppenleiterschule, Bundheim.

Music: Record: Telefunken T 72479
Tanz SP 23560
Flip side of both records is "Das Fenster"Steps: Walk*, Schottisch*, Two-step*
*Described in "Folk Dances From Near and Far" Vols I-VIII,
published by Folk Dance Federation of California, 1095 Market
Street, San Francisco, California

Formation: Circle, 2 cpls side by side facing another 2 cpls.

Measures2/4

Chord

Pattern

INTRODUCTION

I. ELBOW TOURA 1-8 The 2 M standing on the inside hook R elbow with the opp M
on the outside and walk around in 4 walking steps - 2 steps
per meas - then L elbow with own ptr, R elbow with opp W
and back to place with 4 steps.

9-16 The 2 M on the outside repeat action of meas 1-8.

II.

B 1-4 With hands joined 4 in a line, all do 1 Schottisch step to L
(L R L hop), and 1 to R.5-6 Cpls holding just inside hands, change places with opp cpl with
2 steps, cpls facing CW forming an arch, cpls facing CCW
going under.7-8 After reaching opp place, cpl turns 1/2 around in 4 walking
steps, M backing up leading W around.9-16 Repeat action of Fig II, meas 1-8, returning to home pos,
others arching.

III.

C 1-16 Grand R & L 12 steps, meet ptr in opp pos and turn once around,
R hands joined, in 4 steps. Continue 12 more steps. After
reaching home pos cpls join inside hands and with 4 steps
progress as in Fig II, meas 5-6, to face a new cpl. (32
walking steps in all).

Repeat dance from beginning with new opposites - 5 times total.

Presented by: Walter Grothe

STEMMTANZ
(Germany)

Source: Hessentaenze collected by Hans V D Au
Music: Record: Tanz EP 58104
Formation: Cpls in shoulder-waist pos, M with back to ctr of circle.

Measures Pattern

2/4

1-4 INTRODUCTION

A 1 Both leap--M on to L, W on to R ft, extending other ft
sideways, and hop.
 2 Repeat above reversing ftwork.
 3-4 Repeat leaps without hops. W - R L R hold; M - L R L hold.
 5-8 Repeat meas 1-4, but start other ft.
 9-16 Repeat all of meas 1-8. At the end, during chord, M lifts W
and puts her down again.

B 17-32 Polka in shoulder-waist pos turning CW while progressing LOD.

Repeat from beginning 2 more times -- 3 times in all.

Presented by: Walter Grothe

BAUERNTANZ
(Germany)

Source: Hessentaenze collected by Hans V D Au
Music: Record: Tanz EP 58104
Formation: Cpls in a circle facing LOD. Open social dance pos, hands
pointing in LOD.

Measures Pattern

4/4

1-4 INTRODUCTION

A1-2 4 two-steps LOD starting outside ft.
 3-4 4 two-steps bwd.
 5 Turn away with a stamp.
 6 Turn twd each other with a stamp.
 7-8 Clap own hands, ptr L, clap own hands, Ptr R.
 9-10 In skaters pos, 4 two-steps fwd
 11-12 4 two-steps bwd

Repeat from the beginning - 6 times in all
 As a variation, meas 9-12 can be danced as a regular Rhein-
laender, away-together, but progressing to the next person
fwd LOD, and around in 4 step-hops, and start from the
beginning with a new ptr.

Presented by: Walter Grothe

Folk Dance Camp, 1963

ENNSTALER STEIRISCHER
(Austria-Styria)

Source: Anton Novak: Steirische Taenze
Music: Folkraft 1403 A "Stubalm Laendler". No introduction.
Formation: Couples, W to R of M.
Steps: Laendler

Measures
3/4

Pattern

I. ENCIRCLING

1-8 Cpls side by side, inside hands joined, free hands on hips. M raises joined hands above W head. W turns CW in place while M encircles her CCW.
 9-16 Reverse directions, and end facing each other.

II. SINGLE LEFT NECK POSITION

1-8 With both hands joined, M places his L behind W neck, L shoulders adjacent. Other arms are chest high, stretched out. Turn CCW.
 9-16 M puts L hand behind his own neck. R shoulders are now adjacent. Turn CW.

III. SINGLE RIGHT NECK POSITION

1-16 Repeat action of Fig II, but begin R hand behind neck.

IV. DOUBLE NECK POSITION

1-8 Same as Fig II except both hands behind neck, R shoulder adjacent.
 9-16 Repeat meas 1-8, Fig IV with L shoulders adjacent.

V. BACK GRASPS

1-8 Both face with joined hands high. M lower L hand, W turn 3/4 CCW. Then M lowers R hand and with L shoulders adjacent, both turn CCW.
 9-16 Reverse the above and turn CW--unwind and face ptr, hands still joined.

VI. CURVES

1-8 Facing ptr, M places L hand on W L hip. W makes 1/2 turn CW under M R, ending side by side, W on L of M with leading hands curved fwd. Turn CCW.
 9-16 Reverse pos and turn CW.

VII. CHASE AND CATCH

1-8 Release hands. W with both hands on hips turns CW in front of M. M follows chasing her, and clapping his hands.
 9-16 Standing side by side (W on M R) facing LOD, M takes W R

ENNSTALER STEIRISCHER (cont.)

hand with his R hand outstretched in front, chest high, and takes her L hand with his L, and places it on his back. In this pos turn CCW.

VIII. LEFT AND RIGHT WINDOWS

1-8 M bends over and backs out under his own L arm, raises L hand and W turns CW into L window.

9-16 Reverse to R window.

IX. LEFT AND RIGHT BIG WINDOW

1-16 Same as Zillertaler Laendler.

X. LEFT AND RIGHT CROSS IN FRONT OF CHEST

1-8 Unwind until both are side by side, W on L side of M. With arms crossed in front of chest, turn CCW.

9-16 Reverse pos and turn CW.

XI. CIRCLING

1-8 M goes down on L knee, drops hands and takes W L hand with his R. W now encircles M once CCW.

9-16 M rises still holding W L hand in his R, and while W now turns CW in place, he encircles her CCW.

XII. CHASE AND FINALE

1-8 Repeat action of meas 1-8, Fig VII.

9-16 In laendler pos (shoulder blades) turn CW, end with a lift.

Presented by: Walter Grothe

MORTEN LARSEN
(Denmark)

This dance, described in "Old Danish Folkdances", Foreningen til Folkedansens Fremme, Copenhagen 1960, is from the Boeslunde, Sjaellend region. Original description allows for 12 figures, including many repetitions; thus this version consists of 5 representative figures to go with the music as played by Danish orchestra on recording. Presented by Gordon Tracie at the November, 1962 Teachers' Institute of the Folk Dance Federation of California, North.

Music: Record: Aqua Viking V-402

Formation: 4 cpls in square formation; heads and sides as in American squares.

Steps and Styling: Ftwork is opposite thruout; in waltz, all figures and phrases begin on outside ft. The positions are: Open - inside hands joined at shoulder level, free hand on hip, fingers fwd, thumb back; Closed - Danish waltz pos (as in regular closed waltz pos except M L and W R hands joined and extended at arms length straight out from shoulder.)
The character of the dance is light and very smooth.

Measures
3/4

Pattern

I. RING

1-8 All hands joined at shoulder level, circle CW with 16 waltz steps. Circle once or twice around.

CHORUS

a. Compliment:

9-16 In open pos, head cpls dance 4 waltz steps twd each other, and 4 waltz steps bwd to place. Begin back-to-back, face-to-face, etc. each time.

9-16 Side cpls repeat above.

b. Waltz around corner; waltz around ring:

17-24 In closed pos, each head cpl and the cpl to its right, dance around each other back to own place, with 8 waltz steps.

17-24 Retaining closed pos, all 4 cpls dance around set one time with 8 waltz steps. (NOTE: The set must be small enough to allow full time around in 8 meas; by end of 4th meas, dancers must, of course, be halfway around set, i. e., opp home pos.)

c. Chain; waltz home:

25-32 Beg with ptr's R hand, chain (R & L Grand) around ring with 8 waltz steps until meeting own ptr at opp place.

33-40 Taking closed pos with ptr, dance around ring LOD to home pos, with 8 waltz steps.

II. SWING PARTNER

1-8, 1-8 In closed pos swing ptr in place with 16 slow R buzz steps. Step R on ct 1, L toe on ct 3.

