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FOLK DANCE CAMP



UNIVERSITY
of the
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McQuill

SYLLABUS OF DANCE DESCRIPTIONS

Folk Dance Camp

UNIVERSITY OF THE PACIFIC

Stockton, California 95204

1969
SYLLABUS

FOUNDER AND DIRECTOR 1947-1967 - LAWTON HARRIS
DIRECTOR 1967-1969 - JACK McKAY

PREFACE

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

So our hearty thanks to:

The Research Committee of the Folk Dance Federation of California (North) - Dorothy Tamburini, General Chairman

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

Ruth Ruling has served as Editor with the special task of re-editing and correcting the copy. All Errata clears through Ruth, assisted by Virginia Wilder. Sue Lemmon has prepared the copy for final printing.

OUR THANKS TO ALL!!!

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Abbreviations used in the syllabus

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

DANCE INDEX

| | | | |
|--------------------------------------|-----|--------------------------------------|-----|
| Alunelul | 96 | Hanodeid | 116 |
| Ampuiettii | 99 | Happy Wally Obarek (Wesoly Wacus) | 44 |
| Ant' Aman Palikára - Thrakikós Horós | 32 | Hasápihos | 29 |
| Antikrystós (Karsilamás) | 16 | Head Shoulders | 117 |
| Argó Hasápiho | 20 | Hello and Goodbye | 112 |
| Arvanítikos, Kléftikos (Tsámikos) | 33 | High Life | 107 |
| A Touch of Spain | 113 | Hiótokos | 28 |
| Auntie Hessie | 122 | Homoljanka | 80 |
| | | Hora Boereasca | 97 |
| Bal de Jugon | 69 | | |
| Balta | 98 | Israeli Style Mixer | 111 |
| Basic Steps for Bourrées | 55 | It's a Snappin' Time | 125 |
| Bialy Mazur (Jolly Coachman's Mazur) | 45 | | |
| Bingo | 132 | Jabadao | 62 |
| Binislakan | 87 | Jandals | 140 |
| Bourrée a 7 Sauts | 75 | Jolly Coachman's Mazur (Bialy Mazur) | 45 |
| Bourrée Carée St-Chartier | 66 | Jota Pangasinana | 84 |
| Bourree Tournante du Pays-Fort | 65 | | |
| Bow Belinda | 130 | Kalamatianós - Syrtós | 35 |
| Braes of Breadalbane (The) | 3 | Karagouna | 109 |
| Brigand's Dance (Zbojnicki) | 49 | Karsilamás (Antikrystós) | 16 |
| | | Klatschmixer | 152 |
| Castillana | 101 | Kléftikos, Arvanítikos (Tsámikos) | 33 |
| Circassian Circle | 135 | Kleiner Figaro | 168 |
| Circle Waltz Mixer | 37 | Krakowiak Od Tomaszowic | 48 |
| Comin' 'Round the Mountain | 120 | Kujawiak Niebieski | 53 |
| Cowboy's Waltz (The) | 122 | | |
| | | La Bourrée d'Oulches | 68 |
| Danish Schottische | 142 | La Chèvre d'Argenton | 78 |
| D'Ochsa | 154 | La Gavotte des Montagnes | 59 |
| Dreiertanz | 164 | La Gigue | 74 |
| Dreimaltrapper (Freiderike) | 150 | La Montagnarde d'Issoudun | 67 |
| El Tranchete | 183 | La Varsouviana Mexicana | 120 |
| Farewell to Auchterarder | 4 | Le Brisquet Cellois | 71 |
| Fireman's Dance | 139 | Legnala Dana | 176 |
| Freiderike (Dreimaltrapper) | 150 | Le Rond Argentonais | 73 |
| | | Les Gars de Lochmine | 61 |
| Gavotte de l'Aven et Passe-Pied | 63 | Le Vieux Bal | 72 |
| Grosser Achterrum | 167 | Love is Blue | 114 |
| Greek Dances (General Comments) | 13 | | |

DANCE INDEX (Continued)

| | | | |
|---------------------------------|-----|------------------------------|-----|
| Makedonskih Splet | 169 | Tampet | 159 |
| Maloj Mome | 171 | Tempête (Dunkelschatten) | 161 |
| Mariovska Tresenica | 172 | Tempête (Stadtische) | 160 |
| Mesarisko Oro | 173 | Thady You Gander | 135 |
| Middleton Medley (The) | 10 | Thrakikós Horós - Ant' Aman | 32 |
| Misty Rain | 110 | Palikári | |
| Münchner Français | 179 | Three Meet | 136 |
| | | Trei Pázešte | 99 |
| Nao Vas Ao Mar Tonho | 91 | Tsamikos (Kleftikos, | 33 |
| Newhall | 7 | Arvanitikos) | |
| Noriu Miego | 137 | Two Swing and The Outside In | 119 |
| Numero Cinco | 126 | | |
| | | Uptown and Downtown | 118 |
| Osogovka | 175 | | |
| | | Viertüriger | 155 |
| Pembe Oro | 174 | Vira Do Sitio | 91 |
| Piler Lann | 60 | Vodarka | 177 |
| Pogonísios - Stá Dýo | 25 | Vodarki Oro | 178 |
| Polish Polka | 43 | | |
| Polka Sala | 81 | Waldegger | 151 |
| Portland Fancy | 138 | Wesoly Wacus (Happy Wally | 44 |
| | | Oberek) | |
| Retchenko | 141 | White Heather Jig | 9 |
| Rig-A-Jig | 133 | | |
| Ritsch Ratsch | 163 | Zbojnicki (Brigand's Dance) | 49 |
| Rye Waltz | 134 | Zervós Karpáthou | 19 |
| | | | |
| Sákára | 105 | | |
| Scottish Glossary | 1 | | |
| Schlittschuhläuffer | 153 | | |
| Schwäbische Tanzfolge | 147 | | |
| Schwarzerdner | 158 | | |
| Simi Yadech | 116 | | |
| Soul Serenade | 124 | | |
| Sprötzer Achterrum | 156 | | |
| Square Dances | 38 | | |
| Stá Dýo - Pogonísios | 25 | | |
| Stá Tríá | 31 | | |
| Suite de Danses Normandes | 57 | | |
| Sukačko | 12 | | |
| Sur Les Bordes de la Riviere II | 70 | | |
| Sunny | 124 | | |
| Swedish Weaving Dance | 143 | | |
| Syrtós - Kalamatianós | 35 | | |

DANCE BY COUNTRY

| | | | | |
|---------------------------------|-----|--|--|------------|
| <u>AUSTRIA</u> | | | Sprötzer Achterrüm | 156 |
| Dreiertanz | 164 | | Tampet | 159 |
| <u>CROATIA</u> | | | Tempête (Dunkelschatten) | 161 |
| Sukačko | 12 | | Tempête (Städtische) | 160 |
| <u>DENMARK</u> | | | Viertüriger | 155 |
| Danish Schottische | 142 | | Waldegger | 151 |
| <u>ENGLAND</u> | | | <i>Schupplatter Laendler (Cue Sheet)</i> | |
| Three Meet | 136 | | <u>GREECE</u> | |
| <u>FRANCE</u> | | | Argó Hasápiko | 20 |
| Bal de Jugon | 69 | | • Greek Dances (General Comments) | 13 |
| Basic Steps for Bourrées | 55 | | Hasápikos | 29 |
| Bourrée a 7 Sauts | 75 | | Hiótikos | 28 |
| Bourrée Carée de St-Chartier | 66 | | Karagouna | 109 |
| Bourrée Tournante du Pays-Fort | 65 | | Karsilamás (Antikrystos) | 16 |
| Gavotte de l'Aven et | 63 | | Stá Dýo - Pogonísios | 25 |
| Passe-Pied | | | Stá Tría | 31 |
| Jabadao | 62 | | • Syrtós - Kalamatianós | 35 |
| La Bourrée d'Oulches | 68 | | Thrakikós Horós - Ant' Áman | 32 |
| La Gavotte des Montagnes | 59 | | Palikári | |
| La Gigue | 74 | | Tsámikos (Kléftikos, | 33 |
| La Montagnarde d'Issoudun | 67 | | Arvanítikos) | |
| Le Brisquet Cellois | 71 | | Zervós Karpáthou | 19 |
| Le Rond Argentonnais | 73 | | <u>ISRAEL</u> | |
| Les Gars de Lochminé | 61 | | Hanodeid | 116 |
| Le Vieux Bal | 72 | | Israeli Style Mixer | 111 |
| Piler Lann | 60 | | Simi Yadech | 116 |
| Suite de Danses Normandes | 57 | | <u>LATVIA</u> | |
| Sur Les Bordes de la Riviere II | 70 | | Jandals | 140 |
| <u>GERMANY</u> | | | <u>LITHUANIA</u> | |
| D'Ochsa | 154 | | Noriu Miego | 137 |
| Dreimaltrapper (Freiderike) | 150 | | <i>KOJA-KOJA (The Foot)</i> | <i>188</i> |
| Grosser Achterrüm | 167 | | <u>MACEDONIA</u> | |
| Klatschmixer | 152 | | Legnala Dana | 176 |
| Kleiner Figaro | 168 | | Makedonskih Splet | 169 |
| Münchner Française | 179 | | Maloj Mome | 171 |
| Ritsch Ratsch | 163 | | Mariovska Tresenica | 172 |
| Schlittschuhläuffer | 153 | | Mesarisko Oro | 173 |
| Schwábische Tanzfolge | 147 | | Osogovka | 175 |
| Schwarzerdner | 158 | | Pembe Oro | 174 |
| | | | Vodarka | 177 |
| | | | Vodarki Oro | 178 |
| | | | <i>TROPNALO ORO</i> | <i>185</i> |

DANCE BY COUNTRY (Continued)

→ BAILE NORTEÑO ————— 191,92
 ? LA MORELIANA ————— 193,94

MEXICO

La Varsouviana Mexicana 120
 El Tranchete 183

NIGERIA

• High Life 107
 Sákàrà 105

PHILIPPINES

Binislakan 87
 Jota Pangasinana 84
 Polka Sala 81

POLAND

Jolly Coachman's Mazur 45
 (Bialy Mazur)
 Krakowiak Od Tomaszowic 48
 Kujawiak Niebieski 53
 Polish Polka 43
 Wesoly Wacus (Happy Wally 44
 Oberek)
 Zbojnicki (Brigand's Dance) 49

PORTUGAL

Nao Vas Ao Mar Tonho 91
 Vira Do Sitio 91

ROMANIA

Alunelul 96
 Ampuiettii 99
 Balta 98
 Hora Boereasca 97
 Trei Păzește 99

RUSSIA

Retchenko 141

SCOTLAND

Braes of Breadalbane (The) 3
 Farewell to Auchterarder 4
 Middleton Medley (The) 10
 Newhall 7
 Scottish Glossary 1
 White Heather Jig 9

SERBIA

Homoljanka 80

SPAIN

Castillana 101
 FOLIAS (Canary Is.) ————— 186,87

SWEDEN

Swedish Weaving Dance 143

UNITED STATES

A Touch of Spain 113
 Auntie Hessie 122
 Bingo 132
 Bow Belinda 130
 Circassian Circle 135
 Comin' 'Round the Mountain 129
 Cowboy's Waltz (The) 122
 Fireman's Dance 139
 Head Shoulders 117
 Hello and Goodbye 112
 It's a Snappin' Time 125
 Love Is Blue 114
 Misty Rain 110
 Numero Cinco 126
 Portland Fancy 138
 Rig-A-Jig 133
 Rye Waltz 134
 Soul Serenade 124
 Square Dances 38
 Sunny 124
 Thady You Gander 135
 Two Swing and The Outside In 119
 Uptown and Downtown 118

JAPAN

TANKO BUSHI ————— 189,90

INDEX BY TEACHER

VYTS BELIAJUS

| | |
|----------------------------|-----|
| Bingo | 132 |
| Bow Belinda | 130 |
| Circassian Circle | 135 |
| Comin' 'Round the Mountain | 129 |
| Danish Schottische | 142 |
| Fireman's Dance | 139 |
| Jandals | 140 |
| Noriu Miego | 137 |
| Portland Fancy | 138 |
| Retchenko | 141 |
| Rig-A-Jig | 133 |
| Rye Waltz | 134 |
| Swedish Weaving Dance | 143 |
| Thady You Gander | 135 |
| Three Meet | 136 |

JOHN FILCICH

| | |
|------------|----|
| Homoljanka | 80 |
|------------|----|

HENRY "BUZZ" GLASS

| | |
|--------------------------|-----|
| A Touch of Spain | 113 |
| Auntie Hessie | 122 |
| Cowboy's Waltz (The) | 122 |
| Hanodeid | 116 |
| Head Shoulders | 117 |
| Hello and Goodbye | 112 |
| Israeli Style Mixer | 111 |
| It's a Snappin' Time | 125 |
| Karagouna | 109 |
| La Varsouviana Mexicana | 120 |
| Love Is Blue | 114 |
| Misty Rain | 110 |
| Numero Cinco | 126 |
| Simi Yadech | 116 |
| Soul Serenade | 124 |
| Sunny | 124 |
| Two Swing and Outside In | 119 |
| Uptown and Downtown | 118 |

MADELYNNE GREENE

| | |
|----------------------|-----|
| Alunelul | 96 |
| Ampuiettii | 99 |
| Balta | 98 |
| Castillana | 101 |
| Hora Boereasca | 97 |
| Nao Vas Ao Mar Tonho | 91 |
| Trei Pazește | 99 |
| Vira Do Sitio | 91 |

LOUISE & GERMAIN HÉBERT

| | |
|-------------------------------------|----|
| Bal de Jugon | 69 |
| Basic Steps for Bourrées | 55 |
| Bourrée a 7 Sauts | 75 |
| Bourrée Carée de St-Chartier | 66 |
| Bourrée Tournante du Pays-Fort | 65 |
| Gavotte de l'Aven et Passe- Pied | 63 |
| Jabadao | 62 |
| La Bourrée d'Oulches | 68 |
| La Chèvre d'Argenton | 78 |
| La Gavotte des Montagnes | 59 |
| La Gigue | 74 |
| La Montagnarde d'Issoudun | 67 |
| Le Brisquet Cellois | 71 |
| Le Rond Argentonais | 73 |
| Les Gars de Lochminé | 61 |
| Le Vieux Bal | 72 |
| Piler Lann | 60 |
| Suite de Danses Normandes | 57 |
| Sur Les Bords de la Riviere II | 70 |

JERRY HELT

| | |
|--------------------|----|
| Circle Waltz Mixer | 37 |
| Square Dances | 38 |

INDEX BY TEACHER (Continued)

WALTER KÖGLER

| | |
|-----------------------------|-----|
| D'Ochsa | 154 |
| Dreiertanz | 164 |
| Friederike (Dreimaltrapper) | 150 |
| Grosser Achterrüm | 167 |
| Klatschmixer | 152 |
| Kleiner Figaro | 168 |
| Munchner Française | 179 |
| Ritsch Ratsch | 163 |
| Schlittschuhläuffer | 153 |
| Schwäbische Tanzfolge | 147 |
| Schwarzerdner | 158 |
| Sprötzer Achterrüm | 156 |
| Tampet | 159 |
| Tempête (Dunkelschatten) | 161 |
| Tempête (Städtische) | 160 |
| Viertüriger | 155 |
| Waldegger | 151 |

ATANAS KOLAROVSKI

| | |
|---------------------|-----|
| LEGNALA DANA | 176 |
| MAKEDONSKIH SPLET | 169 |
| MALOJ*MOME | 171 |
| MARIOVSKA TRESENICA | 172 |
| MESARISKO ORO | 173 |
| OSOGOVKA | 175 |
| PEMBE ORO | 174 |
| VODARKA | 177 |
| VODARKI ORO | 178 |

MORLEY LEYTON

| | |
|---|----|
| Jolly Coachman's Mazur (Bialy Mazur) | 45 |
| Krakowiak Od Tomaszowic | 48 |
| Kujawiak Niebieski | 53 |
| Polish Polka | 43 |
| Wesoly Wacus (Happy Wally Oberek) | 44 |
| Zbojnicki (Brigand's Dance) | 49 |

JOSEPH OYEWUSI

| | |
|-----------|-----|
| High Life | 107 |
| Sákàrà | 105 |

JOHN PAPPAS

| | |
|---|----|
| Argó Hasápiko | 20 |
| Greek Dances (General Comments) | 13 |
| Hasápikos | 29 |
| Hiótikos | 28 |
| Karsilamás (Antikrystós) | 16 |
| Stá Dyó - Pogonísios | 25 |
| Stá Triá | 31 |
| Syrtós -- Kalamatianós | 35 |
| Thrakikós Horós - Ant' Aman Palikári | 32 |
| Tsamíkos (Kléftikos, Arvanítikos) | 33 |
| Zervós Karpáthou | 19 |

BERNARDO T. PEDERE

| | |
|------------------|----|
| Binislakan | 87 |
| Jota Pangasinana | 84 |
| Polka Sala | 81 |

C. STEWART SMITH

| | |
|----------------------------|----|
| Braes of Breadalbane (The) | 3 |
| Farewell to Auchterarder | 4 |
| Middleton Medley (The) | 10 |
| Newhall | 7 |
| Scottish Glossary | 1 |
| White Heather Jig | 9 |

SUSAN CASHION

| | |
|--------------|-----|
| El Tranchete | 183 |
|--------------|-----|

ERRATA FOR 1969 FOLK DANCE CAMP SYLLABUS

| <u>Page</u> | <u>Correction</u> |
|-------------|---|
| 3 | <u>THE BRAES OF BREADALBANE</u> Record: Alternate number for same record: Waverley ZLP 2087. Also applies to Farewell to Auchterarder and Middleton Medley. |
| 4 | Part II. Change meas is margin to read: <u>1-8</u> . Fig II, line 2: After the words <u>set twice</u> , add: <u>(4 meas)</u> . |
| 7 | <u>NEWHALL</u> Formation, line 2: Delete: <u>both hands joined</u> . Hands are at sides until after the bow and curtsey. Then join hands straight across. |
| 9 | <u>WHITE HEATHER JIG</u> Additional record: Parlophone R5086 (45 rpm). |
| 19 | <u>ZERVOS KARPATOU</u> Formation: Leader is at L end of line. Introduction is 4 meas. Dance starts with the vocal. Meas I, ct 2: Touch <u>ball of L</u> next..... Meas III, ct 6: Add: <u>raising and lowering heels</u> . Meas IV, ct 8: Add: <u>raising and lowering heels</u> . |
| 24 | <u>ARGÓ HASÁPIKO</u> Variation E, meas 4, ct 8: Step on <u>R</u> ft. |
| 32 | <u>THRAKIKOS HOROS</u> Source: Line 6, second to last word should read: <u>Thrakiko</u> |
| 34 | <u>TSAMIKOS</u> Meas IV, ct 3: First word should be <u>Hop</u> . |
| 37 | <u>CIRCLE WALTZ MIXER</u> Position: <u>Ptrs</u> in a single circle..... |
| 43 | <u>POLISH DANCES</u> For the preliminary warm-up exercises Morley usually uses Z Gorami, Z Dolinami, Side B, band 1. |
| 44 | <u>WESOLY WACUS</u> Part I, meas 3-4: Add: <u>End facing ptr</u> . Part IV, meas 16: W makes 1/2 turn CW to assume Mazur pos. |
| 45 | <u>JOLLY COACHMAN'S MAZUR</u> Source: Line 4 should read:Mazuri region <u>put</u> together..... Record: Change Muza NP07 to <u>NP09</u> . |

ERRATA (Continued)

- 48 KRAKOWIAK OD TOMASZOWIC
 Part II, BREAK: As W go into the ctr they should make 1/2 turn CW.
- 50 ZBOJNICKI
 Part I, meas 5-8: L hand is on hip.
 Part II, meas 1: Bring axe down to R mid-thigh, not knee. Throughout dance it is always mid-thigh.
 Part III, meas 1: On ct 1 turn inside of R heel fwd.
- 53 KUJAWIAK NIEBIESKI
 Record: Change Muza NP07 to NP06.
 Change Bruno number to 50138.
 Additional record: Muza XL 0324, Side B, band 5.
 Part II, meas 4, line 2: Change about to above.
- 54 Part IV, meas 16, ct 3: Turn body to face ctr as Part V is oriented twd ctr.
 Part V, meas 3, should read: Do a 1 1/4 turn CW in 3 cts with R arm out to R side. Small hop on L ft (ct 1). Cross R ft behind L, bending knees, ft close together (ct 2). Complete turn and close L ft to R, ending with L shoulder twd ctr (ct 3).
 Part V, meas 5-7, add: End facing RLOD.
- 45 WESOLY WACUS
 Part V, meas 1: Should read: Step on R ft preparing to click heels (cts 1,2).
 Click heels in air and land on R ft (ct 3).
- 48 KRAKOWIAK OD TOMASZOWIC
 Part II, meas 1-4: Run on cts 1, &, 2
 Meas 7-9: should read: With L arm about ptrs waist, hop on L, clicking heels (ct ah). Step R (ct 1). Step L (ct 2). Repeat 2 more times. Turn in a CCW direction.
- 49 Part IV, meas 2: Stamp on cts 1, &, 2.
- 57 SUITE DE DANSES NORMANDES
 Music: Monitor 491, Side A, Band 12.
 Fig 2: Add at end: B 1-8 (rptd) Repeat action of Fig 2.
- 58 Delete top line.
 Add after the "Note": Repeat Part I from the beginning, one more time.
 Part II, Figure 1, C (rptd), meas 1-8: Should read: W holding skirt, walk 4 steps into ctr and back to place with 4 steps.
 Part II, Figure 2, meas 13-16: Should read: hooking L elbows with corners.
 Part III, Formation: W in front of ptrs.
- 59 LA GAVOTTE DES MONTAGNES
 Formation: Link L arm through neighbor's R arm and join hands, palm to palm.
 Meas 1: Delete final sentence. Add same sentence to meas 2.

60

PILER LANNMusic: Change "4/4" to 3/4.Measures: Change "4/4" to 3/4.Introduction: Change "4 meas" to 6 meas.

Trade Version (M part): Should read:

Meas 1 Cross R ft in front of L ft (ct 1). Step on L ft close to R ft (ct 2).
Cross R ft in front of L ft (ct 3).

Meas 2 Jump on both ft (ct 1). Hop on L ft lifting R leg as high as possible diag upward (ct 2). Leap onto R ft bending L leg in front of R knee (ct 3).

Meas 3 Leap on L ft sdwd to L (ct 1). Place R heel diag fwd, raising joined hands high (ct 2). Hold (ct 3).

Trade Version (W part); Should read:

Meas 1 Dance 3 running steps (L, R, L) making 1/2 turn CW to face ctr of circle (cts 1, 2, 3).

Meas 2 Place R heel diag fwd (ct 1). Dance 2 running steps (R, L) turning CCW (cts 2, 3).

Meas 3 Complete the 1/2 turn CCW to face ptr with 1 more running step R (ct 1). Place L heel diag fwd (ct 2). Hold (ct 3).

Circle moves so that W stays opp ptr.

Social Version: Change action described for meas 1-2 to read as follows:

Meas 1 Starting with inside ft (MR, WL) dance 3 running steps fwd RLOD (cts 1, 2, 3).

Meas 2 Leap onto outside ft, turning twd ptr (ct 1). Step on inside ft (ct 2). Close outside ft (ct 3).

Meas 3 Place inside heel diag fwd (ct 1). Point inside toe near supporting ft (ct 2). Hold (ct 3).

61

LES GARS de LOCHMINEFormation: Hands are joined and held down.Figure 1, meas 1: Start with the R ft and move CCW.meas 2: Repeat starts with the L ft and moves CW.Figure 1, Variation, line 2: Change L ft to R ft.

Figure 1; Hand motion: On each meas swing joined hands bkwd on ct 1 and fwd (back to place) on ct 2. Repeat for cts 3-4.

Figure 2, meas 1-8: Hop 15 times on L ft and then step on R ft.meas 1-8 (rptd): Hop 15 times on the R ft and then step on L ft.

62

JABADAOStep: line 4 - Delete: Step on L ft, on the spot. Insert: Jump on both ft (ct 3).

63

Figure II, meas 6: While inscribing a 3/4 circle CCW, each W also makes an individual turn to her L.

Figure III, meas 6: Again the W makes an individual turn to her L as she completes the 3/4 circle CCW.

64

GAVOTTE DE L'AVEN ET PASSE-PIED

Step: The gavotte step in this dance has no big jump on ct 3. Instead it is modified to a lifting of both heels.

ERRATA (Continued)

- 64 GAVOTTE DE L'AVEN ET PASSE-PIED (Continued)
Figure II, Chorus: Delete "making 1/4 turn CCW on each step". On ct 2 of each Passe-Pied bring R shoulder twd ptr. Return to pos (L shoulder twd ptr) on cts 3,4.
- 65 Figure III, meas 1: Instead of a schottische step, you may use the step described in Fig I of Les Gars de Lochmine.
- 65 BOURREE TOURNANTE DU PAYS-FORT
Figure II, meas 5-8: Add at end : but turn only 1/2 CW.
Figure II, meas 1-8 (rptd): On meas 7-8, make a full turn CCW.
Delete: Reverse direction and.
- 66 BOURREE CARREE DE ST-CHARTIER
Figure I, meas 1-8 (rptd): W put no wt on last step on R.
Figure II, meas 5-8, line 3: W step on R without taking wt.
- 67 LA MONTAGNARDE D'ISSOUDUN
Figure II, meas 1-4: The pas de basque mentioned is really a Bransiller step. In Lower Berry the W do not cross on ct 2.
- 69 BAL DE JUGON
Heading: this dance was introduced in 1964, not 1946.
Figure II: Add at end: meas 15 - Step L, R.
- 84 JOTA PANGASINANA
Because the dance was not presented until after our deadline, no comments will appear.
- 87 BINISLAKAN
Because the dance was not presented until after our deadline, no comments will appear.
- 105 SAKARA
IV. SHORT WALK, line 3: Should read: knee bend, toe pointed downward about 3" from R heel (ct &).
- 109 KARAGOUNA
Pattern 1, line 2: Moving R in LOD, take 3 walking steps R, L, R.
Pattern 5, line 2: Should read: Step fwd R and then L across R. Close R to L and bounce 3 times.....
- 111 MISTY RAIN
Part 3, meas 13-16, line 6: Delete whole sentence that starts: Moving in LOD.....Insert instead: Pivoting on R to face RLOD, bring L ft "through" and step on it.
- 112 ISRAELI STYLE MIXER
4th line from top of page should read:take 2 steps in place L and R.

ERRATA (Continued)

- 113 A TOUCH OF SPAIN
Part 2, meas 13-16: Semi--Varsouvienne pos: M holds W L hand in his L, W L arm stretched in front of M chest. M holds W R hand on her R hip. M R arm behind W back.
- 117 HEAD SHOULDERS
Step 1, line 4: Should read:both hands to own shoulders.
- 124 SOUL SERENADE
Part 1, meas 1-2: At the completion of the brushing step, step on the brushing ft.
- 126 NUMERO CINCO
Part 1, meas 1-2, line 2: should read:.....step on R beside L (ct 2).
- 153 KLATSCHMIXER
Bumps--a-Daisy Variation: If used this replaces the Scatter figure. It is not just added on to the dance.
Add new line at the end ~~as~~ follows: Meas 41-64 Repeat meas 33-40 three times (4 times in all).
- 155 VIERTURIGER
Each figure actually has 3 parts to it as follows:
AABB 1-32 Chorus
CC33-48 Actual pattern of the figure
DD 49-64 Ending (This is omitted on the last one).
Fig I, D 55-56: This is a R hand star all the way around.
D 57-64: Continue Grand R and L in the same direction. Don't turn back
- 158 SCHWARZERDNER
Formation: When standing in a circle and facing ctr, Cpl 2 is to the R of Cpl 1.
Part II, meas 17: Cpl 1 is now facing LOD. They dive first.
Part II, meas 25-32: Add: Small circles join to make one large circle.
- 159 Ending: Should read:
1-8 Circle L 8 steps
9-14 Circle R 8 steps
15 Three walking steps fwd to the ctr.
16 Close and step on R ft beside L (ct 1). Pause (cts 2,3).
- 159, 160, TAMPET, TAMPETE (STADTISCHE), TAMPETE (DUNKELSCHATTEN)
161 Formation: When done in columns, as each set of 2 cpls reach the end they wheel around as a unit to again face the others. They wait one sequence of the dance and then begin again.
- 161 TEMPETE (STADTISCHE)
Part III, meas 37--38: Should read: Back to place with 4 walking.....

ERRATA (Continued)

- 162 TEMPETE (Dunkelschatten)
Part II, meas 21-24: Definition of Rip and Snort is in the note at end of description. The active cpls are the ones facing LOD at the time of the action.
- 166 DREIERTANZ
Fig VII: In margin change D to B.
Fig IX, last line: Delete: original starting pos. Insert: Break Pos (circle of 3).
- 167 GROSSER ACHTERRUM
This dance was not scheduled so no errata appears.
- 168 KLEINER FIGARO
Figure II: Star is made by grasping the R wrist of the person ahead with your R hand.
Figure III: Waltz referred to has the closing step on the second ct. Called "Two-step" waltz by some.
- 171 MALÓJ MOME
Part I, ct 1: Touch floor first with R heel and then roll onto full ft.
Part II: Joined hands are raised to shoulder level and extended fwd, elbows relaxed.
Part II, meas 6: Delete: in place. Insert: moving bkwd a little.
- 172 MARIOVSKA TRESENICA
Formation: W hold one corner of handkerchief in R hand
Introduction: delete "4" in meas column. Insert: Leader may begin any time.
Repeat Parts I, II, III in order until clarinet solo occurs. Finish current part and proceed to Part IV.
Part III: W hold handkerchief by 2 adjacent corners when shaking it down and up.
Part IV: When hands are joined handkerchief hangs down between dancers.
Part IV, meas 1-4: Delete all. Insert: Repeat Part I, meas 1-4.
Part IV, meas 5-8 are danced facing ctr.
Final sentence should read:of meas 1-8.....
- 173 MESARISKO
Part I, meas 6, line 1: At end of line, change Leap to Step.
- 175 OSOGOVKA
Part II, meas 3: Should read: Facing ctr, hop R in place.....
- 176 Part IV, meas 1-2: Release hands and face LOD. Move fwd in LOD.
Part IV, meas 3: Delete last sentence. Insert: Recover, wt on R (cts 4,5)
meas 4: Delete first sentence. Insert: Pivoting CCW, step L R (cts 1,2).

ERRATA (Continued)

178

VODARKI ORO

Part I: During meas 17-32, hands at shoulder height.

Meas 19: Step R in place (ct 2).

Part II, meas 2: Delete "place L heel, knee straight, out twd L (ct 2)"

Insert: Step L heel in front of R (ct &). Step back on R (ct 2).

Part III, meas 4: Step L crossed in front of R (ct 2).Meas 8: Delete "Hold (cts 2,3)". Insert: Lift on L (cts 2,3).

12

SUKACKO

Additional record: Mediterranean 4002B

91

NAO VAS AO MAR TONHO

Change directions to read as follows:

| <u>Meas</u> | <u>Dance</u> |
|--------------|--|
| 3 meas (2/4) | Introduction (6 cts) |
| | <u>Part A</u> |
| 1-4 | 8 marching steps in the large circle by cpls. |
| 5-8 | 8 marching steps in same large circle, W in front of ptr. |
| 9-11 | 6 steps in small circle CCW. To form small circle M1 and W1 turn sharply to L. M1 cuts in front of ptr. Cpl 2 follow along behind. This puts the 2 M together. |
| 12-14 | 6 steps in same small circle moving CW (each dancer turns sharply to own R to change the direction of the circle). End with M on the inside of the large circle, facing ptr. |
| 15 (3/4) | 1 waltz step in place, beginning L. |
| | <u>Part B</u> |
| 16-31 | Dance Balance'-Croisé' (see below). |
| 32 (2/4) | Step R, L, R (cts 1, &, 2). L ft is now free to begin dance |
| | Do ending as written |

BALANCE'-CROISE'

M1 and W2 dance together. M2 and W1 dance together. These are the diagonals in the set. Begin R ft.

| <u>Meas</u> | <u>M1 and W 2</u> | <u>M2 and W1</u> |
|-------------|---|---|
| 1-2 | 1 waltz step fwd twd ctr. 1 more waltz step fwd, ending L shoulders al- most touching. | 2 waltz steps in place. |
| 3-4 | 2 waltz steps bkwd to place, retracing steps. | 1 waltz step fwd twd ctr. 1 more waltz step fwd, ending L shoulders. |
| 5-6 | 2 waltz steps to change places. Pass face-to-face. L shoulder leading. | 2 waltz steps bkwd to place, re- tracing steps. |
| 7-8 | 2 waltz steps to finish backing into opp place. | 2 waltz steps to change places. Pass face--to-face L shoulder leading. |
| 9-16 | Repeat action of meas 1-8, returning to original places. | |

SCOTTISH GLOSSARY

STEPS:

Strathspey step: Keeping ft close to floor, step fwd on ball of R (ct 1); closing step L behind R, L instep to R heel (ct 2); keeping ft close to floor, step fwd R bending R knee slightly (ct 3); hop R bringing L fwd passing through close to R, toe pointing down and close to floor, knee turned out (ct 4). Begin next step L.

Strathspey setting step (2 meas): Step R sdwd R, knee and toe turned out (ct 1); closing step L behind R, L instep to R heel (ct 2); step R sdwd R again (ct 3); hop R bringing L up behind R ankle, L knee turned out and toe pointing down (ct 4). Begin next step sdwd L. A complete Setting step moves to R then L.

Skip change of step (6/8 meter): Hop on L, lifting R fwd with knee turned out (ct 6); step fwd R (ct 1); closing step L behind R, L instep to R heel (ct 3); step fwd R (ct 4). Begin next step with hop on R (ct 6).

Pas de basque (6/8 meter): Leap onto R, knee and toe turned out (ct 1); step ball of L beside R with L heel to R instep and L toe turned out (ct 3); step R extending L diag fwd L, toe pointing down an inch or two off floor, knee straight and turned out (ct 4). Begin next step with leap onto L.

Set (2 meas of 6/8 meter): Pas de basque R and L. Whenever someone sets to you, you always set also.

FIGURES

TERMINOLOGY

AND

STYLING:

Cast off (or down): An individual turn outward (the long way), M turning CCW and W CW to dance down behind own line to designated place.

Cast up: The same movement (as cast off) back to place except that M turn CW and W CCW to dance up behind own line.

Corners: The 2 dancers that the active cpl faces when back to back with ptr in the ctr, M facing W line and W facing M line. 1st corner is to your R and 2nd corner to your L.

Figure of 8 (8 meas): Formed by 3 persons basically, only one of whom is active, the other two standing in place. Active dancer loops in one direction (either CW or CCW) around one inactive person (4 meas) and then in the other direction around the other inactive person (4 meas). In many Scottish country dances (as in Farewell to Auchterarder, which follows) one cpl

SCOTTISH GLOSSARY (continued)

dances the Figure of 8 around another inactive cpl. Then there are really two separate Figures of 8 being formed -- one by the active W and another by the active M. The two separate Figures of 8 always go in the same direction, the W dancing one of the loops first while the M dances the other, and then they exchange loops. The active W always crosses in front of her ptr as she goes between the inactive cpl to begin her loop around, and the M always crosses over behind her. In Farewell to Auchterarder W 1 and 3 dance between their inactive cpls and loop CW around inactive M, as M 1 and 3 loop CCW around inactive W (4 meas). Then W 1 and 3 dance between their inactive cpls and loop CCW around inactive W, while M 1 and 3 dance CW around inactive M (4 meas).

Longways formation: 4 cpls in two lines, a line of M facing a line of W with ptrs facing, M L shoulder twd music or head of line. Cpls are numbered from 1 to 4 with cpl 1 at head of line.

Move up: M step L diag fwd L; step R across in front of L, step L diag bkwd L; close R to L. W dance counterpart. This action takes 2 meas in all dances which follow.

Reel of 4 (8 meas): Danced by 4 persons, 2 standing back to back in the ctr facing out twd other 2 who face in.

| <u>Meas</u> | <u>Dancers facing out</u> | <u>Dancers facing in</u> |
|-------------|---|---|
| 1 | Pass R shoulders with facing dancer. | Pass R shoulders with facing dancer. |
| 2 | Curve to turn 1/2 CW and face in opp direction. | Pass L shoulders in ctr: |
| 3 | Pass R shoulders with next next dancer. | Pass R shoulders with next dancer. |
| 4 | Pass L shoulders in ctr. | Curve to turn 1/2 CW and face opp direction. |
| 5-8 | Repeat action of meas 1-4 back to original place. | Repeat action of meas 1-4 back to original place. |

SCOTTISH GLOSSARY (continued)

Rights and Lefts (8 meas): A small Grand R & L for two cpls (with a floor pattern similar to the typical square dance R & L thru). Give R hand to ptr across the dance and change places (2 meas). Give L hand to next person and change places, 2 M on W side of the dance and 2 W on M side (2 meas). Turn to face ptr again (2 dancers going CW make long turns) and repeat action of above two movements back to place (4 meas).

Styling for turns: Joined hands are held at shoulder height. If a one-hand turn is done, handshake hold is used. If a two-hand turn is done, M hands are on the bottom supporting W hands on top.

Presented by C. Stewart Smith

THE BRAES OF BREADALBANE

(Scotland)

The Braes of Breadalbane (Brays of Breh-DAHL-bayn) is an old traditional Scottish country dance. Braes means hills.

MUSIC: Record: "Ian Powrie's Farewell to Scotland," Waverley 25011, Side 1, Band 6.

FORMATION: 4 cpls in longways formation.

STEPS: Strathspey step, Strathspey setting step.
Use Strathspey step throughout unless otherwise stated, and always start R.

MUSIC: 4/4

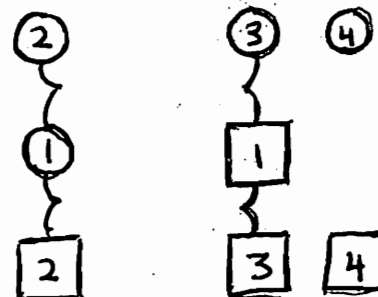
PATTERN

Chord Introduction. M bow, W curtsy to ptr.

I. TURN PTR AND CAST

1-4 Cpl 1 turn with R hands once around (2 meas) and cast off behind cpl 2, as cpl 2 move up (2 meas).

5-8 Cpl 1 turn with L hands once around (2 meas), W 1 casts up behind W 2 and M 1 casts down behind M 3 to finish in lines of three and three across the dance.



THE BRAES OF BREADALBANE (continued)

II. SET, CAST, AND TURN PTR

- 1-4 Join nearer hands in lines of three and cpls 1, 2, and 3 set twice. W 1 casts down to 2nd place while M 1 casts up (2 meas). Cpl 1 turn with R hands in the ctr and finish in lines of three and three on own side of the dance with cpl 1 in 2nd place (2 meas).

III. SET AND TURN PTRS

- 1-4 Join nearer hands in lines of threes and cpls 1, 2, and 3 set twice.
- 5-8 Cpls 1, 2, and 3 approach ptrs, join both hands, turn once around and return to places.

IV. RIGHTS AND LEFTS

- 1-8 Cpls 1 and 2 dance rights and lefts across and back.
- Cpl 1 repeat dance in 2nd place and on last 2 meas dance down 2 places, passing cpl 3 with L hands and going behind cpl 4, as cpl 4 move up. Cpls 2, 3, and 4 then repeat the dance twice each in turn.
- Chord M bow, W curtsey to ptr.

Notes by Larry & Ruth Miller.

Presented by C. Stewart Smith

FAREWELL TO AUCHTERARDER

(Scotland)

Farewell to Auchterarder (AHK-tehr-ahr-der) is a fairly modern dnace, only a few years old, whose figures were devised by Bill Hamilton of Scotland.

MUSIC: Record: "Ian Powrie's Farewell to Scotland," Waverley 25011, Side 2, Band 1.

FORMATION: 4 cpls in a square (W to M R), cpl 1 with back to music, other cpls numbered CW around the square.

FAREWELL TO AUCHTERARDER (continued)

STEPS: Sliding step, Skip change of Step (6/8 meter), Pas de basque (6/8 meter), Set (6/8 meter). Use Skip change of step throughout unless otherwise stated.

MUSIC: 6/8

PATTERN

Chord Introduction. M bow, W curtsey to ptr.

PART II. HANDS AROUND

1-8 All cpls join hands at shoulder height and circle L with 8 sliding steps, then R with 8 sliding steps. Release hands.

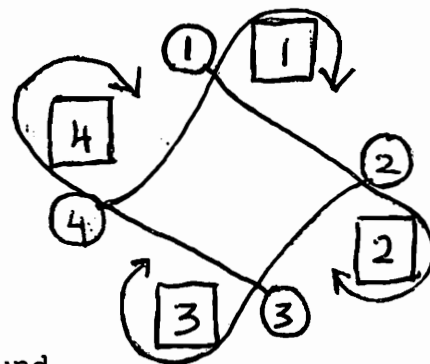
II. W R-HAND WHEEL

9-12 All W pass in front of ptr and dance behind next M (original L-hand M), CW around him and into the middle of the dance.

13-16 All W dance a R-hand wheel once around CW.

17-20 All W then pass in front of original opp M and dance behind next M (original R-hand M) to finish in the middle of the dance.

21-24 All W dance a R-hand wheel once around, finishing in promenade pos with ptr facing CW around the square, W on inside.

III. PROMENADE

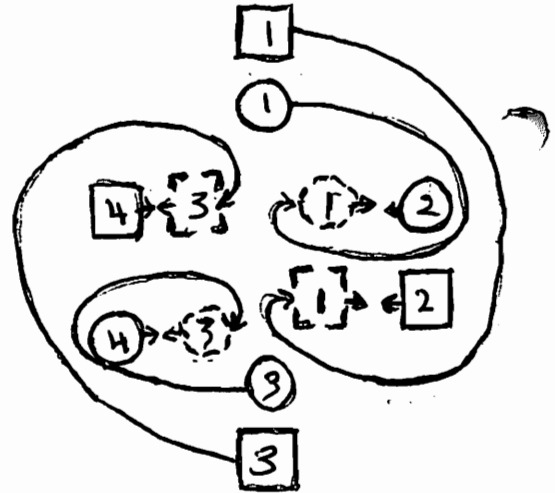
25-32 All cpls promenade once around to own places.

PART III. PROMENADE AROUND, SET, AND TURN

1-4 Cpls 1 and 3 continue promenade CW. Cpl 1 dance around

FAREWELL TO AUCHTERARDER (continued)

behind cpl 2 and release hands, M 1 dancing around M 2 to finish facing him in the middle while W 1 dances around W 2 to finish facing her. Simultaneously, cpl 3 dance around behind cpl 4 and release hands, M 3 dancing around M 4 to finish facing him, while W 3 dances around W 4 to finish facing her.



5-8 All Set and turn person they are facing with R hands once around to finish as before in lines of 4.

II. REEL OF 4

9-16 All cpls dance a reel of 4 across the dance to finish in lines of 4 as before.

III. FIGURE OF 8

17-24 Cpl 1 dance a complete figure of 8 around cpl 2 while cpl 3 dance a Figure of 8 around cpl 4. Cpls 1 and 3 finish in the ctr facing in, W on M R.

IV. L-HAND WHEEL AND PROMENADE

25-28 Cpls 1 and 3 dance a L-hand wheel around $3/4$ CCW.
 29-32 Cpl 1 in promenade pos continue CCW around the square dancing around behind cpl 2 to return to original place. Simultaneously cpl 3 in promenade pos dance around behind cpl 4 to return to original place.
 33-64 Cpls 2 and 4 repeat action of meas 1-32 (PART II), dancing around behind cpls 3 and 1. The reels of 4 will be up and down the dance, and cpls 3 and 1 will stand still during the Figure of 8. On last meas M 1 and 3 dance one Skip change of step L into ctr to assume promenade pos with ptr, all facing CCW around the square.

PART IIII. PROMENADE

1-8 All cpls promenade once around to own places. Release hands.

FAREWELL TO AUCHTERARDER (continued)

II. M L-HAND WHEEL

- 9-12 All M pass in front of ptr and dance behind next W (original R-hand W), around her and into the middle of the dance.
- 13-16 All M dance a L-hand wheel once around CCW.
- 17-20 All M then pass in front of original opp W and dance behind next W (original L-hand W) to finish in the middle of the dance.
- 21-24 All M dance a L-hand wheel once around, finishing in own place at W L.

III. HANDS AROUND

- 25-32 All cpls join hands at shoulder height and circle R with 8 sliding steps, then L with 8 sliding steps.
- Chord M bow, W curtsey to ptr.

Notes by Larry and Ruth Miller.

Presented by C. Stewart Smith

NEWHALL

(Scotland)

This dance is a brand new mixer (1968) devised by John Drewry of Aberdeen, who also gave us Silver Tassie and Thirteen-Fourteen.