III. W's ONE HAND MILL

1-8, 1-8 All 4 W take with own R hand the R wrist of W behind (i. e., to her R), and place own L hand on upper arm of W in front (i. e., to her L), keeping arms straight, facing inward, leaning out from waist, and move about sideways with 16 R buzz steps.

48 CHORUS

IV. M's TWO HAND MILL

1-8, 1-8 Opp M join each other's hands, R with L and L with R, straight out but R a bit higher than L so that each R arm is above neighbor's L; facing inward, leaning back, and move about sideways with 16 R buzz steps.

48 CHORUS

V. SWING PARTNER

1-8, 1-8 In closed pos, conclude dance by swinging ptr with 16 R buzz steps.

Presented by: Ruth Ruling

RESEARCH COMMITTEE: Ruth Ruling, Miriam Lidster, Dorothy Tamburini
FOLK DANCE FEDERATION OF CALIFORNIA, NORTH.
CARDÁS Z KOŠICKÝCH HAMROV
(Slovakia)

Čardás z Košických Hamrov (Czardas from Ko zich' ki Ham' rehv) comes from Slovakia, which is the southeastern part of Czechoslovakia. It borders on Hungary and the Slovaks have borrowed the Hungarian Czardas and given it a flavor of their own. This particular Czardas has been danced by the Slovak State Company and is described in their publication "Sluk" which was printed in Paris. It was presented by Anatol Joukowsky at the 1957 College of the Pacific Folk Dance Camp.

Music: Record: Volkstanz V-7801A. No introduction.

Formation: Double circle, facing LOD (CCW), M on inside. M R arm around W holding her R hand at her waist. M L hand on hip. W L on M R shoulder. When hands are on hips, W has fingers fwd but M has hands just behind hips, palms out.

Steps: Walk* (done with plie or bend of knee). Run*
Czardas: step to R with R (ct 1). Close L to R, bending knees (ct 2). Step to R with R (ct 3). Close L to R, bending knees (no wt) (ct 4). Next step would start to L with L.
Close ft together: Usually results in a heel click. M particularly like to click heels together.
Description is same for M and W unless otherwise noted.
*Described in volumes of "Folk Dances from Near and Far" published by Folk Dance Federation of California, 1095 Market Street, San Francisco 3, California

Measures
4/4

Pattern

I. PROMENADE

- 1 Step diag fwd R on R (ct 1). Close L to R, with accent, bending knees (ct 2). Repeat action for cts 3-4.
- 2 Walk in LOD (CCW) 4 steps starting R.
- 3-4 Repeat action of meas 1-2.
- 5-6 Czardas step to R and L.
- 7 Step to R on R (ct 1). Close L to R, bending knees (no wt) (ct 2). Step to L on L (ct 3). Close R to L, bending knees (no wt) (ct 4).
- 8 M: Step to R on R (ct 1). Close L to R (ct 2). Step R in place (ct 3). Hold (ct 4). With joined R hands, M give W a lead on ct 1 to help her move behind him and to his L side. M move a little to R to enable W to get around him.
W: With 3 steps (R L R) turn out to R, go behind M and end on L side of him. Close L to R (no wt) (ct 4). Finish with M L arm around W, holding joined L hands at her waist. M R hand at hip. W R on M L shoulder.
- 9-11 Beginning L instead of R, repeat action of meas 5-7.
- 12 M: With 2 steps (L R) make 1/2 turn R to face RLOD (CW). Close ft together (ct 3). Hold (ct 4). With joined L hands, M give W a lead into her turn on ct 1, then release her hand.
W: With 3 steps (L R L) turn out to L and end facing M. Close R to L (no wt) (ct 4). Cpls are in single circle, M facing RLOD (CW),

W LOD (CCW). Hands on hips.

II. CHANGING PLACES (Vocal)

- 1 Czardas to R.
- 2 Bokazo: With little hop on R, cross L in front of R (ct 1). Touch L out to L side (ct 2). Close ft together (ct 3). Hold (ct 4).
- 3-4 Repeat action of meas 1-2 (Fig II) to L. Bokazo done with hop on L and crossing R.
- 5 Join R hands, shoulder level (elbow also shoulder level). L still on hips. Step R, making 1/4 turn to L so M R side is to RLOD and W R side is to LOD (ct 1). Close L to R (ct 2). Step to R on R (ct 3). Touch L behind R, bending knees (ct 4). After 1/4 turn on ct 1, M has back to ctr of circle, W faces ctr. Ptrs are facing.
- 6 Release R hands. Make 1/2 turn R on 2 steps thusly: Step bwd on L twd original pos (ct 1). Step R, completing 1/2 turn R (ct 2). Close ft together and place L hand on ptrs L forearm, R hand on hip (ct 3). Hold (ct 4). M now faces into ctr, W out.
Note: Original pos refers to place where dancer stood at end of meas 4 (Fig II).
- 7 Change places on meas 7-8. Moving fwd to ptrs place, step L (ct 1). Close R to L, with accent, bending knees (ct 2). Repeat action for cts 3-4. L hands are still on ptrs L forearm.
- 8 Walk L R (ct 1, 2) into ptrs place. Close ft together (ct 3). Hold (ct 4). End single circle, W facing ctr, M back to ctr. R hands on hips, L on ptrs L forearm.
- 9 Step to L on L (ct 1). Close R to L (ct 2). Step to L on L (ct 3). Touch R behind L, bending knees (ct 4). Elbows bend to enable ptrs to face each other after ct 1. This pattern is similar to meas 5 (Fig II), except it is unnecessary to make 1/4 turn.
- 10 Release L hands. Make 1/2 turn L on 2 steps thusly: Step bwd on R twd original pos (ct 1). Step L, completing 1/2 turn L (ct 2). Close ft together and place R hand on ptrs R forearm, L hand on hip (ct 3). Hold (ct 4). End single circle, M facing ctr, W back to ctr.
Note; Original pos refers to place where dancer stood at end of meas 8 (Fig II).
- 11-12 Changing places, repeat action of meas 7-8 (Fig II) but start with R. End single circle, ptrs turning to face, M look RLOD, W LOD. Hands on hips.
- 13-24 Repeat action of meas 1-12 (Fig II). On meas 24, W make a complete turn R to face RLOD. Cpls in single circle facing RLOD, M behind W. W hands on hips, M hands on W shoulders.

III. PROMENADE WITH WOMAN IN THE LEAD

- 1 Step fwd R (ct 1). Hop R (ct 2). Cross L ft behind R about mid-calf on hop. Step fwd L (ct 3). Hop L (ct 4). Cross R ft behind L leg.
- 2 4 light runs in RLOD (R L R L). Heels are lifted high.
- 3-4 Repeat action of meas 1-2 (Fig III).
- 5 Step diag fwd R on R (ct 1). Close L to R, bending knees (ct 2).

- Step diag fwd on R (ct 3). Touch L behind R, bending knees (ct 4).
W look over L shoulder at M.
- 6 M: Step L R (cts 1, 2). Close ft together (ct 3). Hold (ct 4). M start W into her turn and then remove hands from her shoulders.
W: Make 1 turn R (CW) in front of M. Step L R (cts 1, 2). Close ft together (ct 3). Hold (ct 4). M put hands back on W shoulders at end of turn.
- 7-8 Repeat action of meas 5-6 (Fig III) but move diag fwd L on L. W look over R shoulder at M. W turn L (CCW).
- 9-10 Repeat action of meas 5-6 (Fig III) exactly except that W make only 1/2 turn R and end facing ptr. Both place hands on ptrs shoulders.
- 11 Step to M L on L (W R) (ct 1). M close R to L (no wt), bending knees (ct 2). W close L to R. Repeat to M R (W L) (cts 3-4). On ct 4, M shift hands to W waist.
- 12 Prepare to lift W (W prepares to jump) (ct 1). Lift W (ct 2). Put W down (cts 3, 4). End single circle, hands on hips, ptrs facing (M faces RLOD).