- MUSIC: Any properly phrased reel (48 meas pattern), such as "Dances of Scotland," Scots Disc SDL002, Side 2, Band 1, "Cadgers in the Cannongate."
- FORMATION: Double circle of cpls with M back to ctr, facing ptr, both hands joined.
- STEPS: Sliding step.
Skip change of step (2/4 meter): (See Glossary). Action occurs on cts &, 1, &, 2.
Pas de basque (2/4 meter): (See Glossary). Action occurs on cts 1, &, 2.
Set (2 meas): Pas de basque R and L.
 Use Skip change of step throughout unless otherwise stated.

NEWHALL (continued)

MUSIC: 2/4PATTERN

Chord Introduction. M bow, W curtsey to ptr.

I. SLIDE

1-8 Cpls dance 8 sliding steps sdwd LOD, then 8 sliding steps RLOD. Release joined hands.

II. SET AND CHANGE PLACES

1-8 Set to ptr. Join R hands and change places finishing with M back to ctr, facing ptr (2 meas). Set to ptr again. Join L hands and change places finishing as before with M back to ctr (2 meas).

III. W FIGURE OF 8

1-8 All M stand still. All W dance a figure of 8 moving CW around R hand M (4 meas) and then CCW around ptr (4 meas). Finish in original place facing ptr.

IV. M FIGURE OF 8

1-8 All W stand still. All M dance a figure of 8 moving CW around ptr (4 meas) and then CCW around R hand W (4 meas). Finish in original place facing ptr.

V. TURNS

1-8 Join R hands with ptr and turn CW (4 meas). Join L hands with ptr and turn CCW (4 meas).

VI. PROMENADE

1-8 In promenade pos cpls progress fwd LOD. On last 2 meas release hands and W move fwd LOD to next M.

Repeat dance from beginning with new ptr.

Note: This dance was actually devised for two separate adjoining halls, and during Fig. VI the M would dance the promenade fwd while the W would switch halls (those in one hall would move through the door and into the other hall, as the W from that hall would do likewise).

Notes by Larry and Ruth Miller.

Presented by C. Stewart Smith

WHITE HEATHER JIG

(Scotland)

This dance is a somewhat contemporary one, only 10 or so years old. It was originally danced on a Scottish television program.

MUSIC: Record: "Scottish Mixture," Parlophone PMC 1214, Side 1, Band 4.

FORMATION: 4 cpls in longways formation.

STEPS: Skip change of step throughout. Always start R.

MUSIC: 6/8PATTERN

Chord Introduction: M bow, W curtsey to ptr.

I. TURN PTR AND CAST

1-4 Cpl 1 turn with R hands once around (2 meas) and cast off behind cpl 2 as cpl 2 move up (2 meas).

5-8 Cpl 1 turn with L hands once around, gradually moving up to finish back to back in the ctr between cpl 2 (M 1 faces W 2, and W 1 faces M 2).

II. REEL OF 4 ACROSS

1-8 Cpls 1 and 2 dance a reel of 4 across the dance. As cpl 1 finish L shoulders in the middle, end back to back in the ctr facing 1st corners.

III. TURN CORNER, PTR

1-8 Cpl 1 turn 1st corners with R hands (2 meas), ptr with L hands (2 meas), 2nd corners with R hands (2 meas), ptr with L hands (2 meas), and finish back to back in the ctr between cpl 3 (M 1 faces W 3, and W 1 faces M 3).

IV. REEL OF 4 ACROSS

1-8 Cpls 1 and 3 dance a reel of 4 across the dance. At the end of the reel cpl 3 has moved up to 2nd place. Cpl 1 do not pass by L shoulders in the middle the last time but finish facing ptr in the ctr.

V. TURN PTR, CAST, AND TURN PTR

1-4 Cpl 1 turn with L hands once around (2 meas) and cast off behind cpl 4 as cpl 4 move up (2 meas).

5-8 Cpl 1 turn with R hands once around.

WHITE HEATHER JIG (continued)

Repeat dance from beginning with cpls 2, 3,
and then 4 active in turn.

Chord M bow, W curtsey to ptr.

Notes by Larry and Ruth Miller.

Presented by C. Stewart Smith

THE MIDDLETON MEDLEY

(Scotland)

MUSIC: Record: "Ian Powrie's Farewell to Scotland,"
Waverley 25011, Side 1, Band 3.

FORMATION: 4 cpls in longways formation.

STEPS: Strathspey step, Strathspey setting step, Pas de basque
(6/8 meter), Set (6/8 meter).

PATTERN

Chord Introduction. M bow, W curtsey to ptr.

Music: 4/4 PART I -- STRATHSPEY

I. DOWN THE MIDDLE AND TURNS

1-4 Cpl 1 with nearer hands joined dance down the middle
and cast up behind cpls 3 and 2 to places.

5-8 Cpls 1 and 2 turn ptrs with R hands once around (2 meas),
then M 1 and 2 change places, and W 1 and 2 change
places giving L hands (2 meas).

II. SET AND TURN CORNERS AND PTR

1-2 Cpl 1 advancing twd ptr, set to each other. On last
meas finish back to back in the middle facing 1st corners.

3-8 Cpl 1 turn 1st corners with R hands once around (2 meas),
turn 2nd corners with L hands once around (2 meas), then
turn ptr with R hands to finish back to back in the middle
facing 1st corners again (2 meas).

THE MIDDLETON MEDLEY (continued)

Music: 6/8 PART II -- REEL

I. DOUBLE SET AND TURN

- 1-4 Cpl 1 set to 1st corners. Turn almost 1/2 CW to face ptr moving bkwd to finish in 2nd place on opp side (M on W side and W on M side) and set to ptr across the dance.
- 5-8 With 4 Pas de basques cpl 1 approach each other, join both hands and turn almost once around to finish back to back in the ctr facing 2nd corners.
- 9-12 Cpl 1 set to 2nd corners. Turn almost 1/2 CW to face ptr moving bkwd to finish in the middle so that M 1 is between cpl 2 and W 1 between cpl 3 and set to ptr up and down the dance.
- 13-16 With 4 Pas de basques cpl 1 approach each other, join both hands and turn 3/4 CW to finish on own sides in 2nd place.

Cpl 1 repeat dance in 2nd place, finishing at the bottom, as cpl 4 move up on last 2 meas. Cpls 2, 3, and 4 repeat the dance twice through in turn.

Chord M bow, W curtsey to ptr.

Notes by Larry and Ruth Miller.

Presented by C. Stewart Smith

SUKAČKO

(Croatia)

Sukačko is a dance from Prigorje and was performed by Lado, the Croatian National Ensemble. It was introduced by Gordon Engler at the 1968 Idyllwild Folk Dance Workshop.

Music: Record: Festival Records FM 4002 (45 rpm). 4/4 meter

Formation: Dancers in a closed circle, hands joined in a front basket hold, R arm over neighbor's L arm Face a little R of RLOD.

Steps and Styling: Hop-step-step: (2 to a meas). Hop on R ft (ct 1) Step fwd on L (ct &). Step fwd on R (ct 2). Repeat same action for cts 3, &, 4. Step does not alternate. Step may also be done starting with the hop on the L ft.

Double Side-Step: Step to L side with L (ct 1). Step R next to L (ct 2). Step to L side with L (ct 3). Touch R next to L, no wt (ct 4) Repeat of step would start to R side with R ft Steps are small and knees relax on each "and" ct. Straighten knees as each step is taken on the whole ct. A trembling will be produced that is very similar to that found in some Hungarian dancing. Keep it small and subtle.

MeasPattern

4 meas Introduction

Figure I. Running Steps.

A 1-3 Beginning with L ft, run 12 light steps CW (1 to a ct).

Figure II. Hop-Step-Steps.

A 1-3 Beginning with a hop on R ft, do 6 Hop-step-steps moving CW.
(repeat)

Figure III. Double Side-Steps.

B 1-4 Facing ctr, dance 4 Double Side-Steps beginning to the L side with the L ft. Step would move side L, side R, side L, side R. On the very last step (meas 4, ct 4), put wt on the L ft so that R ft is free.

The whole dance is repeated but because the R ft is free, it moves CCW. The Hop-step-step starts with a hop on the L ft. The Double Side-steps would move to the R side first. On the very last step (meas 4, ct 4) put wt on the R ft so that L ft is free. Continue alternating beginning ft and direction until end of music. Note: When L ft begins, circle moves CW. When R ft begins, circle moves CCW.

ETHNIC DANCES OF GREECE

The dances of the Greek people are many and varied. The great majority of these dances are done in a broken circle moving counterclockwise. Some dances are for M only, some for W only. There are a few dances which are done in cpls such as Bállos or Karsilamás, and there are some dances which are for a solo dancer such as Zeibékikos.

Each area of Greece, often each village, has its own dances. Often two areas will do the same dance, but with different variations or styling. We can even see the same footwork or dance step done to many different types of music so that it appears to be a completely different dance.

Some dances are common to all Greeks. Examples of these panhellenic dances are: Syrtós, Kalamatianós, Tsámikos, and Hasápikos. These dances, like many of our western social or ballroom dances, are done to an infinite number of tunes. They are not done to only one melody, but to any song with the correct rhythm for the dance.

Greek music is different from the music of western Europe. Whereas the average American is used to rhythms in 2's, 3's, or 4's, the Greek sings and dances to rhythms such as: $2/4$, $5/4$, $6/4$, $7/8$, $9/8$, $8/8$, and $12/8$. Furthermore, Greek music uses more than just the normal major and minor scales of western music. The Greek musician uses intervals such as the quarter tone, and techniques in playing which a trained musician of western music could not duplicate. Most Greek musicians are self-taught and don't know how to read music. Just as the dances vary from area to area in Greece, the music and instrumentation in each area tends to be different.

Basically, there are two main areas: the Mainland and the Islands. Each of these is further subdivided; the styling of dance and music within each of these subdivisions is similar. One other main group of dances and music is the city or tavern where dances like Argó Hasápiko and Zeibékiko are done.

Islands

1. Aegean
2. Ionian
3. Dodecanese
4. Kriti
5. Kypros

Mainland

1. Macedonia
2. Epiros
3. Thrace
4. Thessaly
5. Peloponissos
6. Pontas (Black Sea area)

Some notes on Styling

In general all dancers stand straight and proud. Whereas M often have high leaps and large motions in the dance, W usually dance more sedately. They do not swing their legs very far; their ft do not usually lift very far from the ground. Some of the reasons for this are: the W are lady-like and therefore

ETHNIC DANCES OF GREECE (continued)

dance is a lady-like manner. Another point is their costume. The W's clothes are usually multi-layered and quite heavy. Their skirts are also quite long. When dressed in such clothes, it is not easy to kick your ft very far. Also, because of the length of the costumes, large movements of the legs cannot be seen anyway.

What does one do when leading?

If you are dancing at the R end of the line or semi-circle (leading), your R arm never just hangs free. The R arm is either held straight out to the side at shoulder or head height, or it is placed on the right hip. Usually W tire more quickly than M, so it is more common for a W to have her free hand on her hip. Either pos, however, is correct for both M and W. If you are at the L of the line (the last dancer), you do the same thing with your free hand.

There are some dances where only the leader can improvise turns, leaps, or slaps the ft. Such dances are: Syrtós-Kalamatianó, Tsámiko. Other dances, such as Hasápiko, Stá Tría allow all dancers to do simple variations such as turning or step variations. Find out whether you are supposed to follow the leader before you attempt to do his variations. And when leading remember that the variations you do in Syrto or Tsamiko need not be extremely fancy. The leader is not trying to impress anyone. A leader's variations are an expression of his feelings in the dance. They are, therefore, an expression of personality and not intended to dazzle anyone watching (even if they are dazzling in effect). A simple turn or two is often more beautiful than 220 slaps of the ft and standing on one's nose to impress the people watching.

Some of the common handholds

shoulder



hands up



hands down

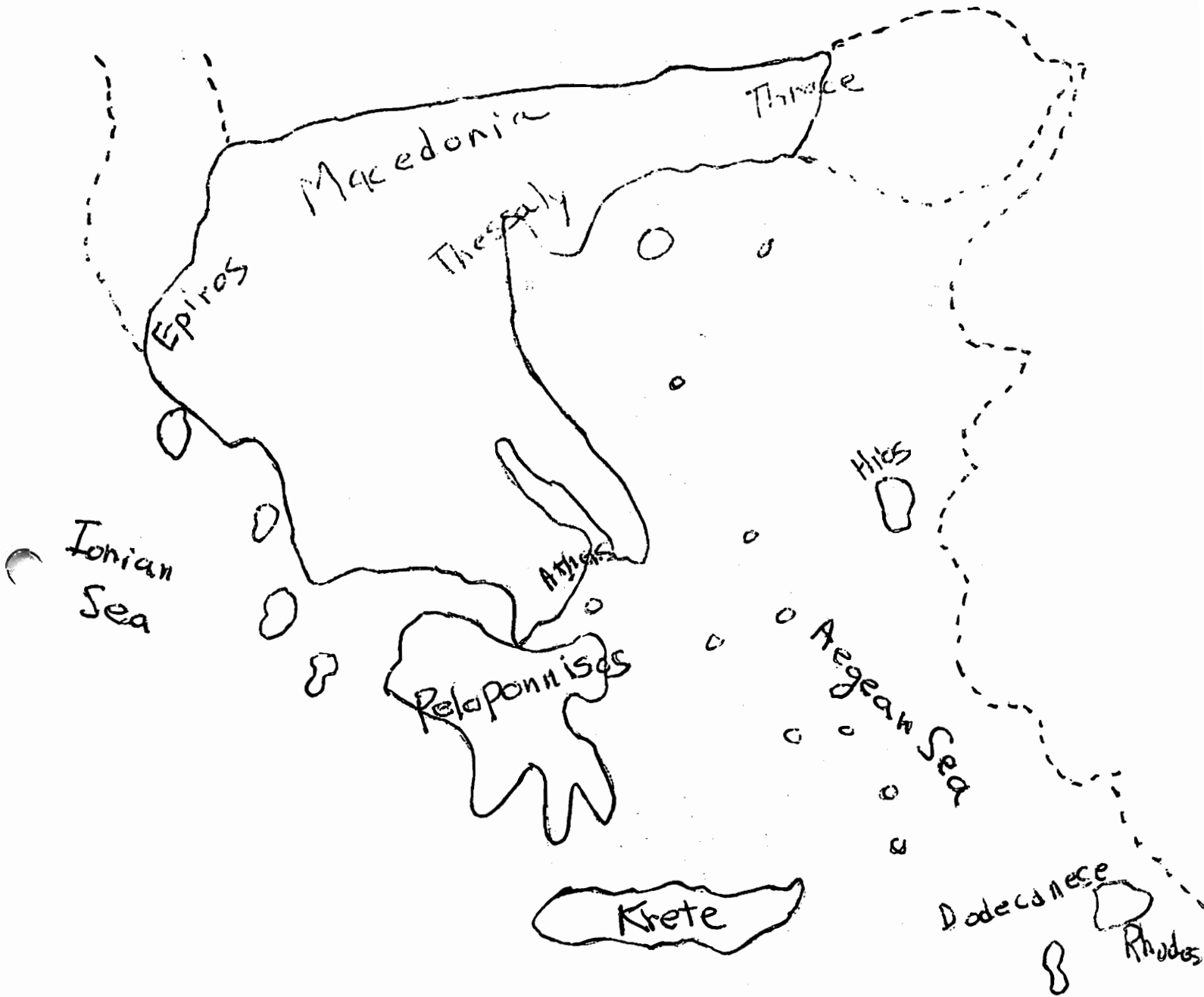


chain



"Tsakónikos"

Notes by John Pappas. Abbreviations added to fit U.O.P. syllabus format.



— a sketch showing the areas of Greece —

KARSILAMÁS (ANTIKRYSTÓS)

(Greece)

Source: This is a dance which is done in the villages of Macedonia, and it is also done in the city taverns. It is a cpl dance and the name means "face to face." (Karsilamás is the Turkish word, Antikrystós is the Greek word.) "Face to face" refers to the starting pos of the dance.

Bibliography: Greek Folk Dances, M. Vouras and R. Holden (New Jersey, 1965)
Folk Dances of the Greeks, T. and E. Petrides (New York, 1961)

Music: 9/8 time. Any good Karsilamás melody can be used. Some of the popular tunes are:

"Oti Káno Tis Axízei" Nina, LP-61
"Marinélla"
"Rampí - Rampí"
"Apópse Ola Eínai Yiá Séna"

Formation: M and W facing each other. The arms can be stretched out at shoulder height; the W can have her hands on her hips. The M can have one arm out and one hand behind his back. Both the M and W can have one hand on hip and one hand waving a handkerchief. The W may hold a handkerchief in both hands (holding opp corners), and move the handkerchief in front of her face teasingly.

Characteristics: This is a flirtatious, fun dance. The steps are small and smooth. You should not be too far from your ptr. It is also improvisational. There is no set pattern. The rhythm is 9/8 and is broken down into four counts:

9/8 ♪ ♪ ♪ ♪. (1, 2, 3, 4+)
9/8 ♪♪ ♪♪ ♪♪ ♪♪
9/8 quick, quick, quick, slow
9/8 short, short, short, long

I will describe the dance steps in terms of the four counts.

| <u>Meas</u> | <u>cts</u> | 9/8 rhythm |
|-------------|------------|---|
| | | <u>Basic Step Right</u> |
| I | 1 | Step sdwd to the R on the R ft. |
| | 2 | Step across in front of R ft on L ft. |
| | 3 | Step sdwd to the R on R ft. |
| | 4+ | Hop twice on the R ft, swinging L ft in front of R. |

KARSILAMÁS (ANTIKRYSTÓS) (continued)

Basic Step Left

- II 1 Step sdwd to the L on L ft.
 2 Step across in front of the L ft on R ft.
 3 Step sdwd to the L on L ft.
 4+ Hop twice on the L ft, swinging the R ft in front of L.

These steps should be small, and the two ptrs should never be far apart. The Basic step can also be done fwd or bkwd. It is not necessary to dance only one meas fwd and one meas bkwd; you may dance as many meas fwd or bkwd as pleases you.

The Karsilamás is an improvisational dance and so there should be no choreography except for exhibition purposes, perhaps. Each cpl dances the steps and variations as their mood tells them. I will, therefore, describe some of the most common types of variations and leave it to the dancers to do them as the Greeks do them: Creatively and Improvisationally.

Variation (Turn)

Do the Basic step to the R, doing one complete turn to the R as you step R,L,R, ending with the L ft swinging across in front of the R. (You should end facing your ptr). The turn can then be done in reverse, moving to the L.

Variation (Forward and Back)

Do one Basic step fwd twd your ptr, and then one Basic step bkwd away from your ptr. If you wish, you may do two Basic steps fwd and bkwd.

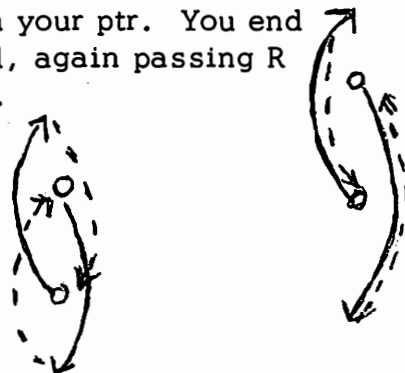
Variation (Cross Over and Back)

Do two Basic steps fwd, passing R shoulders with your ptr. You end with your backs facing. Do two Basic steps bkwd, again passing R shoulders to end in a face-to-face pos once more.

If you wish, you may make this a "do sa do" and return by passing L shoulders as you do the two Basic steps bkwd.

Variation (M on Squat)

M do the Basic step as described, except on ct 4 (the long ct) do a deep knee bend with back straight and knees together. You may clap as you do the squat.



KARSILAMÁS (ANTIKRYSTÓS) (continued)

Variation (M slap foot)

M do ~~Basic~~ steps described above, but instead of swinging the L leg low in front of R ft, lift the L leg straight with the L ft high in front of you and slap the inside of L ft with the R hand. When you do this step to the L, kick R ft high and slap it with the L hand.

Variation (M slap foot)

M do the Basic step described above, but instead of swinging the L leg in front of the R ft, lift the L ft and slap it on the outside with the L hand. When you do the step to the L, lift the R ft and slap it with the R hand.

Variation (M follow W)

This is a flirtatious step. The W do the Basic step bkwd several times following a serpentine pattern. The men do the Basic step fwd, following (or chasing) their ptrs.

I have described seven variations of the Basic step for Karsilamás. I have not numbered them on purpose. Numbering implies a numerical progression. There is no progression meant here. There is no pattern, no choreography, and except for exhibition purposes, there should be no set pattern. Since this dance is improvisational, there are many more variations that may be done. As you can see, all variations evolve from the Basic step. There is no floor pattern: that is, cpls should not be in a circle or in contra formation. Cpls should be scattered around the floor -- all cpls should be dancing freely -- it is not necessary that all cpls be doing the same variations at the same time. Ideally, everyone should be dancing their own steps without reference to other cpls on the floor.

The important thing is to dance with your ptr in close communication so that you can together improvise within the framework of the dance. And this is a flirtatious love dance -----

Notes and description by John Pappas. Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

ZERVÓS KARPÁTHOU

(Greece)

Source: This is a dance from the island of Kárpáthos in the Dodecanese. Zervós means "left," so this is a leftward dance from Kárpáthos. It is danced only by women. The version described here is as described by V. Papahristos, and as danced by the Greek National Folk Dancers in February 1969.

Bibliography: Elliniki Hori, V. Papahristos, (Athinaí, 1960)
Greek Folk Dances, M. Vouras & R. Holden, (New Jersey, 1965)

Music: 2/4 This dance is mixed tempo, having a slow melody and a fast one. The song for this dance is "Péro sto péra kámbo."

Records: Counterpoint 527 "Greek Folk Songs and Dances."
Folkraft LP-8 "Greek Folk Dances"

Formation: A line of W with a front chain hold, R arm under. Each dancer's hands should cross in front of her neighbor so that she can hold the hand of the next W.



Characteristics: Steps should be small. This dance, being a W's dance, requires a very feminine style. Be careful, especially in the fast part, that the steps do not become too large or vigorous.

| <u>Meas</u> | <u>cts</u> | <u>Slow Melody</u> |
|-------------|------------|--|
| I | 1 | Facing ctr, step sdwd to the R on the R ft. |
| | 2 | <u>Touch</u> L toe next to R heel (L knee bent), and bend body slightly to L. Head also inclines to look down and L. |
| II | 3 | Straightening to face ctr, step L ft sdwd to the L. |
| | 4 | Step R ft across in front of L <u>slightly</u> dipping at the knees as you do so. |
| III | 5 | Step L ft sdwd to the L. |
| | 6 | Step on R ft next to the L. |
| IV | 7 | Step L ft sdwd to the L. |
| | 8 | <u>Touch</u> R ft next to the L. |

Repeat the above (I - IV) four times to end of slow music (meas I - XVI).

ZERVOS KARPATHOU (continued)

| <u>Meas</u> | <u>cts</u> | <u>Fast Melody</u> |
|-------------|------------|---|
| I | 1 | Step to the R on the R ft. |
| | 2 | Hop on R ft moving slightly R. and A quick step on the L ft in front of the R ft. Bend fwd at waist slightly. |
| II | 3 | Step bkwd on R ft straightening body. |
| III | 4 | Step sdwd to the L on the L ft |
| | 5 | Step across in front of L ft on the R ft. |
| | 6 | Step sdwd to the L on the L ft. and A quick step on R ft next to L ft. |
| IV | 7 | A quick step on L ft in place. and A quick step on R ft in place. |
| | 8 | A quick step on L ft in place. |

Note: Cts 6-8 should be very small, almost like marking time in place.

Repeat meas I-IV four times to end of fast music (meas I-XVI).

At this point the slow melodies begin again and we go back to the first variation (slow).

Notes and description by John Pappas. Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

ARGÓ HASÁPIKO

(Greece)

Source: The Hasápiko was originally danced by the butchers of Constantinople. Argó Hasápiko means a "slow hasápiko." The dance is also known as Vari Hasápiko (Heavy Hasápiko), Peiraiotiko Hasápiko (Hasápiko from Peiraius, the seaport of Athens), Naftikó Hasápiko (Sailor's Hasápiko), or just Hasápiko. It is danced mainly in the Tavernas along with dances such as the Zeimbékiko, the Tsifte-Téli, the Syrtó, and the Karsilamas. The Argó Hasápiko is a slow form of Hasápiko family of dances. The Syrtáki starts with Argó Hasápiko and then speeds up to Hasaposerviko or a fast tempo Hasápiko. Often, musicians will go from an Argó Hasápiko directly into a fast Hasápiko.

I have danced this dance in the Greek cafes here on the West Coast, observed it while I was working at the Greek tavernas as a musician,

ARGÓ HASÁPIKO (continued)

and I observed and danced it while in Greece in 1966. The style as done in America is the same as the style in Greece.

Bibliography: Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965)
Folk Dances of the Greeks, T. and E. Petrides, (New York, 1961)

Music: 2/4 or 4/4 time in a slow tempo.

Records: Nina 4510-A, Odyssey 1101

Formation: A short line -- three to five men. Usually the dance is done by M only, but W dance it sometimes. The hands are on the shoulders, and the leader is at the R end. The free hand of the leader should be out at shoulder height, arm fairly straight.

Characteristics: This dance is a very "personal" one. That is, it is not social in nature. One does not go to a taverna, see someone doing Argó Hasápiko, and then joyfully join the line. It is done only by friends in a small group. It is completely alien to the dance to have a large circle of people. You do this dance with one or two close friends -- you would be highly insulted if some "stranger" intruded by trying to join your line. In folk dancing, however, we have a different situation. Instead of having one short line on the small dance floor of a taverna, we will have many lines. Therefore, it is up to each individual to refrain from joining a line which is already large enough (3 - 5 people). Do not join a line if there are already enough people. Because this dance is improvisational, it does not lend itself well to a large line. There are more or less "basic" steps, but there is no set pattern. The leader makes up his own pattern as he dances; often he creates his own new steps. Some steps are common to all dancers, but often individuals have their own "special" steps and styles. You can see, then, that where it is easy for three or four people to follow the leader (especially if they are old close friends and dance together often), it would be impossible to coordinate a line of 25 or 30 dancers.

The steps as described here, then, should not be followed as a pattern, but should be danced according to the mood of the leader. In order to create your own steps, however, you must be familiar with the musical and dance idioms. Until one has acquired a feel for this type of dancing, it would be difficult to dance with the correct style and feeling as well as to create within this idiom.

ARGÓ HASÁPIKO (continued)

Please note that while W do this dance, it is not a ballroom dance or cpl dance. There is no such thing as a "Couple HasápiKO." Skater's pos should not be used at any time. It is not unusual for a M and a W to do this dance in a line of their own (2 dancers), but it is still Argó HasápiKO with the shoulder hold pos. This is a beautiful, living dance of the Greeks, why water it down and lose that which makes it beautiful?

Style: There are different styles for this dance. Some dance standing straight with a slight flex of knees. Others dance slightly bent over with more flex in the knees. (This is one of few Greek dances where the dancers look down at the floor). The feeling is cat-like and sinewy.

Although there is no "basic step," the following variation seems to be the most common one.

VARIATION "A"

| <u>Meas</u> | <u>cts</u> | 2/4 or 4/4 time | Wt on R ft |
|-------------|-------------|--|------------|
| I | 1 | Lunge fwd on L ft | |
| | and | Bring R ft around to the front of L ft (keeping it close to the L leg as you move it). | |
| | 2 | Touch R ft in front of L ft (no wt). | |
| | and | Bring R ft around to the back of L ft (keeping it close to L leg as you move it). | |
| II | 3 | Step on R ft (behind L ft). | |
| | and | Bring L ft around behind R ft. | |
| | 4 | Step on L ft behind R ft. | |
| | and | Bring R ft sdwd to the R. | |
| III (Quick) | 5 | Step on R ft. | |
| | (Quick) and | Step fwd on L ft. | |
| | (Quick) 6 | Step bkwd on R ft. | |
| | and | Draw L ft back in front of R ft (outside of L ankle is across R instep). | |
| | | (Optional) | |
| IV | 7 | Pause | |
| | 8 | Pause | |

The above variation may be done as a six ct step, or as an eight ct step. The eight ct step usually fits the phrasing of the music better, but both are correct. You may use one once and the other the second time, or whatever you wish.

ARGÓ HASÁPIKO (continued)

VARIATION "B"

- | <u>Meas</u> | <u>ets</u> | |
|-------------|------------|--|
| I | 1, and) | |
| | 2, and) | |
| II | 3, and) | |
| | 4, and) | Repeat VARIATION "A" |
| III | 5, and) | |
| | 6) | |
| | and | Bring L ft around behind the R ft. |
| IV | 7 | Step on L ft (directly behind R ft). |
| | and | Bring R ft around behind the L ft. |
| | 8 | Step on R ft (behind L ft). |
| | and | Slightly lift L ft from ground across in front of R ankle. |

VARIATION "C"

- | <u>Meas</u> | <u>cts</u> | |
|-------------|------------|---|
| I | 1 | Step on L ft across to the R and in front of R ft. |
| | and | Step on R ft sdwd to the R. |
| | 2 | Step on L across to the R and in front of R ft. |
| | and | Bring R ft all the way around to the front and across L ft (keeping R ft close to L leg). |
| II | 3 | Step on R ft across to the L and in front of L ft. |
| | and | Step on L ft sdwd to the L. |
| | 4 | Step on R ft across to the L and in front of L ft. |
| | and | Pause slightly lifting L ft (which is close behind R ft). (Optional) |
| III | 5 | Step on L ft (behind R ft). |
| | and | Bring R ft around and behind L ft. |
| | 6 | Step on R ft behind L. |
| | and) | |
| IV | 7, and) | Repeat same cts from VARIATION "A" |
| | 8, and) | |

VARIATION "D"

- | <u>Meas</u> | <u>cts</u> | |
|-------------|------------|----------------------------------|
| I | 1 | Step sdwd to the L on L ft. |
| | and | Draw R ft to L. |
| | 2 | Touch R ft next to L ft (no wt). |
| | and | Move R ft sdwd to the R. |
| II | 3 | Step on R ft. |
| | and | Draw L ft to R. |
| | 4 | Touch L ft next to R ft (no wt). |
| | and | Pause |

ARGÓ HASÁPIKO (continued)

VARIATION "E"

| <u>Meas</u> | <u>cts</u> | |
|-------------|------------|---|
| I | 1 | Step across in front of R ft on the L ft. |
| | and | Step sdwd to the R on the R ft. |
| | 2 | Step behind the R ft on the L ft. |
| | and | Step sdwd to the R on the R ft. |
| II | 3 | Step across in front of R ft on the L ft. |
| | and | Bring R ft all the way around to the front and across L ft. |
| | 4 | Step on R ft across to the L and in front of L ft. |
| | and | Step sdwd to the L on the L ft. |
| III | 5 | Step behind the L ft on the R ft. |
| | and | Step sdwd to the L on the L ft. |
| | 6 | Step across in front of L on the R ft. |
| | and | Move L ft to L. |
| IV | 7 | Step on L ft. |
| | and | Bring R ft to L. |
| | 8 | Step on L ft. |
| | and | Pause. |

VARIATION "F"

| <u>Meas</u> | <u>cts</u> | |
|-------------|------------|---|
| I | 1, and) | |
| | 2, and) | Repeat VARIATION "A" |
| II | 3, and) | |
| | 4) | |
| | and | Pause. |
| III | 5 | Step across in front of L ft on R ft. |
| | and | Step sdwd to L on the L ft. |
| | 6 | Step across in front of L ft on R ft. |
| | and | Turning to face fwd, bring the L ft around in front of R. |
| IV | 7, and | Step on L ft in front of the R ft; bend at the waist lifting the straight R leg behind you. |
| | 8 | Straighten body and step on R ft behind and to L of L ft. |
| | and | Pause. |

VARIATION "G"

| <u>Meas</u> | <u>cts</u> | |
|-------------|------------|---|
| | | With ft together, |
| I | 1 | Move toes apart (heels pivot, remaining together). |
| | 2 | Move heels apart so that ft are parallel (toes pivot in place). |
| II | 3 | Move heels together (toes pivot in place). |
| | 4 | Move toes together so that ft are once more together (heels pivot, remaining together). |

ARGÓ HASÁPIKO (continued)

VARIATION "H"

Meas cts

- I (Quick)(1 Lunge fwd on L ft.
 (Quick)(and Step fwd on R ft (behind and to L of L ft).
 (Slow) (2 Step fwd on L ft bending body slightly at waist.
 and Slight pause.
 II - IV)
) Repeat from VARIATION "A" or "B"

I have described eight variations, but I have refrained from numbering them. They should not follow any particular order. You will probably notice that parts of particular steps are similar to other variations. This is how the dance works: certain step sequences are interchangeable and it is the leader who molds the dance from the variations he knows. There are many more variations than those I have described; these are some of my favorites however. When you have mastered these variations, try some new ones that you have created ---

Notes and description by John Pappas. Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

STÁ DÝO -- POGONÍSIOS

(Greece)

Source: This dance is from Épiros, in northwestern Greece. More particularly, it is from the area of Pogóni in Épiros, thus the name Pogonísios, dance from Pogóni. Stá Dýo, another name for the dance means "two steps." It is danced by both M and W. Sometimes the Pogonísios is done with a fast part in the middle. I will describe both the basic Pogonísios and also the mixed tempo version.

Bibliography: Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965).
Elliniki Hori, V. Papahristos, (Athinaí, 1960)
Folk Dances of the Greeks, T. & E. Petrides, (New York, 1961)
Greek Mountain and Island Dances, A. Karras and C. Tasulis, Panhellenion LP (Los Angeles, 1962)

ΣΤΑ ΔΥΟ - (C) ΠΟΓΟΝΙΣΙΟΣ (continued)

Music: The music is in 2/4 or 4/4 time. The dance can be done to any Sta Dyo tune; the two most popular songs are:

"Den Bovó Mannóula," Songs of Epirus '45' mistitled "Sagarisios"

"Vasilikós Thá Gíno Sto Stó Parathyri Són," Odeon LP 21

For the mixed tempo arrangement, these records are available:

"Greek Folk Dances," Folkraft LP-3

"Panhellenion," KT 1001

RCA Victor LPMG 9

Formation: A broken circle with hands joined at shoulder height, elbows bent and down. The hands should not be pushed fwd into the circle, but should be comfortably back near the shoulders.

Characteristics: Depending on the feeling of the music, the dance has a free and joyous feeling with some spring in the steps.

Meas cts Basic - 4/4 ($\downarrow \downarrow \downarrow$, Slow, quick, quick)

I 1,2 Wt on R ft, step across in front of R ft on the L ft (Slow).

3 Step sdwd to R on R ft (quick).

4 Step across in front of R ft on the L ft (quick).

II 1,2 Step sdwd to the R on the R ft (Slow).

3 Step behind the R ft on the L ft (quick).

4 Step sdwd to the R on the R ft (quick).

This basic step can be done to the R as many times as desired. With reverse ftwork it can also be done to the L. As a transition to doing the step to the L, meas II should be done as follows:

Meas cts Transition

II 1,2 Step sdwd to the R on the R ft (Slow).

3,4 Step L ft next to R ft, releasing wt from R ft (Slow).

Do the basic step as described above, only with reverse ftwork beginning with the R ft. Although there is no set pattern, you should move more to the R than the L. It usually fits the music well if you reverse direction on Meas IV of the basic step.

In order to do the dance in a fixed pattern with mixed tempo music we take the basic dance as described above and we expand it:

STÁ DÝO -- POGONÍSIOS (continued)

| <u>Meas</u> | <u>cts</u> | <u>Basic (First melody - slow)</u> |
|-------------|------------|--|
| I | 1, 2 | Wt on R ft, step across in front of R ft on the L ft (slow). |
| | 3 | Step sdwd to R on R ft (quick). |
| | 4 | Step across in front of R ft on the L ft (quick). |
| II | 1, 2 | Step sdwd to the R on the R ft (slow). |
| | 3 | Step behind the R ft on the L ft (quick). |
| | 4 | Step sdwd to the R on the R ft (quick). |
| III | 1, 2 | Step across in front of R ft on the L ft (slow). |
| | 3 | Step sdwd to R on R ft (quick). |
| | 4 | Step across in front of R ft on the L ft (quick). |
| IV | 1, 2 | Step sdwd to the R on the R ft (slow). |
| | 3 | Step behind the R ft on the L ft (quick). |
| | 4 | Step sdwd to the R on the R ft (quick). |
| V | 1, 2 | Step across in front of R ft on the L ft (slow). |
| | 3 | Step sdwd to R on R ft (quick). |
| | 4 | Step across in front of R ft on the L ft (quick). |
| VI | 1, 2 | Step sdwd to the R on the R ft (slow). |
| | 3, 4 | Step L ft next to R ft, releasing wt from R ft (slow). |

With wt on L ft, R ft free, repeat meas I-VI with reverse ftwork moving to L. This total basic step then is 12 meas long. You end with wt on the R ft, L ft free.

(Second melody - fast)

| | | |
|-----|--------|---|
| I | & 1, 2 | On "and," the upbeat, hop on the R ft. Step fwd on L ft (slow). |
| | 3 | Step on R ft next to L ft (quick). |
| | 4 | Step on L ft in place (quick). |
| | & | Hop on L ft. |
| II | 1, 2 | Step bkwd on R ft (slow). |
| | 3 | Step on L ft next to R ft (quick). |
| | 4 | Step on R ft in place (quick). |
| | & | Hop on R ft. |
| III | 1, 2 | Turning to face L, step diag fwd on L ft (slow). |
| | 3 | Step across in front of L on R ft (quick). |
| | 4 | Step bkwd in place on L ft (quick). |
| | & | Hop on L ft. |
| IV | 1, 2 | Turning to face R, step diag fwd on R ft (slow). |
| | 3 | Step across in front of R on L ft (quick). |
| | 4 | Step bkwd in place on R ft (quick). |
| | & | Hop on the R ft. |

STÁ DÝÓ -- POGONÍSIOS (continued)

Repeat meas I - IV to end of fast music. There are 8 meas to complete the fast step. In other words, the second step is done twice through. At the end of the fast step, the L ft is free to begin the slower basic step.

Notes and description by John Pappas. Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

HIÓTIKOS

(Greece)

Source: This is a dance from the island of Híos, which is an island not too far from the coast of Asia Minor, thus the name Hiótikos.

Music: The music is in 2/4 time and often the syrtós is danced to the melody. Any recording of the tune can be used:

"Ena Karavi Apo Ti Hio"

Demotika, Discphon LPM 5

Island Songs, Capitol _____

Formation: A broken circle with arms on shoulders.

Characteristics: Like many island dances, the feeling is a happy and bouncy one. There should be a spring in the legs. There are no large movements: the W are less energetic than the M in their movements.

2/4 time

| <u>Meas</u> | <u>cts</u> | <u>BASIC STEP</u> |
|-------------|------------|--|
| I | 1 | Step to the R on the R ft. |
| | 2 | Step across in front of the R ft on the L ft. |
| II | 1, 2, & | Step sdwd to the R on the R ft, slightly swinging the L ft in front of the R and bouncing twice on the R heel. |
| III | 1, 2, & | Step sdwd to the L on the L ft, slightly swinging the R ft in front of the L and bouncing twice on the L heel. |

The Basic Step is done six times and then the Second Step is done.

HIÓTIKOS (continued)

SECOND STEP

- | | | |
|-----|------|---|
| I | 1 | Step to the R on the R ft. |
| | 2 | Step across in front of the R ft on the L ft. |
| II | 1 | Leap on to the R ft, facing ctr, slightly bending body fwd with the L ft behind the R ankle. |
| | 2, & | Two quick steps to the L: sdwd to the L on the L ft, and across in front of the L ft on the R ft. |
| III | 1 | Step sdwd to the L on the L ft. |
| | 2 | Slightly swing the R ft in front of the L ft. |

This step is done twice. On the third time, begin with meas I, but at meas II, there is a change:

- | | | |
|----|---|--|
| II | 1 | Leap on to the R ft, facing ctr, slightly bending body fwd with the L ft behind the R ankle. |
| | 2 | Leap back on to the L ft, leaving R ft free to begin the Basic Step. (Omit meas III). |

Repeat dance from beginning.

VARIATION (TURNING)

The variation is done during the Basic Step. Do the Basic Step four times. On the fifth and sixth times, do a slow turn during the three steps to the R.

Notes and description by John Pappas. Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

HASÁPIKOS

(Greece)

Source: This dance is popular all over Greece, and in the same or different forms, is done all over the Balkans and the Near East. It was originally danced by the butchers of Constantinopolus; (Hasápihos comes from the word hasápis which means butcher.) It is described in:

HASAPIKOS (continued)

Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965)

Elliniki Hori, V. Papahristos, (Athinaí, 1960)

Folk Dances of the Greeks, T. and E. Petrides, (New York, 1961).

Music: The music is in 2/4 time and can be in a range of tempos, however it is usually done to a faster tempo. Any good Hasápiko record can be used.

Formation: A broken circle with arms on shoulders.

Characteristics: The dance is for both M and W. However, it can be done by only M, in which case it would be danced much faster and with more of a masculine styling (larger steps, more gusto). In any case, W should take smaller steps.

BASIC STEP

| <u>Meas</u> | <u>cts</u> | 2/4 time |
|-------------|------------|--------------------------------------|
| I | 1 | Step to the R on the R ft. |
| | 2 | Step behind the R ft on the L ft. |
| II | 1 | Step to R on the R ft. |
| | 2 | Swing the L ft in front of the R ft. |
| III | 1 | Step to the L on the L ft. |
| | 2 | Swing the R ft in front of the L ft. |

BASIC STEP II

| | | |
|-----|---|---|
| I | 1 | Step to the R on the R ft. |
| | 2 | Step across in front of the R ft on the L ft. |
| II | 1 | Step to the R on the R ft. |
| | 2 | Swing the L ft in front of the R ft. |
| III | 1 | Step to the L on the L ft. |
| | 2 | Swing the R ft in front of the L ft. |

TURN

| | | |
|----|---|---|
| I | 1 | Freeing arms from shoulders, step to R on R ft starting to turn to R. |
| | 2 | Step on L ft, continuing turn. |
| II | 1 | Step on R ft, completing turn. |
| | 2 | Swing the L ft in front of the R ft. |

HASÁPIKOS (continued)

- | | | |
|-----|---|--------------------------------------|
| III | 1 | Step to the L on the L ft. |
| | 2 | Swing the R ft in front of the L ft. |

Notes and description by John Pappas. Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

STÁ TRÍA

(Greece)

Source: This is a dance which is done in Thessaly, Epiros, and Macedonia in northern Greece. The name describes the "three steps" of the dance. It is described in these two books:

Elliniki Hori, V. Papahristos, (Athinaí, 1960)

Folk Dances of the Greeks, T. and E. Petrides, (New York, 1961)

Music: 2/4 time. Any good Stá Tría tune can be used. The tunes from Epiros are often heavier in feeling.

"Sán Pás Malá Móu," Monitor LP

"Dedeka Meron Nifoula," T'Aidonia LP 1 Songs and Dances of Epirus

Formation: A broken circle with hands joined at shoulder height, elbows bent and down. The hands should not be pushed fwd into the circle, but should be comfortably back near the shoulders.

Characteristics: It is a dance for both M and W and when done so the feeling is a happy one -- all of the steps are moderate. When it is done as a M's dance, there can be many variations and the steps are larger and more masculine -- heroic in character.

BASIC STEP

Meas cts 2/4 time

- | | | |
|----|---|--|
| I | 1 | Step sdwd to the R on the R ft. |
| | 2 | Step across in front of the R ft on the L ft. |
| II | 1 | Step sdwd to the R on the R ft. |
| | 2 | Touch L ft in front of R ft (or lift L ft across in front of R). |

STÁ TRÍA (continued)

- III 1 Step sdwd to the L on the L ft.
 2 Touch R ft in front of L ft (or lift R ft across
 in front of L).

Notes and description by John Pappas. Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

THRÁKIKÓS HORÓS -- ANT' ÁMAN PALIKÁRI

(Greece)

Source: This dance is from Thrace, in northeastern Greece. It is a very old dance and the song tells of a twelve year old boy who is stolen by the Turkish Janissaries. "Whatever they suffered, whatever they had to bear from the Turks, the Greeks always retained their love for their home country and for their return to it." (V. Papahristos.) It is danced by both M and W. "Thiakiko" means Thracian, and "Ant' Áman Palikári" is the beginning of the song. It is also called "Ta` nos." It is described in

Elliniki Hori, V. Papahristo, (Athinaí, 1960)

Greek Folk Dances, M. Vouras and R. Holden (New Jersey, 1965)

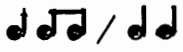





Music: The music is in 2/4 time.

Record: "And' Áman Pallikári" Athena 101-A

Formation: M and W in a broken circle with elbows joined freely. In other words, no definite handhold -- just hook arms with each other.

Characteristics: This should be done more solemnly than most Greek dances -- the song is about the enslaving and kidnapping of Greeks, and the Turkish method of teaching them to hate their own kind. But, the song is a reaffirmation of Greece and the Greeks, because the youth says, "I didn't learn war, but I learned forlorn love." In other words, the Janissaries did not succeed in teaching him to war against his own kind. The youth is sad, however, and he yearns for the "Patrida."