IV. CHANGING PLACES--VARIATION (Vocal)

- 1-5 Repeat action of Fig II, meas 1-5.
- 6 M turn W to L (CCW) 1 1/4 times under joined R hands. Both step L R L (cts 1, 2, 3). Hold (ct 4). M dance in place. W end at M R side. M hold W R hand at her waist with his R hand. L hands on hips (W L arm is in front of M). Cpls face RLOD. Czardas step to L.
- 7 Click heels 3 times. Hold (ct 4).
- 8 Step diag fwd L on L (ct 1). Close R to L, bending knees (ct 2).
- 9 Step diag fwd L on L (ct 3). Touch R behind L, bending knees (ct 4).
- 10 With joined R hands M turn W to R (CW). Both step R L (cts 1, 2). Close ft together (ct 3). Hold (ct 4). W make 1 turn, ending at R of M but a little behind him. Hold joined hands at shoulder height with M R arm outstretched in front of W. W L on M R shoulder. M L on hip.
- 11 Moving RLOD, step R (ct 1). Close L to R, with accent, bending knees (ct 2). Repeat (cts 3, 4).
- 12 M make 1/2 turn R (CW) to face W. W dance in place. Both step R L (cts 1, 2). Close ft together (ct 3). Hold (ct 4). End in single circle, M faces LOD. W faces M. Hands on hips.
- 13-23 Repeat action of meas 1-11 (Fig IV) exactly. After W turns 1 1/4 times (meas 18) ptrs will be facing LOD. In meas 23, movement is in LOD.
- 24 Repeat action of meas 12 (Fig IV) exactly but W also make 1/2 turn R to end with back to M. Cpls are in single circle facing RLOD. M hands on W shoulders. W hands on hips.

V. PROMENADE WITH WOMAN IN THE LEAD

- 1-12 Repeat action of Fig III. Dance ends with M lifting W.

Presented by: Ruth Ruling

Research Committee, Folk Dance Federation of California:
Mildred R. Buhler, Lawton Harris, Miriam Lidster, Adrienne Murton,
Heidi Schmitz, Anne-marie Steinbiss, Dorothy Tamburini

DER WOLGASTER
(Germany)

This version of the Pomeranian dance was brought to America by Elizabeth Burchenal, whose source was personal participation in the dance when she visited in north Germany. The original description is in "Folk Dances of Germany" by Elizabeth Burchenal, copyright 1938 by G. Schirmer, Inc., and permission has been granted us for its use by the author and copyright owner.

Music: Record: Imperial 1102 "Der Wolgaster". Should be slowed considerably.

Piano: Burchenal, E. "Folk Dances of Germany".

Formation: Regular square formation, head and side cpls are designated. Bodies are erect and heads held high. All hands are joined and held together at shoulder height.

Steps: Walk*, Run*, Skip. Note: Walk is crisp, smooth and precise, not a shuffle.

*Described in "Folk Dances from Near and Far", published by Folk Dance Federation of California, 1095 Market Street, San Francisco, Calif.

Measures
2/4

Pattern

A 1-8

I. CIRCLE LEFT AND RIGHT

All 4 cpls join hands at shoulder height in a ring and walk 16 steps to L, starting L ft. W look at M behind them as they move.

1-8

Circle R with 16 walking steps, W looking at ptr as they move.

CHORUS

A. Side Arches

Cpls 1 & 3 stand in open pos, but with L hands joined in front and to L of M, R hands joined on W R hip. Cpls 2 & 4 retain inside hands joined.

B 1-2

Head cpls (1 & 3) turn CCW in place with 4 steps. Simultaneously M of side cpls (2 & 4) turn ptr CCW to ctr to face him with 4 steps (M on outside), joining both hands to form an arch on 4th step.

Note: This arch is held through meas 8.

3-4

Beg L, head cpls walk 4 steps to arch made by side cpls to their own R.

5-6

With a marked dip (not a leap) on the first step, head cpls walk through arch they are facing to the place where their opposites formerly stood.

7

Head cpls turn to L in place (two steps).

8

M swings W to inside to form two-hand arch with ptr (same as the sides).

Note: All 4 cpls are now forming arches.

B 1-6 While head cpls hold arch, side cpls take open pos again and perform the same action completed by head cpls: L turn on 4 steps; walk to arch formed by head cpls with 4 steps; dip and walk through the arch on 4 steps.

(reptd)

7-8 Head cpls continue to hold arch. Side cpls turn L in place 2 steps; drop ptrs R hand on step 3 and swing W into ctr of square (step 4) where W join R hand with opp W. Side cpls are now in a straight line with W in ctr and M at ends of line. Hands are held high to form 3 arches.

B. Center Arches

C 1-4 Side cpls hold line of arches through meas 8. Head cpls take open pos again and make 1 complete turn to L (facing ctr again) taking 4 walking steps in half time.

5-6 Head cpls drop hands; W walk 4 steps (regular time) to the arch farthest to own L. Simultaneously M walk 4 steps to ctr arch.

7-8 W, leading with L shoulder, dips on first step, walks through arch and turns to R moving along line until she joins R hands across ctr with opp W, L hands with ptr.

Simultaneously M, leading with L shoulder and passing back to back with opp M, dips on first step as he goes through ctr arch and continues to opp place with 3 steps and makes a 1/2 turn L on 4th step to join L hands with ptr.

C 1-8 Head cpls hold line of arches. Side cpls repeat action of meas 5-8 as done by head cpls, except that they finish standing in open pos facing ctr of set.

(reptd)

C, Cross-over

D 1-2 Side cpls hold open pos in place (meas 1-8) while head cpls take following action. Head W release R hands at ctr. M give W slight push with L hand, and W exchange places on 4 walking steps, passing back to back (R shoulders leading), joining R hands with opp M. W moving CW to outside of opp M, always keeping R shoulder twd him and stopping when her R shoulder also is twd ctr. Note: Avoid leaping on this figure.

3-4 W push M with R hand and M exchange places on 4 walking steps, passing back to back, L shoulders leading, joining L hands with ptr and keep L shoulder twd ptr, turn CCW until L shoulder is twd ctr.

5-8 Repeat action of meas 1-4, head M and W returning to own places.

1-8 Side cpls repeat action described for head cpls under meas 1-8, while head cpls stand in open pos facing ctr.

(reptd)

II. ELBOW HOOK AND RUN

A 1-8 All cpl hook R elbows with ptrs. M and W have both hands on hips. Run 16 steps CW.

1-8 Change to L elbows, run 16 steps CCW.

(reptd)

B, C, D

Repeat CHORUS

DER WOLGASTER (cont.)

III. GRAND RIGHT AND LEFT

- A 1-4 Using **skipping step**, all do a half grand R and L until they meet ptr in opp pos.
- 5-8 All hook R elbows with ptr, L hands on hips, and turn twice around while skipping.
- 1-8
(reptd) Continue grand R and L to home pos. Hook R elbows again and turn twice around while still skipping.
- B, C, D Repeat CHORUS

IV. CIRCLE LEFT AND RIGHT

- A 1-8 Repeat action of Fig I.
- 1-8
(reptd)

Presented by: Ruth Ruling

LA ENCANTADA

An intermediate-advanced tango composed by Ned and Marian Gault, San Jose, California.

Music: Record: Decca 9-34105 "Rio Negro" (45 rpm).

Formation: Cpls in a circle, facing LOD, with M R arm around ptr; W L hand on M R shoulder; M L hand palm out behind L hip; W R hand on skirt behind R hip, arm straight.

Positions: Closed Pos: The normal, face-to-face ballroom position.
Semi-Open Pos: Same as Closed Pos except that ptrs are turned twd the joined (ML, WR) hands; MR, WL hips are close. SOP.
Open Tango Pos: Ptrs facing same direction, W at MR side; ML, WL hands joined and held at shoulder height; MR, WR hands joined and held at W R hip. Also done with W at ML side, hand pos reversed.

XIF: Cross in front.

XIB: Cross in back.

Directions are for M. W on opp ft unless otherwise directed.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>	
<u>2/4</u>			
<u>INTRODUCTION</u>			
1-4	1-8	Wait.	
1-3	1-6	SL, SR fwd in LOD; join ML, WR hands and pivot CW SL, SR in CLOSED POS: SL, SR fwd in LOD in SOP.	
4	7, &, 8	<u>Tango Close</u> : M step qL fwd in LOD, step qR to side, draw SL to R. At the same time LEAD W into CLOSED POS (W facing RLOD), M facing LOD.	
<u>I.</u>			
A 1	1, 2	SL, SR fwd in LOD in SOP (W changes to SOP on first step).	
	2/3, &, 4, &	Pivot CW in CLOSED POS, qL, qR, qL, qR, moving in LOD.	
	3	5, 6	SL, SR fwd in LOD in SOP.
	4	7, &, 8	<u>Tango Close</u> : as before, ending M facing LOD in CLOSED POS.
	5-8	9-16	Repeat meas 1-4, Fig I, exactly.
<u>II.</u>			
B 1	1	SL fwd in LOD in CLOSED POS, following with R (no wt);	
	2, &	Rock qR, to R, qL in place.	
	2	3	Cross thru SR in SOP (twd ctr); W FLARE to CLOSED POS, M facing ctr.
		4	Corté SL bwd twd outside of circle.
3-4	5-7		Recover SR twd ctr in CLOSED POS: tango close: As before (fwd, side, close) ending in CLOSED POS, M facing ctr.
		8	Hold.
5	9, 10		SL, SR fwd in SOP <u>in RLOD</u> .

LA ENCANTADA (cont).

- | | | |
|-------------|--------------|---|
| 6 | 11, &, 12, & | Rock qL fwd, qR back, qL fwd (all in SOP), point qR behind L (no wt). |
| 7 | 13, &, 14 | <u>M</u> : step qR, without moving Rft from point; step qL in place turning to face LOD, pulling W across to MR side. Cross thru SR in SOP in LOD.
<u>W</u> : step qL, qR moving across to MR side to SOP, facing LOD; Cross thru SL in SOP. |
| 8 | 15, &, 16 | <u>Tango Close</u> : as before EXCEPT M turn 1/4 L on first step to end M facing <u>ctr</u> in CLOSED POS. |
| 9 | 17, 18 | <u>Corté</u> , M SL bwd away from ctr; <u>backbend</u> : while in <u>corté</u> , M twist body to L, holding ptr close. W arch back. ALL feet remain on the floor! |
| 10 | 19, 20 | Recover SR fwd twd ctr in closed pos; touch SL beside R, ending M facing ctr. |
| <u>III.</u> | | |
| C 1, 2 | 1-4 | <u>SL</u> , SR fwd in <u>RLOD</u> in SOP; face ptr in CLOSED POS, rock qL to side, qR in place, cross thru SL in LOD. |
| 3 | 5, &, 6 | W across to MR side with qL, qR, SL crossing thru as M takes qR, qL in place, SRCrossing thru in LOD in SOP (same as Fig II, meas 7). |
| 4 | 7, &, 8 | <u>Tango Close</u> : as before (fwd-side-close) ending M facing LOD |
| 5 | 9, 10 | SL fwd in LOD in CLOSED POS; SR turning 1/4 R in CLOSED POS to face M out. |
| 6 | 11, &, 12, & | <u>M</u> : qL to side, qR XIF, qL to side, qR XIF (heel leads).
<u>W</u> : turn twice CW under joined ML, WR hands, both moving in LOD. |
| 7 | 13, &, 14, & | <u>Grapevine</u> : qL to side, qR XIB, qL to side, qR XIF in SOP. |
| 8 | 15, &, 16 | <u>Tango Close</u> : as before (fwd-side-close), ending M facing LOD in CLOSED POS. |
| <u>IV.</u> | | |
| <u>a</u> | | |
| D 1, 2 | 1-4 | Moving twd ctr in SOP step SL, SR, qL, qR fwd; LUNGE smoothly fwd SL, R knee almost touching floor. |
| 3 | 5 | Recover <u>on L</u> , at the same time swinging SR fwd. |
| | 6 | Swing SR back and around behind the L. |
| 4 | 7, &, 8 | Step qR behind L, qL to side (twd ctr), SR XIF, ending in CLOSED POS, M facing LOD. |
| 5 | 9, &, 10 | Rock qL to side, qR in place, lower joined hands to waist level and cross thru SL (away from ctr). |
| 6 | 11, &, 12 | W across to MR side with qL, qR, cross thru SL as M steps qR, qL in place, cross thru SR in SOP moving away from ctr. |
| 7 | 13, 14 | Continue away from ctr M SL, SR as W makes one slow, easy CW turn under joined ML, WR hands with SR, SL and back to SOP, facing out. |
| 8 | 15, &, 16 | <u>Tango Close</u> : as before (fwd-side-close), ending M facing <u>OUT</u> . |

LA ENCANTADA (cont)

- b
- | | | |
|--------------------------------|-----------|---|
| 1-4 | 1-8 | Repeat meas 1-4 of <u>IV a</u> above, but moving in LOD.
<u>Triple Flare</u> : SL fwd in LOD in SOP; SR fwd in LOD
BOTH FLARE back thru; SL in RLOD - BOTH FLARE
back thru; SR in LOD - W FLARE back thru to BANJO POS
(CLOSED POS, except MR, WR hips together). |
| 5, 6 | 9-12 | |
| 7 | 13 | <u>Banjo Pos Corté</u> : Corté, M SL back in RLOD, W SR fwd.
Recover SR fwd (regular corté, except in <u>Banjo Pos</u>). |
| | 14 | |
| 8 | 15, &, 16 | <u>Tango Close</u> : as before (fwd-side-close), ending M
facing LOD in CLOSED FOS. |
| D 1-8 | 1-16 | REPEAT part a., meas 1-8 above (to ctr). |
| | 1-8 | Repeat part b., meas 1-8 above (in LOD). |
| <u>V.</u> | | |
| A 1-8 | 1-16 | Repeat action of Fig I, meas 1-8, exactly as before. |
| <u>VI.</u> | | |
| B 1-8 | 1-16 | Repeat action of Fig II, meas 1-8 as before. |
| | 9, 10 | Repeat action of Fig II, meas 9, 10, EXCEPT on recover
(meas 10) W moves to MR side in OPEN TANGO POS,
both facing ctr. |
| <u>VII.</u> | | |
| <u>W</u> ftwork same as for M. | | |
| A 1 | 1, 2 | SL, SR to ctr (long, gliding steps). |
| | 2 | Step qL fwd, each turning sharply to own R, keeping all
hands joined, but changing hand pos; qR in place; qL, qR
fwd, moving out of circle (small steps). |
| | 3 | SL, SR fwd, continuing out of circle. |
| | 4 | Step qL fwd, turning individually 1/4 to L, keeping all
hands joined; qR backing away from ctr; draw SL to R,
ending in starting pos (OPEN TANGO POS, facing ctr). |
| | 5-7 | Repeat meas 1-3 as before. |
| | 8 | M step qL fwd turning 1/4 L; step qR to side, draw SL
to R. At same time drop MR, WL hands and LEAD W
in a 3/4 L turn in place with qL, qR, and close SL (take
wt), ending in CLOSED POS, M facing LOD. |
| <u>VIII.</u> | | |
| B 1-8 | 1-16 | Repeat action of Fig II, meas 1-8, EXCEPT end in
CLOSED POS, M facing LOD (instead of facing ctr). |
| | 9 | SL, SR fwd in LOD in SOP; on ct 18 &, MLEAD W
back into CLOSED POS momentarily (M facing out). |
| | 10 | M qL, qR, qL, point qR twd ptr. At the same time LEAD
W into one CW turn, dropping hands and moving away from
M twd outside of circle with qR, qL, qR, point qL (no wt)
twd ptr and join MR, WL hands. |
| | 11 | M step SR in place as W turns in (L turn) twd ptr qL,
qR, "wrapping up" with MR, WL hands joined. |
| | 22 | Both point SL out diag fwd to L. Hold final pose. |

LA ENCANTADA (cont)

DANCE SEQUENCE

- Introduction: Fwd, slow pivot, tango close.
- I. Pivot, and Basic, repeated.
- II. Rock, Corté, Pause.
Rock and point, W around, Tango Close.
Corté, Backbend, Recover, Touch.
- III. Cross thru, W around, Tango Close.
S, S, W turn, Grapevine, Tango Close.
- IV, a. S, S, run and lunge; swing, swing, back, side, cross.
Rock and cross, W around, W turn, Tango Close.
- b. S, S, run and lunge; swing, swing, back, side, cross.
Triple flare, Banjo Corté, Tango Close.
- a. Repeat a.
- b. Repeat b.
- V. Pivot and Basic, repeated (same as Fig I).
- VI. Rock, Corté, Pause.
Rock and point, W around, Tango Close.
Corté, Backbend, Recover, Change to OPEN TANGO POS.
- VII. Open Pos, Basic to center and out, repeated, W turn.
- VIII. Rock, Corté, Pause.
Rock and point, W around, Tango Close, M facing LOD.
Fwd, Turn away, Wrap up, Pose

Presented by: Ned and Marian Gault

EL GAUCHO

An intermediate tango composed by Ned and Marian Gault, San Jose, California.