THRÁKIKÓS HORÓS -- ANT' ÁMAN PALIKÁRI (continued)

| <u>Meas</u> | <u>cts</u> | 2/4 (slow, quick, quick/slow, slow) |  |
|-------------|---|-------------------------------------|--|
| I |  | 1 | Standing with wt on R ft and L ft resting on ball of ft slightly fwd of R ft, step on L ft leaning the body fwd. |
| |  | 2 | Rock sdwd to the R on R ft. |
| |  | & | Step L ft in front of R ft, rocking fwd. |
| II |  | 1 | Rock diag bkwd and to R on R ft, leaning body bkwd slightly. |
| |  | 2 | Touch ball of L ft fwd (as in beginning pos). |

Notes and description by John Pappas. Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

TSÁMIKOS (KLEÉTIKOS, ARVANÍTIKOS)

(Greece)

Source: This dance is panhellenic. It is done all over Greece. The name Tsámikos comes from the area Tsamouría in Epirus where the dance is said to have originated. The Tsámides, or people from this area are the originators of the dance. It is also called the Kléftikos because it was the dance par excellence of the Kléftes (Greek freedom fighters during the war for liberation from the Turkish domination). It is often called Arvanítikos because much of the area of the dance's origin is now enclosed by the Albanian borders. According to Papahristo, 2/3 of the inhabitants of this area are Greek Christians. It is described in these three books:

Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965)

Elliniki Hori, V. Papahristos, (Athinaí, 1960)

Folk Dances of the Greeks, T. and E. Petrides, (New York, 1961)

Music: The music is in 6/4 or 3/4 time. The dance can be done to any number of Tsamiko tunes. There are literally thousands of songs so I will just list a few of the classic ones.

"Aráhova"

"Aetós"

"Gólfo"

"Nasán tá Neiáta Dyó Forés"

"Stá Salona"

"Papalábraina"

"Ílios"

"Káto Stóu Váltou"

"Itfa"

"Fengaráki"

TSÁMIKOS (KLÉFTIKOS, ARVANÍTIKOS) (continued)

Formation: A broken circle with hands joined at shoulder height, elbows bent and down. The hands should not be pushed fwd into the circle, but should be comfortably back near the shoulders.

Characteristics: Originally danced only by M, the M's styling should reflect this. There can be leaps and large movements with the legs. The dance is heroic in tone. W should dance proudly, but sedately -- their movements must be small. The leader can do variations; slapping the ft and turning, etc. as his mood prompts him.

| <u>Meas</u> | <u>cts</u> | <u>Basic Step</u> | 6/4 or 3/4 time |
|-------------|------------|--|-----------------|
| I | 1,2 | Step sdwd to the R on the R ft. | |
| | 3 | Step across in front of the R ft on the L ft. | |
| II | 1,2 | Step sdwd to the R on the R ft. | |
| | 3 | Step across in front of the R ft on the L ft. | |
| III | 1,2 | Step sdwd to the R on the R ft. | |
| | 3 | Step across in front of the R ft on the L ft. | |
| IV | 1,2 | Step sdwd to the R on the R ft. | |
| | 3 | Hlp on the R ft, swinging the L ft behind the R leg. (L ft should be about knee height and close to the back of the R knee for the M. For W, the hop is very slight, the L ft should be behind the R ankle). | |
| V | 1,2 | Step sdwd to the L on the L ft. | |
| | 3 | Step across in front of the L ft on the R ft. | |
| VI | 1,2 | Step sdwd to the L on the L ft. | |
| | 3 | Hop on the L ft, swinging the R ft in front of and close to the L leg. | |

Notes and description by John Pappas. Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

SYRTÓS - KALAMATIANÓS

(Greece)

Source: The syrtós is a panhellenic dance. Syrtós means dragging dance, so it more properly applies to dances with a smoother flowing movement. The Kalamatianós has the same basic step as the Syrtós, but it is often bouncy and leaping in character. When a dance is leaping, it is called a Pithichtós, or leaping dance. The Syrtós can also be a Pithichtós in styling. Thus, one can see that the nomenclature is somewhat confusing. There is one more criterion for describing the dances: The Syrtós is in 2/4 time, the Kalamatianós is in 7/8 time. Actually, then, it is the music which decides what the dance is called. The music also tells the dancer how to dance: some music demands smooth, dragging steps; other music demands high leaping steps. The dance is described in these three books:

Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965)

Elliniki Hori, V. Papahristo, (Athinaí, 1960)

Folk Dances of the Greeks, T. and E. Petrides, (New York, 1961)

Music: The music is in either 2/4 or 7/8 time. The dance can be done to any number of tunes. Like the Tsámikos, there are thousands of tunes to choose from, so I will just list a few.

"Horós Kalamatianós" (the classic leaping kalamatianós) Discphon LP

"Hemariótikos" (a very slow leaping kalamatianós)

"Rakambána" (a leaping kalamatianós) Alector LP

"Samiótissa" (a syrtó-type kalamatianós without leaping)

"Ameriki" (a leaping syrtós) Discphon LP

"Nína Naí" (a fast syrtós)

"Amaxa" (a leaping kalamatianós)

Formation: A broken circle with hands joined at shoulder height, elbows bent and down. The hands should not be pushed fwd into the circle, but should be comfortably back near the shoulders.

Characteristics: This dance is for both M and W. The M can be more energetic in their styling than the W. Depending on the music, it can be either a smooth or leaping dance.

BASIC STEP: 2/4 or 7/8 time

The rhythm is broken down into patterns of slow, quick, quick, OR long, short, short. In the description I will describe the steps in terms of this pulsing rhythm, rather than in terms of the overall rhythm.

2/4: 

7/8: 

SYRTÓS-KALAMATIANÓS (continued)

Meas

| | | |
|-----|-------|---|
| I | slow | Step sdwd to the R on the R ft. |
| | quick | Step behind the R ft on the L ft. |
| | quick | Step sdwd to the R on the R ft. |
| II | slow | Step across in front of the R ft on the L ft. |
| | quick | Step sdwd to the R on the R ft. |
| | quick | Step across in front of the R ft on the L ft. |
| III | slow | Step sdwd to the R on the R ft. |
| | quick | Step next to the R ft on the L ft. |
| | quick | Step in place on the R ft. |
| IV | slow | Step in place on the L ft. |
| | quick | Step in place on the R ft. |
| | quick | Step in place on the L ft. |

Notes and description by John Pappas. Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

CIRCLE WALTZ MIXER

By Jerry and Kathy Helt, Cincinnati, Ohio

RECORD: Scope #13
 MUSIC: Cruising
 POSITION: One single circle around hall. All hands joined.
 FOOTWORK: Opposite; Directions for M.

MEASDANCE

BALANCE FWD; BALANCE BACK; W ROLL ACROSS, 2, 3; 4, 5, 6

- 1 All balance fwd M on L (W R) in 3 cts.
- 2 All balance bkwd M R (W L) in 3 cts.
- 3-4 Drop M's R and W's L hands, retain M's L (W's R). M marks time (L, R, L R, L, R) while W does one full RF turn (corners roll a half sashay) to R side of M in 6 steps; all join hands in circle.

BALANCE FWD; BALANCE BACK; W ROLL ACROSS, 2, 3; 4, 5, 6

- 5-8 Repeat action of meas 1-4, end facing new ptr, M face LOD (W RLOD).

BALANCE IN; BALANCE OUT; SIDE, -, CLOSE; SIDE, -, -

- 9 Facing new ptr, M face LOD (W RLOD), both hands joined, balance in twd COH (M's L, W's R) in 3 cts.
- 10 Balance out twd wall on M's R (W's L) in 3 cts.
- 11 Step side twd COH slow L, -, close R.
- 12 Step side L twd COH, hold 2 cts.

BALANCE OUT; BALANCE IN; SIDE, -, CLOSE; SIDE, -, -

- 13 Both hands still joined, balance twd wall on R (3 cts).
- 14 Balance twd COH on L (3 cts).
- 15 Step side twd wall slow R, -, close L
- 16 Step side twd wall R, hold 2 cts, end all facing COH in one circle with hands joined to repeat from beginning.

Presented by Jerry Helt

CHANGE A WEB

By Jack Lasry, Miami, Florida

This one uses two 4-hand stars (rather than 3-hand stars). From normal Spin the Web set up, on call to Change the Web, the Ocean Wave ends swing half and new ctrs then swing left 3/4 to meet the sides for a star. At this point the new ends of the wave walk fwd to also join the sides in the star (a 4-hand star), being certain to fall in place in front of the other active dancer. The stars now are turned about 1-1/4 to allow the dancer behind the active (as in Spin the Web) to move to the ctr and finish the usual 3/4 turn to a wave, while the dancer behind the one vacating the star will also move fwd to become the new end of the ocean wave. In effect, the cpls have exchanged in the Web leaving the outside cpls half-sashayed and facing into the set. (About 16 cts). Two times equals zero!

Sample Figures:

One and Three Slide Thru,
Do sa do to an ocean wave
Change a Web
Change a Web
Square Thru 3/4
Allemande left

Head ladies chain
Send 'em back Dixie Style
to an ocean wave
Change a Web
Change a Web
Step Thru, Allemande left

One and Three lead right, circle
to a line of four
Pass thru, Wheel and Deal
Ctrs Change a Web
Change a Web
Step Thru and circle four
Side gents break, a line up four
Pass thru, Wheel and deal
Ctrs Change a Web
Change a Web
Pass thru, Swing thru
Turn thru, Allemande left

SASHAY THRU

By Del Coolman

From two cpls facing, Do sa do the opp and (from normal cpl set up) as the M back around and are in the middle of a temporarily formed ocean wave, the M half sashay each other, nose to nose, to form a two-faced line with their starting ptr.

Sashay Thru Figures by Jerry Helt

(see next page)

Sashay Thru Figures by Jerry Helt

Heads fwd, Sashay thru
 Cast off 3/4 round
 Sashay thru
 Cast off 3/4 round
 Cross trail thru, left allemande

Heads Square thru 4 hands
 Sashay thru the outside two
 All 8 Circulate, Wheel and deal
 Sashay thru, all 8 Circulate
 Wheel and deal, left allemand

Heads fwd, Sashay thru
 Girls Trade, Bend the line
 Sashay thru, Girls Trade
 Bend the line, Cross trail thru
 Left allemand

Heads Square thru 4 hands
 Sashay thru the outside two
 Girls Trade, Wheel and deal
 Sashay thru, Girls Trade
 Wheel and deal, left allemande'

Heads fwd, Sashay thru) Equivalent
 Boys Trade, Cast off 3/4 round) of Star thru
 Square thru 3/4 round
 Left allemande

Heads fwd, Sashay thru
 Boys run right, Swing thru
 Boys run right, Wheel and deal
 Sashay thru, Boys run right
 Swing thru, Boys run right
 Wheel and deal, Back away
 Left allemande

Heads Square thru 4 hands you do
 Sashay thru the outside two
 Girls Circulate, Wheel and deal
 Sashay thru, Girls Circulate
 Wheel and deal, left allemande

Heads Square thru 4 hands you do
 Sashay thru the outside two
 Girls Circulate, Boys Trade
 Wheel and deal, Sashay thru
 Girls Circulate, Boys Trade
 Wheel and deal, left allemande

Heads go fwd, Sashay thru
 Girls Trade, Boys Trade
 Cast off 3/4 round, Pass thru
 Circle 4 with the outside pair
 Head gents break to lines of 4
 (Normal lines of 4 with ptr)

Heads go fwd, Sashay thru
 Boys run right, Spin the top
 Boys run right, Wheel and deal
 Pass thru, circle 4 with the outside
 two
 Head gents break to lines of 4
 (Normal lines of 4 with ptr)

Lines of 4 go fwd
 (Normal lines of 4 with ptr)
 Sashay thru, Boys run right
 Spin the Top
 Boys run right, Bend the line
 Lines of 4 fwd up and back
 (Normal lines of 4 with ptr)

Square Dance Figures by Jerry Helt

Heads Square thru 4 hands round
 Do sa do the outside two
 Spin Chain thru, Girls Circulate
 Spin Chain thru
 Pass thru, left allemande

Heads Square thru 4 hands round
 Do sa do the outside two
 Spin Chain thru, Girls Circulate twice
 Turn thru, left allemande

Heads Square thru 4 hands round
 Do si do the outside two
 Spin Chain thru
 All 8 Circulate, Turn thru
 Left allemande

Four ladies chain, straight across
 Heads Square thru 4 hands round
 Do si do the outside two
 Spin Chain thru
 Boys to the right run around one
 Wheel and deal, Dive thru, Pass thru
 Do si do the outside two
 Spin Chain thru
 Boys to the right run around one
 Wheel and deal, Dive thru, Pass thru
 Left allemande

Four ladies chain straight across
 Heads Square thru 4 hands round
 Spin Chain thru
 Boys run right, Bend the line
 (Normal lines of 4 with ptr)

Heads Square thru 4 hands round
 Ctrs in, Ends fold, Ctrs in,
 Cast off 3/4 round
 Star thru, Dive thru
 Square thru 3/4 round
 Left allemande, etc.

Heads Square thru 4 hands round
 Ctrs in, Ends swing half
 Ends run, Cast off 3/4 round
 Star thru, Ctrs pass thru
 Ctrs in, Cast off 3/4 round
 Star thru, Ctrs pass thru
 Left allemande, etc.

Heads lead right and circle 4 to a line
 Fwd 8 and back you reel
 Pass thru, Wheel and deal
 Ctrs Square thru 3/4 round
 Split the outside around 1 to a line
 Fwd 8 and back you reel
 Pass thru, Wheel and deal
 Ctrs Square thru 3/4 round
 Split the outside around 1 to a line
 Cross trail thru, left allemande

Heads Star thru, Pass thru
 Circle 4 with the outside two
 Head gents break to a line
 Fwd 8 and back you reel
 Pass thru, Wheel and deal
 Double Pass thru, Ctrs in,
 Cast off 3/4 round
 Fwd 8 and back to town
 Curlique, all 8 Circulate twice
 Boys run right around 1
 Square thru in the ctr 3/4 round
 Left allemande

Heads fwd, Do si do all the way round
 Swing thru, Girls Trade
 Boys run right around 1, Wheel
 and deal (equivalent to ladies chain)

Heads Square thru 4 hands
 Turn thru with the outside two
 Ctrs Left Turn thru
 Peel off, go fwd Star thru
 Inside arch, Dive thru
 Square thru 3/4 round
 Left allemande

Square Dance Figures by Jerry Helt

Heads Square thru 4 hands
 Turn thru with the outside two
 Ctrs Left Turn thru
 Peel off, go fwd Star thru
 Inside arch, Dive thru
 Square thru 3/4
 Left allemande

RUNTRADECAST

Heads fwd Do sà do to an ocean wave
 Boys run, Boys Trade
 Cast off 3/4 round
 Pass thru, circle 4 with the sides
 Heads break to a line of 4
 Cross trail thru, left allemande

Heads fwd Do si do to an ocean wave
 Trade the wave, Left Swing thru
 Trade the wave, Swing thru
 (Normal ocean wave)

Head ladies to the right chain
 Send 'em back Dixie style to an
 ocean wave
 Girls Circulate, left allemande

Heads Square thru 4 hands round
 Do sa do the outside to an ocean wave
 Boys Fold, Peel off, Wheel and deal
 Girls Fold, Peel off and 1/4 more
 Dixie style to a left allemande

Four ladies chain across
 Heads fwd, Star thru, Pass thru
 Right and left thru with the outside two
 Turn thru, Backward Substitute
 Left allemande

RUN CHAIN THRU

(Author unknown)

A variation of Spin Chain Thru.

From two parallel ocean waves, ends run around one, ctrs swing 3/4 (a wave across the set now), ctrs swing half (trade), then swing 3/4 again to form two faced lines.

Run Chain Thru Figures by Jerry Helt

Heads Square thru 4 hands round
 Do si do the outside all the way round
 It's an ocean wave when you come down
 Boys Run Chain thru - - - - -
 Cast off 3/4 round, Star thru
 (Repeat once more to put you
 facing corner)

Run Girls

Heads Square thru 4 hands
 Swing thru with the outside two
 Girls Run Chain thru - - - - -
 Cast off 3/4 round
 Go fwd, Box the gnat
 Right and left thru the other way back
 Same ladies chain
 Cross trail thru, left allemande

Running Chain

Heads Square thru 4 hands
 With the sides Do si do to an ocean
 wave
 Boys Run Chain thru - - - - -
 Cast off 3/4 round
 Star thru, Dive thru
 Pass thru, Do si do the outside two
 It's an ocean wave, rock up and back
 Boys Run Chain thru - - - - -
 Cast off 3/4 round
 Star thru, Dive thru, Pass thru
 Left allemande

Run Chain Thru Figures by Jerry Helt (continued)

Head M face your corner, Box the gnat
 Four M fwd, Square thru 4 hands
 Do s₁ do the outside to an ocean wave
 Ends Run Chain thru
 Cast off 3/4 round, Star thru
 Ctrs in, Cast off 3/4 round
 Do s₁ do the outside two, Star thru
 (Normal lines of 4 with ptr)

Head M face your corner, Box the gnat
 Four girls fwd, Square thru 4 hands
 Do s₁ do the outside to an ocean wave
 Ends Run Chain thru
 Cast off 3/4 round, Star thru
 Ctrs Pass thru, Star thru the outside two
 (Normal lines of 4 with ptr)

Heads Square thru 4 hands
 Do s₁ do the outside to an ocean wave
 Boys Run Chain thru
 Girls Circulate twice
 Cast off 3/4 round
 (Normal lines of 4 with ptr)

Heads Square thru 4 hands
 Do s₁ do the outside to an ocean wave
 Boys Run Chain thru
 Boys run right around one
 Swing thru
 Girls Run Chain thru
 Girls run around one
 Swing thru
 Boys Circulate, Slide thru
 Cross trail thru, left allemande

Heads Square thru 4 hands
 Do s₁ do the outside to an ocean wave
 Boys Run Chain thru
 Girls "U" turn
 Girls Run Chain thru
 Boys "U" turn
 Swing thru, Boys run right around one
 Wheel and deal, left allemande

Run Chain Circulate
 Heads Square thru 4 hands
 With the sides Do s₁ do to an ocean
 wave
 Boys Run Chain thru
 All 8 Circulate
 Wheel and deal, Dive thru, Pass thru
 Do s₁ do the outside to an ocean wave
 Boys Run Chain thru
 All 8 Circulate
 Wheel and deal, left allemande

Heads Square thru 4 hands round
 Do s₁ do the outside two
 Spin Chain thru
 Girls Run Chain thru
 Boys Circulate, Cast off 3/4 round
 Lines fwd, Box the gnat
 Pull by, Cross trail
 Left allemande

POLISH POLKA

This step is basic for the Polish Polka. All variations use this step -- they merely change directions, turn, balance away, etc. The step should be done very relaxed, with both heels on the ground since, among Poles, this dance is done for the whole evening without pause. To learn the step -- learn the bounce first, then learn to alternate weight on each foot. When you feel comfortable, try it with a partner. Don't be surprised if it takes several months to feel freedom and ease in this one step.

Each measure has 4 counts.

Start with a small bounce on the upbeat (ct 4 on last meas).

Land on ct 1 and bounce.

Land on ct 2 and bounce.

Land on ct 3 and sink softly.

Take a bigger bounce on ct 4, timed so that you land on ct 1 of next measure.

Do not come to a complete halt between the sinking on ct 3 and the bounce but think of the sinking as a preparation for the bounce.

Practice on both feet first, then try to lift alternate feet on ct 3, then graduate to alternating feet throughout. Remember, the bounce is the thing.

Many good records are available made by Polish bands here in the United States -- records produced by Dana, Dala, Stella are excellent. Polkas by German bands are inadequate -- they don't have the right bounce.

Presented by Morley Leyton

BASIC MAZUR step and OPEN MAZUR pos referred to in "Jolly Coachman's Mazur" and "Wesoly Wacus."

Basic Mazur Step (Pas Marche)

Step down on the R ft, softly (ct 1).

Touch on L (ct 2). Pull full wt on L (ct &).

Step on R ft, with a stiff knee (ct 3).

Alternate sides.

Step may be done fwd, bkwd, turning, etc.

Open Mazur Position

W on M's R side, his R arm around her waist, her L hand resting on his R shoulder.

Keep a slight angle between each other, that is, face each other slightly. Free hand on hip, unless otherwise stated.

WESOLY WACUS (Happy Wally Oberek)

(Veh-sol'-y Vah'-sus)

The Oberek is always an exciting dance, with its leaps and whirls, but the Polish peasants have their sense of humor, too. Here, Wacus is having a gay old time on Saturday night, kicking up his heels and generally whooping it up.

Formation: Cpls in a circle, M on inside. Face each other, join inside hands. Other fist on hip or swing freely in and out.

Note: All steps begin on INSIDE FT. Each phrase ends with a stamp, 2, hold. Throughout dance M and W are on opp ft. Instructions are for M.

Record: ~~2 Gorami, 2 Dolham, BR 1000, Side 1, Ed 5~~

Introduction: 4 meas.

Part I

Meas

- 1 Hop on inside ft (M R, W L) (ct 1).
Stay on bent knee and bounce free ft off floor (ct 2).
Hop again on inside ft (ct 3).
- 2 Step L, R, L sweeping joined hds through on ct 1 to turn back to back.
- 3-4 Repeat meas 1-2 on opp ft.
- 5-16 Repeat meas 1-4 three more times.

Part II

Basic turn.

Do 16 basic Mazur steps, in open Mazur pos, with W's L hd on M's R shoulder. Turn CW in place.

Part III

Repeat Part I for 8 meas.

BREAK:

4 meas

Do four basic Mazur steps facing ptr, bending at the waist so that noses almost touch, and shake the head in a Polish shake. Change pos so that M is facing LOD and W RLOD in a single circle.

Part IV

Grand right and left.

Arms move with large windmill effect.

- 1-2 Give ptr R hand and do 2 Mazur steps to pass her.
- 3-4 Give L hd to next W and do 2 Mazur steps to pass her.
- 5-6 Give R hd to next W and do 2 Mazur steps to pass her.
- 7-8 Repeat meas 3-4, but retain hold of this W, turn to face her, (M RLOD, W LOD). On meas 8 do stamp, 2, hold.
- 9-15 Repeat meas 1-7 in opp direction.
- 16 Prepare for part V by joining in open Mazur pos with ptr. Do stamp, 2, hold.

WESOLY WACUS (continued)

- Part V "Bells." Open Mazur pos, W's L hd gripping under M's R arm.
Turn CW. Throughout this part, W do 16 basic Mazur steps.
- 1 Step on R ft (ct 1).
Click heels in air (ct 2). (If possible, legs form diamond in air).
Land on R ft (ct 3).
- 2 L, R. L, almost in place.
- 3-4 Both bend fwd from the waist and do 2 basic Mazur steps.
- 5-16 Repeat meas 1-4 three more times.
- BREAK:** Four Mazur steps in place.
4 meas

Repeat whole sequence from beginning, omitting the final Break.

Presented by Morley Leyton.

JOLLY COACHMAN'S MAZUR
(Bialy Mazur) (Be-ah'-wy Mah'-zur)

There are many versions of the Bialy Mazur, the most popular Mazur melody. Here is a playful version of peasant courting maiden. She at first ignores him, but becomes receptive after ardent importuning. This dance is based on Polish steps from the Mazuri region but together by Morley Leyton.

- Record:** Preferred: MUZA XL 0204, Bialy Mazur
Also: MUZA NP 07, but music continues past ending,
or Bruno BR 50136 -- Dub of above
- Music:** Mazur, 3/4, 1, 2, & , 3
- Formation:** Circle of cpls facing LOD, M on inside. Inside arms are fwd, W's forearm resting on M's.
- Introduction:** 4 meas.

Part I. Chassé.

- Meas** One chassé step.
- 1 Hop on outside ft, (M L, W R) (ct 1).
Slide onto inside ft (ct 2).
Hop on inside ft (ct 3).
- 2 Repeat meas 1 on opp ft.
- 3-4 Repeat meas 1-2.

JOLLY COACHMAN'S MAZUR (continued)

- 5-7 Do three click steps, starting with inside ft; change places with ptr, M passing behind W:
 Click inside ft to standing ft, hopping slightly (ct 1).
 Stomp on inside ft, moving sideways twd that ft (ct 2).
 Close outside ft to inside ft (ct 3).
 M arms are crossed in front of chest, W hands on hips.
- 8 Click heels together 3 times in place.
- 9-16 Repeat meas 1-8 on other side, with opp ftwork.

Part II. Preen and Chase.Man:

- 1 R. L, R, turning to face ctr of circle.
- 2 Extend L leg to ctr of circle, touch L heel to floor and bend R knee (ct 1), hold (ct 2). Brush boot with back of hand or kerchief, across body from L to R (ct 3).
- 3 Brush back from L to R (ct 1). Hold (cts 2, 3).
- 4 Repeat brushing (ct 1, 2).
 Hold (ct 3).
- 5-8 Repeat meas 1-4, on other side, with opp ftwork, turning to face ptr.
- 9-16 Hands on hips, do 8 Mazur steps in LOD, chasing ptr.
- 17-32 Repeat meas 1-16.

Woman:

- Ignore your ptr's attempts to impress you during this patt as best you can.
 L forearm and hand is horizontal, palm down, R elbow rests on L hand, chin sits on R fist with index finger pointed along cheek.
 Face ctr of circle.
- 1 Balance R L R.
2. Balance L R L.
- 3-8 Repeat meas 1-2 three more times.
- 9-16 Progressing along LOD, do 8 basic Mazur steps, turning CW.
 Be sure to keep ahead of ptr and do not let him catch you.
- 17-32 Repeat meas 1-16.

- BREAK: On MUZA XL 0204, 4 meas.
 MUZA NP 09 or Bruno, 2 meas.

Do basic step in place. facing ptr.

Part III. Clicks.

- 1-7 Join inside hands, outside arms out horizontal, palm twd ptr.
 Do seven clock, 2, 3's, in LOD.
- 8 Stamp 2, 3. Bring down both hands on cts 1-2, change hands and come up on ct 3.

JOLLY COACHMAN'S MAZUR (continued)

- 9-15 Repeat meas 1-7 in RLOD with opp ft.
16 Stamp, 2, hold.

Part IV. Salute and Turn.Man:

- In place, facing ptr.
1 R. L, R, while arms close, palms down (1,2) and open (3).
2 Down onto R knee, hold.
3 Arms again close (1,2) and open (3).
4 Hold ct 1, and then jump to both ft with the arms out in a Vee, saluting your ptr (ct 2), hold (ct 3).

Woman:

- Since your ptr is pouring his heart out, you can't possibly ignore him any longer.
1-4 Repeat ftwork of Part II, meas 1-4, but hands are on hips.

Both M and W:

- 5-16 Open Mazur pos. Do twelve basic Mazur steps, starting on inside ft, turning CW in place.
17-32 Repeat meas 1-16.

BREAK: Four meas -- do basic steps, resuming original pose.

Part V. Finale.

- 1-12 Repeat Part I, meas 1-12.
13-15 While doing 3 click steps as in Part I, meas 13-15, M takes hold of both W hds in Varsouvienne pos, and keeps hold, so that, after passing ptr, hands are in skating pos.
16 Turn W one turn CW, hds joined. M drops to R knee. Hold pose momentarily.

Presented by Morley Leyton

KRAKOWIAK OD TOMASZOWIC

(Krah-koh'-vyak od Toh-mah-sho'-wits)

Record: Z Gorami, Z dolinami, BR 1000 Side 2 bd 5.

Formation: Cpls in a circle, M in ctr, inside hds joined, arms extended in LOD; ptrs almost back to back. Attitude throughout dance should be one of pride and grace. Free hd on hip.

Music: 2/4, 1, &, 2, &

Introduction: 2 meas.

Part I. Slides.

- 1 Moving in LOD, Slide, together, slide, together. M begin R, W L ft.
 2 Continue in LOD, Slide, together, Slide, hop.
 On the hop, swing hds to RLOD and face ptr.
 3-4 Continue to move in LOD, repeat meas 1-2, on opp ft.
 5-24 Repeat meas 1-4, five more times. On last ct close, without hop.

Part II. Tour de Main.

- 1-4 M kneels on R knee, and leads W around in a complete circle. W does four run, 2, 3, steps around ptr, starting with R ft.
 5 M rises to face ptr at start of this step.
 Step across self with R ft and bend fwd and reach down with both hds (ct 1).
 Step back on L ft (ct 2).
 6 Straighten out while stepping back on R ft (ct 1).
 Step across self with L ft into a lunge with L hd out twd ptr's L hip and R hd in back above shoulder height (ct 2).
 7-9 Join L hds around ptr's waist and do click (ct &), step (ct 1), close (ct 2), three times in a CCW direction.
 10 Stamp R, L, R.
 11-14 Change hand hold to R arm about ptr's R waist and repeat meas 7-10 in a CW direction with opp ft.
 15-28 Repeat meas 1-14.

BREAK: Two meas. Send W into ctr. W join hds with back to ctr, arms out to side. M face ctr, arms to side but do not join hds.

Part III. Slides.

- 1-7 M & W Slide to L 14 times.
 8 Stamp, L, R, L.
 9-14 Reverse direction and Slide to R 12 times, returning to ptr.

KRAKOWIAK OD TOMASZOWIC (continued)

Part IV. Boxes.

- 1 Face to face with ptr, click R ft two times, moving directly to R. Bring R arm across in front of body and over hd.
- 2 Stamp R, L, R, doing one quarter turn CW. Bring both hds down in front of body.
- 3 Back to back with ptr, click L ft two times, moving directly to L. Bring L arm across in front of body and over hd.
- 4 Stamp L, R, L, doing one quarter turn CW. Bring both hds down, in front of body.
- 5-12 Repeat meas 1-4 twice.
- 13-14 Repeat meas 1-2.

Throughout Part IV, you should look at your ptr and keep free hd on hip.

BREAK: Two meas. Take 4 small steps, resuming original pose.

Part V.

Repeat Part I.

Part VI. Finale.

Repeat Part II, and finish with flourish.

Presented by Morley Leyton

ZBOJNICKI (Brigand's Dance)

(Zboy-nits¹-ky)

The Goralski men inhabiting the Tatra Mountain region of southern Poland have many exciting dances done with their ice axes.

Record: Z Gorami, Z Dolinami, Side 2, Bd 6. #BR 1000

Music: 2/4

Formation: M in circle facing RLOD, both hds holding axe high over head.

No introduction.

Part I.

- 1 Walk slowly in RLOD starting with R ft (ct 1), L ft (ct 2).
- 2-4 Repeat meas 1 three times.

ZBOJNICKI (Brigand's Dance) (continued)

- 5-8 Repeat ftwork of meas 1-4, but extend axe high in twd ctr with R hd.
 9-12 Return axe to over head and turn a small circle CW, same ftwork as in meas 1-4, end up facing ctr.

Part II.

- 1 Take three steps to R, turning CW:
 Step R (ct 1).
 Step L (ct &).
 Step R (ct 2).
 Bend R knee & bring axe down to R knee in a strong gesture (ct &).
 2 Take three step to L, turning CCW, exactly reversing ftwork of meas 1. Turn with axe over head, and bring down on knee bend.
 3 Facing ctr, Step R, axe up (ct 1).
 Bend R knee, bring axe down to R knee (ct &).
 Step L, axe up (ct 2).
 Bend L knee, bring axe down to L knee (ct &).
 4 Turning CW, take three running steps in place with axe over head, (ct 1, &, 2), bend R knee and bring axe down to R knee (ct &).
 5-8 Repeat meas 1-4 starting to L with opp ftwork.
 9-11 Repeat meas 1-3.
 12 Repeat meas 4, but omit last step, i.e. . turn CW, take three running steps in place with axe overhead (cts 1, &, 2). Hold, axe over head, facing ctr (ct &). Last ct is held by musicians.

Part III. "Polka" Step.

There is a tempo change here and the counts become a little obscure, but a little practice overcomes this. The introduction to this part is a violin solo which accounts for the two meas missing from the first passage of the melody. During introduction, stand with axe over head.

- 1 Do Polish Polka step with exaggerated body twist and ft raised high.
 Touch R ft in front of L, with heel fwd, no wt (ct 1).
 Bounce & lift R ft to side (ct &).
 Step on R ft, bring L heel fwd (ct 2).
 Lift L ft off ground (ct &).
 Hips move freely, but axe maintains same orientation.
 2 Same as meas 1, but opp ft.
 3-10 Repeat meas 1-2 four more times.

Part IV. Simple Squats.

- 1 Take axe in R hd. Do a squat step on both feet (ct 1).
 Rise, lifting R leg and pass axe under R leg to L hd (ct 2).

ZBOJNICKI (Brigand's Dance) (continued)

- 2 Repeat meas 1, but with opp hd and ft
 3-12 Repeat meas 1-2 five more times.

Part V. Polka Step.

Repeat Part III but dance 12 Polish Polka Steps.

Part VI. Axe Toss.

- 1 Take axe in R hd. Do a squat step on both feet (ct 1).
 Rise, lifting R leg, and toss axe to M two places to your
 R (ct 2).
 2 Repeat meas 1 (ct 1), catching axe from M two places to
 your L, in L hd.
 Rise, lifting L leg, and pass axe from L hd to R hd (ct 2)

It is easier if you keep your eyes focused on the person tossing
 to you, and place your tosses from the corner of your eye. If
 any axes are dropped, it is best to leave them there until end
 of Part VI.

- 3-12 Repeat meas 1-2 five times.

- 3 chords At the end of meas 12 there is another tempo change as the
 orchestra catches short breath. Come to stand facing ctr with
 axe over head. (Here's your chance to recover dropped axes).

Part VII.

Repeat Part I.

Part VIII.

Repeat Part II.

Part IX "Polka" Step.

Repeat Part III.

Part X. Axe Toss

Repeat Part VI.

Part XI "Polka" Step

Repeat Part III but dance 12 Polish Polka steps. On this step,
 all spread out from small circle in singles or pairs, preparing
 for fireworks in Finale.

Part XII Finale.

Here, each M shows off with fancy variations.

ZBOJNICKI (Brigand's Dance) (continued)

Suggestions:

1. M pair off, face each other. Beforehand decide who is first and who is second.

First man:

1 Swing axe at ptr in a low wide arc with one hd, bending into opp knee (ct 1).

Straighten and in continuous circle, bring axe over head (ct 2).

2 Prepare to jump by bending both knees (ct 1)

Jump off of both ft, straight up, arching back and bringing ft up in back (ct &).

Land if possible on ct 1 of next meas.

Second man: Simply starts step with meas 2.

Repeat meas 1-2 six times, and pose at end.

2. Any number of squat variations.

a. Hold axe and alternately lift R & L legs in time with music.

b. Repeat Part IV.

c. Put down axe and do coffee grinders, or lean back on the hds and alternately lift opp hds and ft.

d. Hold axe down in both hds and jump over it with both ft (some can even jump back again).

3 chords. Finish in a pose, either kneeling or standing with axe over head.

NOTE: If preferred, after Part VI, simply repeat entire dance.

Presented by Morley Leyton

KUJAWIAK NIEBIESKI

(Blue Kujawiak)

(Polish)

For W only.

Record: Muza NP07 or Bruno 51038 (Złociste Łany)

Formation: W in circle, facing ctr. Free hands on hip except when specified.

Introduction: Four measures

MeasPatternPart I - Step, Close

- 1 Step R ft to R side (ct 1). Hold (ct 2). Close L ft to R ft, no wt (ct 3).
- 2 Repeat meas 1 on opp ft.
- 3-4 Do two basic mazur steps in LOD completing one turn CW.
- 5-16 Repeat meas 1-4 three more times.

Part II - "The Step"

- 1 Step on R heel of leg extended straight in front. The upper body moves in opposition, with the L elbow brought fwd (ct 1). Step on L ft in place (ct 2). Close R ft back to L ft (ct 3).
- 2 Repeat meas 1, Part II, with opp ft and elbow.
- 3 Ft parallel and together, bounce on heels twice (cts 1, 2), open heels, keeping toes together (ct 3)
- 4 Bend knees, keep heels in place and open toes away from each other (ct 1). Keeping still about the waist, raise the heels twice (cts 2, 3).
- 5-12 Repeat meas 1-4, Part II, twice.
- 13-15 Repeat meas 1-3, Part II.
- 16 Repeat meas 4, Part II, cts 1, 2, and hold ct 3.

Part III - Click and Run

- 1 Hop lightly on L ft and click R heel (ct 1). Land softly with a strong down accent on R ft, with R knee well bent (ct 2). Step across in front with L ft so that you face LOD (ct 3).
- 2 Do one basic mazur step in LOD, end with back to ctr.
- 3-4 Exact equivalent to meas 1-2, Part III, on opp ft, continuing to move in LOD.
- 5-16 Repeat meas 1-4, Part III, three times.

Break: Four meas.

Take 4 steps to turn once in place.

KUJAWIAK NIEBIESKI (continued)

Repeat Parts I, II, and III

Break: Four meas.

Take 4 steps to turn 1-1/4 times in place; face LOD.

On meas 4, ct 3&. swing R ft to side and do breath-like lift of L heel.

Part IV. Pas de Bourrée

- 1 Keeping ft parallel, drop onto R ft in spot where L ft was (ct 1). Feet still parallel, drop further onto L ft to L side (ct 2). Close R ft twd L ft and lift L ft to L side (ct 3). Do breath-like lift of R heel (ct 3&).
- 2 Repeat meas 1, Part IV on opp ft. Body should feel like a pendulum, leaning R when ft go L, and to L when ft go R. Fulcrum is somewhere around the breastbone. Remember to go down on ct 1, and accent going further down on ct 2. Omit breath-like preparatory lift.
- 3 Moving in LOD, hop on L ft and lift R ft in air in front (ct 1). Flex R ft and step fwd onto R heel (ct 2). Close L ft twd R ft (ct 3).
- 4 Repeat meas 3, Part IV, but add preparatory lift of R ft to side and breath-like lift on ct 3&.
- 5-16 Repeat meas 1-4, Part IV three times, omitting preparatory lift at end of 16.

Part V. Balance and Turn

- 1 Swing R arm to R side at about waist level and step slightly fwd on R ft, turning body slightly CW (ct 1). Step behind with L ft (ct 2). Close R ft to L ft (ct 3).
- 2 Swing R arm across body to L side, palm down and step slightly fwd on L ft, turning body slightly CCW (ct 1). Step behind with R ft (ct 2). Close L ft to R ft (ct 3).
- 3 Hop slightly on L ft (heels may click in air). Do a complete turn CW on the next 3 cts with R arm out to R side (ct 1). Step on R ft (ct 2). Close L ft to R, completing turn (ct 3).
- 4 With R arm about 45° above shoulder and away from ctr, click heels in place three times.
- 5-7 Do exact equivalent of meas 1-3, Part V with opp ft and hands and reverse direction of turns.
- 8 With L arm about 45° above shoulder and away from ctr, click heels in place two times.
- 9-16 Repeat meas 1-8, Part V.

Presented by Morley Leyton

BASIC STEPS FOR BOURRÉES

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

I. Pas de bourrée (bourrée step) 3/8 or 2/4 meter.

Starting on L ft, step fwd with the full wt of the body touching the ground and bend both knees (ct 1); step-close on ball of R ft, straightening the knees slightly (ct 2); step on ball of L ft, straightening the knees slightly (ct 3). Repeat, starting with R ft.

Note: All steps should be well kept "under" the body and close to the ground.

II. Avant-deux (fwd and back)

1. Avant-deux droit (straight move for 2 dancers)

Two dancers face each other (4 ft apart).

1st meas: Both starting with L ft, dance one bourrée step fwd and meet your opp on R shoulder. (Note: The first step is a large one.)

2nd meas: Dancing on the spot, do one bourrée step if you are a W. M bend both knees on the 1st ct of the meas.

3rd meas: Move bkwd with one bourrée step, starting with L ft.

4th meas: Do one bourrée step in place.

2. Avant-deux épaulé (épaulé - shoulder)

This figure takes 4 meas, like the straight avant-deux. It is frequently used in "bourrée croisée" Two dancers face each other.

1st meas: Starting with L ft, take one big step twd each other, turning 1/4 turn to L (ct 1). Step on R ft close to L ft (ct 2). Step on L ft in place (ct 3). This brings ptrs R shoulder to R shoulder.

2nd meas: Step on the R ft and at the same time throw L ft sdwd L (ct 1). Step on L ft (ct 2). Step on R ft, close to L ft (ct 3).

3rd meas: Step on L ft in place, beginning a 1/4 turn to R (ct 1). Step on R ft in place (ct 2). Step on L ft, close to R ft (ct 3). This brings ptrs face to face.

4th meas: Step on R ft diag R bkwd (ct 1), beginning a 1/4 turn to R. Step on L ft across R ft (ct 2). Step on R ft in place (ct 3). This brings ptrs pointing L shoulders twd each other. If step is repeated from this pos a 1/2 turn to L is made on ct 1 of meas 1.

Note: For teaching purposes, avant-deux épaulé can be started with L shoulder pointing to opp dancer. When the steps are mastered, dancers should remember that all types of avant-deux start facing the opp dancer.

BASIC STEPS FOR BOURRÉES (continued)

3. Épingle à cheveux (hairpin or U-turn)

This is a variation of the "avant-deux épaulé" and takes 4 meas.

1st and 2nd meas: Repeat meas 1 and 2 of "avant-deux épaulé."

3rd meas: Take a fast 3/4 turn on L ft (ct 1). Step on R ft near L ft (ct 2). Step in place on L ft (ct 3).

4th meas: Repeat meas 4 of "avant-deux épaulé."

4. Avant-deux du Haut Berry (Avant-deux from Upper Berry)

1st meas: Starting with L ft, large step fwd (ct 1).

Scuff R heel fwd (ct 2).

Hop on L ft (ct 3).

2nd meas: Cross R ft over L ft (ct 1)

Step on L ft a little bit bkwd to free R ft (ct 2).

Step on R ft close to L ft (ct 3).

3rd meas: Move bkwd with one bourrée step, starting with L ft.

4th meas: Do one bourrée step in place. There is a great emphasis on the first step.

III. Croisements (crossing over) 4 meas.1. Croisements du Bas-Berry (Crossing over, Lower-Berry)

1st meas: Repeat meas 1 of "avant-deux épaulé."

2nd meas: Step sdwd R on R ft, changing place with your ptr (ct 1).

Step L ft close to R ft (ct 2). Step on R ft in place (ct 3).

3rd meas: Take a 3/4 turn CW on L ft (ct 1). Step on R ft close to L ft (ct 2). Step on L ft in place (ct 3).

4th meas: Repeat meas 4 of "avant-deux épaulé."

2. Croisement du Haut Berry (Crossing over, Upper-Berry)

1st meas: Starting with L ft pivot 1/2 turn CCW "around" the opp (ct 1).

Step on R ft in place (ct 2).

Step on L ft in place (ct 3).

2nd meas: Step on R ft in place, throwing L ft sdwd L (ct 1).

Step on L ft close to R ft (ct 2).

Step on R ft in place (ct 3).

3rd and 4th meas: See meas 3 and 4 of "avant-deux from Upper-Berry."

IV. Bransiller

These steps are done on the spot and are used as transition between "Avant-deux" and "Crossing over." Basically, they are "pas de basque" or "bourrée steps" done on the spot.

1. Lower Berry style

Steps for M are done very neatly, crossing on the second ct.

Step on L ft sdwd L (ct 1). Cross R over L (ct 2). Step on L ft in place (ct 3). Reverse.

W do not cross on second ct. They do it on each side.

BASIC STEPS FOR BOURRÉES (continued)

2. Upper Berry style.

M and W do not cross on 2nd ct.

Note: These steps need 2 or 4 meas depending on the dance. The last step becomes a preparatory move for crossing over. This anticipation characterizes the whole style.

Presented by Louise and Germain Hébert

SUITE DE DANSES NORMANDES

France (Normandy)

Here is a medley of three dances from Normandy. They fit the suggested record and are typical of this region. Learned from Marie-Colette Maine, Paris, August 1967.

Music: Record: Monitor 491, Side A, Band 11, or
B.A.M. L.D. 390, Side A, Band 11. 2/4 meter.

Formation: Double circle of cpls, M back to ctr, facing W. M has hands on hips, W hold skirt.

Steps: Branle Step: Step sdwd to R on R ft (ct 1); hop on R ft crossing L ft behind R calf (ct 2).

Part I. Les Guerres d'Outre-Mer (branle double)

Introduction: 16 meas

Figure 1.

- A 1-4 Starting both on R ft, ptrs hook R elbow and describe a full turn CW using 4 step-hops.
5-8 Facing each other, ptrs do 4 "branle steps" on the spot starting on R ft.
A' 1-8 Repeat action of meas 1-8, hooking L elbow and turning CCW.

Figure 2.

- B 1-2 Ptrs do 2 step-hops backing away from each other, starting with R ft.
3-4 Stamp 5 times (R, L, R, L, R).
5-6 Moving twd ptr and starting on L ft, 2 step-hops fwd.
7-8 Repeat meas 3-4 (stamps).

SUITE DE DANCES NORMANDES (continued)

Repeat from beginning one more time.

Note: On the last 4 meas, M maneuver to face ctr near his ptr, making sure that she will be on his R. On the 2 step-hops, M move diag to R and they do 1/2 turn CCW to face ctr.

Part II. Les Gars de Senneville

Formation: As the second part starts, cpls are facing ctr, in a single circle.

Figure 1.

- C 1-4 All M move twd ctr with 4 step-hops starting with R ft. These steps are done with an energetic fwd and back action of forearms and fists.
- 5-8 M repeat meas 1-4, moving bkwd. During this time W stay on the spot, clapping their hands.
- C' 1-8 W holding their skirt repeat meas 1-8.

Figure 2.

- D 1 Join hands shoulder height. Starting with R ft, do 1 branle step to the R.
- 2 One branle step to the L.
- 3-4 Repeat meas 1-2, Fig. 2.
- 5-8 Ptrs hook R elbows and with 4 step-hops turn CW. Outside hands are raised at head level.
- Note: If M are dancing with hat, they take it off and hold it in their L hand.
- 9-12 Repeat meas 1-4, Fig. 2.
- 13-16 Repeat meas 5-8, Fig. 2, hooking L elbows and turning CCW.

Repeat Part II from the beginning, one more time.

Part III. Le Branle Bacchanale

Formation: Single circle of cpls, L shoulder twd ctr. M's hands on hips, W holding skirt.

Figure 1.

- E 1-4 On the spot, starting with R ft, 8 step-swing.
- E' 1-4
- E 5-7 Turning CW do 3 more step-swing to face ctr.
- 8 Step on L ft in place (ct 1). Close R ft (ct 2). All join hands shoulder height.

SUITE DE DANCES NORMANDES (continued)

- Figure 2.
- F 1-2 On the spot do 2 branle steps: one to the R, one to the L.
 3 Moving CW, cross R ft in front of L (ct 1).
 Step on L ft close to R ft (ct 2).
 4 Cross R ft behind L ft (ct 1)
 Step on L ft close to R ft (ct 2).
 5-10 Repeat meas 3-4 Fig 2 three times. (4 times in all)
- F' 1-10 Repeat meas 1-10 Fig 2 reversing direction and ftwork

Bow at the end of music.

Note: Les Gars de Senneville and Le Branle Bacchanale can be danced separately on Uni-Disc Record, 45-188, Side A Bands 2 and 3

Presented by Louise and Germain Hébert

LA GAVOTTE DES MONTAGNES

France (Bretagne)

Origin: Dance from Lower Brittany, specially in a region called "Haute-Cornouaille " Many versions exist. One thing is common: they all are danced in circle and are sung by the dancers. Learned from Madame De Bona, formerly member of "Cercle celtique."

Music: Record: Vogue 7.711, Side A, Band 2. or any other Gavotte record. 4/4 meter.

Formation: Open circle of dancers, leader at L. Join hds with neighbors. Everybody bend R arm holding next person's L hd. Leader's L hd free.

Meas: 4/4

Pattern

4 meas INTRODUCTION

- 1 Starting with L ft and moving CW, 2 steps fwd.
 The 1st one is longer (cts)1,2)
 A quick two-step in the same direction, L,R,I (cts 3,&,4) These steps are done throwing the ft sdwd
- 2 Three walking steps R,L,R (cts 1,2,3) and a hop on R ft (ct 4).

Repeat from the beginning. Note: Leader waves the line of dancers anywhere on the floor.

Presented by Louise & Germain Hébert

PILER LANN

France (Bretagne)

Origin: Trade dance recalling the energetic actions of men crushing with their shoes a plant called "ajonc" in order to get rid of the thorns. This dance was found in the district of Leon. We reproduce here two versions of the dance: the trade dance and the "social" version. Learned from Madame Lise De Bona, November 1967.

Music: Record: Vogue E.P. L 7,711 Side B, Band 2, "Son or hafe." 4/4 meter.

Formation: Open circle of M holding hands, R heel fwd.
W face their ptr, hands on hips, L heel in front of M's ft.

Measures 4/4 Pattern

4 meas INTRODUCTION

Trade Version (M part)

- 1 Cross R ft in front of L ft (ct 1); step on L ft close to R ft (ct 2); cross R ft in front of L ft (ct 3); jump on both ft (ct 4).
- 2 Hop on L ft lifting R leg as high as possible diag upward (ct 1). Hop on R ft bending L leg in front of R knee (ct 2); step on L ft sdwd to L (ct 3); place R heel diag fwd (ct 4), raising joined hands at head level.

W part

- 1 Starting with L ft, 3 running steps describing 1/2 turn CW (cts 1, 2, 3). Place R heel diag fwd (ct 4).
- 2 Repeat and reverse meas 1, turning CCW to face ptr.

Social Version

Ptrs assume Varsouvienne pos. W on M's R all facing CW (M outside).

- 1 Starting with inside ft (R for M; L for W) 3 running steps fwd (cts 1, 2, 3); leap on outside ft turning twd ptr (ct 4).
- 2 Step on inside ft (ct 1); close outside ft (ct 2); place inside heel diag fwd (ct 3); point inside ft near supporting ft (ct 4).

Note: With this record we suggest to start with the Trade version for 10 to 12 times then, on the leader's signal, do the Social version. As the music slows down, all walk CW in Varsouvienne pos (32 cts). Then do one more time the Social version.

Presented by Louise & Germain Hébert.

LES GARS DE LOCHMINE

France (Bretagne)

- Origin: Dance from Lower-Brittany. This form of dance is called "Ridée" (which means "wrinkle") and found in Morbihan. Learned from Madame Lise De Bona in November 1967.
- Music: Record BAM 613, Side B, Band 1 or UNI-DISC 45-280 Side B, Band 1. 2/4 meter.
- Formation: Circle of dancers all facing ctr, no ptr needed. Hold hds shoulder height.

Meas: 2/4

Pattern

8 meas INTRODUCTION

FIGURE 1.

- A 1 Starting with L ft, 3 running steps moving CW (cts 1 and 2).
Hop on L lifting R ft in front of L fr (ct &)
- 2 Repeat meas 1, Fig. 1 moving CCW and starting with R ft.
- 3-8 Repeat 3 times meas 1-2, Fig. 1.

Note: The arms are balanced down and up during Fig. 1.Variation: Instead of 3 running steps and a hop, we saw 2 running steps, a jump on both ft and a hop on L ft.FIGURE 2.

- B 1-8 Holding hands shoulder height, hop 16 times on L ft pointing R ft fwd. There is a small fwd and back action with the hands. At the end of meas 8, lower the hands quickly, and put them back at shoulder height.
- B' 1-8 Repeat meas 1-8, Fig. 2 hopping on R ft and point L ft fwd.

Repeat from the beginning.

Presented by Louise & Germain Hebert.

WORDS. (on next page)

LES GARS DE LOCHMINÉ (continued)

Words

Mon père et ma mère
 D'Lochminé ils sont / bis

Ils ont fait promesse qu'ils me marieront (bis)

Chorus

Sont, sont, sont, les gars de Lochminé
 Qui ont de la maillette, sans dessus dessous
 Sont, sont, sont, les gars de Lochminé,
 Qui ont de la maillette en d'sous d'leurs souliers.

2 - S'ils ne me marient s'en repentiront (bis)
 Je vendrai leurs terres sillons par sillons (bis)

3 - Et si le roi passe nous l'inviterons (bis)
 Et s'il veut qu'on chante, nous lui chanterons (bis)

4 - Et s'il veut qu'on danse, nous lui danserons (bis)
 Et s'il veut des crêpes, nous lui en frirons (bis)

JABADAO

France (Finistère, Brittany)

This is probably the most popular dance in Brittany. The name means "saraband," devilish dance. Many versions exist. In 1968, Huig Hofman introduced many variations of the same dance under the name "De Bretoense" (U.O.P. Syllabus page 115). We present here a variation learned from Madame Lise De Bona, in Montreal, 1967.

Music: Records: Monitor 491, Side 2, band 1
 BAM LD 390, Side 2, band 1
 4/4 meter

Formation: Four cpls in a regular square formation.

Step: Pas de gavotte (2 meas).
 Step diag sdwd on L ft sliding to L (ct 1).
 Step on R ft close fo L ft (ct 2).
 Step on L ft on the spot (ct 3). Hop on L ft (ct 4). R leg
 starts a CW swing outward. Body turns to the R. This
 move is called "paz dreo" or step behind.
 Step on R ft behind L ft (ct 1).
 Step bkwd on L ft (ct 2).
 Cross R ft in front of L ft (ct 3).
 Hop on R ft lifting L ft in front of R leg (ct 4).

JABADAO (continued)

Introduction: One chord (about 4 cts)

Figure I. Circle or Gavotte to the left

- 1-8 All join hands and circle CW using 4 gavotte steps.
 9 All move twd ctr, starting with L ft with one schottische step, lifting hands to head level.
 10 Move back with the same schottische step, starting with R ft and lowering hands.
 11-12 Repeat meas 9-10

Figure II. Out and In.

- 1-4 Circle L with 2 gavotte steps.
 5 Ptrs face each other (M L shoulder twd ctr, W R shoulder twd ctr) and join both hands, shoulder level. M dance on the spot, one schottische step and pull W, helping them out of circle (1/4 turn CW). Same step for W.
 6 Still dancing on the spot M pull W to the next M. W describe 3/4 of a turn CCW and face next M.
 7-12 Repeat meas 5-6, three more times.

Figure III. Men in the Center

- 1-4 Circle L with 2 gavotte steps.
 5 Ptrs face each other. M with hands on hip move twd ctr with 1 schottische step. Lift L hand on the 4th ct. W dance on the spot.
 6 Join R hand with ptr. As M move back to their original pos in the circle, they help W to advance to the next M (CW). W describe 1/2 turn CCW moving inside the circle, then face next M.
 7-12 Repeat meas 5-6 of Fig. III, 3 more times.

Figure IV. Sheaf (la gerbe)

- 1-4 Circle L with 2 gavotte steps.
 5-8 Repeat meas 9-12, Fig. I. Finish by lifting hands, head level.

Presented by Louise & Germain Hébert

GAVOTTE DE L'AVEN ET PASSE-PIED

France (Brittany)

Those two well known dances are joined together on the suggested record. Like many dances, many variations exist. We present here a version learned from Madame Lise DeBona in Montreal, 1967.

GAVOTTE DE L'AVEN ET PASSE-PIED (continued)

Music: Records: Monitor 491, Side B, band 8
BAM LD 390, Side B, band 8
4/4 meter

Formation: Units of 2 cpls anywhere on the floor. Ptrs join hands in "escort pos." M are on each end of the line, W in the middle. M hold free thumb under armpit.

M W W M
1 1 2 2

Steps: Gavotte step (See Jabadao)
Passe-pied (4 cts)
Fall on L ft, scuffing R heel on floor (ct 1)
Fall on R ft in front of L ft, lifting L ft behind R calf (ct 2)
Fall on L ft, lifting R ft behind (ct 3)
Fall on R ft crossing L ft in front of R leg (ct 4)

Introduction: 8 meas

PART I. GAVOTTE DE L'AVEN

1-2 All starting with L ft, move CW with gavotte step.
3-16 Repeat meas 1-2 seven more times.

PART II. PASSE-PIED

Formation: Units break and ptrs join hands in skater's pos, all facing CW, W inside.

Figure I - Bal or promenade

A 1-3 All starting on L ft, 12 walking steps moving CW.
4 Cpl 1 turns CW to face cpl 2 (cpl 2 dance on the spot).

Chorus - Passe-pied

B 1-4 In the same formation, all do 4 passe-pied, starting on L.

Figure II - Moulinet

A 1-2 Ptrs join R hand, bending elbow and do a R hand tour
(8 walking steps, turning CW).
3-4 Reverse meas 1-2, joining L hand and turning CCW.

Chorus - Passe-pied

B 1-4 L shoulder twd ptr, all do 4 passe-pied steps making 1/4 turn CCW on each step.

GAVOTTE DE L'AVEN ET PASSE-PIED (continued)

- Figure III - Pas de quatre
 A 1 The 2 cpls join hands and move L with one schottische step (CW) starting with L ft, swinging arms in and out.
 2 One schottische step to R, moving CCW.
 3-4 Repeat meas 1-2, Fig. III.

- Chorus - Passe-pied
 B 1-4 Still holding hands, all do 4 passe-pied steps.

- Figure IV - Galop
 A 1-4 Lift hands shoulder level (elbows bent). All move to L (CW) with 16 galop steps. Slow down at the end.

- Chorus - Passe-pied
 B 1-4 Ptrs join hands in skater pos and do 4 passe-pied steps.

Presented by Louise & Germain Hébert

BOURRÉE TOURNANTE DU PAYS-FORT

France (Upper-Berry)

Bourrée for 2 men from Upper-Berry. It was danced around the edge of a well. Learned from Pierre Panis, 1967.

Music: Record: Rythme R-4003, Side B, band 1. Meter 3/8.

Formation: 2 M holding R H shoulder height.

8 meas Introduction

- Figure I "Tours" (circling)
 A 1-4 Starting both with L ft, M move CW with 4 bourrée steps. Stamp on last ct with R ft.
 5-8 Change hands. Repeat meas 1-4 moving CCW.
 A 1-8 Repeat meas 1-8.

- Figure II "Pivots" (turning)
 B 1-2 Drop hands. Moving individually on the line of direction (CCW), each M moves fwd with 2 bourrée steps.
 3-4 With 2 bourree steps each M turns CW on the spot.
 5-8 Repeat meas 1-4, Fig. II.
 B 1-8 Reverse direction and repeat meas 1-8, Fig. II moving CW and pivoting CCW.
 Repeat from beginning.

Presented by Louise & Germain Hébert

BOURRÉE CARRÉE DE ST-CHARTIER

France (Lower-Berry)

This is a variation of a "square" bourrée found by Pierre Panis in St-Chartier (Lower-Berry). It is closely related to the "classical" bourrée carrée de la Châtre. Learned from Pierre Panis and Paul Bouard in August 1967, at Pont Chrétien, France.

Music: Record: Rythme R-4001, Side B, band 2. 2/4 meter

Formation: "Quadrette" formation, unit of 2 cpls facing each other. Hands are held shoulder height.

M 2
W 2 W 1
M 1

4 meas Introduction

Figure I - Avant-deux

- A 1-2 M 1 moyes fwd as M 2 and W 1 and W 2 move bkwd with 2 bourree steps.
3-4 Reverse meas 1-2, as M 2 moves fwd, M 1 and the 2 W backing up.
5-8 Repeat meas 1-4.
A 1-8 Repeat meas 1-8.

Figure II - Carrement

- B 1-4 Drop outside hands. M and W do a balance step on outside ft, pulling apart.
M: Step sdwd to L on L ft (ct 1); close R without taking wt (and 2). W do reverse. M change place with ptr describing 1-1/4 turn to R using 3 bourrée steps. They finish in "épaulé pos" twd opp W. W change place with their ptr with a side step on L ft (ct 1); close R ft near L (and 2). W do 3/4 turn to their L with 2 bourrée steps, finishing in "épaulé pos" twd opp M.
5-8 Ptrs change place with opp using steps of "croisement." On last meas all move twd ctr. M stamp on last ct with R ft. M step on R without taking wt.
B 1-4 Repeat meas 1-4, Fig. II, balancing diag bkwd on outside ft.
5-8 Repeat meas 5-8, Fig. II, finishing all in the middle of the formation. All join hands.
Repeat from the beginning.

Presented by Louise & Germain Hébert

LA MONTAGNARDE D'ISSOUDUN

France (Lower-Berry)

This dance is also called "Auvergnate d'Issouden." It is a variation of bourrée droite and was introduced at U.O.P. in 1966. The new recording provides a good beat and the proper melody.

Music: Record: Rhythme R-4003, Side B, band 2.

Formation: M on one line facing W on another line (longways or contra formation), 4 ft apart. Ptrs should be able to touch their hands.

Steps: As described in "Basic Steps for Bourrées" (pages 55-57).

MeasuresPattern

4 meas Introduction

Figure I (Avant-Deux)

- A 1-4 Ptrs move twd each other, meet with R shoulder and move back to place with steps of "avant-deux droit."
 1-4 (repeat) Repeat meas 1-4, meeting with L shoulder.
 1-4 Repeat meas 1-4, meeting with R shoulder.
 1-4 (repeat) Repeat meas 1-4, meeting with L shoulder.

Figure II (Pas de basque and Croisement)

- B 1-4 Everybody do 4 pas de basque, using the 4th to turn L shoulder twd ptr.
 1-4 (repeat) Croisement for M and W.
 1-4 Repeat meas 1-4, Fig. II (pas de basque).
 1-4 (repeat) Repeat meas 1-4 (repeat), Fig. II (Croiement).
 This brings ptrs in original pos.

Repeat from beginning.

Presented by Louise & Germain Hebert

LA BOURRÉE D'OULCHES

France (Lower-Berry)

This variation of Bourrée croisée was found by Pierre Panis, near the village of Oulches. It was first introduced at U.O.P. in 1965. It was a part of a medley of bourrées croisées. We will use it as a refresher.

Music: Record: Rythme R-4002, Side B, band 1. 3/8 meter.

Formation: Two cpls form a unit as they face each other. M has ptr on his R side. W M
M W

Steps: As described in "Basic Steps for Bourrées." (Pages 55-57).

Measures

Pattern

4 meas Introduction

Part I -(Avant-deux Droit)

All join hands shoulder height

A 1-2 Starting on L ft, both M meet at R shoulder using "avant-deux droit" steps.

3-4 As M move bkwd, W begin their "avant-deux droit" steps.

1-4 (repeat) Repeat meas 1-4.

1-4 and Repeat from the beginning.
repeat

Part II (Croisements)

B 1-4 and M start their "croisements" followed by W, only
repeat 2 meas late.

1-4 and
repeat

Repeat from beginning.

Presented by Louise & Germain Hébert

BAL DE JUGON

France (Upper-Brittany)

This dance was introduced for the first time in Oakland, California, August 14, 1946. The melody and song are very popular in many areas of France. The suggested record has no introduction.

Music: Record: Vogue 7711, Side B, band 4. 2/4 meter.

Formation: Circle of cpls in Varsouvienne pos, facing LOD.

MeasuresPattern

3 meas Introduction. (No introduction on Vogue record)

Figure I - Heel and Toe

A 1 Both start L, do a heel and toe in front of the supporting ft (R).

2 With 3 steps (L,R,L) each ptr makes a half turn to the R (CW) to face RLOD. Do not release hands. M now to R of ptr.

3-4 Repeat action of meas 1-2, with opp ftwork. Turn to L (CCW).

5-8 Repeat action of meas 1-4

1-8 (repeat) Repeat action of meas 1-8.

Figure II - Promenade

B 1-14 Dance 14 two-steps moving in LOD, begin L

Repeat dance from beginning.

Words to the melody:

Monsieur le Curé ne veut pas
 Que les gars embrassent les filles
 Mais il ne defend pas
 Que les filles embrassent les gars.
 Mais monsieur le maire a dit
 D'les embrasser malgré lui.

Presented by Louise & Germain Hébert

SUR LES BORDS DE LA RIVIERE II

France - Normandie

This is a version for 4 couples, the first one was for 2 cpls. We recommend this version because the 2nd and 3rd figure are easier to do, more space being available. Learned from Marie-Colette Mainé, Paris, August 1967.

Music: Records: Uni-Disc, 45-188, Side A, band 1
 Uni-Disc, 45-280, Side B, band 2
 BAM 267, Side B, band 2

Formation: 4 cpls in a square formation.

Steps: Quick walking steps or skips are used throughout the dance.

Meas (2/4)

Pattern

4 meas Introduction.

Figure 1 - Circle R & L

A 1-4 All starting on R ft. 8 walking steps moving CCW in LOD.
 1-4 (repeat) Repeat meas 1-4, moving CW.

Figure 2 - Forward and Back

B 1-2 All move slowly twd ctr raising hands with 4 walking steps.
 3-4 Move back the same way, lowering hands.

Figure 3 - Four lady chain

C 1-2 All 4 W move twd ctr and form a R hand star. They all walk
 CW to the opp ptr.
 3-4 Join L hand with opp ptr. M with a curtesy turn help them to
 turn CCW around them.
 1-4(repeat) Repeat meas 1-4, Fig. 3, bringing W back with their original
 ptr.

Repeat from the beginning.

Presented by Louise & Germain Hébert

LE BRISQUET CELLOIS

(France - Poitou)

This dance was done on the third day after the wedding. The song recalls the old habit of dancing on the bride's chest of cabinet. Since nobody wanted to damage this new piece of furniture, they usually used grandmother's. Learned from Marie-Colette Mainé, Paris 1967.

Music: Record: Uni-Disc 33-201, Side A, band 1. 2/4 meter.

Formation: Contra lines: one line of M facing a line of W (6 to 8 ft apart). M hands are free; W hold skirt.

Meas (2/4)Pattern

4 meas Introduction.

Figure 1

A 1-2 All starting with R ft, stamp on R ft (ct 1) and move twd ptr with 3 walking steps.

3-4 Move back with 4 walking steps.

5-8 Change place with ptr with 8 steps, crossing each other with R shoulder. Turn CW to face ptr.

1-8(repeat) Repeat meas 1-8, bringing ptrs at their original pos.

Figure 2

B 1-2 W turn CW on the spot with 4 skipping steps.

3-4 W move twd M with 4 skipping steps.

5-6 W circle CW around M with 4 skipping steps.

7-8 W move twd their place the same way. They finish facing ptr using last steps to turn CW.

1-8(repeat) M repeat W's actions.

Figure 3

A 1-8 Repeat figure 1.

1-8(repeat)

Figure 4

B 1-4 W repeat meas 1-4, figure 2, while M do not move.

5-8 Assuming closed social pos with R hips adjacent, ptrs

1-4(repeat) turn CW using 16 skipping steps (8 meas).

5-6 With 4 chasse-steps, ptrs move twd W's former line.

7-8 M with 4 large strides come back to their own line.

Repeat from the beginning.

Presented by Louise & Germain Hébert

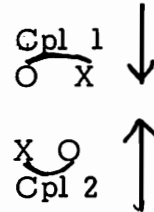
LE VIEUX BAL

(France · Poitou)

Poitou is located near Berry. This old dance done on a waltz rhythm is executed in quadrette formation like the bourree. Learned from Marie-Colette Maine, Paris, August 1967.

Music: Record: Uni-Disc 33-201, Side B, band 1. 3/4 meter.

Formation: Quadrette: 1 cpl facing 1 cpl.
Hands are joined and held low.

Meas (3/4)Pattern

2 meas Introduction.

Figure 1.

- A 1 Each M faces his own ptr. Join R hands about chest height. Move twd each other, 1 waltzing step, starting with R ft.
2 Repeat meas 1, moving bkwd.
3-4 Ptrs change place, W passing under joined hands and turning CCW.
5-8 Repeat meas 1-4.
1-8(repeat) Repeat meas 1-8.

Figure 2

- B 1 All join hands. 1 waltz step twd ctr of quadrette.
2 All move away from ctr with 1 waltz. M face their ptr and join R hands.
3-4 Repeat meas 1-2, figure 1.
5-6 Repeat meas 1-2, figure 2.
7-8 Repeat meas 1-2, figure 1, facing the other W on the quadrette.
1-8(repeat) Repeat meas 1-8, figure 2.

Figure 3

- A 1-4 Repeat meas 1-4, figure 1.
5-8 Repeat meas 1-4, figure 1, facing the other W on the quadrette.
1-8(repeat) Repeat meas 1-8, figure 3, allowing each dancer to dance on each corner of the formation.

LE VIEUX BAL (continued)

Figure 4

- B 1-2 Join hands and repeat meas 1-2, figure 2.
 3-4 With 2 waltzing steps. M help W to pass in front of him in order to finish on his L side. W do 1 full turn CCW in front of ptr.
 5-8 Repeat meas 1-4, figure 4, with new ptr (W on R).
 1-8(repeat) Repeat meas 1-8, figure 4.

Repeat from the beginning.

Presented by Louise & Germain Hébert

LE ROND ARGENTONNAIS

France (Berry)

Old circle dance from Argenton-sur-Creuse, in Lower Berry. Many stories were written about this dance. At certain times, this dance was forbidden because each section of town had its own "rond" and competition was too strong. Learned from Roger Dubois, formerly from Ballet National, Pont-Chrétien, France, August 1967.

Music: Record: BAM, Ex 613, Side A, band 2
 Uni-Disc 45-280, Side A, band 2. 2/4 meter.

Formation: Close circle of dancers, no ptr needed. Joined hands are held shoulder height.

Meas (2/4)Pattern

6 meas Introduction.

Figure 1

- A 1 All starting with L, leap and fall on this ft diag fwd (ct 1) bringing joined hands down. Step back on R ft (ct 2), raising joined hands.
 2 Step back on L ft (ct 1). Step sdwd L on R ft (ct 2).
 Note: There is no crossing of the R ft over or behind L ft. A light progression CW is observed.
 3-8 Repeat meas 1-2, three more times.
 9 Step sdwd L on L ft (ct 1). Close R ft near L ft (ct 2), lowering joined hands.

LA GIGUE (continued)

Chorus

- B 1-2 In social pos (outside hands down), ptrs repeat the gigue steps facing CCW.
 3-4 Turning inside, repeat the same steps facing CW.
 1-4(repeat) Repeat the last 4 meas.

Figure 3

- A 1-8 Repeat figure 2.

Chorus

- B 1-2 Repeat gigue steps, this time M facing CCW, W CW. M has his R hand on W waist. W puts her R hand on M's shoulder.
 3-4 Repeat and reverse the last 2 meas.
 1-4(repeat) Repeat the last 4 meas.

Figure 4

- A 1-8 Repeat figure 2.

Chorus

- B 1-2 Repeat the preceding chorus, M's hands at his waist.
 3-4 W's hands at skirt.
 1-4(repeat)

Figure 5

- A 1-8 Repeat figure 2.

Chorus

- B 1-4 All join hands and face ctr, execute 4 gigue steps.
 1-4(repeat)

Figure 6

- A 1-8 Repeat figure 2.

(Chorus does not repeat)

Presented by Louise & Germain Hébert

BOURRÉE A 7 SAUTS

(France - Berry)

Under this title, we reproduce 4 easy dances that are great to teach the fundamentals of Bourrée. Although bourrée step itself is not used, the formation and the patterns are closely related to bourrée styling. Learned from Pierre Panis, Pont-Chrétien, France, August 1967.

BOURRÉE A 7 SAUTS (continued)

Music: Records: Uni-Disc 45-280, Side A, band 1. 2/4 meter
BAM Ex 613, Side A, band 1.

Formation: Units of 2 cpls, hands joined and held shoulder high. Cpl 1 O X ↓
Cpl 2 X O ↑

Meas (2/4)Pattern

8 meas Introduction.

Figure 1 -- Avant-deux (fwd & back)

A 1-2 All starting with L ft, cpl #1 back up, cpl #2 move fwd with 4 walking steps.

3-4 Reverse meas 1-2.

1-4(repeat) Repeat meas 1-4.

Figure 2 -- Croisements (crossing over)

Drop hands.

B 1-2 Starting with L ft, stamp 7 times.

3-4 With 4 walking steps, change place with the opp person, passing R shoulders. Once to the opp place, make 1/4 turn to face own ptr.

5-8 Repeat meas 1-4, Fig. 2, starting to stamp with R ft and changing place with ptr.

1-8(repeat) Repeat meas 1-8, Fig. 2, bringing ptr in the original pos.

LA BOUTONNIERE (the buttonhole)Figure 3 -- Avant-deux

A 1-4 Repeat Fig. 1 but using fwd and back chasse steps:

1-4(repeat) step fwd (or bkwd) on L ft (ct 1), close R instep near L heel (ct 2).

Figure 4 -- Croisements

B 1-2 Repeat meas 1-2, Fig. 2.

3-4 Cross over using 2 two-step instead of walking steps.

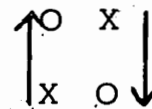
5-8 Repeat meas 1-4, Fig. 4.

1-8(repeat) Repeat meas 1-8, Fig. 4 bringing ptrs in their original pos.

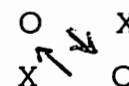
BOURRÉE A 7 SAUTS (continued)

LA TIRETTEFigure 5 -- Avant-deux

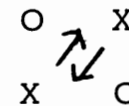
- A 1-2 Hold both hands with opp person.
M will push the opp W with 2 two-step.
W back up the same way. All start
with L ft.
- 3-4 Repeat and reverse meas 1-2, Fig. 5.
- 1-4(repeat) Repeat meas 1-4, Fig. 5.

Figure 6 -- Croisements

- B 1-2 All starting with L ft, M stamp 7 times
while W change place passing opp W,
R shoulder to R shoulder.
- 3-4 Each M joins R hand with the new W on his R.
Change place with 4 walking steps.
- 5-8 Repeat meas 1-4, Fig. 4.
- 1-8(repeat) Repeat meas 1-8, Fig. 4.

LA MOUTONNIEREFigure 7 -- Croisements

- A 1-4 All starting with L ft. M change
place with opp M crossing each
other at R shoulder with 8 skipping
steps.
- 1-4(repeat) Repeat meas 1-4, Fig. 7, returning to original pos.
W wait for 2 meas then do the same thing as M.

Figure 8 -- Avant-deux

- B 1-2 M move twd each other with 7 stamping steps, while
W finish their crossing-over.
- 3-4 M back up with 4 walking steps, while W repeat
meas 1-2, Fig. 8.
- 5-8 Repeat meas 1-4, Fig. 8. W backing up while M
are moving fwd.
- 1-8(repeat) Repeat meas 1-8, Fig. 8.

Note: W will complete 3 avant-deux and will start
a 4th one.

Ending: If desired M may do 7 stamps moving in
to join W.

Presented by Louise & Germain Hébert

(Words on next page)

BOURRÉE A 7 SAUTS (continued)

Words

J'ai vu le loup, le renard et la belette /
 J'ai vu le loup, le renard danser / 2

J'les ai vu taper du pied
 J'ai vu le loup, l'renard, la b'lette
 J'les ai vu taper du pied
 J'ai vu le loup, le renard danser.

I saw the wolf, the fox, the weasel /
 I saw the wolf, the fox dancing / 2

I saw them stamping their feet
 I saw the wolf, the fox, the weasel
 I saw them stamping their feet
 I saw the wolf, the fox dancing.

LA CHEVRE D'ARGENTON
 (The Goat from Argenton)

Very popular dance in central part of France. This is the Lower-Berry version (end of XVIII Century).

Music: Record: BAM 266, Side B, band 1. 2/4 meter

Formation: Ptrs facing each other (4 or 5 ft apart). Cpls may dance anywhere on the floor, but for teaching purposes, it is better to have M back to ctr. M hand free on each side. W hold skirt.

Steps: Step-swing, running steps.

MeasPattern

No introduction.

Figure 1 (Step-Swing)

A 1-4 Both starting with L ft. 8 step-swings.
 1-4(repeat)

LA CHEVRE D'ARGENTON (continued)

Figure 2 (Running Steps)

- B 1-4 Ptrs hook R elbow and run for 14 cts. On cts 15 and
 1-4(repeat) 16 they do a step-hop and change elbow.
 1-4 With L elbow hook, ptrs repeat Fig. 2. They drop
 1-4(repeat) elbow on ct 12, assume their original pos, and
 finish with the step-hop facing each other.

Repeat from beginning (three more times).

WORDS:

Elle a mangé les choux la chèvre)
 Elle a mangé les choux) 2

Les choux, les choux-raves)
 La chicorée sauvage)
 Les choux, les choux-raves) 2
 Et les pissenlits.

Presented by Louise & Germain Hebert

HOMOLJANKA

(Kolo from Homolje, Serbia)

- Source:** This kolo was learned from a former member of Lado, the Croatian National Ensemble. Presented by John Filcich at the California Kolo Festival, 1968.
- Record:** Festival Records, FM-4004-A "Homoljanka" (45 rpm)
- Formation:** Usual kolo (broken circle) formation, leader at R end. Body is held erect, all arms are held straight down, except those of end M, whose arms are held behind the back, elbows bent and hands forming a fist. This dance is lively and bouncy and has a fast, but even rhythm.

| <u>Meas</u> | <u>Ct</u> | <u>Step</u> |
|-------------|-----------|--|
| 1 | 1 | Step with R ft to R. |
| | 2 | Step with L ft to R ft. |
| | 3 | Step with R ft to R. |
| | 4 | Step with L ft to R ft. |
| 2 | 1 | Step with R ft to R. |
| | 2 | Raise R heel (a light lift onto toe). |
| | 3 | Step with L ft across in front of R ft. |
| | 4 | Step on R ft in place. |
| 3 | 1-4 | Repeat action of meas 2, but starting with L ft. |
| 4 | 1 | Step on R ft in place. |
| | 2 | Step on L ft in place. |
| | 3 | Step on R ft in place. |
| | 4 | Step on L ft in place. |

Variation for meas 4: As each ft takes a wt, the free ft is brought up to it at about ankle height, toe pointing somewhat downward, creating a see-saw motion, and the step becomes a leap to the side.

Presented by John Filcich

POLKA SALA
(Philippines)

Polka Sala (POHL-kah SAH-lah) is an old ballroom dance found in the town of Calapan, island of Mindoro, Philippines. The polka was so popular during the Spanish regime that sometimes it was blended with other common ballroom dance steps like the "polka mazurka" and the "polka valse." However, unlike its European origin, the Philippine polka is slower and without much elevation.

The version particularly described in this dance is adapted for demonstration or exhibition. The figures are so arranged in such a manner that definite step patterns are indicated. The steps are simple but very interesting.

Costume; W wears any old style Philippine costume. M wears "barong tagalog" and black trousers.

Music: Record: Mico Records, Manila, Philippines
MX-516-A 2/4 meter

Piano: Francisca Reyes Tolentino, Philippine National Dances. New York: Silver Burdett Company, 1946.

Formation: Longways pos. Ptrs stand opp each other about 6 ft apart. W stands at ptr R when facing audience. Cpls are numbered Cpl 1 and Cpl 2. See diagram below.

| | |
|-------|-------|
| 1 x o | 1 x o |
| 2 x o | 2 x o |
| 1 x o | 1 x o |
| 2 x o | 2 x o |

Steps & Styling: Native Polka (Philippines).
Step R (L) slightly diag fwd (ct 1), close L (R) instep to heel of R (L) ft (ct &), step slightly fwd R (L) (ct 2), pause and lift L (R) a little off the floor (ct &).

Polka Heel & Toe.
Begin outside ft, ptrs take 1 polka step fwd. (1 meas). Place heel of inside ft fwd (cts 1, &). touch toe of same ft bkwd (cts 2, &), (1 meas). Look at ptr on cts 2, &.

POLKA SALA (continued)

Point, Close, Polka Step.

M behind ptr facing the same direction. Join both hands and extended to sides (W R in M R, and her L in his L). Point R (L) ft sdwd R (L) (cts 1, &), point same ft close to L (R) (cts 2, &), (1 meas). Begin R (L), 1 polka step sdwd R (L), (1 meas). Lower hands and bend trunk slightly to LOD. This step is done either sdwd R or sdwd L.

Galop.

Step R (L) ft diag fwd (ct 1) and cut the R (L) ft with the L (R) thus displacing it and at the same time taking the wt of the body with the L (R) ft (ct ah). It takes 2 galops to a meas. This is executed with one ft leading and may be done in any direction.

MeasPattern

- Figure I - Ptrs face audience. Join inside hands.
- 1-8 Begin outside ft, 8 polka steps fwd. Swing inside hands bkwd and fwd alternately at the same time looking at and away from ptr. Free hand of W holds skirt, M's on waist (knuckles in).
- 9-16 Drop inside hands. Turn about (W turns R, M L) and join inside hands again. Free hands as in meas 1-8. Begin with inside ft, repeat movements of meas 1-8. Reverse direction of hand movements.

Figure II.

- 1-2 Drop inside hands. Turn about (W turn L, M R). Join inside hands again. Free hand as in Fig. I throughout this figure. Begin outside ft, ptrs take 1 polka-heel-and-toe fwd (2 meas).
- 3-4 Drop inside hands and turn about (W turns L, M R). Join inside hands again and repeat movements of Fig. II, meas 1-2.
- 5-6 Drop inside hands and turn about (W turns R, M L). Repeat movements of Fig. II, meas 1-2.
- 7-8 Repeat movements of Fig. II, meas 3-4.
- 9-16 Repeat all movements of Fig. II, meas 1-8.

Figure III - Ptrs face audience. M stands behind ptr.

- 1-2 Begin R, take 1 point-close-polka step.
- 3-4 Begin L, repeat movements of Fig. III, meas 1-2. Reverse pos of arms.
- 5-16 Repeat all movements of Fig. III, meas 1-4 three times more.

POLKA SALA (continued)

Figure IV - Same pos as in Figure III.

- 1-2 Three galop steps sdwd R (cts 1, ah, 2, ah, 3, ah). Step R sdwd (ct 4). Pivot R to face sdwd L at the same time raising L ft sdwd (ct ah).
- 3-4 Begin L, repeat movements of Fig. IV, meas 1-2.
- 5-16 Repeat all movements of Fig. IV, meas 1-4 three times more.

Figure V - Ptrs face each other and join R hands. Free hands as in Fig. I, meas 1-2.

- 1-4 Begin R, 4 polka steps moving CW, finishing in original pos.
- 5-8 Drop R hands and join L hands. Begin R, 4 polka steps moving CCW. Finish in original pos.
- 9-16 Repeat all movements of Fig. V, meas 1-8.

Figure VI - Ptrs face audience.

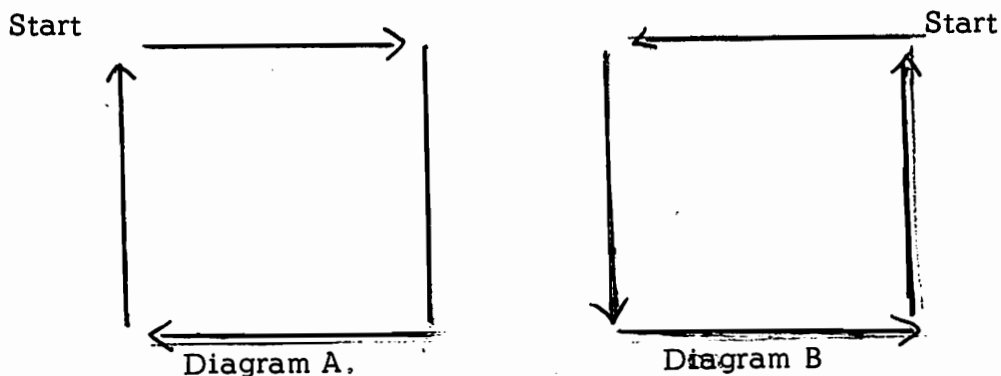
- 1-16 Repeat all movements of Fig. II, meas 1-16.

Figure VII.

- 1-16 Repeat all movements of Fig. III, meas 1-16. All No. 1's begin R and all No. 2's begin L.

Figure VIII - Repeat movements of Fig. IV in the following manner:

- 1-2 Begin R, 4 galop steps sdwd R.
- 3-4 1/4 turn R and take 4 galop steps sdwd R.
- 5-8 Repeat movements of Fig. VIII, meas 3-4, two times. Finish facing front. See diagram A.
- 9-16 Repeat all movements of Fig. VIII, meas 1-8, moving L and turning L. See diagram B. Ptrs join inside hands and bow to audience on the last meas.



Presented by Bernardo T. Pedere

JOTA PANGASINANA

(Philippines)

Jota Pangasinana (HOH-tah PAHNG-gah-seeh-NAH-nah) is a lively and beautiful festival dance from barrio (village) of Pangapisan in the province of Pangasinan, Philippines. This dance very strongly shows marked Spanish influence in its steps and music. In the early days it was the favorite dance performed by the old people during fiestas and social gatherings.

Jota Pangasinana is one of the many colorful dances discovered through the research of Miss Jovita A. Sison who personally taught this dance to Bernardo T. Pedere during the summer of 1963 at the National College of Physical Education in Manila, Philippines.

Costume: W wears Maria Clara style costume with black wrap-around (tapis). M wears "barong tagalog" and black trousers.

Music: Record: Mico Records, Manila, Philippines
MX-737-B 3/4 meter

Formation: Longways pos. Ptrs stand opp each other about 6 ft apart. W stands at ptr R when facing audience. One to any number of cpls may participate in this dance.

Steps & Styling: Native Waltz (Philippines),
Step R (L) in 4th in front (ct 1), step L (R) close to R (L) in 1st or 3rd pos in rear (ct 2); step R (L) again in 4th in front (ct 3). This may be executed in any direction.

Waltz Turn.

Turning around either R or L in place or moving in any direction. It usually takes 2 waltz steps to a moderate turn, 4 to a slow turn, and 1 to a fast turn.

Whirl Turn.

A fast turn in place executed with tiny steps to R or L to as many measures as required.

Close Step.

Step R (L) in 4th in front (cts 1, 2), close L (R) to R (L) in 3rd in rear or 1st pos (ct 3). This may be done in any direction.

Hand Movement: Arms in Hayon-Hayon pos.

To place 1 forearm in front at waist level and the other at the back of waist.

JOTA PANGASINANA (continued)

MeasPatterns

Introduction: W faces audience, M away from audience. Ptrs do their movements simultaneously.

- 1 W: Face R and step R fwd (ct 1), Stamp L close to R (cts 2, 3). R hand overhead, L holds skirt.
- 2 Begin L, face L about so that back is twd audience. Repeat movement of meas 1. Reverse pos of hands.
- 3-4 Whirl turn R. Finish facing ptr. Hands as in meas 1.
- 5-8 Repeat movement of M, meas 1-4.
- Note: W may remain standing while clapping instead of kneeling.

- M: Back twd audience. Kneel on R, half-stand on L.
- 1-4 Clap hands over R shoulder 8 times (cts 1, 3, 4, 6), (2 meas) and on (cts 1, 2, 3, 4). Stand and pause (cts 5, 6). (2 meas). M looks at ptr while doing this movement.
- 5-8 With back still twd audience, repeat W movements, meas 1-4, R and L hand overhead alternately, free hand at back of waist.

Music Intermission.

- 1-2 Two steps fwd (R, L) to meet ptr at ctr (cts 1, 2). W finishes standing in front of ptr facing audience. Pause (cts 3, 4, 5, 6). Arms down at sides.

Figure I.

- Ptrs face audience. Join both hands (W R with MR, L with L).
- 1-2 Point R ft sdwd (ct 1), hop on L twice and raise R ft sdwd a few inches off the floor (cts 2, 3). Point R ft in rear of L (ct 1), hop on L again twice and raise R ft a few inches off the floor sdwd R, (cts 2, 3). While doing this movement, rest R hands on W's waist, raise L hands overhead. Bend trunk slightly twd pointing ft.
- 3 Waltz step sdwd R (cts 1, 2, 3). Hands as in Fig. I, meas 1-2.
- 4 Point L ft sdwd. Bend body slightly twd L, wt on R, (ct 1). Reverse pos of arms and pause (cts 2, 3).
- 5-8 Begin L, repeat movements of Fig. I, meas 1-4. Reverse direction and pos of arms. Do the waltz step L and making a 1/4 turn L so that R shoulders are twd audience after the turn.
- 9-16 Repeat movements of Fig. I, meas 1-8, finishing with back to audience.
- 17-24 Repeat movements of Fig. I, meas 1-8, finishing with L shoulders twd audience.
- 25-28 Repeat movements of Fig. I, meas 1-4.
- 29-32 Repeat movements of Fig. I, meas 5-6 only. Release hands. W makes a 3-step turn R under the arch of R hands (cts 1, 2, 3). M steps in place (ct 1), pause (cts 2, 3). Face each other, take 1 big close step R bkwd to original pos.

JOTA PANGASINANA (continued)

Figure II.

Ptrs turn R shoulder twd each other.

- 1 Leap on R fwd and across L in front (ct 1), cut R fwd with L (ct 2), cut L fwd with R (ct 3). R hand W holds skirt, L hand on waist. M's hands are clasped at back of waist.
- 2-14 Repeat movements of Fig. II, meas 1, 13 times more, L & R alternately moving CW. Finish in original pos facing ptr.
- 15-16 Pause (ct 1). Begin R, stamp 5 times in place (cts 2, 3, 4, 5, 6). Face R and pause (cts 7, 8). R hands overhead, W L hand holds skirt. M L is on waist (knuckles in).
- 17-32 Repeat all movements of Fig. II, meas 1-16, moving CCW. Face L while stamping. Reverse pos of hands.

Figure III.

Ptrs face each other.

- 1-2 Do-si-do. Begin R take 3 steps fwd passing by R shoulders. Arms in hayon-hayon pos, R forearm in front (cts 1, 2, 3). Take 3 steps bkwd passing by L shoulders. Reverse pos of arms (cts 1, 2, 3).
- 3-4 Whirl turn R (cts 1, 2, 3, 4). R hand overhead. W L hand holds skirt. M L on waist. Pause and arms down at sides (cts 5, 6).
- 5-8 Begin L, repeat all movements of Fig. III, meas 1-4. Reverse direction and pos of arms.