Music: Record: Decca 9-34105 "Olé Guapa". (45 RPM).

Formation: Cpls in circle in CLOSED POSITION, M facing LOD.

Positions: CLOSED POS: The normal, face-to-face ballroom position.
SEMI-OPEN POS: Same as Closed Position except that ptrs are turned toward the joined (ML WR) hands; MR WL hips are close.
OPEN TANGO POS: Ptrs facing same direction, W at MR side; ML and WL hands joined and held at shoulder height; MR WR hands joined and held at WR hip. Also done with W at ML side, hand positions reversed.

Directions are for M. W is on opp ft unless otherwise directed.

<u>Meas</u>	<u>Counts</u>	<u>Pattern</u>
		<u>2/4</u>
1-4	1-8	<u>INTRODUCTION - HOLD</u>
I. <u>TO CENTER</u>		
A 1	1, 2	SL, SR fwd twd ctr in SOP (SEMI-OPEN POS).
2	3, &, 4	M qL, qR, touch SL beside R as W turns once CW to OPEN TANGO POS with qL, qR, qL, qR.
3	5, 6	Continuing to ctr in OPEN TANGO POS, both step SL, SR fwd.
4	7, &, 8	Both step qL fwd (R remains in place) pivoting sharply to own R on balls of both ft, keeping all hands joined but reversing pos of hands. Both step qR fwd, draw SL to R (no wt), hold. W is now at ML side, both facing out of circle in OPEN TANGO POS.
5	9, 10	Both SL, SR moving away from ctr.
6	11, &, 12	Both step qL crossing in front of R, step qR to R side, draw SL to R (no wt), hold. (All in OPEN TANGO POS).
7	13, 14	Both SL, SR continuing away from ctr.
8	15, &, 16	M step qL fwd turning 1/4 to L; step qR to side, draw SL to R (no wt). At the same time drop MR WL hands and LEAD W in a 3/4 turn L, W stepping fwd qL turning L, qR to finish turn, close SL to R (take weight), ending in CLOSED POS, M facing LOD.
A 1-8	1-16	Repeat action of Fig I, meas 1-8 exactly as before.

INTERLUDE

B 1	1, 2	Step SL, SR fwd in LOD in SOP (W change to SOP on first step).
2	3, 4	<u>Slow pivot</u> : Pivot one turn CW in CLOSED POS, SL SR, while moving fwd in LOD.
3	5, 6	M SL, SR fwd in LOD as W makes one slow easy turn CW under joined ML WR hands and return to SOP, facing LOD.
4	7, &, 8	<u>Tango Close</u> : M step qL fwd leading W in front of him into <u>CLOSED POS</u> (M facing LOD), step qR to side (W qL to side), draw SL to R (no wt).

EL GAUCHO (cont)

II. RIDING STEP

- C 1 1, 2, & SL, qR, qL fwd in LOD in SOP (W changes to SOP on first step)
 2 3 M SR fwd (following with L, no wt) as W steps SL fwd and flares back through to BANJO POS (MR WR hips close together).
 4 Step qL, qR backing up in RLOD (W moving fwd with qR, qL).
 3 5 M SL bwd (lifting R toe slightly off floor) as W steps SR fwd, flaring back to SOP, facing LOD.
 6 SR fwd in LOD in SOP.
 4 7, &, 8 Tango Close: as above (fwd, side, draw), ending in CLOSED POS, M facing LOD.
 5-8 9-16 Repeat Fig II, meas 1-4 exactly as before.
 NOTE: This step should be done smoothly, not with a "bounce".
 9 17, 18 SL, SR fwd in LOD in SOP (W changes to SOP on first step).
 10 19, &, 20 Tango Close: as above (fwd, side, draw) ending in CLOSED POS, M facing LOD. While doing this Tango Close, M draw joined ML WR hands low and behind ML hip.
 11 21 Corté: M step SL bwd turning L toe out and slightly bending L knee. R ft remains in place. At the same time W step SR fwd, bending R knee; L ft remains in place, toe on floor (ptrs should remain close together).
 22 RECOVER, M stepping SR fwd in LOD in CLOSED POS.
 12 23, &, 24 Tango Close: qL fwd in LOD, qR to R side, draw SL to R (no wt), ending in CLOSED POS, M facing LOD, hands at normal height.

INTERLUDE

- B 1-4 1-8 Repeat INTERLUDE, meas 1-4 exactly as before.

III. THE FAN, ROCK AND CORTÉ

- D 1 1, 2 SL fwd in LOD, changing to SOP, Step SR fwd, both flare back through, keeping ML WR hands joined and held low behind ML hip.
 2 3, 4 Step qL, qR, SL fwd in RLOD in this "reverse" SOP.
 3 5, 6 Face ptr in CLOSED POS and rock qR to R side, qL in place. Cross through SR into SOP, facing LOD.
 4 7, &, 8 Tango Close: as above (fwd, side, draw) ending in CLOSED POS, M facing LOD.
 5 9, 10 SL, SR fwd in LOD in CLOSED POS.
 6 11, &, 12, & Rock fwd qL, rock back qR, step qL, qR bwd, moving in RLOD ALL in CLOSED POS.
 7 13, 14 Corté: as before, M SL bwd in RLOD, W SR fwd. Recover SR fwd in LOD in CLOSED POS.
 8 15, &, 16 Tango Close: as above (fwd, side, draw) ending in CLOSED POS, M facing LOD.
 D 1-8 1-16 Repeat Fig III, meas 1-8 exactly as before.

IV. TO CENTER

- A 1-8 1-16 Repeat all of Fig I, exactly as before.
 1-8 1-16

EL GAUCHO (cont.)

INTERLUDE

B 1-4 1-8

Repeat INTERLUDE exactly as before.

V. FAN, ROCK AND CORTÉ

D 1-8 1-16

Repeat all of Fig III, exactly as before.

1-8 1-16

Presented by Ned and Marian Gault
Notes by Ned Gault

ELEMENTARY MIXER
By Jerry Helt, Cincinnati, Ohio

Record: Any 32 measure March or Polka

Position: Open, inside hands joined, both facing LOD.

Footwork: Opposite. Directions given are for the M.

Measures Pattern

1-4 WALK, 2, 3, TOUCH; BACK, 2, 3, FACE
Starting on M L ft, walk fwd LOD 4 steps,
touch R beside L on 4th ct; then, back up
in RLOD 4 steps, RLR-- face ptr on 4th ct.

5-8 APART, 2, 3, TOUCH; TOGETHER TO RIGHT, 2, 3, TOUCH
Back away from ptr with 4 steps M twd COH, W twd wall,
touch R beside L on 4th ct; then both move diag to R to
approach new ptr with 4 steps; then face LOD in open pos,
touch L beside R, ready to begin dance.

* * * * *

SWING MIXER
By Jerry Helt, Cincinnati, Ohio

Record: Any 32 meas swing music

Position: Open, facing COH, all hands joined in a large circle.

Footwork: Opposite for lady.

Measures Pattern

1-4 WALK, 2, 3, SWING; BACK, 2, 3, FACE.
Walk fwd twd COH, starting on M L ft, W R ft, 3 steps and
swing free ft fwd, M R, W L. Back up twd wall on M R ft,
W L ft, 3 steps and face ptr with wt on both ft, M facing LOD,
W facing RLOD, with both hands joined.

5-8 SLIDE, 2, 3, 4.
Slide twd COH, starting on M L ft, W R ft, 4 slow slides.

9-12 OUT, 2, 3, 4.
Slide out twd wall, starting on M R ft, W L ft, 4 slow slides

13-16 DO-SA-DO YOU KNOW; PASS BY, ON YOU GO.
Do-sa-do ptrs back to back, pass right by to a new ptr,
face the COH, all join hands and repeat from beginning.