Figure IV.

Ptrs face each other.

- 1-2 Stamp R sdwd (ct 1), brush L fwd (ct 2), step L close to R (ct 3). Stamp R in place without putting wt on it (ct 4). pause (cts 5, 6). R hand overhead. W L holds skirt, M L on waist.
- 3-4 W: Whirl turn R (cts 1, 2, 3, 4), pause (cts 5, 6). Same pos of hands as in meas 1-2.
M: Step R sdwd (ct 1), point L ft in front (cts 2, 3, 4, 5, 6). Same pos of hands as in meas 1-2.
- 5-8 Repeat movements of Fig. IV, meas 1-14, begin L. Reverse the turn and pos of hands. Hold in open ballroom dance pos on the last 2 cts of the last meas.

Figure V.

Ptrs hold in open ballroom dance pos facing audience. As the following steps are being done, ptrs move around CW.

- 1-2 Begin R for M, L for W, with M leading take 2 waltz steps fwd.
- 3-4 M releases hold of R hand. With his L still joined with W R, he raises it to form an arch and W executes a waltz turn R under the arch of arms, finishing with back twd ptr. (cts 1, 2, 3, 4, 5, 6). M stands in place (2 meas).

JOTA PANGASINANA (continued)

- 5-6 Join both hands. W R in M R, her L in his L. Begin R, take 2 waltz steps fwd. Arms extended to sides.
- 7-8 Release R hands. With L hands still joined, raise overhead to form an arch as W executes a waltz turn R (cts 1, 2, 3, 4, 5, 6) finishing facing ptr. M stands in place (2 meas).
- 9-16 Repeat all movements of Fig. V, meas 1-8 in a much faster tempo. Execute the last turn away from each other and going to original pos.

Finale.

- 1-8 Repeat introduction. W point L in front, raise R hand overhead, L holds skirt. M kneel on R. Clap hands in front of chest then raise R hand overhead, L hand on waist. Both look at each other. This is done on the last 2 cts of the last meas.

Presented by Bernardo T. Pedere

BINISLAKAN

(Philippines)

Binislakan (Bee-neehs-lah-KAHN) is a peculiar and very colorful dance from the province of Pangasinan in the island of Luzon, Philippines. "Binislakan" in the Pangasinan dialect means "with the use of chopsticks." The dancers hold two sticks, one in each hand, with which they produce rhythmic effects. The folks in the village of Almazin perform this dance to commemorate the settlement of the Chinese and of Limahong, a powerful Chinese pirate who built his kingdom there.

Another unique characteristic of this dance is its expressive movement like having to look bkwd or upward. In Pangasinan it is termed "Lingayen," the name given by the Chinese settlers to the capital city of the province. It is derived from the Chinese word "Li-King-Tung."

Bernardo T. Pedere learned this dance from Miss Jovita A. Sison during her visit with him in Pittsburg, California, on August 28, 1968.

Costume: W wears giesgo skirt and a loose blouse with long loose sleeves like a chambra. M wears camisa de chino and trousers that may be of any color.

Music: Record: Mico Records, Manila, Philippines.
Mx-791-B 2/4 meter

Equipment: Two sticks about 1-1/2 ft long, 5/8 inch in diameter.

BINISLAKAN (continued)

Formation: Longways pos. Ptrs stand about 6 ft apart. W stands at ptr R when facing audience. One to any number of cpls may take part in this dance. Sets of 3 or 4 cpls may be preferable. Both dancers are barefoot.

Steps & Styling: Change Step.
Step R (L) in 4th in front (ct 1), step L (R) close to R (L) in 3rd or in 1st pos (ct &), step R (L) in 4th in front (ct 2). This may be executed in any direction.

Mincing Step.

Starting pos: R (L) ft in 5th pos in front, heels slightly raised. Execute tiny steps sdwd R as many times as necessary. It may be 1 or 2 steps for every ct. This step may also be done fwd or bkwd.

Brush Step (Scratch).

Brush L (R) ft bkwd and at the same time step R (L) sdwd 4 times, bend trunk slightly sdwd R (L), R (L) hand bent in front about head level, stick pointing twd audience; L (R) hand down in rear, stick pointing sdwd L (R); look at L (R) shoulder (cts 1, 2, 1, 2). Step on R (L) is springy like a small leap.

Hand Movement: Arms in reverse "T" pos.

Arms are side horizontal, elbows bent at R angles, forearms parallel to head, palms fwd or facing inward, fists loosely closed.

MeasPatternIntroduction - Ptrs face audience.

- 1-3 Cross sticks overhead, R over L and look upward.
4 Bring trunk fwd and bring down point of crossed sticks close to floor.

Figure I. Ptrs face audience.

- 1-4 Begin R, 4 change steps sdwd R & L alternately, raise L ft and R ft slightly off the floor. Bend trunk slightly sdwd R and L. Strike sticks sdwd R and L alternately 3 times to a meas (R, L, R - L, R, L) (cts 1, &, 2 to every meas).
5-6 Execute mincing steps sdwd R. Strike sticks overhead 3 times to a meas (L, R, R - L, R, L) alternately. Look upward.
7 Bend knees and twist trunk to L, strike sticks bkwd R (R, L, R) (cts 1, &, 2). Look bkwd R.

BINISLAKAN (continued)

- 8 Straighten trunk and stamp R, L, R (cts 1, &, 2). Strike sticks in front of chest R, L, R.
 9-16 Repeat all movements of Fig. I, meas 1-8, begin L and reverse direction.

Figure II Ptrs face audience.

- 1-2 Begin R, 4 brush steps sdwd R (cts 1, 2, 1, 2).
 3 Tap L in front twice. Bend trunk twds that ft and strike sticks twice in front close to the tapping ft (R, L) (cts 1, &). Straighten trunk and step L close to R striking sticks once in front (R over L) (ct 2).
 4 Repeat movements of Fig. II, meas 3. Bend trunk twd R ft.
 5-8 Repeat all movements of Fig II, meas 1-4, begin L and move sdwd L.
 9-16 Face ptr. Repeat all movements of Fig. II, meas 1-8.

Figure III. Ptrs face audience.

- 1 Jump fwd and bend trunk fwd. Cross sticks R over L below knee level.
 2 Straighten trunk and raise sticks (still crossed) gradually overhead. Look upward.
 3-4 Repeat movements of Fig. III, meas 1-2.
 5-6 Execute mincing steps moving bkwd, arms in reverse "T" pos and shaking sticks sdwd. Bend head sdwd R and L every 2 cts.
 7-8 Execute mincing steps turning R about in place. Finish facing away from audience (1 meas). Raise R knee and strike sticks once under it (ct 1), straighten knee, ft together and strike sticks once in front (ct &), raise L knee and strike sticks once under it (ct 2).
 9-14 Repeat movements of Fig. III, meas 1-6, facing away from audience.
 15-16 Repeat movements of Fig. III, meas 7-8, finish facing audience.

Figure IV. Ptrs face each other and doing their movements simultaneously.

- 1-8 W: Begin R, take 8 change steps moving CW around ptr. Strike sticks overhead and at the back alternately 3 times to a meas (R, L, R) (cts 1, &, 2). Bend trunk when striking sticks at back. Kneel on both knees on last meas.
 9-16 Do movements of M, meas 1-8. Finish facing audience.
 1-4 M: Kneel on both knees and strike sticks on the floor at R side 3 times (cts 1, &, 2). Strike sticks overhead 3 times, R, L, R (1 meas). Strike sticks on the floor on the L side (1 meas), then strike sticks again overhead 3 times. R, L, R (1 meas).
 5-8 Repeat movements of Fig. IV, meas 1-4. Stand on the last meas.
 9-16 Repeat movements of ptr, Fig. IV, meas 1-8. Finish facing audience.

Figure V. Ptrs face audience.

- 1-2 Hop on R 6 times. Raise and stretch L leg in rear and strike sticks obliquely R in front (R, L, R - L, R, L) (cts 1, &, 2, &, 1, &). Pause (cts 2, &).

BINISLAKAN (continued)

- 3-4 Repeat movement of Fig. V, meas 1-2. Hop with L. Raise & stretch R leg and strike sticks obliquely L in front.
- 5 Face ptr and strike sticks on the floor in front, full knee bending, R knee lower than L knee (cts 1, ah, &, 2, &).
- 6 Stand and straighten trunk. Strike sticks in front R, L, R, L, R. (cts 1, ah, &, 2, &).
- 7 Step R fwd (ct 1), hop on R and raise L slightly close to R, strike both sticks diag R at head level with ptr (ct &) Step L sdwd (ct 2), hop on L and strike sticks diag L with ptr (ct &).
- 8 Stamp R, L, R in place and strike sticks in front R, L, R (cts 1, &, 2).
- 9-12 Repeat movements of Fig. V, meas 1-4 facing audience.
- 13-16 Repeat movements of Fig. V, meas 5-8 facing ptr.

Figure VI. Ptrs face each other.

- 1-2 Begin R, 2 change steps moving fwd to meet ptr at ctr finishing in 1 line, W in front of M, facing audience. Strike sticks R, L, R overhead (look upward) (cts 1, &, 2). Bend trunk fwd and strike sticks in front L, R, L (cts 1, &, 2).
- 3-8 Begin R, 6 change steps R & L alternately moving CW. Strike sticks as in meas 1-2. Finish in circle formation facing ctr.
- 9-12 Begin R, 4 change steps moving twd ctr. Strike sticks as in meas 1-2.
- 13-16 Repeat movements of Fig. VI, meas 9-12 moving gkwd. Finish facing CCW.

Finale. Cpls are still in circle formation.

- 1-3 Execute mincing steps moving CCW. Finish in line formation facing audience as in Fig. I, arms in reverse "T" pos. Shake sticks sdwd. bend head sdwd R & L alternately every 2 cts.
- 4 Stamp R, L, R in place and strike sticks overhead R, L, R (cts 1, &, 2). Look upward.
- 5-7 With sticks still crossed overhead, execute mincing steps turning R slowly in place. Finish facing audience.
- 8 Ft together, bend trunk slowly fwd bringing down crossed sticks below knee. Sticks touch floor on the last ct.

Presented by Bernardo T. Pedere

NAO VAS AO MAR TONHO

Portugal (Nazare)

The research on this dance was done in Portugal by Madelynne Green in 1962.

Record: Unidisc EX 45222M Side 1, band 1.

Formation: Dancers are in cpls, and there is an even number of cpls in the circle. M hold ptr L hand in his R hand. Hands are held with the elbows at about shoulder height.

MeasDancePart A

- 1-4 8 marching steps, starting L.
 5-8 8 marching steps, W in front of their ptrs.
 9-12 8 marching steps CCW in a circle of 4, M in front of their ptrs in the little circles.
 13-16 Making a 1/2 turn outward, reverse direction in the circle of 4. End in a double circle, M on the inside.

Part B

- 17-32 Vira rhythm. Do the balance-croise in groups of 2 cpls.

Start over from the beginning. End with 16 marching steps in cpls in the circle after the third repeat of the dance.

Presented by Madelynne Greene

VIRA DO SITIO

Portugal (Nazare)

Research on this dance was done in Portugal by Madelynne Greene in 1962. Le Sitio is the hamlet of Nazare situated on the cliff which dominates the village. The dance is divided into five parts which follow thus:

- | | | | |
|---|---------|---|---------------------|
| A | 15 meas | D | 15 meas |
| B | 9 meas | E | 16 meas |
| C | 15 meas | E | 16 meas plus 1 meas |
| B | 9 meas | | |

In diagrams, X = M; O = W

Record: Unidisc EX 45222M - Side 2, band 1

VIRA DO SITIO (continued)

Formation: Double circle with an even number of cpls, preferably 10 or 12 cpls to a circle; M on the inside, ptrs face to face. (Count off in cpls 1-2, 1-2, etc. Start counting 1 and 2 as you face the LOD. cpl #2 following #1.) Note: After circle is formed and other dancers wish to join, there should be TWO CPLS join the circle since the dance is done in even numbers of cpls, in units of 4 people.

MeasPatternFigure I.

- A 1-8 Beginning R, waltz to own R in the big circle, revolving R.
9-15 Revolving L, waltz back to original pos. L in big circle.

Figure II.

- B 1-2 Two waltzes on the spot (L,R) swaying a lot, snapping fingers on first beat of each meas.
3-4 Change places with ptr (2 waltzes), passing R shoulders and end facing ptr.
5-8 Repeat these 4 meas to return home.
9 Clap hands twice.

Figure III.

- C 1-15 In a circle of 4, cpls 1 and 2, circle CCW with 15 waltzes (begin R). returning home to face own ptr.

Figure IV.

- B 1-9 Repeat action of Figure II.

Figure V.

- D 1-15 In a circle of 4, cpls 1 and 2 circle CW with 15 waltzes (begin L). returning home to face own ptr.

Figure VI. Balance-Croise.

Each of cpls 1 and 2; begin R.

- E 1 M1 and W2 do one waltz step twd ctr of square.
2 Another waltz fwd and end L shoulder to ptr (almost touching). During these two meas M2 and W1 do 2 waltzes in place.
3-4 The first cpl returns to place with 2 waltzes, as the 2nd cpl starts to enter in the same fashion. M2 and W1 take 2 steps twd ctr as described for M1 and W2 in meas 1-2, Fig. VI.
5-6 M1 and W2, taking little longer steps, move twd ctr and come face to face. At the same time, M2 and W1 do the bkwd step which ends their balance.

VIRA DO SITIO (continued)

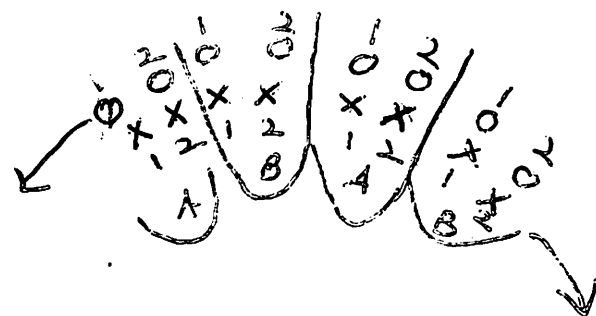
- 7 The following step (begin R) is done backing up twd the place left by the person opp you.
 - 8 Continue backing up (begin L) so that you have exchanged places. At this point the dancers end in this position, everyone facing their own ptr. Now look diag to "new square." (M are on outside of the circle).
- | | |
|-----|-----|
| 2 1 | 2 1 |
| X X | X X |
| O O | O O |
| 2 1 | 2 1 |
| A | B |
- 9-16 Instead of doing the repeat of the balance-croise as usual you do it with "new neighbors." For M1 and W2 it is the neighbor on the L.
 - E 1-8 Repeat with same "new" neighbor to get back where you were at the end of meas 8 (Fig. VI).
 - 9-16 Repeat with orig diag person to get back home.
 - 17 Clap twice.

Repeat A through E, including the claps.
End dance with another repeat of A and B, with music slightly faster.

Presented by Madelyne Greene

DIAGRAMS FOR ABOVE DANCE

Figure I. A 1-8

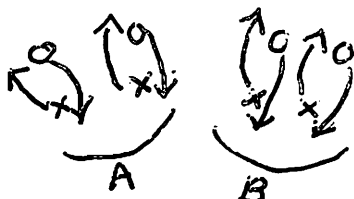


| | | |
|---|-----|-----|
| W | O | O |
| | (1) | (2) |
| M | X | X |
| | (1) | (2) |

W move to own R, M to own R.

Meas 9-15, all reverse.

Figure II. B 1-4 Balance and change places



5-8 Reverse and return home

VIRA DO SITIO (continued)

Figure III. C 1-15 Form circles moving CCW

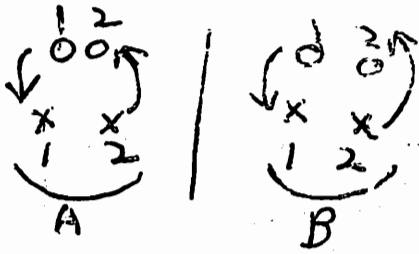
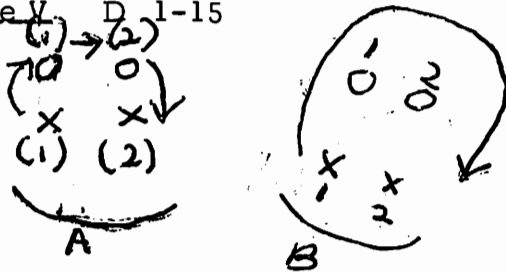


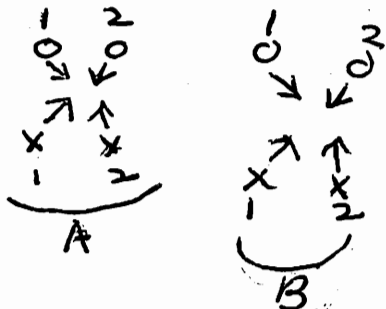
Figure IV. Repeat Balance and change places, B 1-9.

Figure V. D 1-15



Form circles moving CW

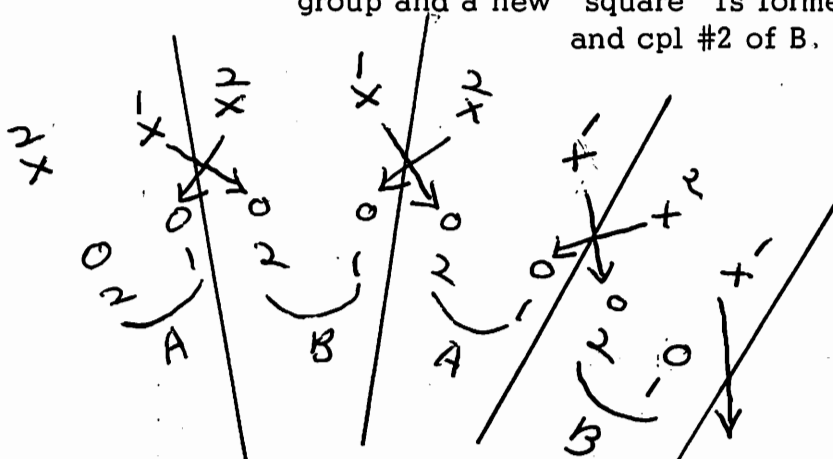
Figure VI. E 1-8 Balance and Cross



Balance fwd and bkwd then cross over diag.

AT END of figure all M will be on outside of double circle.

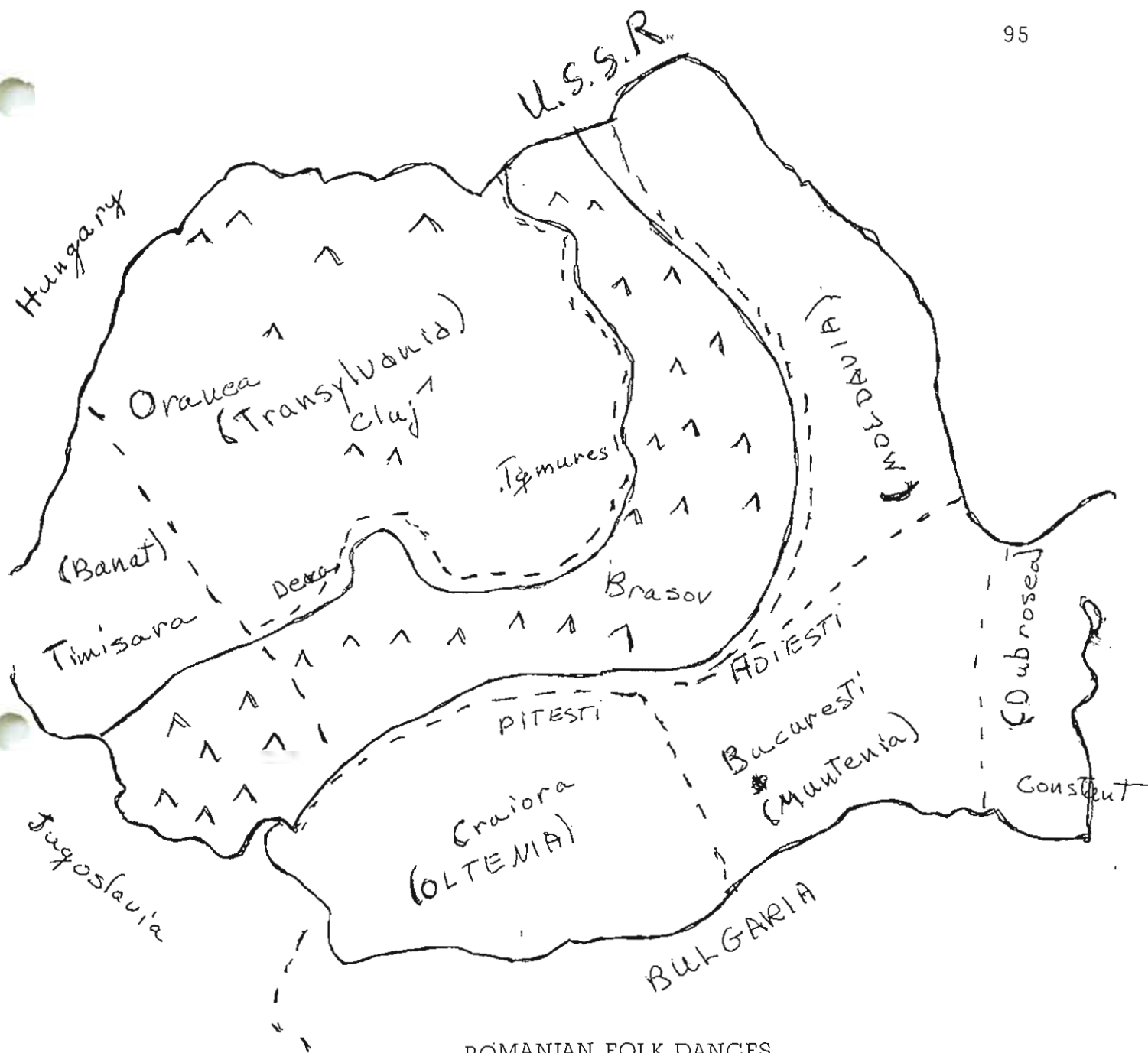
E 9-16 M #1 in A group looks to neighbor's lady #2 of B group and a new "square" is formed of cpl #1 of A and cpl #2 of B.



E 1-8 Repeat with same neighbors to get back to diagram E 9-16.

E 9-16 Repeat with original square to return home.

Presented by Madelyne Greene



ROMANIAN FOLK DANCES

This small selection of choreographic folk art is representative of the hundreds of "Hora" and "Briu" type dances found in the villages of Oltenia and Muntenia, the two most southern regions of Romania. The dances are characterized by small crossing steps, heel clicks, and stamps. They are generally energetic, dynamic dances with occasional surprises in rhythm and change of direction. Several of the dances are non-concordant with the music, so they require practice in order to feel comfortable with them.

The dances were collected by Anca Guirchescu, a principle dance ethnographer at the Institute of Ethnography and Folklore in Bucharest. She patiently taught me the dances and gave me the tape of the music which was produced by musicians in the villages where the dances originated. Sunni Bloland.

ALUNELUL

(The Hazel Nut)

(Romania)

There are many different dances with the name Alunelul. This particular one is from the village Carna in Oltenia. It is a dance of the village repertoire done at the "Sunday Hora" and all other dance occasions. Presented by Sunni Bloland at Madelynnne Greene's Folklore Camp, 1969.

Formation: Short lines.



Music: Naroc - Na 1054 EPB, Side A, band 1. 2/4 meter.

Part I takes up 8 meas, while Part II takes up 5 meas. The music is in 4-meas phrases; therefore, the dance is only concordant with the music at the metric level. However, the dance and music do become concordant at the phrase level of music after 4 repetitions of the dance.

Meas 1-8 are done rather flat-footed in an easy relaxed way. Meas 9-10 are danced on the ball of the ft Meas 11-13 are again flat-footed (as an even slide).

Meas Part I

- | | | |
|-----|---|--|
| 1 | Facing and moving diag R, step R, step L. | |
| 2 | Moving diag bkwd R, step R, L, R | |
| 3-4 | Repeat meas 1-2 to L, begin L. | |
| 5-6 | Repeat meas 1-2. | |
| 7-8 | In place step sdwd L, sdwd R, sdwd L, Start to circle R leg around in front. | |

Part II

- | | | |
|-------|---|--|
| 9 | In place, step crossing R in front, step L in place, step R next to L, step L across R. | |
| 10 | Step R in place, step L sdwd L, step R crossing in front, stamp L in place. | |
| 11 | All in place step L, stamp R, step R, stamp L. | |
| 12-13 | Moving sdwd L, step L, step R (as R clicks L). Repeat 2 times. End with a step on L. | |

Repeat dance from beginning.

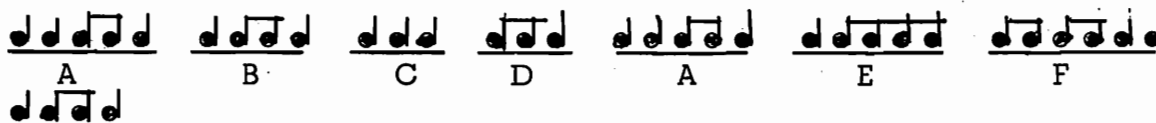
Presented by Madelynnne Greene

HORA BOEREASCA

(Boy ehr as ka)

Romanià - Boyare Hora

There are many different dances called Boereasca. This one from the village Razmizesti in Southern Muntenia has the following rhythm:



B and may be analyzed as having six rhythmic motifs A, B, C, D, E, and F. In the recording the footsteps of the dancers can be heard punctuating the syncopated E motif. The simple melodic accompaniment serves the dancer with a metric pulse. The dance is performed on all general occasions for dance. Presented by Sunni Bloland at Madelynn Greene's Folklore Camp, 1969.

Formation: Closed circle.

Music: Naroc - Na 1051 EPB, Side A, band 3. Meter 2/4.

Introduction: 8 meas

| Motif | Rhythm | The Dance |
|-------|--------|--|
| A | | Moving R, step R, cross L in front, a long step R diag bkwd R, close L, step R in place. |
| B | | Cross L in front, moving diag back R, step R, close L, step R. |
| C | | Step sdwd to L on L, step sdwd to R on R, cross L in front. |
| D | | Moving diag back R step R, step L, step R. |
| A | | Do motif A to L, beginning L. |
| E | | Step R crossing in front, step L, close R, step L, stamp R. |
| F | | Step R, stamp L, step L, stamp R, stamp R, pause, stamp R. |
| B | | Moving back step R, step L, close R, step L. |

Repeat all from the beginning.

Presented by Madelynn Greene

BALTA

(Romania)

This dance comes from the village Traian in Muntenia and is performed on all village dance occasions. It was presented by Sunni Bloland at Madelynne Greene's Folklore Camp, 1969. Part I of the dance, consisting of a single motif (4 steps and a stamp) can be done, for example, three times followed by Part II which is always done twice. At the next repetition Part I would be done four times followed by two repetitions of Part II -- each time increasing the repetitions of Part I by one motif. The dance may also be done in the following way:

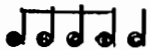
Introduction unit 12 meas
 Part I 4 times
 Part II 2 times
 Part I 6 times
 Alternate 2 times and 6 times from then on.

Formation: M and W in a closed circle "V"

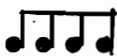


Music Naroc - Na 1054 EPB, Side B, band 8. 2/4 meter

Introduction 6 meas

RhythmPart I

Facing and moving diag R, step R, cross L in front, step R, cross L in front, stamp R as body turns 45° to the L (hold). Repeat 3 more times (4 times in all).

Part II

Facing fwd move sdwd R, step R, cross L in back, step R, stamp L (Repeat to L, begin L, Repeat to R, begin R, Repeat to L, begin L.



Stamp R as arms come up to "U" pos.
 Brush toe back as arms swing down and back.
 Brush or scuff heel fwd as arms swing up.



Part I is repeated, bring arms down to "V" pos. Then repeat all of Part II (2 times in all).

From then on: Part I (6 times) Part II (twice) Part I (6 times), etc..

Presented by Madelynne Greene

AMPUIETTII


(Am poo-yets eee) (no meaning)

(Romania)


This is a M's dance from the village Traian-Judet (county) Teleroman in the region of Muntania near the Bulgarian border. It is one of the many dances of this village's large repertoire and is performed on all occasions for dance, especially "Sunday Hora." Presented by Sunni Bloland at Madelynne Greene's Folklore Camp, 1969.

Position: Shoulder hold.


Formation: Short lines.

Music: ~~Maroc~~ - Na 1054 EPB, Side A, band 1. Meter 2/4Part I



Facing fwd, moving to the R; step R, step L crossing in front, step R, step L crossing in front. Step R, stamp L, stamp L (hold). On stamps look a little to L.



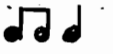
Repeat to the L beginning L.
Repeat all of Part I one more time (twice in all).

Part II


Moving fwd diag R, step R, click L to R.
Moving fwd diag L, step L, click R to L.
Facing fwd, jump with ft apart. click both ft together in air, land on L, click R to L.



Moving diag R bkwd, step R, click L to R.
Moving diag L bkwd, step L, click R to L. Both heels remain off floor.



In place drop L heel, stamp R, stamp R (hold).
Repeat all of Part II.

Repeat dance from beginning.

Presented by Madelynne Greene

TREI PAZEȘTE

(Three times take care)

(Roumania)

There are many dances from the southern part of Roumania entitled Trei Păzește. This one is from the village Bîrca in South Oltenia. Most of the dances bearing this title utilize variations on a cross step often with a

FOLK DANCE CAMP - 1969

TREI PĂZEȘTE (continued)

leg thrust at the ending of the motif. The steps are light -- taken on the ball of the ft. It is done on all occasions for dance and is for both M and W. Presented by Sunni Bloland at Madelynne Greene's Folklore Camp, 1969.

Position: Back basket hold, short lines.

Formation: Line.

Music: 2/4

RhythmIntroduction

The introduction can be done any number of times but once the dance itself has begun, the introduction is never repeated.



Step fwd R, kick L fwd gently. Heel may touch the floor.

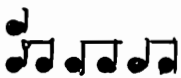
Step back L, kick R fwd gently.

For the sake of the musical phrasing, dance the introduction 4 times in all (8 meas).

The Dance

Lunge diag fwd R on R ft (no wt), draw R ft back to L.

Repeat.



Lunge diag fwd R on R ft (no wt), as if to repeat again.

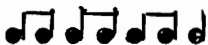
Moving diag bkwd L, draw R ft to L clicking ft, step L.

Repeat this click and step 2 more times (3 times in all).



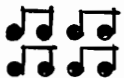
In place with small steps, step diag R back with R, in place L, cross R in front, in place L, diag R back with R, in place L.

On the last longer ct, step R across in plie as L leg thrusts fwd -- this is a strongly accented movement.



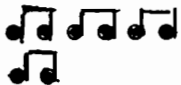
Facing fwd and moving to the R, step L across, step R, step L

across, step R, step E across, step R, step L as R ft is thrust fwd.



Facing fwd and moving to the L, step R across, step L, step

across R, step L, step R across, step L, step R across, step L.



In place with small steps, step R behind L, cross in front L,

step R in place. Step sdwd L with L, cross R in front, step in place L, step sdwd R with R, cross L in front.

Repeat until end of music.

Presented by Madelynne Greene

CASTILLANA

(Spain)

A flirtatious cpl dance arranged for 8 or 10 cpls dancing in a column formation. Dance arranged by Madelynne Greene from authentic dance material from Spain 1968.

Music: Unidisc EX 45-175 ADA - Side 2, band 1. Meter 3/4

Castanets: Basic rhythm: both-L-roll or both-L-roll-roll.

Formation: Cpls will form a double line, W on M R side, both with R shoulders to audience

MeasPatternFigure 1

Arms are curved upward palms facing. Style is very light.

- A 1 The step: Slide R ft fwd (ct 1), close L to R (ct 2), leap onto R cutting L ft fwd quickly (ct 3).
 2 Repeat action of meas 1 with opp ftwork.
 3 Repeat action of meas 1.
 4 Run fwd lightly L, R, L.
 5-16 Repeat above 4 meas four times in all, as the 1st cpl cast off to bottom of set, (the M leading his line by turning L, the 1st W to R). At the end of the 16th meas, all will make a 1/2 turn R on the 3 running steps.
 1-16 The last cpl now at the top of the set will lead the lines down the (repeat) middle of the column to end in original places and facing ptr.

Figure 2

Arms are in 4th pos (R arm high, L curved in front).

- B 1 Step R diag fwd (ct 1), draw L toe in 1/2 circle on floor across R (ct 2), step on L (ct 3).
 2 Step R diag back to R (ct 1), point L toe to arch of R ft (ct 2), place R heel on same spot (ct 3).
 3-4 Repeat action of meas 1-2, Fig. 2, reversing ftwork and direction.
 5 (R shoulder leads twd ptr, L arm high.) Balance fwd on R (ct 1), step on L toe behind R heel (ct 2), step on R ft (ct 3).
 6 Step bkwd L (ct 1), step R (ct 2), step L (ct 3).
 7-8 Run 6 little steps into ptr place, passing R shoulders and turning 1/2 turn R to repeat. On this step the M tries to "capture" the W as they cross passing R shoulders. The W coquettishly "ducks" under his outstretched arms.
 9-16 Repeat action of meas 1-8, Fig. 2, returning to original place
 1-16 Repeat action of meas 1-16, Fig. 2.
 (repeat)

CASTILLANA (continued)

- 3 meas Break: W walks 3 slow steps, R,L,R (no wt on last step) making a complete turn R to end facing audience. M makes 1/2 turn R, R,L,R, ends standing behind W and places both hands on her waist.

Figure 3.

(W arms are crossed in front at wrists, palms up.) Moving twd audience with "mincing" steps, M tries to catch her eye as he bends L and R, etc. There is a swaying motion to the step and it is done smoothly.

- C 1 Step R fwd (ct 1), L heel fwd (ct 2), step on R (ct 3).
 2 Repeat action of meas 1, Fig. 3, starting L.
 3-6 Repeat action of meas 1-2, Fig. 3, two more times.
 7 M pulls W bkwd 3 running steps, R,L,R
 8 W ends abruptly on both heels - bending slightly fwd, her arms flung out to sides.
 9-16 Repeat action of meas 1-8, Fig. 3.
 1-8 Repeat action of meas 1-8, Fig. 3.
 (repeat)
 9-14 Putting thumbs in vest, M lets go of W turning R, returns to own place with 6 of above steps, ends turning R 1/4 turn to end with R shoulder to audience. W meantime discovers he's not following her and
 15-16 With 4 running steps goes back to end facing him, no wt on last L step. All end in a single line, W L shoulder to audience.

Figure 4.

Move away from ptr, (M line twd audience, W up stage).

- A 1 Cross and step on L (in front of R) (cts 1,2). Kick R to side (ct 3).
 2 Step on R (ct 1), L toe to R arch (ct 2), L heel at R arch (ct 3) (no wt).
 3-6 Repeat action of meas 1-2, Fig. 4, twice
 7-8 Step on L (making 1/2 turn L), as R ft swings across L to end in front and continue pivoting on both ft, ending R shoulder twd ptr.
 9-16 Repeat action of meas 1-8, reversing ftwork and direction, re-turning to single line (no turn; instead, accent L,R,L).
 1-16 Repeat action of meas 1-8, Fig. 4, reversing ftwork and direction,
 (repeat) with W progressing twd audience, M up stage, making turn as above and returning to original places in dance.

Figure 5.

- B 1-16 Repeat Fig. 2 as above, but this time W runs through the line on the first 3 running steps of meas 7 (cts 1,2,3), then pivots sharply
 (repeat) on the spot (to R) on the next 3 steps (cts 1,2,3 of meas 8).

Break:

- 3 meas Turn on spot as before but end facing ptr (W back to audience).

CASTILLANA (continued)

Figure 6.

- C 1 Moving twd ptr R shoulder (lead with own R shoulder). Step on R ft (ct 1), look at ptr over R shoulder. Tap L toe behind R heel (ct 2), again tap L toe close to R heel (ct 3).
- 2 Step back on L (ct 1). Step on R close to L (ct 2), point L toe at R arch (ct 3).
- 3-4 Repeat action of meas 1-2, Fig. 6, reversing ftwork.
- 5-8 Repeat action of meas 1-4. Fig. 6.
- 9-16 Repeat action of meas 1-8. Fig. 6.

Figure 7.

- All face fwd to audience, M R arm around W waist.
- A 1 Step R (ct 1), L heel in front (ct 2), step on R (ct 3).
- 2 Repeat action of meas 1 with opp ftwork. Keep ft close to floor, - swaying motion in body.
- 3-8 Repeat action of meas 1-2, Fig. 7, three more times.
- 9-16 M bring both hands up to put thumbs in vest, at same time step R (ct 1), swing L fwd (ct 2), and then lower R heel (ct 3). Do step 8 times in all, alternately starting R and L. At the same time, W does same step moving bkwd very softly away from M.
- 9-16 M turn to R discovering the W have disappeared as:
(repeat W turn to L and tip toe on 4 steps, R, L, R, L, then run 7 steps,
softly) R, L, R, L, R, L, R; step L, trust R heel fwd and extend R arm twd M. M look surprised and end with hands on hips. They are down stage R, and W up stage L.

Presented by Madelynne Greene

SAKARA

(Yoruba Tribe -- West Nigeria)

Sakara, a style of rhythm, is a dance for happy occasions, slow and pleasurable. Song sings praises.

Formation: Sakara is danced freely any place on the dancing area. If one person is chosen to be the leader (chief dancer) by the drummer, the rest of the dancers follow. There is no set line or circle formation. The drummer may at any time go to another dancer and appoint him leader. This may also change the direction of the dance. It is the custom when the drummer picks the leader for the admirers of the dancer to give him money, and in turn he gives the money to the drummer.

Style and Posture: Bend fwd slightly from hip. Remain in this pos throughout dance pattern. Arms bend at elbow with forearm parallel to floor. Hold handkerchief in both hands with 1st finger and thumb. L elbow pushes fwd and back with the rhythm, unless otherwise specified. R arm remains close to the body. Hip moves freely with wt change. The knee action is constant and soft.

I. Basic. Glide R ft diag fwd to R (ct 1). Close L toe to R heel, wt on L and both knees bent (ct 2). Glide R diag fwd to R (ct 3). Close L toe to R heel; wt remains on R (ct 4). Beginning L repeat action of basic (ct 1-4), reversing ft pattern. Note: This step may also move to the side.

II. Flat Gallop. Step R slightly fwd keeping ft flat on floor, R knee bent (ct 1). Step on ball of L ft close to R heel, rolling wt back into whole ft as L knee is straightened (ct &). R knee remains bent. Note: This step may move in any direction, i e.: fwd, sdwd, bkwd, circle R or L. In order to change from R to L ft, the initial step (ct 1) is made, but there is no second step (ct &).

III. Long Walk. Both knees bend in preparation for Long Walk step. Step fwd onto R heel (ct 1, &); as heel is placed on floor knee straightens (lock). There is a thrust of the ft fwd as the knee locks. With a rolling motion, wt is transferred fwd onto a flat ft. Hip lifts slightly as knee straightens. Beginning L repeat action of Long Walk (ct 2, &).

IV. Short Walk. Knees remain flexed throughout step: Step fwd onto R with gliding movement fwd as R ft reaches floor (ct 1). L ft brushes bkwd with knee bend, toe pointed downward about 3" from floor (ct &). There is a slight rock from R to L as wt is transferred. Beginning L repeat action of Short Walk (ct 2, &).

SAKARA (continued)

V. Front Crossover. Step R on flat of ft about 6" across L, toes fwd (ct 1), Step L toe close to outside of R (ct &). Knees bend in rocking motion. To change direction leave wt on R (ct 1). Swing L ft around (ct &), and step across R (ct 1).

Head: No noticeable motion.

Arms: L arm is bent, elbow held in at waist line with forearm extended. R arm remains close to waist, handkerchief in hands. As R ft crosses over, L hand movement is accented downward (down-up) R hand a slight counter movement; as L ft crosses over R, hand movement is accented upward (up-down), L hand a slight counter movement.

Arm Position: Two variations

1. When R ft moves fwd, hands move to L (elbows bent).
When L ft moves fwd, hands move to R.
2. Handkerchief held in front at waist pos, elbows bent, do a circular movement (CCW) fwd, under and back.

Head: Moves with rhythm. Accent is on lift of chin.

VI. Cross Behind. Step R toe behind and to outside of L ft. L knee remains bent while R knee strongly flexes and straightens slightly on each step (ct 1). Step L on flat of ft bringing L to R toe (ct 2). To change direction do a Basic sdwd (ct 1-4) R (ct 1-4); keep toes fwd.

Repeat Cross-behind step to L reversing all action.

Hips are thrust bkwd on each step. Elbows move outward slightly with the rhythm of the music.

Presented by Joseph Oyewusi

DANCE ANALYSISHIGH LIFE

(Nigerian name)

"High Life" originated in Ghana (West Africa) about twenty years ago. It has been absorbed now by most West African countries. It can be referred to with little reservation as an International Dance. The dance "High Life" is used for many festive occasions, for example, naming ceremonies, harvest, birth, and death. The rhythm is the same for all occasions, but the song indicates the specific occasion. It is a "happy-occasion" dance. The tempo could be fast or slow, depending on the atmosphere created by the dancers.

Since there is no line of direction or formation, all steps described can be done in any direction and with changes of direction in the steps as the dancer desires.

To begin the dance, the band or orchestra starts to play, the dancers or spectators who have been outside the dancing area come to dance two by two. In western fashion, they join hands and dance the "basic." Afterwards the M may freely lead the dance, or the W may lead. The hands are not joined for the "individual" free leading of any of the patterns which follows the initial dancing of the "basic" step.

Basic Forward: Knees remain flexed throughout step: Begin R, step sdwd, and slightly fwd on inside ball of big toe keeping wt on L (ct 1). Pushing against inside R, slip L slightly twd R turning L toe very slightly diag L; keep wt on L side (ct &). Close R flat to L, wt remains on L (ct 2). Transfer wt to R (ct &).

Beginning L repeat action of Basic reversing ft pattern (cts 3, 4).

Note: In the sand, the ft prints are clear and heavy in the ctr, dotted to the side.

Body: Either erect or slightly bent fwd from hips. Both elbows slightly bent (45 degrees); wrists straight, hands at ease, palms down or up, arms held fwd, slightly below waistline, swaying easily with the body.

Head: Moves from side to side with face down twd outer part of the ft carrying wt.

Basic Backward: Knees remain flexed through step. Step sdwd and slightly bkwd R on inside ball of big toe keeping wt on L (ct 1). Pushing against inside R, slip L slightly bkwd twd R, turning L toe diag R keep wt on L side (ct &). Close R flat to L, wt remains on L (ct 2). Transfer wt to R (ct &).

Beginning L repeat action of Basic, reversing ft pattern (cts 3 & 4).

HIGH LIFE (continued)

Body and Head: The movement is the same as in Basic Fwd.

Transition for Walk: Repeat action of "Basic" cts 1, 2. On ct 3, L is placed bkwd instead of sdwd. Step L fwd beside R with L knee bent, at the same time locking R knee (ct 4).

Walk II: With R knee bent, wt on L, L knee locked; begin R, step fwd with a flat dragging step until R heel is even with instep of L (ct 1). Keep heel of stepping ft on floor. As wt shifts to R, lock R knee and bend L knee as L ft drags fwd, heel even with instep of R (ct 2).

Repeat action of "walk" (ct 3, 4).

Note: As knees are alternately locked, hip raises naturally to that side.

Body: Face diag R (ct 1, 2). Face front (ct 3, 4). Repeat (ct 1-4) to L.

Note: The turning from side to side is smooth drawing a continuous S on the floor.

Arms: Arm is bent, elbow held at waistline with forearm extended, wrist straight, palms facing, hands relaxed.

As dancer faces diag R, R arm moves in a lazy half-circle from outside to inside raising slightly on the outside and dipping inward to finish (cts 1-4). Repeat action to L; elbow remains bent throughout the movement and is never more than 9" from the body.

Walk Variation I: Step pattern same as walk. Ct 1 now becomes cts 1, 2). Step R (ct 1) slightly straighten R knee (ct &) bend knee (ct 2). Accent bend of knee on ct 1, 2, straighten (ct &). Bend, straighten, Bend, straighten.

Arms: R arm moves fwd with R ft. L with L ft. Arm bent at elbow, wrist straight, hands relaxed. Elbows move in and out, like pigeon wings. In on ct 1, ct &. Upper body turns naturally as R and L arms are fwd.

Walk Variation II: Begin R, step fwd with a flat dragging step until R heel is even with instep of L; keep wt on both ft, both knees bent (ct 1). Place ball of L ft 3" back of R heel (ct &). Push off with ball of L (ct ah) pushing R flat ft fwd about 3" (ct 2). NOTE: The push-off is like a grace note.

Repeat action of "Walk Variation II, reversing ft pattern (cts 3-4).

Arms: Easy with feeling of step -- shoulders keep slight rhythm.