SQUARES
Presented by
JERRY HELT

HOOKED

Jerry L. Helt

Heads go forward and back in time
Forward gents, hook four in line
Go once around in the middle
of the floor
Wheel and deal and a quarter more
Gents hook with the sides, a
line of four
Go once around in the middle of
the floor
Now wheel and deal and a quarter
more
Inside four a Right hand star
Outside two California twirl
Find your corner, left allemande

CORNER MEN

Jerry L. Helt

Head men with your corner
Lead to the right, circle four
Head men break to a line of four
Forward eight and back you reel
Pass thru and wheel and deal
Center Four star thru and crosstrail*
Left allemande

*Center four California twirl

Left allemande

TRIPLE TROUBLE

Jerry L. Helt

All four ladies chain
Sides roll a half sashay
Heads star thru
Heads triple star thru, that's all
you do
Bend the line, right and left thru
Dixie chain, girls turn back, left
allemande

SWING THRU (explanation)

Del Coolman

From a four hand ocean wave on the call
"Swing Thru" the ends swing half
way 'round with the adjacent dancer.
The new center two then join hands
and swing half way 'round to make a
new ocean wave.

DIXIE ARKIE ALAMO

Jerry L Helt

Head ladies chain left
Heads crosstrail around two
Box the gnat with your own sue
Pull by, Arkie allemande
Do-sa-do your honey lamb
Girls turn back
Dixie chain to an arkie alamo
Balance forward and back you go
Turn by the left like an arkie thar
Side men head ladies back up not too far
Slip the clutch arkie allemande
Back to partner, etc.

DOUBLE SHORT

Jerry L. Helt

Heads double star thru (equivalent of
Crosstrail)
"U" turn back, crosstrail, left
allemande etc.

DOUB

Jerry L. Helt

Four ladies chain across the way
Heads roll a half sashay
Heads double star thru that way
Arch in the middle, ends turn in
Square thru 3/4 around, left allemande

RIGHT IN THAR

Jerry L. Helt

Heads go forward up and back
 Forward again and box the gnat
 Pull by, separate around just two
 Hook on the ends that's what you do
 Forward eight and back like sin
 Pass thru, just the right end turn in
 The other three go like a wheel
 and deal**

Lone man substitute, dixie chain
 for real

Both turn left, single file around
 one, but not too far

Dixie chain down the middle to
 an allemande thar

A two hand thar, back it up boys,
 but not too much

Once around then slip the clutch
 Corners all left allemande, etc.

AROUND TWO AND THREE

Jerry L. Helt

One and four right and left thru
 New number one split the ring
 Lady around two, man around three
 Make those lines of three for me
 Forward six and back you reel
 Pass thru, wheel and deal**

Those who can star thru

Same two split the ring, around two
 Lone ladies pass thru, split the
 outside

Turn right around one, line up three
 Forward six and back with you
 Forward, star thru

Those who can, right and left thru
 The others California twirl

Those six split that lonesome pair
 Separate, go all the way around
 Circle eight when you come down

Those who can right and left thru
 The others go forward, swing the
 opposite

Face the outside two, left allemande,
 etc.

**From a line-of-three:

2 people on R end of line turn as a
 R end couple, lone person on L end
 of line turns as a L end couple.

BREAK

Jerry L Helt

Head ladies to the right chain
 Heads pass thru "U" turn back
 Circle eight around the track
 Four gents go forward and back with you
 Gents as couples, lead to the right
 Left allemande, etc.

BREAK

Jerry L. Helt

Head ladies to the left chain
 Heads roll away a half sashay
 Circle eight while you're that way
 Four ladies go forward and back
 Girls as couples lead to the right
 Left allemande, etc.

LEFT BREAK

Jerry L. Helt

Head ladies to the right chain
 Sides pass thru "U" turn back
 Circle eight around the track
 Four gents go forward and back with you
 Gents as couples lead to the left
 Left allemande, etc.

LEFT BREAK

Jerry L. Helt

Head ladies to the left chain
 Sides roll away a half sashay
 Circle eight while you're that way
 Four ladies go forward and back
 Girls as couples lead to the left
 Left allemande, etc.

FREEZER

Jerry L. Helt

Heads square thru four hands 'round
 Centers in and fold the ends
 Lead couple left, next couple right
 Forward eight and back you go
 Right girl high, left one low
 Cross the girls, let 'em go
 With the nearest girl, left allemande, etc.

SWING THE FOLD

Jerry L. Helt

Heads forward do-sa-do to an
ocean wave
Swing thru
Fold the girls
Gents "U" turn back
Star thru
Pass thru
Do-sa-do the outside to an
ocean wave
Swing thru
Fold the girls
Gents "U" turn back
Star thru
Crosstrail, left allemande, etc.

PRESTO

Jerry L. Helt

Number one split the ring around
one, make a line
Line forward, fold the ends
Star thru, square thru 3/4
Left Allemande, etc.

* * * * *

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
#8755 Sigh 'n' Cry

WITH CALLS

#758 Hit the Road/On My Mind
#760 Six Eight/Mutable Muddle
#770 Queen's Quadrille/Minnie the Mermaid
#772 Smiles/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 Nel lie Home
#8755 Sigh 'n' Cry
LP-1208 Square Dances by Jerry Helt

Purchase these records at your local Square Dance record dealer.

FRONTIER QUADRILLE
By Jerry Helt, Cincinnati, Ohio

Record: Parlophone PMD 1021, "Quadrilles & Lancers" by Jimmy Shand
33 1/3. No. 5 track of the Lion Standard Quadrilles

<u>Counts</u>	<u>Pattern</u>
16	Introduction
8	All circle left half
8	California twirl twice
8	All circle left half
8	California twirl twice
8	All four ladies chain across
8	Chain them back again
16	Men roll back, promenade the corner all the way to home. Figure is danced 4 times - introduction at beginning only.

SPLIT ROLL QUADRILLE
By Jerry Helt, Cincinnati, Ohio

Record: Parlophone PMD 1021, "Quadrilles & Lancers" by Jimmy Shand
33 1/3. No. 1 track of the Lion Standard Quadrilles

<u>Counts</u>	<u>Pattern</u>
8	Introduction
8	Heads right hand star once around
8	Left hand star with the sides once around
8	Your corner left hand star once around
8	Keep this girl and promenade half way around
	Dance Figure twice for the heads; twice for the sides. 8 ct intro at the beginning only.

GRETA'S QUADRILLE
By Jerry Helt, Cincinnati, Ohio

Record: Parlophone PMD 1021, "Quadrilles & Lancers" by Jimmy Shand
33 1/3. No. 4 track of the Lion Standard Quadrilles

<u>Counts</u>	<u>Pattern</u>
16	Introduction
8	Circle left half
8	Heads right and left thru
8	Sides right and left thru
8	Circle left half
8	All star left to home
8	Corners all left hand star
16	Keep this maid, promenade all the way around Figure is danced 4 times - introduction at beginning only.

TROMMELVALSEN
(Denmark)

Source: Danish Gym Team, 1951

Music: Record: Harmony 78. Tanz EP 58401B (less desirable)

Formation: 3 cpls in a line. 1st cpl has backs to LOD (CCW).
Cpls #2 and #3 face cpl #1. All lines are part of a large circle.

Steps: Waltz and Running Step

Measures Pattern

I. DIP AND DIVE

1-4 Inside hands are joined. The ctr cpl always makes the "arch".
Cpl #1 runs thru the arch formed by cpl #2. Cpl #3 runs thru
the arch formed by cpl #1. 1st and 2nd M now change places
with ptrs with M turning under own R arm as the cpls, #1 and
#2, turn to face into set.

5-8 All cpls return to their original pos by repeating the action
of meas 1-4 (12 running steps once more).

1-8

(repeated) Repeat all to original places--except #1 faces fwd in LOD (CCW).

II. WALTZ

9-12 All cpls now face fwd CCW. Take 4 Tyrolean Waltz steps
(back-to-back, face-to-face, and repeat) around circle.
Keep sets together.

13-16 In closed (social dance) pos, 4 turning waltz steps, progressing
CCW and revolving CW.

9-16

(repeated) Repeat the action of meas 9-16 (Fig II).

The Harmony record has enough music for 5 complete
sequences of the dance.

VARIATION TO BE USED WITH YOUNG CHILDREN:

Fig II.

13-16 Ptrs take R hands (elbows in close together) and turn once
around with 4 waltz steps.

Presented by: Sally Harris

DE KOLOM
(Flanders)

Presented at University of the Pacific Folk Dance Camp, 1962, by Huig Hofman.

Music: Record: Folkraft 337-004-A

Formation: Columns of cpls facing alternately up and down the sets.
All patterns begin with L ft.