Presented by Joseph Oyewusi

KARAGOUNA

(Greece)

This version of Karagouna has been choreographed by Mrs. Nikki Saffas of Oakland, California. Mrs. Saffas is a skilled and knowledgeable teacher of Greek dancing and Greek culture, and has returned to Greece this summer to do further research.

Record: Karagouna, Festival 3510

Formation: Hands joined shoulder high in a broken circle or individual lines of dancers

Description1. Basic Step - Walking (Begin with singing)

Moving R in LOD, take 3 walking steps L, R, L. Place L heel to floor at the same time making a quarter turn L to face RLOD. Walk in RLOD 3 steps L, R, L. Make a quarter turn in place twd LOD at the same time placing R heel sdwd on the floor. Repeat 8 patterns in all moving CCW and CW alternately.

2. Twist Step (On the singing of "Gouna" etc.)

Step sdwd on R twisting body slightly L at the same time. Close L to R bringing ft together and facing twd COH at the same time. Continue.

3. Hesitation, Fwd and Bkwd

Move twd COH bringing hands upward. Step diag fwd on R and touch L to R. Step diag fwd on L and touch R to L. Continue with 4 patterns in and 4 patterns out. Hands come down when moving out to shoulder height.

4. Fancy Walk - Shaking Pompoms

Walk in LOD R, L, R. Make about a quarter turn L and place L heel sdwd L turning to face CW. Step on L and turning to face LOD, touch R toe bkwd, place R heel opp L and shake R toe twice. Again touch R toe bkwd. Repeat pattern 4 times in all.

5. Bounce Step (Singing of Champona, etc.)

Move fwd in LOD. Step fwd R and then L across R. Bounce 3 times on both ft in place. Repeat pattern 4 times.

6. Hesitation, Fwd and Bkwd Repeat action of Step 3, to the ctr and out.

7. Basic Step - Walking Repeat action of Step 1.

8. Twist Step Repeat action of Step 2.

KARAGOUNA (continued)

9. Hesitation, Fwd and Bkwd. Solo Turn

Repeat Hesitation pattern in and out as in Step 6. In place, turn R in a solo spot turn by stepping on R and touching L to R, stepping on L and touching R to L, stepping on R and touching L to R, stepping on L and touching R to L. End facing COH and stepping sdwd on R and touching L to R.

Presented by Henry "Buzz" Glass

MISTY RAIN

"Misty Rain" is a recreational tango composed by Henry "Buzz" Glass.

Record: Rain In Spain, Grenn #45 - 14029. It has been composed by national commission for the year 1969-70.

Formation: Cpls assume social dance pos with M's back to COH. Described for M, W same on opp ft.

Meas 4/4 meter Description

Introduction

- 1-2 Wait in place.
3-4 M dips bkwd on L with a tango "corte," recovers by stepping in place on R, M steps fwd on L, step sdwd on R in RLOD, and closes L to R (basic tango close).

1. Side Break and Fwd Break

- 1-4 The M does a Break step sdwd L and then sdwd R as follows: Step sdwd L on L momentarily taking wt, step in place on R shifting wt to R, step on L beside R. Step sdwd on R momentarily taking wt, step in place on L shifting wt to L, step on R beside L. Break fwd stepping fwd on L, stepping on R in place, and stepping on L beside R. Break bkwd by stepping bkwd on R, stepping in place on L, and stepping on R beside L.
5-8 Repeat all of the action for meas 1-4. Side Break and Fwd Break.

2. Half Box, Two-Step, Corte, and Tango Close

- 9-12 M beginning L does a half box two-step as: Step sdwd on L, close R to L, step fwd on L and hold. Moving sdwd R in RLOD, take a two-step beginning R. The M dips back on L (corte), recovers on R, and moves sdwd R with a basic tango close, stepping fwd on L, sdwd on R, and closing L to R.

MISTY RAIN (continued)

13-16 3. Stamp and Flair, Grapevine, and Progression

The M stamps slightly sdwd on L in LOD. Bending knees, M touches R toe beside L and then flairs R leg outward in back of L in LOD. M continues to move sdwd L in LOD with a grapevine stepping on R in back of L, stepping sdwd on L, and stepping on R over L. Moving to an open pos, M and W retain only L-R hands. Moving in RLOD, M steps "through" on L while pivoting on R to face LOD. Continuing to move in RLOD, M steps R and L.

Note: On the "through" step in RLOD after the grapevine, joined hands move fwd as ptrs move almost back to back.

The M releases the W hand at the same time giving the W a lead. The M turns R in a spot turn stepping R,L,R.

The W, after the grapevine, steps through R,L,R moving in RLOD with the M. As the M does his spot turn R, the W makes a 3-step turn L R,L to progress 1 place in RLOD to end facing a new ptr.

Presented by Henry "Buzz" Glass

ISRAELI STYLE MIXER

This dance is arranged by Henry "Buzz" Glass from textures and components of the Israeli Dance. It is intended as a recreational dance.

Record: Israeli Mixer (Israeli), Folkraft 1476

Formation: Cpls facing in a double circle. Ptrs stand about 3 ft away, M has back to COH.

| <u>Meas</u> | <u>Description</u> |
|-------------|--------------------|
|-------------|--------------------|

| | |
|--|-----------------------------------|
| | <u>1. Running Steps and Jumps</u> |
|--|-----------------------------------|

| | |
|-----|--|
| 1-2 | Passing R shoulders, dancers change places with 4 running steps to end facing. M steps L,R,L,R and W R,L,R,L. In opp place they take 2 jumps with ft together, clapping hands once head high on each jump. |
|-----|--|

| | |
|-----|--|
| 3-4 | Repeat the action of meas 1-2 back to place. |
|-----|--|

| | |
|-----|--|
| 5-8 | Repeat all of the action for meas 1-4. |
|-----|--|

| | |
|--|---|
| | <u>2. Over and Back Step, Hook Arms</u> |
|--|---|

| | |
|------|--|
| 9-12 | Dancers face and join R hands about shoulder height. M steps fwd on L bending knees, and bringing R hips adjacent and bending elbows. M steps on R in place straightening knees. M steps bkwd on L bending knees and extending joined hands. M steps on R in |
|------|--|

ISRAELI STYLE MIXER (continued)

place straightening knees. Repeat all as "fwd-place and bkwd place." (W same on opp ft.) Hooking R elbows and holding free hand above head, dancers turn CW with 6 running steps to end facing and take 2 steps in place R and R.

- 13-16 Dancers face and join L hands. Repeat the action for meas 9-12 on opp ft. Hook L elbows and rotate CCW in place. On the running steps the M progresses to a new ptr in RLOD.

Presented by Henry "Buzz" Glass

HELLO AND GOODBYE

Dance arranged by Henry "Buzz" Glass.

Record: Tic Toc Melody, Grenn #45 14061

Formation: Cpls in a double circle formation with inside hands joined in open pos.

Meas

Description

Introduction

- 1-2 Wait in place.
3-4 M steps sdwd on L and touches R to L; M steps sdwd on R and touches L to R. W steps sdwd on R and touches L to R; steps sdwd on L and touches R to L.

1. Walk-2-3-Touch, and Grapevine

- 1-4 M walks fwd in LOD, L,R,L and brushes R fwd; walks fwd R,L,R and brushes L fwd (W on opp ft.) Facing ptr, M does a grapevine L, stepping sdwd on L in LOD, on R in back of L, sdwd on L and touches R to L. Repeat grapevine sdwd in RLOD. The M steps sdwd on R, on L in back of R, sdwd on R, and touches L to R (W on opp ft).

2. Star R and Progress

- 5-6 Ptrs face and assume R star pos. M moves in a spot turn stepping L,R,L and touches R to floor, and then steps R,L,R and touches L to floor to end facing ptr with back to COH (W on opp ft).
7-8 M backs away from ptr with 3 steps, L,R,L and claps hands. M progresses fwd 3 steps, R,L,R and claps hands to face new ptr.

Repeat dance from the beginning.

Presented by Henry "Buzz" Glass

A TOUCH OF SPAIN

This round dance has been composed by Henry "Buzz" Glass. As a bit of Americana, it is intended to convey the group feeling of togetherness, while at the same time providing for the unique harmony of a cpl dance.

Record: Little Spanish Town, Grenn 14070

Formation: Cpls in single circle formation, facing COH with hands joined.
Ftwork is the same for M and W.

| <u>Meas</u> | 4/4 meter | <u>Description</u> |
|--|-----------|---|
| <u>Introduction</u> | | |
| 1-2 | | Wait in place 1 meas. Step sdwd on L and touch R to L, step sdwd on R and touch L to R. |
| <u>1. Side-Close-Cross; Grapevine, and Balance</u> | | |
| 1-2 | | Step sdwd L on L, close R to L taking wt on R, and cross L over R and hold. Step sdwd on R, close L to R taking wt on L, and cross R over L and hold. |
| 3-4 | | Move sdwd L in RLOD with a grapevine stepping sdwd L, in back on R, sdwd on L, and R over L. Balance sdwd on L touching R to L and balance sdwd R touching L to R. |
| 5-8 | | Repeat the action of meas 1-4. |
| <u>2. Triangle Two-Step</u> | | |
| 9-12 | | Dancers will complete a triangle figure moving fwd, sdwd, and back to place as follows: Beginning L take a two-step twd COH; cross R over L moving sdwd L, step sdwd on L, cross R over L. Moving back to complete the triangle, take a two-step beginning L. In place step R, L, R. |
| 13-16 | | Repeat all of the Triangle Two-Step, meas 13-15. On meas 16, the M steps fwd R, L, R to end beside ptr as they assume Semi-Varsouviana pos facing LOD. |
| <u>3 Side-Close-Cross; Rock and Walk</u> | | |
| 17-20 | | Step sdwd on L, close R to L, and step on L across R. Step sdwd on R, close L to R, step on R across L. Rock or sway fwd on L and back on R. Move fwd in LOD, 3 steps, L, R, L. |
| 21-24 | | Repeat the action for meas 17-20. |
| <u>4. Box and Stamp *</u> | | |
| 25-28 | | Each cpl rotates with a 3/4 L turn to end with backs to COH facing out: Turning L take a box two-step sdwd stepping L, closing R to L, stepping fwd L. Step sdwd on R, close L to R, and step bkwd on R. Step sdwd on L, close R to L, and step fwd L. End with backs to COH stepping R, L, R in place. |

A TOUCH OF SPAIN (continued)

29-32 Repeat all of the action for meas 21-24. On the last 3 steps, face COH and rejoin hands in a single circle.

* Note: Experienced dancers can still maintain the pattern of the dance and do a Moving Box: Step sdwd on L, step on R just in front of L continuing to turn L, step on L over R toeing out. Step sdwd on R, step on L just in back of R, step on R in back of L toeing in. Again, step sdwd on L, step on R just in front of L, step on L over R toeing out. Complete 3/4 turn to end with back to COH by stepping sdw on R, step on L beside R, step on R in place.

Repeat all to end facing COH with hands joined in a single circle.

Presented by Henry "Buzz" Glass

LOVE IS BLUE

This dance has been composed by Henry "Buzz" Glass. It has been designed with "shades of blue" that touch centuries of dance. The beginning carries a touch of Soul and then strides forth with the circle feeling of a folk dance. The two-step pattern to the ctr, done solo style, contrasts with the interlude which has a rock quality. The promenade figure in cpls relates to the times of brocades and lace, while the social dance Hesi-Rock brings one to Dimension 70. The dance ends by returning to its initial statement of Soul. The beautiful orchestration and melody are truly an invitation to dance. The dance may be performed as a Solo Dance (no ptrs), a cpl dance keeping ptrs, or as a cpl mixer.

Record: Love Is Blue Philips 40495 #45

Formation: Cpls in a single circle facing COH.

| <u>Meas</u> | <u>4/4 meter</u> | <u>Description</u> |
|-------------|------------------|---|
| 1-2 | | Wait in place |
| | | Introduction (a bit of Soul). |
| 3-6 | | Turn slightly obliquely L pivoting on both toes so that the heel comes off the floor. At the same time swing parallel arms upward and sdwd. As heels come down, hands swing down to hips at the same time with a snap. Pivot obliquely R on toes swinging arms upward and then downward as heels settle. Continue alternately L and R, 8 times. |

LOVE IS BLUE (continued)

1. Folk Style, Circle L
- 1-4 All join hands just above waist level. Step fwd on the L twd the ctr bending L knee and taking wt on L. Step bkwd on R ft straightening body. Step bkwd on L bending knee and continuing to progress CW. Step fwd on R straightening knee. Continue with 3 more patterns of the above continually but smoothly moving in a CW direction. The joined hands move fwd and bkwd in an arc following the bending and straightening of the knee. (Note: The pattern has a touch of the Cherkessia step.)
2. Solo, Two-Step, and Pivot
- 5-8 Individually, each dancer beginning L takes a two-step twd COH stepping fwd on L, closing R to L, stepping on L and pivoting a half turn on L to face out. With backs to COH, move fwd with a two-step, stepping fwd on R, closing L to R, stepping fwd on R and pivoting a half turn R to face COH. All move bkwd 3 steps, L R L. As each W makes a quarter turn L in place R, L R, the M progresses fwd CW to end on the outside of the circle with 3 steps R L R. Dancers assume Semi-Varsouviana pos. (Note: As a mixer, M progresses to his corner. For cpl version, M maneuvers on the last 3 steps to end beside ptr.)
3. Interlude - Touch of Rock
- 9 or (9-10) Step fwd on L, rock back on R, step on L in back of R, step on R in place (Note: The Interlude is done once during the 1st sequence. Thereafter it is done twice.)
4. Lace and Brocade: Walk-2-3-Brush
- 11-14 Cpls move CW in Semi-Varsouviana pos. Step fwd L R, L and then lightly brush R ft fwd against floor. Walk fwd R L R and brush L ft fwd. Repeat all.
5. Hesi-Rock-Dimension 70
- 15-19 Each cpl wheels in place with 5 Hesi-Rock patterns making a 3/4 turn to end facing ctr. Hesi-Rock. Step fwd on L bending knee, step on R in place straightening, step on L beside R, step on R in place. End with hands joined ready to repeat the dance.

The Sequence (Special Notes)

a. On the 1st sequence, the Interlude is danced once. On the 2nd sequence it is danced twice; on the 3rd sequence it is danced twice.

TAG:

b. The dance repeats almost 3 times through. On the 3rd repetition, DO ONLY THREE Hesi-Rock patterns to end facing ctr. Repeat the Soul pattern of the introduction with arms moving sdwd L and R 8 times. Continue the movement with an even pace although the music starts to fade.

Presented by Henry "Buzz" Glass

SIMI YADECH

(Israel)

This dance was arranged by Henry "Buzz" Glass.

Record: Semi Yadech, Songs Children Sing - Israel; Wonderland 1465 (Tom Glazer). Also Asp 78, Simi-Yadech 2B.

Formation: No ptrs. Dancers form a single circle with hands joined facing COH.

MeasDescription1. Step-hop

1-16 Move fwd in LOD with 16 step-hops alternately L and R. End facing COH.

2. Walk Fwd and Bkwd

1-8 Move fwd twd COH with walking steps, L,R,L,R. at the same time clapping hands overhead 4 times. Move bkwd 4 steps, L,R,L,R. clapping hands overhead 4 times. Repeat all.

Simi yadech, beyadi

Ani shelach ve-at sheli. (Repeat).

Hoi, hoi. Galia, bat harim yefeifiah. (Repeat).

Presented by Henry "Buzz" Glass

HANODEID

(Israel)

This dance was arranged by Henry "Buzz" Glass.

Record: Folkraft 1108, Hanodeid. See Israel label, and Arzi 104.

Formation: Single line, hands are joined and down.

MeasDescription1. Leap-Stamp-Step-Close

1-2 Leap sdwd R on R, stamp on L beside R, step sdwd L on L and close R to L with a slight knee bend (original step).

3-4 Repeat action of meas 1-2.

2. Three Step Turn and Clap; Two-Step

5-8 Turn R with a 3-step turn, R,L,R, clapping hands. Move sdwd L with a two-step, stepping sdwd on L, closing R to L, stepping sdwd L and closing R to L with slight knee bend.

FOLK DANCE CAMP - 1969

HANODEID (continued)

3. Accented Two-Step Sdwd R and L
 9-12 Move sdwd R with a two step, stepping sdwd R, closing L to R, stepping sdwd R, closing L to R bending knees and clapping hands. Repeat same pattern sdwd L.
 13-16 Repeat action of meas 9-12.

Presented by Henry "Buzz" Glass

HEAD SHOULDERS

(Couple Mixer)

Record: Island In The Sun, Grenn 12067 #45

Formation: Cpls scattered about the hall. Ptrs stand face to face. May be danced with 2 M or 2 W. Extras may join in and steal a ptr.

Step 1: Head-Shoulders, Clap-Clap, 1...2...

Chant as follows: "Head-Shoulders clap clap 1...2..." "Head-shoulders clap clap 1...2..."

Do this action with the chant: Touch both hands to each side of the head and touch both hands to your opp shoulders. Clap your own hands twice. Strike R hands with ptr shoulder high and clap own hands. Then strike L hands with ptr, shoulder height, and clap own hands. Repeat all.

Step 2: Multiply

Chant as follows: "Head-shoulders, head-shoulders, head-shoulders, clap, clap 1...2...3...4"

Do this action: Touch hands to head and shoulders 3 series and clap own hands twice. Strike R hands with ptr, shoulder height, clap own hands, strike L hands with ptr, clap own, strike R hands, clap own. Strike L hands and clap own.

Step 3: Star R and L

Hold hands shoulder height and Star R and then Star L, 8 cts each way.

Step 4: Dos a Dos and Progress

Ptrs move back to back with a R shoulder Dos a Dos for 8 cts. While the M claps hands in place, the W have 8 cts to move to a new ptr.

Note: This gives the extras a chance to find a new ptr.

Ready for the Walk Thru with the Voice Cue:

1. Head-Shoulders Clap Clap
 - One-Two
 - Head-Shoulders Clap Clap
 - One-Two

HEAD-SHOULDERS (continued)

2. Head-Shoulders, Head-Shoulders
Head-Shoulders Clap Clap
One...Two...Three...Star
3. Star R don't stand
L Star the other hand
L star til I say whoa
Steady now Dos a dos
4. Dos a dos by the R
Girls move keep in sight
Find a ptr get set
Shoulder-waist new bet

Note: The above plan of action is repeated with the following cues:

- A. Shoulder-waist clap clap, 1...2...
- B. Waist-knee clap clap, 1...2...
- C. Knee-ankle clap clap, 1...2...
- D. Ankle-toe clap clap, 1...2...
- E. Jump rope clap clap, 1...2... (Jump in place turning an imaginary jump rope)
- F. Paddle-Paddle clap clap, 1...2... (Move arms twice at L side as if paddling a canoe)
- G. Hop-hop clap clap, 1...2... (Hop fwd and bkwd on one ft)
- H. Own thing, clap clap, 1...2... (Dancers may repeat any pattern or create their own)

Presented by Henry "Buzz" Glass

UPTOWN AND DOWNTOWN

- Record: Downtown, Top 25113
- Formation: Cpls form a single circle with hands joined facing the ctr.
All start on the L ft.
- Basics: Side-together, basic cha cha cha, away and fwd, "off-beat" rumba, R star, dos a dos, promenade.

UPTOWN AND DOWNTOWN (continued)

Dance Framework

| <u>Calls</u> | <u>Action</u> |
|---|--|
| <u>1.</u> L together, L together R together, R together Fwd place, cha cha cha Back place, cha cha cha L together, L together R together, R together Fwd place, cha cha cha Back place, go away | Slide L sdwd L and then back to end beside R. Again slide L sdwd and back beside R. With wt on L, slide R sdwd and back beside L. Step fwd on L, in place on R, bring ft together stepping L, R, L. Step bkwd on R, in place on L. Bring ft together stepping R, L, R (cha cha cha). Repeat all. |
| <u>2.</u> Back 2, 3, 4 Fwd 2, 3, 4 Back 2, 3, 4 Fwd the Off-Beat Step 1-2, 1-2-3 1-2, then Star R | Take 4 steps bkwd out of the circle, L, R, L, R, and 4 steps fwd L, R, L, R. Repeat. <u>Off-Beat Step:</u> All face ctr and move continually sdwd L. Step on L, step on R beside L, take 3 steps sdwd L. L, R, L. Continue moving sdwd L by stepping on R beside L, step sdwd on L followed by 3 steps R, L, R (cts are slow, slow, quick; quick, slow). (Also counted 1-2, 1-2-3, 1-2, 1-2-3, or apart-together, apart-together-apart, together-apart, together-apart-together.) |
| <u>3.</u> Star by the R Dos a dos your ptr Back to back you go Move on uptown Promenade a new girl | R star with ptr, 8 cts. M does Dos a dos with ptr and then progresses fwd on the inside to meet a new ptr. W progresses in reverse direction. |
| <u>4.</u> Promenade go round the floor Ready for a new score Face the ctr a side break | New ptrs promenade in LOD. Face the ctr and mark time getting ready to begin with Step 1. |

Presented by Henry "Buzz" Glass

TWO SWING AND THE OUTSIDE IN

- Record: Dancing to Pretoria, TOP 25066
- Formation: Trios such as 1 M and 2 W, or 1 W and 2 M. Trios stand 3 abreast in a triple circle, all facing LOD.
- Basics: Sliding, Heel-together, Swing, Promenade

TWO SWING AND THE OUTSIDE IN (continued)

Dance Framework

| <u>Calls</u> | <u>Action</u> |
|--|---|
| <u>1.</u> Left, 2, 3, clap Right, 2, 3, clap Left, 2, 3, clap Right, 2, 3, heel | Take 4 slides sdwd L, clapping on ct 4. Take 4 slides sdwd R, clapping on ct 4. Take 4 slides sdwd L, clapping on ct 4. Take 4 slides sdwd R, clapping on ct 4. |
| <u>2.</u> Heel together, Heel together Dow-up, clap, clap Heel together, heel together Down-up, clap, clap | Place L heel fwd and then beside R. Place R heel fwd and then beside L. Bend knees and straighten. Clap hands twice (8 cts in all). <u>Repeat all</u> |
| <u>3.</u> Swinging to Pretoria Oh, the outside in Won't you grab & sing | The ctr person turns to swing the inside person 16 cts, placing the original inside person on the outside at the end. At the same time the original outside person walks past the two swinging to end on the inside of the circle, and without stopping uses the remainder of the 16 cts to walk fwd in LOD to hook on to a new cpl to form a new trio. |
| <u>4.</u> We are marching to Pretoria Pre-Tor-I-A Hur-rah, let's go | All promenade in three's in LOD 16 steps. |

Variation: Do "R hand high and L hand low," so that the outside person and the ctr form an arch. In this way the inside person would go under the arch to the outside, while the original R hand person would end on the inside ring. See the square dance "Forward Six and Fall Back Six."

Presented by Henry "Buzz" Glass

LA VARSOUVIANA MEXICANA

This version of the Mexican Varsouviana was taught by Carmen Cedillo to Henry "Buzz" Glass at the Lincoln School in Oakland, California in 1963. Carmen was a young adult from Nuevo Laredo, studying English at that time.

Record: Mascando Chiquite, Festival 6010

LA VARSOUVIANA MEXICANA (continued)

Formation: Ptrs face in a double circle, M has hands clasped behind back, while W holds hands on skirt with hands extended to the side. Ftwork opp.

Meas 3/4 meter

Description

1. Step-Rock-Lift; Walk-2-3 and Tap

- 1-4 M bends fwd from the waist. M steps sdwd on L at the same time lifting R heel. M steps back on R and then sweeps L ft across R instep. Repeat all. Moving CCW, M steps L,R,L making a half turn R to face RLOD. M taps R toe 3 times to the floor by the L ft.
- 5-8 Beginning R, M repeats Step-Rock-Lift as above and then walks 3 steps in RLOD making a half turn L to face ptr. M again taps L toe 3 times by the R ft.

2. Walk-2-Turn, Heel-Toe-Heel

- 9-10 Moving in LOD, M walks L and R, and then steps on the L to make a half turn facing reverse direction. M places R heel, R toe, and R heel in sequence next to the L ft.
- 11-12 Repeat action of meas 9-10 moving in RLOD.
- 13-16 Repeat all of the action of meas 9-12.

3. Waltz

- 17-24 Ptrs face with both hands joined. The M balance diag fwd L so R hips are adjacent. M takes a waltz balance on the R back to place. M balances diag fwd on the L so L hips are adjacent. M balances back on R to face ptr. M R and W L hands are joined head high. Passing R shoulders, they change places with 2 waltz steps, M stepping L,R,L and R,L,R (W opp). (As dancers change places, the W turns L with 2 waltzes to face the M.) As M dances in place the W continues to make 1 turn L in 2 waltz steps. M dances L,R,L and R,L,R (W opp).
- 25-32 Repeat the action of meas 17-24 to end facing ptr in original pos. (M may progress fwd on the last 2 waltz patterns if desired as a mixer.)

Presented by Henry "Buzz" Glass

AUNTIE HESSIE

This is a recreation mixer created by Henry "Buzz" Glass. The swing and style of the dance has been influenced by the many fine Black American students in our Oakland, California community.

Record: Tante Hessie, Folkraft 337-006.

Formation: Cpls facing in a double circle, M back to COH. Ftwrk is opp.

| <u>Meas</u> | <u>4/4 meter</u> | <u>Description</u> |
|-------------|------------------|--|
| | | <u>1. Heel Together and Clap</u> |
| 1-2 | | M extends L heel fwd and then steps on L beside R. M places R heel fwd and then steps on R beside L. Clap own hands to a syncopated rhythm of "one two uh three four" (or clap hands twice). |
| 3-8 | | Repeat action of meas 1-2 three more times. |
| | | <u>2. Step-Hop Turn. W around M</u> |
| 9-16 | | Dancers assume "square dance swing pos" with R hips adjacent. They rotate CW in place with 8 step-hops. M beginning L then R and W R then L. Continue alternately. (Note: It is possible to make 4 turns in 8 step-hops, but individual cpls may adjust the number of turns to their own speed.) End with M back to COH as before. Without stopping, the M continues with 7 step-hops in place L and R. The M at the same time retains L hand with W R. He raises their joined hands over his head and leads the W CW around him to face him in 4 step-hops, R,L,R,L. Retaining joined hands, M gives W impetus and she turns once with 2 more step-hops R and L to end facing her ptr. Both face, stamp and yell "hey." |
| | | <u>3. Swing Step Away; Progress</u> |
| 17-24 | | Dancers back away with 8 toe-heel steps. M steps bkwd on L toe and then hits L heel to floor; steps back on R toe and hits R heel to floor. Arms swing sdwd L with L ft and sdwd R with R ft with snapping fingers. (This has a jazz or off-beat quality.) Each dancer veers L with 7 toe-heel steps progressing fwd to a new ptr. |

Presented by Henry "Buzz" Glass

THE COWBOY'S WALTZ

"I hear American Singing," wrote Walt Whitman. I hear it too and see it in the American Cowboy, a legendary figure of the valleys, mountains, and plains of the West and Southwest. In this dance, we're going to start down the trail with a figure from that fine cowboy caller and dancer, Gus Empie. So come on along. Sing and yodel with Eddy Arnold and trail along. Dance composed by Henry "Buzz" Glass.

FOLK DANCE CAMP - 1969

THE COWBOY'S WALTZ (continued)

Record: The Cattle Call. RCA Victor 447-0502, Eddy Arnold

Formation: Cpls in a double circle. Dancers face fwd in LOD with inside hands joined in open pos. Ftwrk is opp.

Meas 3/4 meter

Description

Introduction

1-8 Wait in place.

9-16 Move fwd in LOD with "down the trail" steps. M moves fwd L, R, L and R, L, R and continues alternately this way. Steps are small and close to the floor. Dancers turn slightly away and together while progressing fwd. (W same on opp ft.) End facing ptr with 2 hands joined

1. Step-Swing and Step Touch; M progresses

1-4 M has back to COH. M steps on L and swing R over L. M steps on R in place and touches L beside R. The M gives the W a lead to turn as he progresses fwd to the next W in LOD with 2 waltz steps L, R, L and R, L, R. The W turns on the spot with 2 waltz turns R, L, R and L, R, L.

5-16 Repeat action of meas 1-4 three more times.

2. Step-Close and Stamp

17-20 Cpls assume social dance pos with M back to COH. M steps sdwd on L in LOD and draws R to L, to stamp on R beside L (canter rhythm). (The accented sound of the L and then the R ft simulate the action of the horse.) M again steps sdwd on L with an accent and draws R to L to stamp on R beside L. In place, M stamps L, R, L, R and holds cts 5, 6.

20-24 Repeat action of meas 17-20.

25-32 Repeat all of the action of meas 17-24, W on opp ft.

3. Step-Close and Step-Draw; Waltz Ptr

33-36 Moving sdwd L, M steps on L and closes R to L in canter rhythm. M again steps sdwd on L, and then draws R toe to L ft in canter rhythm. Repeat Step-Close and Step-Draw beginning R and moving sdwd (W same on opp ft).

37-40 M steps bkwd on L and touches R to L. Beginning a R turning waltz, M waltzes R, L, R, L, R, L, and R, L, R completing 1 turn to end with back to COH (W same on opp ft).

41-48 Repeat action of meas 33-40.

Note: There is a 1 meas interlude after the 1st sequence.

Ptrs may bow-curtsey. Repeat the entire dance.

TAG: The dance ends with Step 1. M turns the W facing him under joined hands as they take a slow, deliberate bow-curtsey.

Presented by Henry "Buzz" Glass

SOUL SERENADE

Created by Henry "Buzz" Glass.

Record: Soul Serenade, Hi 2140 (May be adapted to current Soul music)

Formation: A single circle facing COH. No ptrs, may be danced in lines.

| <u>Meas</u> | 4/4 meter | <u>Description</u> |
|-------------|-----------|---|
| | | <u>1. Brush-Close (step-close)</u> |
| 1-2 | | Brush L ft sdwd L in an outward arc. Step on R beside L. Repeat brush sdwd L and close R to L. Step sdwd R with brush step and close L to R. Again step sdwd R and close L to R. (Hands swing out on the brush and come to the side on the step-close.) |
| 3-4 | | Repeat action of meas 1-2. |
| | | <u>2. Jump Step</u> |
| 5-6 | | Jump slightly fwd with L ft leading and allowing R ft to cross behind L. Step back in place on R and step on L beside R, step on R in place. (Hold hands high on jump, snapping fingers.) Repeat. |
| | | <u>3. Cross Step</u> |
| 7-8 | | Step on L across R bending knees, step on R (still crossed), step sdwd on L, draw R to L stepping R ((follows outline of an "O")). Repeat all. |
| 9-12 | | <u>4. Repeat action for Figures 2 and 3.</u> |
| | | <u>5. Shingaling and Turn</u> |
| 13-16 | | Move sdwd L with a step close step lift, stepping sdwd L, closing R to L, stepping sdwd L and lifting R leg just off the floor against the L. Clap hands on the lift. Take a three step turn R and end with a clap. Repeat all. |

Presented by Henry "Buzz" Glass

SUNNY

Dance created by Henry "Buzz" Glass.

Record: Sunny, Philips 40495 (May adapt to jivey round dance.)
See King of The Road.

Formation: A single circle. no ptrs. May be danced in lines.

SUNNY (continued)

| <u>Meas</u> | <u>Description</u> |
|-------------|---|
| | <u>1. Leap-Heel-Side-Close</u> |
| 1-4 | Leap sdwd on R, place L heel beside R with accent, step sdwd L and close R to L with accent. Repeat 4 times in all. |
| | <u>2. Three-Step Turn and Two-Step</u> |
| 5-8 | Turn R with a 3-step turn and clap. Move sdwd L with a two-step. Repeat all. |
| | <u>3. Two-Step R and L</u> |
| 9-16 | Move sdwd R with a two-step (step-close-step touch). Repeat to the L. Continue alternately 8 times. |

Presented by Henry "Buzz" Glass

IT'S A SNAPPIN' TIME

Created by Henry "Buzz" Glass. Based upon folk material of Black Americans.

Record: King of The Road, Wagon Wheel #45
 Alley Cat, Atco #45 6226
 Walkin' and Whistling, Old Timer #45

Formation: A single circle or lines

| <u>Meas</u> | <u>Description</u> |
|-------------|---|
| | <u>1. Side-Side; Back-Back</u> |
| 1 | Slide L ft sdwd L and then beside R. Repeat and take wt on L. |
| 2 | Slide R ft sdwd R and then beside L. Again slide R ft sdwd R, and then place beside L taking wt on R. |
| 3 | Slide L diag bkwd L and then beside R. Again slide L bkwd and take wt beside R. |
| 4 | Slide R diag bkwd R and then beside L. Again slide R bkwd and beside L (wt on R). |
| | <u>2. Snapout</u> |
| 5-6 | Kick L across R, kick R across L, kick L across R. Mark time in place L,R,L. |
| 7-8 | Kick R across L, kick L across R, kick R across L. Mark time in place R,L,R. |

Presented by Henry "Buzz" Glass

NUMERO CINCO

This dance as created by Henry "Buzz" Glass is composed of elements of social and folk dance. Its sources may be found in the rhumba and the danzon with a sprinkling from the basic Jarabe step. It is designed for an enjoyable recreational activity. The music by the popular Tijuana Brass offers an invitation to dance.

Record: Numero Cinco, Tijuana Brass, AM 742

Formation: Cpls in closed dance pos. M has back to COH.

| <u>Meas</u> | <u>Description</u> |
|--|---|
| <u>Introduction</u> | |
| 1-2 | Dancers wait in place. |
| 3-4 | M steps L,R,L in place and then R,L,R. W same on opp ft. (QQS, QQS). |
| <u>1. Box; Break Step. Walk Around</u> | |
| 1-2 | The M beginning L takes 1 box step as follows: Step sdwd on L (ct 1), step on R beside L (ct 3), step fwd on L (ct 3), and hold (ct 4). Step sdwd R on R (ct 1), close L to R (ct 2), step bkwd on R (ct 3) and hold (ct 4). W same on opp ft. |
| 3 | Retaining joined L-R hands, the M "breaks" back on the L, steps in place on the R, steps fwd on the L to assume banjo pos, R hips adjacent. The W at the same time breaks away R,L,R (cue: quick quick slow). <u>Note:</u> On the "break," M R hand is released and then placed on W L hip. |
| 4 | In banjo pos, M takes 3 steps fwd CW, R,L,R (QQS) to exchange places with ptr. W at the same time steps L,R,L moving fwd CW to end with back to ctr (QQS). |
| 5-8 | Repeat all of the action of meas 1-4 to end in original pos, M back to COH. |
| <u>2. Apart-Together. Apart-Together-Apart</u> | |
| 9-10 | In closed dance pos, cpl moves sdwd L in LOD with an off-beat rhumba pattern: M steps sdwd L on L (slow), close R to L taking wt on R (slow); step sdwd on L (quick), close R to L (quick), and step sdwd on L ending with ft astride and wt on L (slow). |
| 11-12 | Continue by stepping on R beside L (slow) and stepping sdwd on L (slow); step on R beside L (quick), step sdwd on L(quick), close R to L taking wt on R (slow). May cue: (A-Apart, T-Together) A-T; A-T-A; T-A; T-A-T; continue. |
| 13-16 | Repeat the action of meas 9-12. M ends with wt on R and W on L (W opp ft). |

NUMERO CINCO (continued)

3. Jarabe - Heel Toe-Toe; Stamp-2-3

17-20 Ptrs drop hands. In place, M steps fwd on the L heel, steps on the R toe in place, steps on L toe beside R. Step fwd on the R heel, step on the L toe in place, step on the R toe beside the L. Repeat 2 more Jarabe steps beginning L and then R. End in place with 3 light stamps L, R, L and hold.

Note: The Jarabe pattern moves continuously 1 beat to a step. Count as 1-12 and "stamp, 2, 3, hold."

21-24 Repeat the action of meas 17-20 beginning the Jarabe, M on the R ft, ending with stamps R, L, R and hold. W same on opp ft.

Repeat dance from the beginning. The dance ends with Step 2 and pose.

This dance may be done as a solo dance in a single circle. To do so, take 3 steps in place instead of the walk around.

Presented by Henry "Buzz" Glass

COMIN' ROUND THE MOUNTAIN

New England Singing Game

Source: Mrs. Jo Bemis. Natick, Mass.

Dancers should sing and clap throughout. Formation is longways, W on R of M as they face top of set. Lines about 5 ft apart, facing ptr. Five or six cpls only, to come right on the timing.

| <u>Sing</u> | <u>Action</u> |
|---|---|
| 1. She'll be comin' round the mountain when she comes She'll be comin' round the mountain when she comes | Lead by first W, the W skip around the M line and back to place, moving across the top, down the outside of the M, and up own line to place. |
| She'll be comin' round the mountain " " " " " " " " " " " " when she comes. | M skip around the W line in the same manner. |
| ----- | |
| 2. She'll be drivin' six white horses when she comes She'll be drivin' six white horses when she comes | Cast off double down the M side Turn at this point |
| She'll be drivin' six white horses " " " " " " " " " " " " when she comes | Come up ctr to place. |
| ----- | |
| 3. She'll be whistlin' thru the tunnel when she comes She'll be whistlin' thru the tunnel when she comes She'll be whistlin' thru the tunnel " " " " " " " " " " " " when she comes | All face top and make an arch by joining inside hands with ptr. All work 4 steps fwd, then head cpl, and each in turn, go under the arches to foot; turn, come back up to place, with an arch over. |

COMIN' ROUND THE MOUNTAIN (continued)

4.

Oh, we'll all go out to meet her
 when she comes
 We'll all go out to meet her when
 she comes
 Oh, we'll all go out to meet her
 We'll all go out to meet her
 " " " " " " "
 when she comes.

Started by the head cpl giving R hands to each other, all follow the leader of their own side down the other side and back up own side to place, giving alternately L and R hands to ones they meet. It is a grand R and L as they all get into it. For six cpls, move right along, and there is just time enough.

5.

Oh, we'll have a big parade when
 she comes
 We'll have a big parade when she
 comes
 Oh, we'll have a big parade
 We'll have a big parade
 " " " " "
 when she comes.

Cast off single; each should choose an imaginary band instrument to play, such as drum, trombone, cymbals, fife, etc. Head cpl makes arch at ft, others come up under the arch; new top cpl for next time through. Marching step for this part.

Presented by Vyts Beliajus

BOW BELINDA

American Play-Party Game

Record: Folkraft 1189 x 45 B.

Formation: Columne of three to six cpls facing front, W on ptr's R.

Starting Position: Ptrs facing.

| Meas | Song | Dance |
|------|--------------------------|--|
| 1-2 | Bow, bow, bow, Belinda | <u>Figure 1. Fwd and back</u> First M and last W advance with 3 steps, bow (or curtsey) to each other, then return with 4 steps bkwd. |
| 3-4 | " " " " | |
| 5-6 | " " " " | First W and last M do the same. |
| 7-8 | Won't you be my darling? | |

BOW BELINDA (continued)

| Meas | Song | Dance |
|------|--|---|
| 1-2 | Right hand up. O Belinda | <u>Figure 2. R hand swing</u> |
| 3-4 | " " " " " | First M and last W join R hands, swing once around and return to place. |
| 5-6 | " " " " " | First W and last M do the same. |
| 7-8 | Won't you be my darling? | |
| 1-2 | Left hand up, O Belinda | <u>Figure 3. L hand swing</u> |
| 3-4 | " " " " " | First M and last W join L hands. swing once around and return to place. |
| 5-6 | " " " " " | First W and last M do the same. |
| 7-8 | Won't you be my darling? | |
| 1-2 | Both hands up, O Belinda | <u>Figure 4. Two-hand swing</u> |
| 3-4 | " " " " " | First M and last W join both hands, swing CW once around and return to place. |
| 5-6 | " " " " " | First W and last M do the same. |
| 7-8 | Won't you be my darling? | |
| 1-2 | Shake that big foot, shy all around her | <u>Figure 5. Do-si-do, Back to back</u> |
| 3-4 | Shake that big foot, shy all around her | First M and last W walk fwd, passing R shoulders, then without turning, move to R, passing back to back, and walk bkwd to place, passing L shoulders. |
| 5-6 | Shake that big foot, shy all around her | First W and last M do the same. |
| 7-8 | Won't you be my darling? | |
| 1-2 | Promenade all, O Belinda | <u>Figure 6. Lead to ft and Arch</u> |
| 3-4 | " " " " | All face fwd and join hands with ptr in skaters' pos. R hands joined over L. |
| 5-6 | " " " " | Head cpl turn L and lead column to ft of set. At ft of set. head cpl join and raise both hands to form an arch. |
| 7-8 | Won't you be my darling? | Second cpl lead others under the arch, advancing to become new head cpl. |

Presented by Vyts Beliajus

BINGO

American Play-Party Game

Record: Folkraft 1189 x 45 A.

Formation: Circle of cpls facing CCW. Girl on ptr's R. Extra dancers in ctr.

Starting Position: Inside hands joined, or, girl's L arm linked through ptr's R arm.

| <u>Meas</u> | <u>Song</u> | <u>Dance</u> |
|-------------|---|---|
| Music A | | <u>Figure 1.</u> |
| 1 | There was a farmer had a dog | All walk CCW singing. On last ct |
| 2 | And Bingo was his name, Sir | of 4th meas, at the word "Sir," boys face about. |
| 3 | That farmer's dog's at our back door | |
| 4 | Begging for a bone, Sir. | |
| Music B | | <u>Figure 2.</u> |
| 1 | B with an I and I with an N | Boys skip CW, girls CCW. On last |
| 2 | N with a G and G with an O | ct, at the word "Sir," boys take the |
| 3 | B I n . . . g . . o , go, | nearest girl for ptr and extra players |
| 4 | Bingo was his name. Sir. | find ptrs. Dancers without ptrs go to ctr. |

Note: Boy-girl ptrs are not necessary for this game. In groups of one sex, or uneven division of sexes, all dancers in inner circle face about and walk CW during Fig. 2.

Variation

A 1-4 Same as above.

B 1-4 Grand R & L. Give R hand to ptr, pass and give L hand to the next, and continue to weave around the circle, alternately passing by the R and L.

Dance description by Olga Kulbitsky, Hunter College of the City of New York. Abbreviations added to fit U.O.P. syllabus format.

Presented by Vyts Beliajus

RIG-A-JIG MIXER

American Mixer

Original dance by Olga Kulbitsky, 1957.

Record: Folkraft 1415

Formation: Double circle, no ptrs, M in inner circle facing CCW, W in outer circle facing CW

| <u>Meas</u> | <u>Song</u> | <u>Dance</u> |
|-------------|---|--|
| | | <u>Figure 1</u> |
| 1-2 | As I was walking down the street | M walk CCW, W walk CW, singing, |
| 3-4 | Down the street, down the street | |
| 5-6 | A pretty girl (handsome man) I chanced to meet | |
| 7-8 | Hello, Hello, Hello. | Find ptr and shake hands, greeting ptr with "Hello, Hello, Hello." |
| | | Extras go into ctr and wait until the circle form again. |
| | | <u>Figure 2</u> |
| | | Ptrs facing, M facing CCW, L hands joined under joined R hands. |
| | | <u>Sashay In and Stamp.</u> |
| 1-2 | Rig-a-jig-jig and away we fly | Starting with M L and W R ft, sashay twd ctr of circle with 3 slides, ending with a stamp on last ct. without taking wt. Finish with M R and W L ft free. |
| | | <u>Sashay Out and Stamp</u> |
| 3-4 | Away we fly, away we fly | Starting with M R and W L ft, sashay away from ctr with 3 slides, ending with a stamp on last ct. |
| | | <u>Sashay Once Around.</u> |
| 5-6 | Rig-a-jig-jig and away we fly | Two-hand swing with ptr once around, CW, with 4 slides. |
| | | <u>Shake Hands and say Goodbye.</u> |
| 7-8 | Good-bye, good-bye, good-bye. | Shake hands with ptr singing "Good- bye, good-bye, good-bye," and walk ahead, M in inner circle, W in outer circle. |

Repeat entire dance. Extras join one of the circles.

Dance description by Olga Kulbitsky, Hunter College of the City of New York.
Abbreviations added to fit U.O.P. syllabus format

NEW RYE WALTZ

Traditional American Couple Dance

Record: Folkraft 1415

Starting Position: Ballroom dance pos, M L and W R ft free.

Meas (4/4)Pattern

- Figure 1
- A 1 Touch toe of free ft out to side (ct 1)
 Touch toe in back of heel of other ft (ct 2)
 Touch toe out to side (ct 3)
 Touch toe in front of other ft (ct 4)
- 2 Four slides sdwd to M L without transferring wt on last ct
 Finish with M R and W L ft free.
- 3-4 Repeat pattern of Meas 1-2, starting with M R and W L ft.
 Finish with M L and W R ft free.
- Figure 2
- (3/4)
 B 1-12 Twelve waltz steps turning CW with ptr in ballroom dance pos,
 progressing CCW.
- (4/4)
 13 End with 4 slides sdwd to M L. Finish with M L and W R ft
 free.

Repeat entire dance.