Measures
2/4

Pattern

A1	<u>I.</u>
1-2	Clap your own hands 3 times.
3-4	M crossing arms over chest and W with hands on hips, stamp 3 times starting with R.
5-8	R hand star with cpl you face, once around with 8 walking steps. M hands joined on top, W underneath; free hands on hips.
A2	
1-2	Clap 3 times.
3-4	Stamp 3 times starting with R.
5-8	L hand star with the cpl you face, 8 walking steps back to original pos.
B1-B2	<u>II.</u> Ladies chain over and back. (Walk to opp M, all skip during courtesy turn).
B3-B4	<u>III.</u> In courtesy turn pos with skipping steps, make one CCW circle around opp cpl and continue a half circle more to face new cpl. Cpls are still facing same direction as when dance began.

Repeat entire dance with new cpl.

Presented by: Sally Harris

SCHRITTWALZER
(Germany)

Presented at University of the Pacific Folk Dance Camp, 1962, by Huig Hofman.

Music: Record: Folkraft 337-001B

Formation: Single circle of cpls facing ctr, hands joined at shoulder height.

Measures

3/4

Pattern

- A1 I. TO CENTER AND BACK
1-8 Beg L, dance 2 waltz steps twd ctr and 2 waltz steps bwd to place. Repeat action.
- A2 II. CIRCLE LEFT AND RIGHT
1-4 Circle to L with 4 waltz steps.
5 Still facing CW, dance 1 waltz step bwd in LOD.
6-8 Turning quickly to R to face LOD, dance 3 waltz steps LOD (CCW).
- B1 III. TO THE CENTER
1-2 Dance 2 slide-close steps diag fwd L twd ctr.
3-4 Dance 2 slide-close steps diag fwd R twd ctr.
5-8 Join hands with ptr. Turning CW dance 4 waltz steps, beg L, back to place to end in a single circle.
- B2
1-8 Repeat action of meas 1-8 (Fig III). End in double circle facing CCW (LOD).
- C1 IV. COUPLES WALTZ IN LOD
1-2 With inside hands joined at shoulder height, dance 2 waltz steps fwd beg with outside ft.
3-4 Make half turn inward to face CW. Join new inside hands and waltz bwd in LOD 2 waltz steps.
5-8 M take ptr in closed ballroom pos. Waltz 4 steps turning CW and progressing CCW.
- C2
1-7 Repeat action of meas 1-7 (Fig IV).
8 W turn under M L and progress 1 place CW to new ptr. When circle is reformed to repeat dance W will be at R of new ptr and to L of original ptr.
Repeat entire dance with new ptr.

VARIATION TO BE USED WITH SMALL CHILDREN:

- C1
5-8 Ptrs join R hands (elbows in close together) and turn once around with 4 waltz steps.
- C2
5-8 Join L hands with ptr, turn once around. Boy leaves ptr on his L.

Presented by: Sally Harris

**SIEGE OF ENNIS
(Ireland)**

Music: Record: London 7722 "Gallowglass Ceili Band", Side 2, band 7.

Formation: 4 cpls; cpl #1 and cpl #2 in one line facing cpl #3 and cpl #4 in opp line.

Steps: Promenade*. Sidestep*.
*Described in Vols VII, B1 and C1 of Folk Dances from Near and Far, published by Folk Dance Federation of California.

Measures

Pattern

I. ADVANCE AND RETIRE

1-8 Cpls #1 and 2 holding hands in line, and cpls #3 and #4 in opp line advance and retire twice.

II. COUPLES SIDESTEP

1-8 With crossed hands joined (each cpl), cpl #1 sidestep to L in front of cpl #2 who, at the same time, sidestep to R, using a seven and two threes. Cpl #3 and cpl #4 do the same thing at the same time (4 meas).
Cpls return to original pos, cpl #1 passing behind cpl #2 (4 meas).

III. STAR AND SWING

1-8 Inner 4 (M1, W2, M3, W4) join R hands in ctr and move CW using promenade step (4 meas); form L hand star and move CCW into pos again (4 meas).
At same time outside 4 (W1 with M4, and M2 with W3) swing as a cpl as follows: M takes ptrs R hand in his R hand, hold ptrs R elbow in his L hand. W holds M R elbow in her L hand. With R ft fwd, rotate CW with buzz step.

IV. ADVANCE AND THROUGH

1-8 In original pos, join hands as at beginning of dance, advance and retire once (4 meas). Advance again and cpl #3 and #4 pass individually under raised hands of cpl #1 and #2, passing to R of opp person. (4 meas).
Meet next group to repeat dance.

Presented by: Sean and Una O'Farrell

FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:
 Larry Miller, Ruth Ruling, Dorothy Tamburini
 SWEETS OF MAY
 (Ireland)

Sweets of May or Solaisai na Bealtaine (So-law-shee' nuh Byowl'-thuh-nuh) means the pleasures or joys of May and should have a feeling of Spring. It comes from the north of Ireland and was presented at the 1961 University of the Pacific Folk Dance Camp by Sean and Una O'Farrell.

Music: Record: Riverside 7525 "Come to the Ceili". Side 2, band 2.

Formation: 4 cpls in square formation, cpl 1 with backs to music.

Steps: A "Seven" in jig time (2 meas): When moving to the L, hop L (ct 6 of preceding meas), step R back of L (ct 1), step L to L (ct 3), step R behind L (ct 4), step L to L (ct 6), step R back of L (meas 2, ct 1), step L to L (meas 2, ct 3), step R behind L (meas 2, ct 4). The "seven" may also be done to the R reversing ftwork and direction.

A "Three" in jig time: Hop L (ct 6 of preceding meas), step R (ct 1), step L (ct 3), step R (ct 4). Next step starts hopping R and stepping LRL. A "three" may be danced in place or moving in any direction.

A Sidestep consists of one "seven" and two "threes". If the sidestep is danced to the L, the first "three" starts hopping R and stepping in place L behind R, R in front of L, L behind R, and the second "three" starts hopping L, etc.

All Irish dance steps are done up on the ball of the foot in a relaxed easy style.

Measures
6/8

Pattern

8

Introduction. All join hands at shoulder height.

I. SIDESTEP IN CIRCLE

A 1-4

All circle L with sidestep to L.

5-8

Circle back to place with sidestep to R. On last "three" take an extra step R (meas 8, ct 5) to adjust wt for next step.

1-4

Continue to circle R with sidestep to R.

5-8

Circle back to place with sidestep to L.

(repeated)

II. CHORUS

(a) Promenade Across

B 9-10

Ptrs join inside hands at shoulder height, outside hands free. Cpls 1 and 3 exchange places through the ctr of the set with two "threes", M passing L shoulders. Cpls 2 and 4 dance two "threes" in place.

SWEETS OF MAY (cont)

- 11-12 All dancing two "threes", cpls 2 and 4 exchange places while cpls 1 and 3 release hands, turn individually, M 1/2 CW, W 1/2 CCW, and join new inside hands at shoulder height.
- 13-14 With two "threes" cpls 1 and 3 return to original places through the ctr of the set, W passing L shoulders, while cpls 2 and 4 turn individually.
- 15-16 With two "threes" cpls 2 and 4 return, while cpls 1 and 3 turn individually, M 1/2 CCW, W 1/2 CW.
- (b) Forward and Back
- 9-10 With two "threes", cpls 1 and 3 move fwd twd each other, while cpls 2 and 4 repeat the action of cpls 1 and 3 in Fig II (a), meas 15-16.
- (repeated)
- 11-12 With two "threes" cpls 2 and 4 move fwd twd each other, while cpls 1 and 3 move bwd into place.
- 13-14 With two "threes" cpls 1 and 3 move fwd again, while cpls 2 and 4 move bwd.
- 15-16 Cpls 2 and 4 do two "threes" in place, while cpls 1 and 3 move bwd into place.
- (c) Clap and Change
- C 17 All face ctr of set and clap thighs twice (cts 1, 4).
- 18 Clap own hands together twice (cts 1, 4).
- 19-20 Repeat action of Fig II (c), meas 17-18.
- 21-24 Exchange places with ptr with one sidestep, M to R and W to L, W passing in front.
- 17-24 Repeat action of Fig II (c), meas 17-24, returning to original places, M moving to L and W to R, M passing in front.
- (repeated)

III. LEAD AROUND

- D 25-32 Ptrs with inside hands joined at shoulder height face CCW around the set and lead around (promenade) with 8 "threes". Release hands and turn individually M 1/2 CW, W 1/2 CCW on last 2 meas.
- 25-32 Join new inside hands and promenade back to original places.
- (repeated)

IV. CHORUS

- 1-32 Repeat entire action of Fig II.

V. ARCHES

- A 1-2 Ptrs join inside hands. Cpls 1 and 2 face each other. Cpls 3 and 4 face each other. Cpls 1 and 3 raise joined inside hands forming an arch, and all move fwd with two "threes", cpls 2 and 4 going under the arches made by cpls 1 and 3.
- 3-4 All release hands and turn individually, M 1/2 CW, W 1/2 CCW, with two "threes". Join new inside hands.
- 5-6 Cpls 2 and 4 make the arches while cpls 1 and 3 go under and back to original places.

SWEETS OF MAY (cont)

- 7-8 Ptrs join both hands and turn 1/2 CW with two "threes" finishing so that cpls 1 and 4 face each other and cpls 2 and 3 face each other, W on MR.
- 1-6
(repeated) Repeat action of Fig V, meas 1-6 facing new cpl.
- 7-8
(repeated) All release hands and turn individually to face ctr of set, M 1/2 CCW, W 1/2 CW.
- VI. CHORUS
- 1-32 Repeat entire action of Fig II. All join hands in a circle on last 2 meas.
- VII. THREAD THE NEEDLE
- D 25-32 #1M and #4W release hands. Cpl 1 raise joined hands to form an arch. #4W dance under the arch leading the others behind her. She passes behind #1W and moves CCW back to original place in the circle with 8 "threes" in all. #1W turn once CCW under her L hand joined with ptr R to reform circle.
- 25-32
(repeated) Repeat action of Fig VII, meas 25-32 with cpl 4 forming the arch while #1M leads the others through and around CW. #4M turn CW under his hand joined with ptr.
- VIII. SIDESTEP IN CIRCLE.
- E 33-40
33-40
(repeated) All join hands in single circle and repeat entire action of Fig I.

Presented by: Sean and Una O'Farrell

WALLS OF LIMERICK

(Ireland)

Music: Record: London 7722 "Gallowglass Ceili Band" Side 2, band 4.

Formation: Sets of two cpls around the room, each cpl facing another cpl (as in Sicilian Circle).

Steps: Sidestep*. Promenade*.
*Described in Vols VII, B1 and B2 of Folk Dances from Near and Far, published by Folk Dance Federation of California.

MeasuresPatternI. ADVANCE AND RETIRE

1-8 Advance and retire with promenade step (4 meas).
Repeat (4 meas).

II. SIDESTEP

1-8 W sidestep with a seven to opp W place, passing face to face with L shoulder leading. Face the set, do 2 threes in place (4 meas).

M sidestep across to opp M place, passing face to face with R shoulder leading, with a seven. Face the set, do 2 threes in place (4 meas).

III. SIDESTEP AWAY

1-8 M, holding R hand of opp W sidestep to M's L and back, using a seven and 2 threes for each direction.

IV. SWING AROUND

1-8 Original ptrs swing around with threes; dancers rotate CW while progressing CCW around opp cpl. At the end of meas 8 turn backs to original opp cpl and face a new cpl, ready to repeat the dance.

Presented by: Sean and Una O'Farrell

FOUR HAND REEL (Abridged)
(Ireland)

Music: Record: Riverside 7525 "Come to the Ceili". Side 1, band 2.

Formation: 2 cpls facing each other, W to R of ptr, designated #1 and #2:

Cpl #1 O X X is M; O is W

Cpl #2 O X

Measures

Pattern

I. LEAD AROUND

1-16 Ptrs join inside hands, MR and WL at shoulder height. Using "3"s, move CCW around own set (8 meas). Turn twd ptr to face CW, join new inside hands and dance back to place (8 meas).

II. THE BODY (5 movements)

1-16 (a) Square: M sidestep a square CCW while W sidestep a square CW using a "7" to move along the side of the square and 2 "3"s to turn (4 meas). Begin by moving into own ptrs pos on first "7", turn 1/4 on the 2 "3"s to face original opp person. Repeat action of first 4 meas 3 times, completing one side of the square on each 4 meas, finishing in original pos.

1-8 (b) Four Sevens: M sidestep a "7" to R, W sidestep a "7" to L, (2 meas). W pass in front of ptr. Return to original pos, this time M pass in front of ptr (2 meas). Repeat action of (b) (4 meas). Note: no "3"s between "7"s.

1-8 (c) Star: Form a R hand star in ctr of set, M hands joined above W at shoulder height. Using "3"s, turn CW (4 meas). Reverse to a L hand star and return to original pos (4 meas).

1-8 (d) Bridge: Cpl #1 face each other, join R hands and sidestep to cpl #2 pos, while cpl #2 sidesteps on outside into cpl #1 pos (2 meas). Cpl #2 join R hands and, using 2 "3"s, both cpls make a half turn in place (2 meas). Cpl #1 release hands and sidestep on outside to original pos while cpl #2 sidestep down ctr of set to original pos (2 meas). Cpl #1 join R hands and both cpls make a half turn into original places (2 meas).

1-8 (e) Chain: Using "3"s throughout, dance a Grand Right and Left. Begin by giving R hand to opp. M move CW, W CCW.

III. LADIES CHAIN

1-16 W advance, give R hand in passing in ctr and continue to opp M, giving L hand to him (2 meas). Make one turn (2 meas)

FOUR HAND REEL (cont)

Return to own ptr (2 meas). Join R hands and turn once in place (2 meas). Both cpls join crossed hands and dance a complete circle around each other and back to place, moving CCW, but rotating CW, using rotating "3"s (8 meas).

IV.

1-48 Repeat the action of Fig II.

V.

1-16 Repeat action of Fig I.

Presented by: Sean and Una O'Farrell

* * * * *

TWO HAND REEL
(Ireland)

Music: Record: Riverside 7525 "Come to the Ceili". Side 2, band 4.

Formation: Cpls in a circle, M back to ctr, facing ptr.

Measures Pattern

I. SIDESTEP

1-8 Holding R hands, cpls sidestep to M L (a 7 and two 3's),- and back to M R (a 7 and two 3's).

II. KICKSTEP AND ACROSS

9-16 M and W do kick step on R ft (R in front of L for 1st hop, R raised for 2nd hop) one "3" in place and 2 "3"s to move across to ptrs place (4 meas). Repeat, but M does kick step on L ft this time (4 meas). (Ct: jump, kick, 1, 2, 3).

III. SWING

17-24 Join both hands crossed, shoulder height, rotate CW, moving CCW, using "3"s, M beg with R ft. First "3" done in place. At end of meas 24 W should be on outside of circle facing ptr, ready to begin the dance again.

Presented by: Sean and Una O'Farrell

THE HAYMAKERS JIG
(Ireland)

Music: Record: Riverside 7525 "Come to the Ceili" Side 2, band 5

Formation: Contra formation, 5 cpls in each set.

Steps: Hop 1, 2, 3 basic "threes" for jig.

Measures

Pattern

I. ADVANCE AND RETIRE

1-8 Fwd and back twice using threes.

II. JIG STEP

9-12 All hop on L, R toe touching floor; hop on L again raising R in front of L leg, hop on L again bringing R back; step R, L, R, L. (Ct: jump, kick, hop, 1, 2, 3, 4) Repeat starting with hop on R.

13-16 Fwd and back once more.

III. ENDS MEET

17-48 Top W and end M to ctr, (threes), join R hands, make one turn, return to place (4 meas). Top M and 3rd W do same (4 meas). Same people repeat action in turn, but join L hands (8 meas). Top W and end M to ctr and buzz swing (8 meas), top M and end W swing in ctr (8 meas).

49-52 Top cpl with R arm hold make 1 1/2 turn.

IV. WEAVE

53-72 Top W gives L arm to 2nd M, they make one turn; while top M gives L arm to 2nd W and turns. Top cpl take R arm and turn. Top cpl repeat this action with cpls #3, #4, and #5. Top cpl join both hands crossed and swing back to top of set and cast off.

73-80 M follow head M as he turns L and promenades to the end of the set; head W turns to her R and other W follow her. Head cpl make an arch; others go under. Cpl #2 is new head cpl.

Repeat the whole dance with each cpl getting a turn as head cpl.

Presented by: Sean and Una O'Farrell