Dance description by Olga Kulbitsky, Hunter College of the City of New York.
 Abbreviations added to fit U.O.P. syllabus format.

Presented by Vyts Beliajus

THADY, YOU GANDER

Music: Record: Folkraft F-1167, HMV B-8732.

Formation: Contra for four, five, or six cpls.

MeasPattern

- 1-4 First cpl lead down the ctr in 8 running steps.
- 5-8 W, passing in front of M, crosses over to M line and returns up outside of set to ptr's place, while M crosses over and dances up outside of the W line to his ptr's place.
- 1-8 First W, followed by the other M, dances down the outside of the W line, and returns up to place.
- 1-8 First M, followed by the W line, dances down outside of the M line and back up to place.
- 9-16 First cpl reel to the ft of the set. Turn ptr with L elbow in 4 running steps, turn the next person in line with R elbow in 4 steps, and continue turning ptr in ctr and next person in line until the end of the set is reached, where they fall into their respective lines at the ft of the set.

Presented by Vyts Beliajus

CIRCASSIAN CIRCLE

(Circle mixer)

Record: Folkraft 1167x45A. 6/8 meter.

Formation: Single circle of cpls facing ctr. W on ptr's R. All hands joined.

Note: M ptr is always the W on his R. His corner is the W on his L.

MeasPattern

- Figure I. Fwd and Back
- A 1-4 All walk 4 steps fwd to ctr and 4 steps bkwd to place.
- 5-8 Repeat meas 1-4.
- Figure II. W Fwd and Back
- 9-12 Release hands and W walk 4 steps fwd to ctr and 4 steps bkwd to place.

CIRCASSIAN CIRCLE (continued)

13-16 M to Ctr, turn L about
M walk 3 steps fwd to ctr, turn L about on 4th step and return to ptr with 4 walking steps fwd.

B 17-24 Figure III. Swing Ptr with Two-Hand Swing
Ptrs join both hands and swing CW with 16 walking steps.

25-32 Figure IV. Promenade Ptr around the Ring.
Ptrs promenade CCW with 16 walking steps.

As Mixer:

1-32 As above except during meas 15-16, M walk to corner W and continue, swinging then promenading this corner who becomes new ptr. Repeat entire sequence with new ptr.

Presented by Vyts Beliajus

THREE MEET

English Progressive Dance for Threes

Record: Folkraft 1262

Formation: Threes face threes -- 1 M and 2 W, a W on each side.

MeasPatternPart I

1-4 4 steps fwd twd opp trio, 4 steps back.
5-8 Trios change places, moving R, 8 walking steps. Do not release hands. Make small CCW semi-circle.
9-16 Repeat above, returning to place.

Part II

1-4 M hooks R elbows with R hand W, walk 8 steps.
5-8 M hooks L elbows with L hand W, walk 8 steps.
9-16 Trios join hands behind backs to form a basket of trios. Swing CW with a pivot step, keeping to R of other trio. Progress to a new trio in the next set.

Presented by Vyts Beliajus

NORIU MIEGO

(Lithuanian)

Noriu Miego (I desire sleep), is one of the oldest Lithuanian ballroom and folk dances, danced by Lithuanians the world over. The singer "desires sleep," but the sweet singing voice of a maiden in the flower garden keeps him awake.

Source: Vyts Beliajus - Dance and Be Merry, Vol. 1

Record: Folkraft 1050

Formation: In groups of 4 dancers in circle. Hands on hips.

Version I.MeasPatternPart 1

- 1 Hop on R ft, placing L heel fwd on floor,
- 2 Hop on L ft, placing R heel fwd on floor.
- 3-4 Four rapid changes, hopping on R, L, R, L.

Part 2

- 5 Clap hands twice.
- 6 Stamp 3 times.
- 7-8 Form R hand mill (R hands extended twd the ctr) and skip to L 4 times.
- 9-12 Repeat meas 5-8 to R (L hands extended twd ctr).

Version II.

If danced in circle, all steps are the same, except during meas 7-8 join hands, skip to L, and during meas 11-12 skip to R.

Note: Twd the end of the dance, Lithuanian orchestras usually play any part of the music fast or slow. The change in tempo may often be sudden; it may occur at any section of the music.

Presented by Vyts Beliajus

PORTLAND FANCY

Progressive "Four" Circle Contra

Record: Folkraft 1131

Formation: A circle of "Fours" facing "Fours."

Starting Position: Lines facing, two cpls in a line. W on ptrs R side.

| <u>Meas</u> | <u>Call</u> | <u>Dance</u> |
|-------------|------------------------------------|--|
| A 1-8 | Circle eight, go once around | All join hands and circle L, once around with 16 walking steps (cts 1-16). |
| B 1-8 | Right and left with the cpl across | Right and left* with opp cpl (cts 17-32). |
| C 1-8 | Ladies chain | Ladies chain* (cts 33-48). |
| D 1-4 | Fwd and back | Join hands in line of 4 and all walk 4 steps fwd and 4 steps bkwd (cts 49-56). |
| 5-8 | | Walk fwd 8 steps, passing opp by R shoulder, to meet new line of "four." |

Repeat entire dance with new line of "four."

* Ladies Chain: Two ladies chain. The two W change places, touching R hands as they pass. The M takes the approaching W L hand in his L, places his R arm around her waist, and pivots bkwd to reface the opp cpl (8 cts). The W return to their original pos with the same movement (8 cts).

Right and Left. Walk fwd to opp place, passing R shoulders with opp, then keeping side by side as though inside hands were joined, turn or pivot half around as a cpl, and reface opp (8 cts). Repeat the same movement returning to original place (8 cts).

Above description by Olga Kulbitsky, Hunter College of the City of New York. Abbreviations added to fit U.O.P. syllabus format.

Presented by Vyts Beliajus

FIREMAN'S DANCE

Progressive "Four" Circle Contra

Record: Folkraft 1131

Formation: A circle of "Fours" facing "Fours."

Starting Position: Lines facing, two cpls in a line, W on ptrs R side. Outside cpls are "Here" cpls, inside cpls are "There" cpls.

| <u>Meas</u> | <u>Call</u> | <u>Dance</u> |
|-------------|---|--|
| A 1-8 | Sashay Here and Promenade There | <u>Figure I.</u> "Here" cpls join both hands with opp and slide between the "There" cpls twd the ctr of the circle with 8 slides sdwd, then return to place with 8 slides. At the same time, "There" cpls walk in single file twd the outside, then turn and return to place (cts 1-16). |
| 1-8 | Promenade Here and Sashay There | Repeat pattern of meas 1-8. reversing movement. "There" cpls slide as "Here" cpls promenade in single file (cts 17-32). |
| B 1-8 | Ladies Chain Here, Right and Left There | <u>Figure II.</u> "Here" cpls Ladies Chain, as "There" cpls Right and Left (cts 33-48). |
| 1-8 | | "Here" cpls Right and Left as "There" cpls Ladies Chain (cts 49-64). |
| C 1-2 | FIRE! FIRE! FIRE! FIRE! | <u>Figure III.</u> Turn ptr with R hand once around with 4 steps, shouting "Fire! Fire! Fire! Fire!" (cts 65-68). |
| 3-4 | Forward all. | Join hands in lines of 4 and all go fwd 2 steps and back 2 steps (cts 69-72). |
| 5-8 | Forward again and Pass Through | Eight walking steps fwd, passing opp by R shoulder, to meet new line of "Four." (cts 73-80). |

Repeat entire dance with new line of "Four."

Above description by Olga Kulbitsky, Hunter College of City of New York. Abbreviations added to fit U.O.P. syllabus format.

Presented by Vyts Beliajus

IANDALS

(Yahn-dah-lsh, Jollity)

Latvian

Source: "Dance and Be Merry," Vol. 1, by V. F. Beliajus.
The Latvians and the Lithuanians are the only two nationalities of the same racial stock who speak a language distinctly unlike any other language of the continent. Now, however, for both political and religious reasons, these nations find themselves under the influence of different cultures. While the Lithuanians accepted the Catholic and Polish influence, the Latvian found his country under the dominance of the Protestant and Teutonic cultures. This influence was sufficiently strong to make the two people characteristically and temperamentally so different, that were it not for the resemblance in language, lore, and tradition, they would have nothing remaining in common between them.

Formation: 4 cpls in a square, numbered CCW, W to R of ptr.

Steps: Skip; Polka - a smooth polka without any hop. Slide-step outside ft fwd (ct 1), close inside ft to outside ft (ct &), repeat all.

Music 2/4Pattern

Meas FIGURE 1. V'sit

- 1-2 W #1 move to pos #2, join both hands straight across with M #2 and skip CW once around together with 4 skips.
3-4 W #1 return to own ptr, join both hands, skip 4 skips CCW together.
1-2(repeat) W #1 repeat action meas 1-2 with M #3.
3-4 W #1 repeat action meas 3-4.
5-6 W #1 repeat action meas 1-2 with M #4.
7-8 W #1 repeat action meas 3-4.

FIGURE 2. Polka Around

- 9-16 In shoulder-waist pos with ptr, all polka once around square, progressing CCW, turning CW, returning to own pos.

JANDALS (continued)

FIGURE 3. Slides

- 17-18 Prrs facing, both hands joined. Cpls #1 and #3 approach each other in ctr of square with 4 sliding steps, beginning M L, W R, raising hands gradually until they are above heads.
- 19-20 Cpls #1 and #3 return bkwd to pos with 4 sliding steps, beginning M R, W L, lowering hands.
- 17-20(repeat) Cpls #2 and #4 dance action of Fig. 3, meas 17-20.

Repeat whole dance 3 times more, with W #2 visiting the 2nd time through; W #3 visiting the 3rd time, and W #4 visiting the 4th time.

Presented by Vyts Beliajus

RETCHENKO

Russian

Source: "Dance and Be Merry." Vol. 1, by Vyts Beliajus.

Music: Record: Folkraft 1412
Piano: "Dance and Be Merry." Volume 1. "Retchenko."

Formation: Ptrs in a double circle, M facing out, W facing in; M R hand and W L hand joined and swung back in RLOD, free hands on hips.

Steps: Polka, slow and fast. Stamp. Steps described for M in Figure 1. W uses opp ftwork.

Music: 2/4 Pattern

Measures Figure 1. Slow Face to Face and Back to Back

- A 1 Step sdwd L in LOD (ct 1). Step R next to L (ct 2).
- 2 Step sdwd L again in LOD (ct 1). Pivot on L 1/2 CCW (W pivots on R 1/2 CW) to back to back pos, swinging joined hands fwd in LOD (ct 2).
- 3 Step sdwd R in LOD (ct 1). Step L next to R (ct 2).
- 4 Step sdwd R in LOD (ct 1). Hold. (ct 2).
- 5 Still back to back, step L sdwd in RLOD (ct 1). Step R next to L (ct 2).
- 6 Step sdwd L in RLOD (ct 1). Pivot on L 1/2 CW (W pivots 1/2 CCW on R) to face ptr, swinging joined hands in RLOD.
- 7 Step R sdwd in RLOD (ct 1). Step L next to R (ct 2).
- 8 Step R sdwd in RLOD (ct 1). Hold. (ct 2).

RETCHENKO (continued)

- Figure 2. Stamp and Turn
- B 9-10 M: Moving fwd in LOD: stamp L,R,L, pause, R,L,R, pause.
(Fast and loud polka step.)
W: Beginning R, with 2 polka steps turn twice CW under
joined hands.
- 11-12 Stamp quietly 3 times, cts 1,2,1. Hold (ct 2). M: L,R,L,
W: R,L,R.
- 13-16 Moving bkwd in RLOD, repeat action Fig. 2 meas 9-12, repeat,
reversing ftwork, in turning CCW.

Presented by Vyts Beliajus

DANISH SCHOTTISCHE

(Danish - Couple)

Record: Folkraft 1172

Formation: Circle of cpls facing CCW.

Starting Position: Skaters' pos, hands crossed in front, R hands joined over L.
R ft free.MeasPattern

- Figure I.
- 1-2 Two schottische steps fwd, starting with R ft: R,L,R, hop on R
ft, swinging L ft fwd; L,R,L, hop on L ft, swinging L ft fwd.
- 3-4 Four step-hops fwd, starting with R ft.
- 5-8 Repeat pattern of meas 1-4. Finish facing ptr with L hands
jointed.

- Figure II.
- Ptrs facing, L hands joined, R ft free.
- 9 One schottische step to R.
- 10 Join R hands, One schottische step to L.
- 11-12 Four step-hops, starting with R ft, R hands joined, turning
once CW with ptr.
- 13-16 Repeat pattern of meas 9-12.

Dance description by Olga Kulbitsky, Hunter College of the City of New
York. Abbreviations added to fit U.O.P. syllabus format.

Presented by Vyts Beliajus

SWEDISH WEAVING DANCE

(Vava Vadmal)

Figures learned by Vyts during the early 30's from Chicago Swedish groups.

Record: Folkraft 1172. This is the only record which has enough music for all figures and for 16 cpls.

Formation: Column of 8 to 12 cpls facing fwd. W on ptrs R. Cpls are numbered "One's" and "Two's" from the head. Eight to 12 cpls are recommended, although any number of cpls, starting with a minimum of 6, may form a set.

Starting Position: Ptrs facing in lines about 8 ft apart. Hands joined in lines and held at shoulder height with elbows bent.

Note: (a) Length of dance and number of meas required for the various figures will depend on the number of cpls in a set.

(b) When inactive, keep time in place by "bobbing" up and down, raising and lowering heels.

MeasPatternFigure I - Lines Fwd and Back

- 1-4 Lines fwd and back with 3 running steps fwd starting with R ft. ending with a stamp on L ft. bowing to opp line, then 4 running steps bkwd to place, pausing on last 2 cts.
- 5-8 Head cpl to ft of set: Lines "bob" in place while head cpl with inside hands joined, runs down ctr, between the lines, to ft of set, then releases hands and turns about to reface set.
- 9-12 Lines fwd and back, same as meas 1-4.
- 13-16 Head cpl return to head of set, repeating pattern of meas 5-8, turning about at the end to reface the set.
- 1-4 Lines fwd and back, same as meas 1-4.
- 5-8 Head cpl R elbow swing in middle: Head cpl runs 6 steps to middle of set, then hooks R elbows and swings CW with 6 running steps.

Figure IIa - Reeling (Knitting)

- as required Head M, with 6 running steps, swing the last W, at the ft of the set, with L elbow: head W swings the M at the head of the set with L elbow, then, with 6 running steps, head cpl returns to swing in middle with R elbow. Head cpl continues to reel, head M swinging each W in turn from ft to head of set with L elbow, alternately swinging ptr in middle with R

SWEDISH WEAVING DANCE (continued)

elbow. Head W swings each M in turn from head to ft of set with L elbow, and ptr in middle with R elbow. Finish with a R elbow swing with ptr in middle of set; with inside hands joined, run to head of set with 6 steps.

Figure IIb - Lines Kneel - Head Cpl Arch

8 meas Lines kneel on one knee and clap in time, accenting first ct of each meas, while head cpl (W on inside) circles CW, running with joined hands raised to form an arch over line of kneeling W, then over line of kneeling M, separating at the head to return to places at head of line.

8 meas Lines fwd and back, same as meas 1-4. Lines run fwd 4 steps, then turn in place to finish with cpl facing cpl. "One's" facing down.

Figure III - Arches (Darning)

as required All "Two's" raise joined hands to form an arch and run down the set alternately "arching" and "diving" while the "One's" progress up the set, alternately "diving" and "arching." At the ends, release hands and face about, turning twd ptr, remaining on same side. Return to places, approaching cpls determining the start of "over" or "under."

Figure IV - Weaving

as required Ptrs facing, both hands joined. Cpls start to "weave" by separating, with 6 running steps, M 1 moving bkwd as M 2 move fwd, then exchange places pulling in opp directions. "One's" moving diag down to ft of set, while "Two's" progress up to head of set, with 6 steps for each exchange. Upon reaching each end, cpls "bob" in place for 6 cts. Approaching cpls will determine the first exchange as cpls reverse direction and continue to "weave" until all cpls are back in original places.

Figure V - Threading and Unravelling

as required Ptrs facing. M join R hands with ptr L and reach across, under joined hands, to join L hands with R hand of W below (on ptr's L). Last M, whose L hand is free, leads the line up the set under the arches, behind the W line and down to ft. All follow, keeping hands joined, unravelling as line runs under arches. At ft, leading cpl starts to thread again by bringing joined hands fwd and making one outward turn under the raised joined hands, re-forming arches. Each cpl in turn follows under the arches, emerging together, ptrs bring joined hands fwd before turning away from each other and around "back to back" to reform arch.

Repeat entire Figure, unravelling and re-threading.

SWEDISH WEAVING DANCE (continued)

Figure VI - Winding the bolt
 as required Last M, leading under arches, unravels a third time, then leads from a CW circle into a spiral "winding the bolt of cloth." End W may hasten the "wind-up" by circling CCW. At the end of the "wind-up," last M "cuts" through the bolt, running under the joined hands and under the arch formed by the end cpl. leading the line into a CW circle.

Figure VII - Testing the Cloth
 as required Grand Right and Left with elbow swings: Ptrs face and start "testing" strength of cloth with a R elbow swing, once around with 6 steps, then progress with 3 steps to next one for a L elbow swing. Continue. M progressing CCW and the W CW, until ptrs meet. Ptrs then join both hands and spin in place CW, ending with both hands raised high. Nine cts instead of 6, for each swing and advance, will make for smoother and easier changes.

Note: To shorten or simplify the dance, repeats or entire figures may be omitted.

Dance description by Olga Kulbitsky, Hunter College of the City of New York. Abbreviations added to fit U.O.P. syllabus format.

Presented by Vyts Beliajus

SCHWÄBISCHE TANZFOLGE

(Swabia, Germany)

A suite of several couple dances

Translation: Swabian Medley

Record: Tanz EP 58 126

Formation: Circle of cpls facing LOD (CCW), W on ptr R.

Starting Pos: Inside hands joined. M L ft free and steps described for M,
W does counterpart.Music 2/4 Introduction or EntranceMeas

1-10 Walking steps fwd in LOD, swinging joined hands fwd and back naturally.

KREUZPOLKA

Translation: Cross Polka

Source: Village of Metzingen, 40 km south of Stuttgart.

Introduction1-3 Pause.
4 Take ballroom pos. M back to ctr, M L ft free.Part I.1 Step sdwd L on L ft (ct 1). Close and step on R ft beside L (ct 2).
2 Step sdwd L on L ft (ct 1). Point R toe across in front of L ft (ct 2).
3-4 Repeat meas 1-2, reversing direction and ftwork.
5-8 Two-step promenade: Four two-steps turning CW with ptr in ballroom pos, progressing in LOD.
9-16 Repeat meas 1-8. Release ptr.Part II17-18 Three walking steps, L, R, L, turning CCW slightly more than once around while moving twd ctr (W start R ft and turn CW, moving away from ctr) (cts 1-3). M point R toe across in front of L ft (W reverse), (ct 4).
19-20 Repeat meas 17-18 reversing direction and ftwork, returning to ptr.

"
SCHWÄBISCHE TANZPOLGE (continued)

- 21-24 Two-step promenade as meas 5-8 above. Release ptr.
25-32 Repeat meas 17-24. Finish facing LOD, W on ptr R, inside hands joined.

Part III.

- 33-34 Three walking steps fwd starting with outside ft (cts 1-3), M stamp inside ft in place without taking wt. while W point inside toe fwd (ct 4).
35-36 Releasing hands, turn twd ptr (M CW, W CCW) half around to join new inside hands and repeat meas 33-34 in RLOD.
37-40 Two-step promenade as meas 5-8 above.
41-48 Repeat meas 33-40.

GRAF VON LUXEMBURG

Translation: Count of Luxemburg.

Source: From village of Gagggstatt, 60 km south of Würzburg.

Introduction.

- 1-3 Pause, facing LOD with inside hands joined.
4 Take ballroom pos, slightly open so both ptr face same direction. Outside ft free.

The Dance

- 1 Two walking steps in LOD starting with outside ft.
2-3 Turning to face ptr in closed ballroom pos. two two-steps sdwd (to M L, then R).
4 Two pivot or walking steps turning CW once around while progressing slightly in LOD.
5-24 Repeat meas 1-4 five more times (6 times in all).

STROHSCHNEIDER

Translation: Straw-cutter.

Source: From village of Weilheim/Teck, 30 km southeast of Stuttgart.

Introduction

- 1-3 Pause, facing LOD with inside hands joined.
4 Turning to face ptr, join R hands over L.

The Dance

- 1 Jump on both ft parallel, with L ft slightly fwd and R ft slightly bkwd (as in La Raspa or Herr Schmidt), turning body slightly R (ct 1), pause (ct 2).

SCHWABISCHE TANZFOLGE (continued)

- 2 Repeat meas 1 reversing ftwork and turning body slight L (ct 1),
pause (ct 2).
- 3 Repeat meas 1-2 without the pauses (2 jumps).
- 4 Repeat meas 1-2 again without the pauses (again 2 jumps).
- 5-7 Repeat meas 1-3.
- 8 Repeat meas 1.
- 9-16 Repeat meas 1-8, reversing ftwork (starting with R ft fwd).
- 17-32 Two-step promenade: 16 two-steps turning CW with ptr in ballroom
pos, progressing in LOD.

HIRTAMADL

Translation: Shepherdess.

Source: Village of Weilheim/Teck, 30 km southeast of Stuttgart.

Introduction

- 1-3 Pause, facing LOD with inside hands joined.
- 4 Take ballroom pos, slightly open so both face same direction.
Outside ft free.

The Dance

- 1 Touch outside heel fwd (ct 1), close and step on outside ft
beside inside ft (ct 2).
- 2 Repeat meas 1, reversing ftwork.
- 3-4 Four pivot or walking steps turning CW once (or twice) around.
- 5-24 Repeat meas 1-4 five more times (6 times in all), except at the
end turn only once around with the 4 pivot steps.

PATSCHER

Translation: Clapping (Dance).

Source: Village of Gagggstatt, 60 km south of Wurzburg.

Introduction

- 1-3 Pause, facing LOD with inside hands joined.
- 4 Release hands and face ptr. M back to ctr.

The Dance

- 1 Slap own thighs (ct 1), clap own hands (ct 2).
- 2 Ptrs clap R hands (ct 1), pause (ct 2).
- 3-4 Repeat meas 1-2 except ptrs clap L hands.

SCHWABISCHE TANZFOLGE (continued)

- 5 Repeat meas 1.
 6 Ptrs clap R hands (ct 1), then L hands (ct 2).
 7 Repeat meas 6.
 8 Ptrs clap both hands three times (cts 1, & 2).
 9-16 Repeat meas 1-8.
 17-32 Two-step promenade: Sixteen two-steps turning CW with ptr in ballroom pos, progressing in LOD.

Dance description by Rickey Holden & Walter Kögler.
 Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

FRIEDERIKE or DREIMALTRAPPER

(Swabia, Germany)

(Couple Dance)

This dance comes from the Swabian Alb mountain region south of Stuttgart.

Translation: Frederika, or Three-Stepper (i.e. Mazurka).

Record: Tanz EP 58 126.

Formation: Circle of cpls facing LOD (CCW), W on ptr R.

Starting Pos: Ballroom pos. M back to ctr. M L ft free. Steps are described for M; W does counterpart.

Mazurka step sdwd (L): Step sdwd L on L ft bending knees slightly (ct 1), a slight leap sdwd R on R ft (ct 2), a slight hop on R ft in place (ct 3).

The traditional Swabian peasant form of the step: Step sdwd L on L ft bending knees slightly, and keeping whole R ft touching the floor without taking wt (ct 1); rock back on R ft in place and bend L knee to raise lower leg up in back of R leg, bending slightly then straightening R knee (cts 2, &); bend slightly then straighten R knee (cts 3, &).

Mazurka step (R): Same, reversing direction and ftwork.

Music 3/4

Meas

Pattern

1-2 Two Mazurka steps sdwd (L).

FRIEDERIKE or DREIMALTRAPPER (continued)

- 3 Three walking steps (L,R,L), turning CCW half around so M faces ctr.
 4 One Mazurka step sdwd (R).
 5-8 Repeat meas 1-4 reversing ftwork and turning CW. This makes three Mazurka steps (R) during meas 4-6.
 9-16 Repeat meas 1-8.
 17-18 Repeat meas 3-4.
 19-20 Repeat meas 17-18 reversing ftwork.
 21-24 Repeat meas 17-20.

Dance description by Rickey Holden & Walter Kögler. Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

WALDEGGER

(Swabia, Germany)

(Couple dance or mixer)

- Translation: From village of Waldegg.
 Record: Tanz EP 58 126.
 Formation: Circle of cpls.
 Starting Pos: M back to ctr. R hands joined. M L ft free and steps described for M; W does counterpart.

Music 2/4

Meas

Pattern

- 1 Step sdwd L on L ft (ct 1); point R toe across in front of L ft (ct 2).
 2 Repeat meas 1, reversing direction and ftwork.
 3-4 Four walking steps in LOD (CCW), M starting with L ft and moving fwd, W starting with R ft and turning CW twice around under joined R hands.
 6-7 Repeat meas 1-2.
 7-8 Slap own thighs (ct 1); clap own hands (ct 2).
 Ptrs clap hands three times (cts 1. & 2).

As Mixer: As above, except during meas 4, release hands and W move to M ahead as she turns the second time, while M dances 2 steps in place.

Dance description by Rickey Holden & Walter Kögler. Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

KLATSCHMIXER

(Germany - modern)

(Mixer)

Translation: Clap Mixer,

Record: Tanz EP 58 126 "Waldegger."

Formation: Small circles of any number of cpls scattered anywhere around the floor.

Position: Hands joined; L ft free.

Music 2/4

MeasPatternMusic AA PART I -- Circle

1 Step sdwd L on L ft (ct 1); point R toe across in front of L ft (ct 2).

2 Step sdwd R on R ft (ct 1); point L toe across in front of R ft (ct 2).

3-4 Circle L with 4 walking steps starting with L ft.

5-8 Repeat meas 1-4 except at the end, close and touch R ft beside L without taking wt to finish with R ft free.

9-16 Repeat meas 1-8 reversing direction and ftwork except W (only) at the end; close and touch L ft beside R without taking wt to finish with her L ft free.Music BB PART II -- Women Change

17-18 W repeat meas 1-2 while M repeat meas 2 then 1 (same but reversed) so ptrs step twd each other then away.

19-20 M pull ptr slightly twd him and they change places with 4 walking steps starting with M R and W L ft, W turning CCW once(or twice) around in front of ptr while he turns CW similarly behind her. Finish with W on ptr L and rejoin hands in the circle.

21-32 Repeat meas 17-20 three times (4 times in all). Do not rejoin hands at the very end.

Music PART III -- Scatter

CC CC

33 Two walking steps anywhere in any direction (cts 1-2).

34 Find anybody and clap both hands twice with that person (cts 1, 2).

35-36 Repeat meas 33-34 except this time find a person of opp sex for the clapping.

KLATSCHMIXER (continued)

- 37-40 With this latter person as new ptr, Polka Promenade:
Four polka steps turning CW in ballroom pos, progressing
in any direction. Or, simply swing ptr. Release ptr.
- 41-64 Repeat meas 33-40 three times (4 times in all).

BUMPS-A-DAISY VARIATION

- 33 In ballroom pos with ptr, two Gallop steps sdwd to M L,
W R. twd any other cpl.
- 34 Bump hips twice twd (or against) this other cpl.
- 35-36 Repeat meas 33-34 reversing direction and ftwork.
- 37-40 Polka Promenade or swing ptr.

Dance description by Rickey Holden & Walter Kögler. Abbreviations
added to fit U O.P. syllabus format.

Presented by Walter Kögler

SCHLITTSCHUHLÄUFFER

(Swabia, Germany)

(Couple Dance)

This dance comes from the Swabian Alb mountain region south of
Stuttgart.

Translation: Skater.

Record: Tanz EP 58 126.

Formation: Circle of cpls facing LOD (CCW), W on ptr R.

Starting Pos: Skaters' pos: R hands joined over L, in
front. L ft free.



Step-Hop: Step on one ft (ct 1); hop on same ft (ct 2).

Music 2/4

Meas

Pattern

- 1 Step sdwd L on L ft (ct 1); step across on R ft in back of
L (ct &); step sdwd L on L ft (ct 2); hop on L ft swinging
R leg across in front of L (ct &).

SCHLITTSCHUHLÄUFFER (continued)

- 2 Repeat meas 1 reversing direction and ftwork.
 3-4 Four step-hops fwd starting with L ft, swinging free leg fwd on the hop.
 5-6 Releasing L hands and turning to face ptr, Allemande R turning once around with 4 step-hops starting with L ft.
 7-8 Releasing R hands and joining L hands with ptr, Allemande L in the same manner.

Dance description by Rickey Holden & Walter Kögler. Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

D' OCHSA

(Swabia, Germany)

(Zwiefacher couple dance)

This is a "Zwiefacher" or two-rhythm dance, wherein the music combines 3/4 meas (to which are danced waltz steps) with 2/4 meas (to which are danced pivot steps).

Translation: The Oxen

Record: Tanz EP 58 126.

Formation: Cpls scattered anywhere.

Starting Pos: Ballroom pos.

Sequence to this tune: W W W D 4 times
 D D D D W W 2 times

Where { W = one waltz step } turning CW or CCW.
 { D = one pivot step }

Dance description by Rickey Holden & Walter Kögler. Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

VIERTÜRIGER

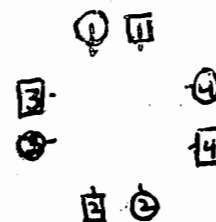
(North Germany)

(Square dance)

Translation: Four part dance.

Record: Tanz EP 58 108.

Formation: Square of 4 cpls, each W on ptr R. Cpl 1 faces the music and cpls are numbered CCW 1-3-2-4. See diagram.



| <u>Meas</u> | Music 2/4 | <u>Pattern</u> | Music |
|-------------|-----------|----------------|-------|
|-------------|-----------|----------------|-------|

FIGURE I

- | | |
|---------|---|
| A 1-4 | Head cpls change places. With 4 polka steps, cpl 1 move down the ctr turning CW in ballroom pos, across to opp pos; cpl 2 separate to move around cpl 1, across to opp pos, and frontier whirl (without hands). |
| 5-8 | Head cpls return to place in the same manner, cpl 2 moving down ctr and cpl 1 separating around them. |
| A 9-16 | The side cpls do the same. Repeat meas 1-8, cpl 3 moving down ctr between cpl 4, then vice versa. |
| B 17-18 | Head cpls lead to the R. |
| 19-24 | Cpl 1 forms basket with cpl 3, cpl 2 with cpl 4, and circle L (CW) with buzz steps. |
| B 25-32 | Head cpls lead to the L and form basket. Repeat meas 17-24, cpl 1 with 4, and 2 with 3, releasing hold and returning to place during meas 32. |
| C 33-40 | Cpls pivot CCW in place with skipping steps in skaters pos, W moving fwd and M bkwd. |
| C 41-48 | Without releasing hands, turn twd ptr half around and repeat meas 33-40 pivoting CW, W still moving fwd and M bkwd. |
| D 49-54 | Grand R and L halfway around. |
| 55-56 | Allemand R with ptr. |
| D 57-64 | Repeat meas 49-56 to place. |

FIGURE II

- | | |
|-----------|--|
| AABB 1-32 | As in Fig. I above. |
| C 33-40 | W promenade inside to the L (CW) in single file, nodding to each M as they pass. |
| C 41-48 | W reverse, turning L half around and promenade inside to the R (CCW). |
| DD 49-64 | As in Fig. I above. |

VIERTÜRIGER (continued)

FIGURE III.

1-64 Repeat Fig. II, except during meas 33-48 M promenade inside to the L, then R.

ENDING

AABB 1-32 As in Fig. I above.
 C 33-40 Circle L.
 C 41-48 Circle R to place.

Note: Usually the figures of North German quadrilles change in the first quarter (16 meas); this dance, with the change in the third quarter (meas 33-48), is an exception.

Dance description by Rickey Holden & Walter Kögler.
 Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

SPRÖTZER ACHTERRÜM

(North Germany)

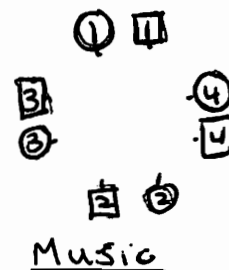
(Square dance)

Translation: Sprötze Backpassing (Step).

Record: Tanz EP 58 108.

Formation: Square of 4 cpls. each W on ptr R, cpl 1 faces the music and cpls are numbered CCW 1-3-2-4. See diagram.

Achterrüm Step R: A sdwd schottische step as follows: Step sdwd R and slightly fwd on R ft (ct 1). Cross and step sdwd R on L ft in back of R (ct 2). Step sdwd R on R ft (ct 3). Close and touch L ft beside R without taking wt (ct 4).
Achterrüm Step L: Reverse direction and ftwork. When following one Achterrüm step with another in the same direction, step and close on ct 4, taking wt instead of merely touching ft.



SPRÖTZER ACHTERRÜM (continued)

| <u>Meas</u> | Rhythm 2/4 | <u>Pattern</u> |
|-------------|------------|--|
| AA | | <u>FIGURE I -- All circle L</u> |
| 1-16 | | Circle L with 32 light running steps. |
| BB, CC | | <u>CHORUS</u> |
| 17-18 | | Facing ptr, one Achterrüm step R, W moving twd ptr and M away. |
| 19-20 | | One Achterrüm step L, back to place. |
| 21-24 | | Repeat meas 17-20. |
| 25-32 | | Grand R & L halfway around to opp place with 4 schottische steps. Finish by joining R hands with ptr, L with corner, to form a circle with W facing out and M facing in. |
| 33-34 | | Move into the ctr with one schottische step, W moving bkwd to bunch in the middle, M stretching arms out straight while moving slightly fwd. |
| 35-36 | | Move out to place. Repeat pattern of meas 33-34, reversing direction and ftwork. |
| 37-40 | | Repeat meas 33-36. |
| 41-48 | | Grand R & L halfway around back to place with 4 schottische steps. |
| | | <u>FIGURE II -- Elbow swings</u> |
| 1-16 | | Ptrs R elbow swing with small buzz steps. |
| 17-48 | | Repeat Chorus. |
| | | <u>FIGURE III -- W circle L</u> |
| 1-16 | | W circle L with 8 Achterrüm steps. |
| 17-48 | | Repeat Chorus. |
| | | <u>FIGURE IV -- M circle L</u> |
| 1-16 | | M circle L with 8 Achterrüm steps. |
| 17-48 | | Repeat Chorus. |
| | | <u>ENDING -- All circle L</u> |
| 1-16 | | Repeat Fig. I, meas 1-16. |

Dance description by Rickey Holden & Walter Kögler. Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

SCHWARZERDNER

(Germany)

(Circle dance for cpls)

The dance originated in the Schwarzerden gymnastic school, near Fulda, Germany, and this version learned from Karl Lorenz of Remscheid. The tune is an old "Deutscher" ("German") of Obersteiermark, Austria, about 1800.

Translation: From Schwarzenden, a gymnastic school.

Record: Tanz SP 23 058

Formation: Single circle of an even number of cpls, numbered alternately 1,2, 1,2, etc.

Meas Rhythm 3/4

Pattern

AA PART I -- All Circle L

1-8 Circle L with walking or waltz steps starting with L ft, turning slightly on last meas in preparation to circle R.

9-16 Circle R in the same manner. On the last meas, cpl 1 and 2 face each other with inside hands joined, cpl 1 facing CCW.

BB PART II -- Arch and Under

17 With inside hands joined, cpl 1 dive under the arch of cpl 2.

18 Ptrs turn twd each other half around to reface other cpl, each W now on ptr L.

19-20 Repeat meas 17-18, cpl 2 diving under cpl 1.

21 Repeat meas 17.

22 Continue moving fwd to next, meeting a new opp cpl.

23-24 Circle L 4 hands half way around.

25-32 Repeat meas 17-24, cpl 2 under, then cpl 1.

CC PART III -- W Change

33-34 Releasing corner's hand, each M pass ptr from his R hand to his L hand, W turning CCW once around while M moves bkwd then fwd, both in 2 waltz steps starting with L ft.

35-48 Repeat meas 33-34 seven more times (eight times in all).

Repeat entire sequence twice more (three times in all), starting with new ptr each time.

SCHWARZERDNER (continued)

ENDING

- 1-6 Circle L with 6 walking or waltz steps starting with L ft.
 7 Three walking steps fwd to the ctr.
 8 Close and step on R ft beside L (ct 1), pause (cts 2,3).

Dance description by Rickey Holden & Walter Kögler. Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

TAMPET

(Germany)

(Progressive circle of 4 facing 4)

Translation: Tempest.

Record: Tanz SP 23 058.

Formation: Progressive circle: A line of two cpls (W on ptr R) facing a similar line, and similar groups in a large circle around the hall or in columns up and down the hall. See diagram.

| <u>Meas</u> | Rhythm 2/4 | <u>Pattern</u> | |
|-------------|---|----------------|---------|
| A | <u>PART I -- All Circle</u> | | ④ ④ ③ ③ |
| 1-8 | Circle L. | | ① ① ② ② |
| 9-16 | Circle R to original lines. | | |
| B | <u>PART II -- Chassez Sdwd</u> | | |
| 17-18 | Cpls chassez sdwd, exchanging places. Ptrs join inside hands and R hand cpls (# 2 and 4) take 3 Galop steps sdwd (L), (cts 1-3), then step sdwd L on L ft (ct 4), passing in front of L hand cpl who do the same steps sdwd R. | | |
| 19 | R hand cpls (# 2 and 4) now on the L end of the line, cross and touch R toe in front of L ft (ct 1), step on R ft in place (ct 2). L hand cpls, now on the R end, do the same steps reversing ftwork. | | |
| 20 | Repeat meas 19 reversing directions and ftwork. | | |
| 21-24 | Repeat meas 17-20, cpls on the R (# 1 and 3) passing in front. | | |
| 25-32 | Repeat meas 17-24. | | |

TAMPET (continued)

C PART III -- Star and Turn

33-40 All clap (ct 1), then ctr four people (W1, M2, W3, M4), R hand star while end pairs join both hands (M1 with W4, M3 with W2) and circle L with arms wide apart in a two-hand circle.

41-48 Repeat meas 33-40, ctr four with L hand star, and end pairs circling R.

D PART IV -- Forward and Back, Pass Thru

49-52 Each line of four join hands and move fwd (cts 1-4) and back (cts 5-8) with walking steps.

Pass thru opp cpl (or Arch and Under) with 8 walking steps to meet a new line of four opp.

Note: Cpls in line facing the head of the hall (or CCW around the hall) arch, others duck under. An alternate rule of thumb is for the strong-willed to duck under, others arch over.

Dance description by Rickey Holden & Walter Kögler. Abbreviations added to fit U. O. P. syllabus format.

Presented by Walter Kögler

TEMPÊTE (STÄDTISCHE)

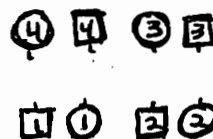
(Germany)

(Progressive circle of 4 facing 4)

Translation: Tempest (City).

Record: Tanz EP 58 111.

Formation: Progressive circle: A line of two cpls (W on ptr R) facing a similar line, and similar groups in a large circle around the hall, or in columns up and down the hall. See diagram at R.



Meas Rhythm 2/4 Pattern

AA PART I -- Circle

1-8 Circle L.

9-16 Circle R to original lines.

TEMPÊTE (STÄDTISCHE) (continued)

BB PART II -- R & L Thru

- 17-24 R & L thru across and back to place.
 25-32 R & L thru in line (cpls 1 with 2, 3 with 4) and back to place.

CC PART III

- 33-34 Fwd with 4 walking steps starting with L ft, and join hands with opp person with arms wide apart in a two-hand circle.
 35 Step on L ft in place (ct 1); touch R ft across in front of L (ct 2).
 36 Repeat meas 35 reversing direction and ftwork. Release hands.
 37-38 Back to back with 4 walking steps bkwd starting with L ft, and face and join hands with ptr with arms wide apart in a two-hand circle.
 39-40 Repeat meas 35-36.
 41-44 Circle L with opp person, arms wide apart in a two-hand circle.
 45-48 Repeat meas 41-44 with ptr.

DD PART IV

- 49-52 Circle L 4 hands around with opp cpl.
 53-56 Circle R to original lines.
 57-60 Fwd and back: Each cpl join inside hands and move fwd with 4 small walking steps, bowing to opp on fourth step, and 4 small walking steps bkwd to place.
 61-64 Pass thru opp cpl (or Arch and Under) with 8 walking steps to meet a new line-of-four opp.

Note: Cpls in line facing the head of the hall (or CCW around the hall), arch, others duck under. An alternate rule of thumb is for the strong-willed to duck under, others arch over.

Dance description by Rickey Holden & Walter Kögler. Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

TEMPÊTE (DUNKELSCHATTEN)

(Germany)

(Progressive circle of 4 facing 4)

Translation: Tempest (Dark Shadow),

Record: Tanz EP 58 111.

TEMPÊTE (DUNKELSCHATTEN) (continued)

Formation: Progressive circle; a line of 2 cpls (W on ptr R) facing a similar line, and similar groups in a large circle around the hall or in columns up and down the hall. See diagram.

| <u>Meas</u> | Rhythm 2/4 | <u>Pattern</u> |
|-------------|--|----------------|
| AA | <u>PART I</u> | |
| 1-8 | R & L thru. | |
| 9-16 | Ladies chain. | |
| BB | <u>PART II -- "Kringeldreih"</u> | |
| 17-18 | Fwd to meet opp cpl with 4 walking steps. | |
| 19-20 | Circle L 4 hands halfway around with opp cpl. | |
| 21-24 | Cpls #1 and 2 Rip and Snort. | |
| 25-28 | Cpls #3 and 4 Rip and Snort | |
| 29-30 | Circle L 4 hands halfway around. | |
| 31-32 | Back to place with 4 walking steps bkwd. | |
| CC | <u>PART III</u> | |
| | Ptrs face and join hands, arms wide apart in a two-hand circle. | |
| 33 | Step on L ft in place (ct 1); cross and touch R ft in front of L (ct 2). | |
| 34 | Repeat meas 33 reversing direction and ftwork. | |
| 35-36 | Repeat meas 33-34. | |
| 37-40 | Eight pivot steps turning CW with ptr in ballroom pos, in place. | |
| 41-48 | Polka (or two-step) promenade, progressing CCW around what would be the contour of a square if ft were a square. | |
| DD | <u>PART IV</u> | |
| 49-52 | Pass thru: still in ballroom pos, progress fwd with the same polka (or two-step) promenade, passing to R of opp cpl. | |
| 53-56 | Eight pivot steps turning CW in new place with ptr in ballroom pos. Finish in line with same cpl, back to back with original opp cpl, and facing a new line of four. | |

Note: Active cpl dive under joined hands of other cpl, then active cpl release inside hands (M R, W L) and separate to move around in front of other cpl and rejoin inside hands to form the same circle of 4 people.

Dance description by Rickey Holden & Walter Kögler. Abbreviations added to fit U.O.P syllabus format.

Presented by Walter Kögler

RITSCH RATSCH

(Germany)
(also Denmark, Sweden, etc.)

Record: Tanz EP 58 111 Rhythm: 2/4

Formation: Double circle of cpls.

Starting Pos: Ptrs facing, M back to ctr.

MeasPatternPart I. Elbow Swing

A 1-4 Clap own hands (ct 1), then R elbow swing ptr (cts 2-8).
Release elbows.

-5-8 Repeat pattern of meas 1-4, except ptrs L elbow swing.
Finish facing ptr, M facing CCW.

Part II. M chase

B 9-16 M moving fwd and W bkwd, 8 step-hops starting with M L,
W R ft. M arms are folded across hi chest. W hands are on
her hips.

Part III. Polka promenade

C 17-24 Polka promenade.

25-32 Repeat pattern of meas 17-24 except turning CCW while still
progressing CCW.

Dance description by Rickey Holden and Walter Kögler.

Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

DREIERTANZ

(Austria)

(Trio dance)

Translation: Trio dance.

Record: Tanz SP 23 067

Formation: Trios of one M between two W facing LOD (CCW).

Starting Pos: Inside hands joined.

Steps: Two-steps, starting L (during whole dance).

Two-step left: Step on L ft (ct 1), close and step on R ft beside L (ct 2); step on L ft (ct 3). Repeat, reversing ftwork for Two-step R.

Meas (3/4)PatternINTRODUCTION

- 1-2 Swing joined hands fwd (meas 1) and bkwd (meas 2).
 3 Swing joined hands fwd and, releasing hands, each W turn outward (R-hand W turn CW, L-hand W CCW) once around.
 4 W hook inside arms in M crooked elbows (ct 1), pause (cts 2, 3).

FIGURE I

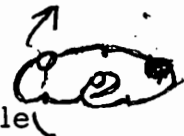
- A 1-16 The trio pivot CCW around M, M turning in place while L-hand W moves bkwd and R-hand W fwd. Release elbows at the end.

BREAK

- A 1-8 Joining hands in a circle of 3, arms extended downward, circle L swinging joined arms fwd and up to about shoulder level (meas 1, down again (meas 2), up (meas 3), down (meas 4), etc.
 9-16 Repeat meas 1-8 reversing direction (circle R, swinging joined hands up and down.)

FIGURE II

- B 1-16 L-hand W turn CW once around under her raised L hand, move between M and R-hand W, and the trio pivot CW around M as a ctr, M turning in place while both W move bkwd. At the end L-hand W unwind to resume original pos.



DREIERTANZ (continued)

- 1-16 R-hand W turn CCW once around under her raised R hand, move between M and L-hand W, and the trio pivot CCW around M as a ctr, M turning in place while both W move bkwd. At the end R-hand W unwind to resume original pos.

BREAK

- C 1-8 Circle L as Break meas 1-8 above.
9-16 Circle R in the same manner.

FIGURE III

- C 1-16 L-hand W turn CW once around under her raised R hand, R-hand W move between M and L-hand W, and the trio pivot CW around M as a ctr, M turning in place while L-hand W moves fwd and R-hand W bkwd. At the end L-hand W unwind to resume original pos.
- D 1-16 R-hand W turn CCW once around under her raised L hand, L-hand W move between M and R-hand W, and the trio pivot CCW around M as a ctr, M turning in place while R-hand W moves fwd and L-hand W bkwd. At the end R-hand W unwind to resume original pos.

BREAK

- D 1-8 Circle L as Break meas 1-8 above.
9-16 Circle R in the same manner.

FIGURE IV - Change Hands

- A 1-16 Swinging hands upward, change hands so M holds R hand of R-hand W and L hand of L-hand W and W join inside hands above M hands; lower hands to finish side by side and pivot CW around M as a ctr, L-hand W moving fwd and R-hand W bkwd.

FIGURE V - Small Window L

- A 1-16 Raise hands and L-hand W turn outward (CCW) half around then, with L hands still raised but L upper arms horizontal, she lowers her R hand to form a small window and the trio pivot CCW around M, M turning in place while both W move fwd. At the end, L-hand W unwind to resume pos of Fig. IV.

FIGURE VI - Small Window R

- B 1-16 Raise hands and R-hand W turn outward (CW) half around then, with R hands still raised but R upper arms horizontal, she lowers her L hand to form a small window and the trio pivot CW around M, M turning in place while both W move fwd. At the end R-hand W unwind to resume pos of Fig. IV.

DREIERTANZ (continued)

FIGURE VII - Double Window

- D 1-16 Raise hands and both W turn outward half around as in Figures V and VI so that both form small windows, and the trio pivot CCW around M, he looking alternately at first one W then the other. At the end unwind to resume pos of Fig. IV.

FIGURE VIII - Big window L

- C 1-16 Raise hands and L-hand W turn outward (CCW) half around then M lower their joined hands to her R waist; the other 4 hands remain high to form a big window, and the trio pivot CCW around M. At the end L-hand W unwind to resume pos of Fig. IV.

FIGURE IX - Big window R

- C-16 Raise hands and R-hand W turn outward CW half around then M lower their joined R hands to her L waist; the other 4 hands remain high to form a big window, and the trio pivot CW around M. At the end R-hand W unwind to resume original starting pos.

BREAK

- D 1-8 Circle L as Break meas 1-8 above.
9-16 Circle R in the same manner.

FIGURE X - ENDING

- D 1 Swing joined hands fwd and up and, releasing hands, each W turn outward (R-hand W turn CW, L-hand W turn CCW) once around.
2-16 W hook inside arms in M crooked elbows (ct 1), the trio pivot CCW around M, M turning in place while L-hand W moves bkwd and R-hand W fwd.



Dance description by Rickey Holden, Walter Kögler, and Karl Horak.
Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

GROSSER ACHTERRUM

(North Germany)

(Square dance or circle dance for cpls)

Translation: Big Achterrüm.

Record: Tanz EP 58 108:

Formation: Single circle of cpls, W on ptr R.

Meas Rhythm 2/4

Pattern

AA FIGURE I -- All circle L

1-8 Circle L with 8 step-hops or schottische steps starting with L ft.

9-16 Circle R to place in the same manner.

BB, CC CHORUS

17-24 Schottische promenade with 4 schottische steps.

25-32 Grand L and R, starting with L hand to ptr (who cts as first person), R hand to next, etc., to the fourth person who becomes new ptr.

33-48 Repeat meas 17-32 starting with new ptr.

FIGURE II -- One Hand Turn

1-8 One hand turn ptr with R hand, with step-hops or schottische steps.

9-16 One hand turn ptr with L hand, in the same manner.

17-48 Repeat Chorus.

FIGURE III -- Two Hand Circle

1-16 Ptrs join hands with arms wide apart in a Two Hand circle L, then R, with step-hops or schottische steps as in Fig. I meas 1-16.

17-48 Repeat Chorus.

FIGURE IV -- Backhand hold.

1-16 Backhand hold with ptr CW then CCW, all hands in back.

17-48 Repeat Chorus.

ENDING -- All circle L

1-16 Repeat pattern of Fig. I, meas 1-16.

Dance description by Rickey Holden & Walter Kögler. Abbreviations added to fit O.O.P. syllabus format.

Presented by Walter Kögler

KLEINER FIGARO

(North Germany)

(Progressive circle dance of 2 facing 2)

This is the German version of the dance known also as Spanish Circle Waltz, Country Dance, Dutch Foursome, etc.

Translation: Little Figaro

Record: Tanz EP 58 108.

Formation: Progressive circle for two's: Cpl facing cpl, W on ptr R, and similar groups in a large circle around the hall, or in columns up and down the hall.

Starting Pos: Ptrs side by side, inside hands joined. Outside ft free.

Meas Music 3/4

Pattern

- AA FIGURE I
 1-2 Balance Fwd and Back. Cpls move fwd twd each other with one waltz step starting with outside ft, then bkwd to place with one waltz step starting with inside ft.
 3 Change Ptrs. One waltz step fwd, passing R shoulders and changing places with opp, and turning 1/4 (M R, W L), to face original ptr.
 4 Balance Bkwd with new Ptr. Join inside hands with new ptr (original opp), and move bkwd with one waltz step starting with inside ft.
 5-16 Repeat meas 1-4 three times (4 times in all) to place.
- BB FIGURE II -- Star
 17-20 R hand star with 4 waltz steps.
 21-24 L hand star in the same manner.
- B FIGURE III -- Waltz around to next
 25-32 Eight waltz steps turning CW with ptr in ballroom pos, cpls progressing CCW 1-1/2 times around each other, to finish back to back with former cpl, facing a new cpl in original starting pos.

Dance description by Rickey Holden & Walter Kögler. Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

MAKEDONSKIH SPLET

(Macedonia)

Typical of dances from the area of the Vardar Valley. Danced at festive occasions.

Formation: Broken circle, hands joined and held at shoulder height.

Music: Record: Radio Televizije (RTB) LPV 175 "Pancevo". A-1
7/16 meter - 1, 2, 3

| <u>Meas</u> | <u>Pattern</u> |
|-------------|---|
| 6 | Introduction |
| | <u>PART I</u> |
| 1 | Facing ctr, moving LOD, step R (<u>ct 1</u>). Step L behind R (cts 2, 3). |
| 2 | Step R, L knee bent and lifted in front of R (<u>ct 1</u>). Hold (cts 2, 3). |
| 3 | Facing ctr, step L crossed in front of R, R knee bent (<u>ct 1</u>). Step R close to L, moving slightly to R side (LOD), (ct uh). Step L crossed in front of R (ct 2). Hold (ct 3). |
| 4--30 | Repeat action of meas 1-3, nine more times. |
| | <u>PART II</u> |
| 1 | Moving LOD, step fwd R (<u>ct 1</u>). Lift on R, L knee bent and lifted in front of R (cts 2, 3). |
| 2 | Moving LOD, step L (<u>ct 1</u>). Step R close to L (ct uh). Step L (cts 2, 3). |
| 3 | Repeat action of meas 1. |
| 4 | Repeat action of meas 1, reversing ftwork. |
| 5 | Facing ctr, step sdwd on R (<u>ct 1</u>). Step L crossed behind R (cts 2, 3). |
| 6 | Facing ctr, step R to R side (<u>ct 1</u>). Lift on R, L knee bent and lifted in front of R (cts 2, 3). |
| 7 | Facing ctr, but moving in LOD, step L crossed in front of R (<u>ct 1</u>). Close R to L (ct 2). Step fwd L (ct 3). |
| 8 | Facing ctr and moving fwd, step fwd R crossed in front of L (<u>ct 1</u>). Step bkwd L (cts 2, 3). |
| 9 | Facing ctr, step bkwd R (<u>ct 1</u>). Lift on R, L knee bent and lifted in front of R (cts 2, 3). |
| 10-12 | Repeat action of meas 7-9, but move fwd twd ctr on meas 7. |
| 13 | Step sdwd L and sway L, keeping R ft in place (<u>ct 1</u>). Bend and straighten L knee (cts 2, 3). |
| 14 | Sway twd R, keeping L ft in place (<u>ct 1</u>). Bend and straighten R knee (cts 2, 3). |
| 15 | Sway twd L, keeping R ft in place (<u>ct 1</u>). Bend and straighten L knee (cts 2, 3). |
| 16 | Sway R (<u>ct 1</u>). Sway L (cts 2, 3). |
| 1-16 | Repeat Part II once more. |
| | <u>PART III</u> |
| 1 | Moving LOD, step R (<u>ct 1</u>). Step L (ct 2). Step R (ct 3). |
| 2 | Repeat action of meas 1, beg L. |
| 3 | Facing ctr, step R (<u>ct 1</u>). Raise and lower L in front (cts 2, 3). |
| 4 | Repeat meas 3, beg L. |
| 5 | Repeat meas 3. |

MAKEDONSKIH SPLET (Continued)

- 6 Moving RLOD, step L (ct 1). Hop L (ct 2). Step R (ct 3).
7 Step L in place (ct 1). Raise and lower L heel, R knee bent and lifted
in front of L (cts 2, 3).
8 Step R in place (ct 1). Raise and lower R heel, L knee bent and lifted
in front of R (cts 2, 3).
9 Repeat meas 8, beg L.

Repeat action of meas 1-9 to end of music.

Presented by Atanas Kolarovski

MAI.OJ MOME

(Macedonia)

Dance originates from the area around Kumanovo. Dance is done for pleasure and can be seen at weddings, holidays and other special occasions.

Formation: Broken circle, hands joined and held down. May be done in belt hold.

Music: Record: Radio-Televizije, Beograd (RTB) LP 029 "Tanec" A--2. 2/4 meter.

Meas.Pattern

1--16 Introduction. Leader may begin walking steps , 2 per meas, at any time during the 16 meas introduction. Begin R ft, moving in LOD.

PART I (Vocal)

- 1 Moving LOD, lifting on L ft, step R (ct 1). Step L (ct 2).
- 2 Continue in LOD, stepping RLR (cts 1, &, 2).
- 3-4 Repeat action of meas 1, 2, beginning R ft.
- 5 Facing ctr, lift on L ft, kick R ft fwd (ct 1). Leap onto R next to L, lifting L leg in front of R, knee bent (ct 2).
- 6 Step L in front of R (ct 1), step R in place (ct &), step L beside R (ct 2).
- 7 Jump on both ft, slightly apart (ct 1), Leap onto L in place, bringing R ft behind L calf, knee turned out (ct 2).
- 8 Facing and moving slightly in RLOD, step RLR (R ft crossed in front of L (cts 1, &, 2).
- 9-16 Repeat action of meas 1-8, reversing direction and ftwork.

PART II (Instrumental)

- 1 Facing ctr and moving fwd, step R in front of L (ct 1). Step L in back of R (ct &). Step R in front of L (ct 2).
- 2 Repeat action of meas 1, Part II, beginning L ft.
- 3-4 Repeat action of meas 1, 2, Part II.
- 5 Moving bwd, lift on L, kicking R ft fwd (ct 1). Step R next to L, lifting L leg in front of R (ct 2).
- 6 Step LRL in place, L ft a little in front of R (cts 1, &, 2).
- 7 Continuing to move bwd, step on R ft, twisting L heel to R (ct 1). Step on L, twisting R heel to L (ct 2).
- 8 Hop on L (ct 1). Step back on R (ct &). Step L in front of R (ct 2).
Repeat dance from beginning.

Presented by Atanas Kolarovski

MARIOVSKA TRESENICA

(Macedonia)

A dance for women. "Tresi" means to shake. Dance depicts spring cleaning of all things in preparation for pre-Easter fasting. From the region of Mariova.

Formation: Broken circle of women. Hand position described for each Part.

Music: Record: Radio Televizije (RTB) LPV 175 "Tanec". B-3. 2/4 meter

MeasPattern

4 Introduction

PART I Hands up, elbows bent at shoulder height - no hands joined.

1 Facing and moving in LOD, step R, L (cts 1,2).

2 Step fwd on R (ct 1). Raise and lower R heel, lifting L ft bkwd, knee bent (ct 2).

3-4 Repeat action of meas 1-2, beg L.

5-8 Repeat action of meas 1-4.

PART II Hands on hips, palms against hips, fingers pointed behind and downward.

1 Facing LOD, but moving RLOD, step back on R (ct 1). Raising and lowering R heel twice, move L ft out and around behind R (cts 2, &).

2 Repeat action of meas 1, Part II, beg L.

3-4 Repeat action of meas 1-2.

PART III

1-8 Repeat action of meas 1-8, Part I, shaking hands up and down twice to R side on meas 2, to L side on meas 4, R side on meas 6, L side on meas 8.

PART IV Hands joined and held down

1 Facing ctr, moving in LOD, hop on L (ct 1), step R (ct &). Step L (ct 2).

2-4 Repeat action of meas 1, three more times.

5 Lift on L, thrust R leg out to R side, knee straight (ct 1). Step on R beside L, thrusting L leg out to L side, knee straight (ct 2).

6 Repeat thrusting actions, stepping L R L (cts 1, &, 2).

7 Jump with R ft crossed in front of and close to L (ct 1). Leap onto R in place, lifting L ft bkwd with knee bent (ct 2).

8 Step in place L R L (cts 1, &, 2).

Repeat action of meas 5-8 until end of music.

Presented by Atanas Kolarovski

(Macedonia)

Depicts a Macedonian ceremonial wedding dance. The "Mesarija", or woman who prepares the bread for the wedding feast, travels around the village and offers a toast to the bride and groom and invites friends to the wedding. The wedding party starts off with the Mesarija leading the first dance.

Formation: Broken circle, hands joined and held at shoulder height.

Music: Record: Radio Televizije Beograd (RTB) LPV 178 "Tanec". B-4
2/4 meter.

Meas Pattern

Leader may begin at the start of any musical phrase.

PART I

- 1 Moving in LOD, wt on L, lift L heel, R knee bent and lifted in front of L (ct 1). Step R (ct 2).
- 2 Moving in LOD, step L (ct 1). step R (ct 2).
- 3 Moving in LOD, step L (ct 1). Step R (ct 2).
- 4 Facing ctr, lift R heel, L knee bent and lifted in front of R (ct 1). Bring L ft out and around behind R. leg, bending R knee (ct 2).
- 5 Lift R heel, L knee bent and behind R. leg (ct 1). Touch L toe out to L side, raise and lower R heel twice (ct 2).
- 6 Leap on L ft beside R, R knee bent and lifted in front of L (ct 1). Leap on R ft to R (ct 2).
- 7 Lift R heel, L knee bent and lifted in front of R (ct 1). Hold (ct 2).
- 8 Step L ft fwd crossed in front of R (ct 1). Step R in place (ct &). Step L ft fwd crossed in front of R (ct 2).

NOTE: Repeat action of Part I until tempo of music increases. Leader signals change to Part II at his pleasure.

PART II

- 1 Moving in LOD, step R (ct 1). Step L (ct 2).
- 2 Continuing in LOD, step R (ct 1). Step L (ct 2).
- 3 Facing ctr, leap to R, weight on both ft (ct 1). Leap L ft to L (ct 2). Leap onto R ft, crossed in front of L (ct &).
- 4 Step L ft to L (ct 1). Step R, L knee bent and lifted in front of R (ct 2).
- 5 Facing ctr, lift R heel, L knee bent and lifted in front of R (ct 1). Move L leg out and around behind R (ct 2).
- 6 Facing ctr, moving LOD, step L behind R (ct 1). Step R next to L (ct &). Step L in front of R (ct 2).

Repeat action of Part II to end of music.

Presented by Atanas Kolarovski

PEMBE ORO

(Macedonia)

Dance originates from the area of Kumanovo. A very old and still popular dance, can be seen at festive occasions. Belongs to the family of dances such as Postupano, Deverova, Zensko Krsteno.

Formation: Hands joined and held at shoulder height.

Music: Record: Radio Televizije Beograd (RTB) LP 029 "Tanec". A-6 2/4 meter

MeasPatternPART I

- 1 Moving LOD, lift on L, R knee bent and lifted in front of L (ct 1). Step R (ct 2).
 2 Continuing in LOD, step L (ct 3). Step R (ct 4).
 3 Step L (ct 1). Step R (ct 2).
 4 Facing ctr, step L fwd (ct 1). Step back on R, L knee bent and lifted in front of R (ct 2).
 5 Facing ctr, raise and lower R heel (ct 1). Raise and lower R heel again (ct 2). Step L next to R (ct &).
 6 Step R slightly fwd (ct 1). Step back on L, R knee bent and lifted in front (ct 2).
 7-8 Repeat action of meas 5, 6 with opp ftwork.
 9-10 Repeat action of meas 5, 6.

PART II

- 1 Moving LOD, lift on L, R knee bent and lifted in front of L (ct 1). Step R, L knee bent, ft raised in back (ct 2).
 2 Step L R L (cts 1, &, 2).
 3 Continuing to move in LOD, step R L R (cts 1, &, 2), ending facing ctr.
 4 Step L twd ctr (ct 1). Step back on R, L knee bent and lifted in front of R (ct 2).
 5-10 Repeat action of meas 5-10, Part I.

NOTE: Sequence of dance: Repeat action of Part I until tempo of music increases. Leader signal change to Part II at his pleasure.

Presented by Atanas Kolarovski

OSOGOVKA

(Macedonia)

This is a dance for men only. Dance originates from Kocani, a town in east Macedonia. Osogova is a large mountain around which are many villages, each having its own improvisations and finesses. Dance has many variations and may be done in various combinations. Dancers assemble to perform the dance during the introductory Gaida solo.

Formation: Broken circle, shoulder hold "T" formation.

Music: Record: Radio Televizije (RTB) LPV 175 "Tanec" B-1
11/16 meter 1, 2, 3, 4, 5

Meas Pattern

Following the Gaida solo the melody is played by gaida and drum.

Leader may start at any time using the following pattern:

- 1 Moving in LOD, step L (ct 1). Step R (ct 2). Step L (ct 3). Step R (cts 4,5). Continue this pattern to the end of gaida and drum music. On the very last meas - Step L (cts 1,2). Step R (ct 3). Step L beside R (cts 4,5). This is necessary to free the R ft. Dance begins with the full orchestra.

PART I

- 1 Facing ctr, moving LOD, bend L knee, step R (cts 1,2). Close L in back of R (ct 3). Bend L knee, step R (cts 4,5), body leaning fwd over R ft.
2 Moving LOD, leap L fwd (ct 1). Step R fwd (ct 2). Leap L fwd (ct 3). Step R fwd (cts 4,5), L knee bent and behind R.
3 Lift on R, touch L fwd in front of R (cts 1,2). Kick L heel fwd (ct 3). Leap on L and touch R toe fwd (ct 4). Hold (ct 5).
4 Leap on R in place (ct 1). Hit L heel beside R (ct 2). Step L in place (ct 3). Rft lifted in back, knee bent (ct 4). Bring R ft fwd (ct 5).

PART II

- 1 Moving LOD, step R (cts 1,2). Step L (ct 3). Step R (cts 4,5).
2 Moving LOD, step L (ct 1). Step R (ct 2). Step L (ct 3). Step R, facing ctr, L knee bent and lifted beside R (cts 4,5).
3 Lift on R, touch L fwd in front of R (cts 1,2). Kick L heel fwd (ct 3). Leap on L and touch R toe fwd (ct 4). Hold (ct 5).
4 Jump with ft apart (cts 1,2). Jump with ft apart again (ct 3). Hop on L, bending R knee so ft is back (ct 4). Kick R ft fwd (ct 5).

PART III

- 1-2 Repeat action of meas 1-2, Part II.
3 Facing ctr, leap R in place, twist L leg, knee bent across in front of R (cts 1,2). Leap L, twist R leg, knee bent across in front of L (ct 3). Leap R, twist L leg, knee bent across in front of R (cts 4,5).
4 Facing ctr, moving RLOD, hop R (ct 1). Step L (ct 2). Step R behind L (ct 3). Leap L in place (ct 4). Hit R heel fwd (ct 5).

OSOGOVKA (Continued)PART IV

- 1-2 Repeat action of meas 1-2, Part II
 3 Facing and moving LOD, step L (cts 1,2). Jump, wt on both ft, in squat (ct 3). Recovering, pivot CCW on L (cts 4,5).
 4 Finishing pivot, step R (cts 1,2). Squat (ct 3). Recover on L and lift R leg in front, knee bent (cts 4,5)

Presented by Atanas Kolarovski

LEGNALA DANA

(Macedonia)

Dana (girl's name) was sleeping under the olive tree while others danced around her. Basic step of the dance originated from around town of Karvadarci. Variations found in the Vardar Valley, Tetova to Djevelija.

Formation: Broken circle, shoulder hold "T" position. If done in mixed lines, hands may be joined and held at shoulder height. Originally performed in separate lines and women joined by a handkerchief when dancing with the men.

Music: Record: Radio Televizije, Beograd (RTB) LPV 178 "Tanec". A-2
 7/8 meter (Lesnoto) - 1, 2, 3

Meas Pattern

- Leader may start at the beginning of any 8 meas phrase.
- 1 Moving LOD, step R (ct 1). Step L (cts 2,3).
 2 Moving LOD, step R, lifting L leg in back of R leg, L calf touching R calf (ct 1). Raise and lower R heel twice (cts 2,3).
 3 Moving LOD, step L (ct 1). Step R L (cts 2,3).
 4 Facing ctr, step R (ct 1). Raise and lower R heel, L knee bent and lifted in front of R leg (cts 2,3).
 5 Facing ctr, step fwd on L slightly twd L (ct 1). Bending L knee, step R behind L (cts 2,3).
 6 Facing ctr, step L (ct 1). Raise and lower L heel, R knee bent and lifted in front of L leg (cts 2,3).
 7 Facing ctr, step R fwd in front of and close to L (ct 1). Step L in place (ct 2). Step R fwd (ct 3).
 8 Facing ctr, step L fwd in front of and close to R (ct 1). Step R in place (ct 2). Step L fwd (ct 3).
 Repeat dance from beginning.

Presented by Atanas Kolarovski

VODARKA

(Macedonia)

Dance is from around Skoplje. Originally performed by girls who gathered at the well to fill their buckets with water from the spring and danced while waiting.

Formation: Broken circle, hands joined and held at shoulder height during Part I. Hands joined and held down during Part II, except as noted), swinging forward and back throughout.

Music: Record: Radiotelevizije Beograd (RTB) LPV 175 "Tanec" . A-5

Rhythm: 11/16 1 2 3 4 5

| <u>Meas</u> | <u>Pattern</u> |
|-------------|----------------|
|-------------|----------------|

| | |
|---|-----------------------------|
| 8 | Introduction (Instrumental) |
|---|-----------------------------|

PART I (Vocal)

- | | |
|------|--|
| 1 | Facing ctr and moving LOD, lift on L (ct 1). Step R to R (ct 2). Step L behind R (ct 3). Facing and moving in LOD, lift on L (ct 4). Step R (ct 5). |
| 2 | Still facing and moving in LOD, repeat action of meas 1, beg R. Do not step behind on ct 3. |
| 3 | Facing ctr, lift on L (ct 1). Turn body, bringing R leg around in front of and crossed over to L, step R (ct 2). Step to L with L ft (ct 3). Lift on L (ct 4). Step R a little bkwd (ct 5). |
| 4 | Facing ctr, turn body twd R, point L ft to R, slightly off floor (cts 1,2). Turn body twd L, point L ft to L, slightly off floor (ct 3). Lift on R (ct 4). Facing LOD, step fwd on L (ct 5). |
| 5-16 | Repeat action of meas 1-4, three more times. |

PART II (Instrumental)

- | | |
|-----|--|
| 1 | Moving LOD, step R (cts 1,2). Step L (ct 3). Step R (cts 4,5). |
| 2 | Continuing in LOD, step L (ct 1). Step R (ct 2). Step L (ct 3). Lift on L, R leg moving around and crossed over to L (ct 4). Step R (ct 5). |
| 3 | Facing ctr, step L in place (cts 1,2). Step R behind L (ct 3). Lift on R, L knee bent and lifted in front of R, bounce twice on R (cts 4,5). Hands come up on ct 3, and remain up during meas 4. |
| 4 | Facing ctr, moving RLOD, step L fwd and twd L (ct 1). Step R ft behind L (ct 2). Step L (ct 3). Lift on L, R knee bent and lifted in front of R, bounce twice on L (cts 4,5). |
| 5-8 | Repeat action of meas 1-4, Part II, lowering hands as meas 1 begins. |

NOTE: After meas 8 keep hands raised to begin dance again.

Presented by Atanas Kolarovski

VODARKI ORO

(Macedonia)

Medley of three typical Macedonian dances. Originally performed by girls. Dances are of the Sop type, from area of Ovcepole (or plains where the sheep graze).

Formation: Broken circle. See each Part for hand hold.

Music: Record: Radio Televizije, Beograd (RTB) LP 029 "Tanec". B-4
Parts I and II -- 2/4 meter. Part III - 7/16 meter 1, 2, 3

MeasPattern

8 Following the Kaval solo there are
Introduction

PART I (Hands joined and held down)

- 1 Moving in LOD, step R L (cts 1,2).
2 Step R (ct 1). Lift on R, L knee bent and lifted in front of R (ct 2).
3 Moving in LOD, step L R (cts 1,2).
4 Step L R L (cts 1, &, 2).
5-16 Repeat action of meas 1-4, three more times.
17 Facing ctr, step R to side (ct 1). Step L behind R (ct 2).
18 Step R beside L (ct 1). Lift on R, L knee bent and lifted in front of R (ct 2).
19 Facing ctr, step L to L side (ct 1). Step R close to L heel (ct 2).
20 Crossing L in front of R, step L R L (cts 1, &, 2).
21-32 Repeat action of meas 17-20, three more times.
33-48 Repeat action of meas 1-16.
49-64 Repeat action of meas 17-32.

PART II (Hands joined and held at shoulder height)

- 1 Facing ctr, moving LOD, hop L (ct 1). Step R heel, knee straight, out twd R (ct &). Step L behind R (ct 2).
2 Leap onto R (ct 1). Place L heel, knee straight, out twd L (ct 2).
3 Repeat action of meas 2, opp ftwork.
4 Repeat action of meas 2.
5-8 Repeat action of meas 1-4, moving in RLOD, with opp ftwork.
Repeat action of meas 1-8 to end of Part II music.

PART III (Hands joined and held down) 7/16 meter

- 1 Moving LOD, lift on L, step R (ct 1). Step L (cts 2,3).
2 Step R (ct 1). Step L (ct 2). Step R (ct 3).
3 Moving LOD, leap onto L, knee bent (ct 1). Facing ctr, step R to side (ct 2). Step L behind R (ct 3).
4 Facing ctr, step R fwd (ct 1). Step L crossed in back of R (ct 2). Step R to R (ct 3).
5 Step L fwd (ct 1). Lift on L, R leg moving fwd and out around behind L (ct 2). Step R (ct 3).
6 Step L (ct 1). Lift on L, R leg moving fwd and out around behind L (ct 2). Hold (ct 3).
7 Step R behind L (ct 1). Step L behind R (ct 2). Step R behind L (ct 3).
8 Step L crossed in front of R (ct 1). Hold (cts 2,3).
Repeat action of meas 1-8 to end of music.

Presented by Atanas Kolarovski

MUENCHNER FRANÇAISE

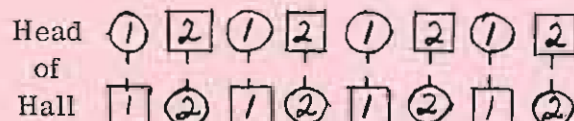
(Bavaria)

Source: Traditional

Record: Tanz EP 56 920 2/4 meter.

Formation: Contra lines, ptrs side by side, cpl facing cpl, first M with L side to music. Dancers are numbered 1, 2, 1, 2, etc. See diagram:

Steps: Walk, Pivot.

Meas PatternPART I, PANTALON

1-8

Greetings

All M with 4 small steps step in front of their ptrs and lightly bow, W. curtsy (meas 1-2), then walk 4 steps to face corner W and bow (meas 3-4), then with 4 steps back up to places (meas 5--6, and bow to opp W (meas 7--8).

9-16

Change Places

Pos: M holds W L hand in his L, W L arm stretched in front of M chest. M holds W R hand on her R hip, M R arm behind W back. In this pos opp cpls exchange places, W passing R shoulder and cpls turn CCW to face (9-12). Return to place same way (13-16).

Pivot

17-24

Cpls take shoulder-waist pos and pivot CW in place.

Ladies Chain

25-32

W chain over and back

Change Places

33-40

Same as meas 9-16.

9-40

Repeat action of meas 9-40.

PART II, ETÉ

1-8

Greetings: repeat action of Part I, meas 1-8.Double Dosido

9-16

All #1's "Double Dosido", twice around each other, 16 steps

17-24

Pivot: repeat action of Part I, meas 17-24

25--40

Repeat action of meas 9-24, with #2's the active dancers.

9-40

Repeat action of meas 9-40, Part II, exactly.

PART III, POULE

1-8

Greetings: repeat action of Part I, meas 1-8.R & L hand turn

9-12

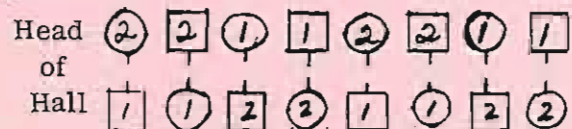
All #1's join R hands with opp #1 and turn CW 8 steps, then join L hands and turn CCW 8 steps ending R shoulder to orig pos. Ptrs then join R hands to finish 4 in line, all M facing down, all W facing up. In hand hold elbows are bent, forearms close together.

MUENCHNER FRANÇAISE (Continued)

- 17-24 Balance: 8 balance steps, M starting to L, W to R.
 25-32 Change Places: Lines of 4 turn CCW half way around (25-28), release hands with ptr. Cpl in the ctr turn half way around, CCW, release hands and walk to opp place, too (29-32).
 33-36 Forward and Back: Take pos as in Part I, meas 9-16, walk fwd 4 steps and back 4 steps.
 37--40 Change Places: Change back to orig pos, W passing R shoulders
 9-40 Repeat action of 9-40, with #2's active.
 9-40 Repeat action of 9-40, with #1's active.
 9-40 Repeat action of 9-40 with #2's active.

PART IV, PASTOURELLE

New numbering, see diagram.



- 1-8 Greetings: Repeat action of Part I, meas 1-8.
 9-16 Pivot: All #1's pivot with ptr in place (shoulder waist pos).
Coach
 17-20 All W of #1 cpls cross over and step behind the L side of opp M. The 3 join hands, the Man in front, the W in back of M.
 21-24 Coach Forward and Back: Coach fwd 4 steps and back 4 steps.
Coach Fwd and Pick Up 1
 25-28 Coach fwd 4 steps (25-26) and back 4 steps (27-28). On meas 27--28, the single M goes fwd 4 steps and honors W of 2nd cpl and then his ptr.
 29-32 Hands Fwd and Back:
 All 4 join hands in a circle and swing hands fwd and back.
 33--40 Circle L: Circle L, at the end release hands with opp cpl and walk to place.
 9-40 Repeat meas 9-40 with #2 cpls active and W #2 moving over.
 9-40 Repeat meas 9-40 with M #1 moving over and W #1 being solo.
 9-40 Repeat meas 9-40 with #2 cpls active and M #2 moving over and W #2 being solo.

PART V, FINALE

Numbering as in Parts I - III.

- 1-8 Balance in Line: Hook elbows in line, 8 balance steps, starting to L.
 9-16 Forward and Back Twice: Fwd 4 and back 4 steps, then repeat.
 17-24 Double Dosido: All #1s Double Dosido, twice around 16 steps in all.
 25-40 Pivot: In shoulder-waist pos, all pivot in place.
 41-48 Forward and Back Twice: Hook elbows in line, fwd 4 and back 4, then repeat.
 17-48 Repeat meas 17-48, but all #2s Double Dosido.
 17-48 Repeat meas 17-48, but opp W Double Dosido.
 17-40 Repeat meas 17-40, but opp M Double Dosido.
 40-48 All continue pivot in place to end of music.

Presented by Walter Kögler

MUENCHNER FRANÇAISEPROMPTER'S NOTESMeasPatternPART I, PANTALON

- 8 Greetings
- 8 Change places and back (W passing R shoulder)
- 8 Pivot in place (shoulder-waist pos)
- 8 Ladies chain and back
- 8 Change places and back
- 4x8 REPEAT all but greetings

PART II, ETE'

- 8 Greetings
- 8 All 1's double dosido
- 16 Pivot in place
- 8 All 2's double dosido
- 16 Pivot in place
- 6x8 REPEAT all but greetings

PART III, POULE

- 8 Greetings
- 8 All 1's R hand turn and L hand turn, end 4 in line
- 8 Balance, begin M to L, W to R.
- 4 Turn line 1/2 CCW around.
- 4 Center cpl 1/2 CCW round and to opp place.
- 4 Forward 4 steps and back, courtesy pos.
- 4 Change back to orig places, W pass R shoulders.
- 8 All 2's R hand turn and L hand turn, end 4 in line.
- 8 Balance, begin M to L, W to R.
- 4 Turn line 1/2 CCW around.
- 4 Center cpl 1/2 CCW round and to opp place.
- 4 Forward 4 steps and back, courtesy pos.
- 4 Change back to orig place.
- 8x8 REPEAT all but greetings.

MUENCHNER FRANÇAISEPROMPTER'S NOTES (Continued)PART IV, PASTOURELLE (watch new numbering)

- 8 Greetings
- 8 Pivot in place (shoulder--waist pos)
4 All W 1 over to form coach
4 Coach fwd and back
4 Coach fwd, pick up 1 and back.
4 Swing arms
8 Circle to L, separate and go to original place.
- 8 All pivot in place (shoulder-waist pos).
4 All W 2 over to form coach.
4 Coach fwd and back
4 Coach fwd, pick up 1 and back
4 Swing arms
8 Circle to L, separate and go to original place
- 8x8 REPEAT all but greetings. M 1 over, then M 2

PART V, FINALE (watch old numbering)

- 8 Hook elbows in line, balance L and R etc.
8 Lines fwd and back twice
8 All 1's double dosido
16 Pivot in place (shoulder-waist pos)
8 Lines fwd and back twice.
- 8 All 2's double dosido
16 Pivot in place
8 Lines fwd and back twice
- 8 All W double dosido
16 Pivot in place
8 Lines fwd and back twice
- 8 All M double dosido
16 Pivot in place
8 Pivot in place and bow

Presented by Walter Kögler

EL TRANCHETE

(Mexico) (State of Jalisco)


El Tranchete comes from the Son - Mariachi tradition of Mexican Music and Dance. "Son - Mariachi" is by definition an indigenous music and song and dance that developed among the Mestizos (Indian-Spanish Cross Breed) in the States of Jalisco, Nayarit, and Michoacan. Son dancing has a courtship motif; the man taking the aggressive role and circling the woman, while she turns her back or ducks away. Miss Cashion learned the dance from Emilio Pulido of the University of Guadalajara.

Costume: W wears ankle--length, very full skirt and high-necked blouse, always a rebozo (shawl), a full -length petticoat, bloomers, and high button shoes. Her hair is always in braids. M wears charro or horse-man outfit, a large sombrero, boots and spurs.

Formation: Ptrs facing each other, about 4 ft apart, at random about the room. For teaching purposes may be danced in lines, ptrs facing, M L shoulder twd music. Ptrs dance with each other, not to audience, using same ftwork throughout.

Music: Record: RCA Victor: MKL -.1224, Side 2, band 2.
RCA Victor 76--1147 (45 rpm).

Styling: W holds Rebozo and skirt at sides, using it freely. M clasps hands behind back and leans torso fwd from the hips. There is much knee flexion.

| <u>Meas</u> | <u>Pattern</u> |
|-------------|--|
| A 1-8 | Introduction. Stand in place, wt on L ft which is placed slightly behind R. <u>PART-I - Rhythmic Structure:</u> 6/8 meter  |
| A 1 | During this pattern change places with ptr, passing R shoulders. Hop on L (ct 1). Step fwd onto R (ct 2). Hold (ct 3). Light leap back onto L (ct 4). Step fwd onto R (ct 5). Hold (ct 6). |
| 2 | Light leap back onto L (ct 1). Tap R toe behind L (ct 2). Repeat for cts 3-4, Step on L (ct 5). Hold (ct 6). |
| 3-8 | Repeat action of meas 1-2, three times. |
| | <u>PART II - 6/8 meter</u> |
| B 1 | Hop on L (ct 1). Brush R heel fwd diag across L. Knee relaxed, leg rotated in (ct 2). Hold (ct 3). Hop on L (ct 4). Brush R diag across L, leg rotated out (ct 5). Hold (ct 6). |
| 2 | Repeat action of meas 2, Part I, but hop on L (ct 1). |
| 3-4 | Leap onto R (ct 1) and repeat rest of action of meas 1-2, Part II, with reverse ftwork. |
| 5-8 | Repeat action of meas 1-8, Part II. |

EL TRANCHETE (Continued)PART III -- Variation on Part II

- B 9-16 Repeat action of Part II, but as the R toe is tapped make one full turn CW. As the L toe is tapped make one full turn CCW.

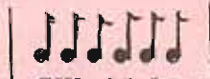
INTERLUDE

PART IV - 2/4 meter

- 10 cts a) Leap onto L (ct 1). Brush R heel fwd with a small circular motion as though rolling your spurs on the floor (ct &). Repeat action of cts 1 &, seven more times (8 in all), hopping on L each time. During these 8 steps change places with ptr, passing R shoulders, turning to face ptr at end.
- b) Jump with both ft together (ct 9). Leaving toes in place, open heels outward (ct &). Click heels together (ct 10). Open heels outward (ct &).

PART V - 2/4 meter

- 11 cts a) Step L (ct 1). Stamp R heel (ct &). Step R (ct 2). Stamp L heel (ct &) Repeat action of cts 1&, eight more times (9 in all).
- b) Jump with both ft together (ct 10). Leaving toes in place, open heels outward (ct &). Click heels together (ct 11). Open heels outward (ct &). Music accelerates during Part V.

PART VI -- 6/8 meter

During meas 1-8, W turn CW, M dance in place.

- D 1 Step flat on L (accenting) (ct 1). Step R heel only (ct 2). Step back onto L, (accenting) (ct 3). Step R heel only (ct 4). Step back onto L, (accenting) (ct 5). Step R heel only, no wt (ct 6).
- 2 Repeat action of meas 1, Part VI, beginning R.
- 3--6 Repeat action of meas 1-2, twice (3 times in all).
- 7 Stamp L R L in place, stamping on cts 1, 3, 5.
- 8 Pause.
- 9-16 Repeat action of meas 1-8, Part VI, W making 1 CCW turn.

- A 1-16 Repeat action of Part I, twice, changing places with ptr on meas 1--8, passing R shoulders. Change places again on meas 9-16, passing R shoulders.

- B C D Repeat action of PARTS II, III, IV, V, VI exactly.

FINALE

- 1-5 Moving twd ptr, repeat action of Part I, meas 1-5.
- 6 Stamp R.
- 4 notes Join R hands, M leads ptr into a 1 1/2 CCW turn under the joined hands to finish W at M R side, joined hands at W waist. M leans fwd, his sombrero shielding their faces. W L hand holds skirt.

Presented by Susan Cashion

TROPNALO ORO
(Macedonia, Yugoslavia)

Originally presented by Atonas Koloravski.

RECORD: Folkraft LP-24

MUSIC: The music has 7 beats to a measure divided in the following manner: (1) 2 3, (4) 5, (6) 7, or as divided in the description a measure is counted (1) (2) (3).

FORMATION: A mixed line with low hand hold traveling to the right.

MUSIC 7/16 PATTERN

| Meas | Cts | |
|------|---------|---|
| 1 | (1) | Step R in LOD (to right of line). |
| | (2) (3) | Step L in LOD. |
| 2 | | Repeat meas 1. |
| 3 | (1) | Small run with R in LOD. |
| | (2) | Small run with L in LOD. |
| | (3) | Small run with R in LOD. |
| 4 | | Three more runs as in meas 3 starting with L. |
| 5 | (1) | Step onto R in LOD.) |
| | (2) | In air.) a hop) kick left leg forward |
| | (3) | Land on right foot.) |
| 6 | | Repeat meas 5 to opposite side. |
| 7 | (1) | Leap onto R foot and face R shoulder toward LOD. |
| | (2) | Step L in front of R. |
| | (3) | Step on R foot. |
| 8 | (1) | Hop on R foot in RLOD. |
| | (2) | Step on L heel in RLOD. |
| | (3) | Step R in back of L foot. |
| 9 | | Repeat meas 8. |
| 10 | (1) | Step on L foot and end facing diagonally toward RLOD. |
| | (2) | In air.) a hop) |
| | (3) | Land on left foot.) at same time kick R leg forward |
| 11 | (1) | Step on R in front of left foot. |
| | (2) | Step on L. |
| | (3) | Step on R. |
| 12 | (1) | In Air.) |
| | (2) | Land on R foot.) a hop (end facing LOD swinging L foot around) |
| | (3) | Short step onto L in LOD. |

FOLIAS
Canary Islands, Spain

Learned from Senorita Marta Padilla by Anthony Ivancich in Madrid, March 1963. By tradition three folias are done consecutively in a medley-- however, each varies in tempo and may resemble a different dance altogether. Maestra Padilla says of the Folias, "The Folia is the most important song of the Canary Islands. It is passionate and idyllic, reflecting the true temperament of the feelings of the fortunate inhabitants of the Blessed Islands. At the same time, it is a gentle and witty dance. It possesses a special fixed form, and its harmonic form is stereotyped." Here follows a Folia:

MUSIC: Special Cut Record 345-A.

FORMATION: Any number of couples, ptrs facing each other in a single circle, M facing CW, W facing CCW.

ARMS: Movement of arms is described for M. W use opp arms. Start with the R arm up to the side and the L arm down to the side. Hold this pos for the 1st meas. In the 2nd meas reverse arms, L arm up, R arm down. In the 3rd meas arms are in original pos. This sequence repeats every three meas. The arms are rounded and natural at all times.

| MUSIC 6/4 | | PATTERN |
|-----------|----|---|
| Meas Ct | | (Pattern described for M, W use opp ft) |
| 3 chords | | INTRODUCTION |
| 1 | 6 | No movement |
| | 1 | No movement |
| | 2 | Touch R ft beside L -- do not take wt. |
| | & | Lift R leg slightly from floor with heel close to L calf. |
| | *3 | Facing ptr, step on R ft to R. |
| | 4 | Hold |
| | 5 | Step to L on L, turning 1/4 turn CW to face ctr. |
| | 6 | Step R ft to R. |
| 2 | 1 | Step on L ft and pivot 3/4 turn CCW on L. Ptr are now back to back. |
| | 2 | Stop turn by touching R ft to floor. |
| | & | Lift R leg as in meas 1, ct 2&. |
| | 3 | Step on R ft to R. |
| | 4 | Hold. |
| | 5 | Step on L ft and pivot 3/4 turn CW on L to face ctr of circle. |
| | 6 | Take wt on R ft stopping pivot. |
| 3 | 1 | Step on L ft turning 1/4 CCW to face ptr. |
| | 2 | Touch R ft beside L--do not take wt. |
| | & | Lift R leg as in meas 1, ct 2&. |
| | 3 | Step on R ft to R. |

FOLIAS (continued)

Meas Ct

- 4 4 Hold.
- 5 Step L starting a small circle CCW.
- 6 Step R almost finishing the circle.

- 4 1 Step L finishing circle to face ptr.
- 2 Touch R ft beside L--do not take wt.
- & Lift R leg as in meas 1, ct 2&.
- 3 Step on R ft to R.
- 4 Hold.
- 5 Step on L ft turning 1/4 CW to face ctr of circle.
- 6 Step on R ft turning 1/4 to face R hand W.

- 5 1 Step on L fwd.
- 2 Touch R beside L--do not take wt.
- & Lift R leg as in meas 1, ct 2&.
- 3 Step on R ft to R.
- 4 Hold.

MAN'S PART

- 5 5 Step on L ft turning 1/2 CW.
- 6 Step on R ft passing ptr (L hand W) with R shoulders.

- 1 1 Step on L ft and end facing a new ptr.
- 2 Touch R ft beside L--do not take wt.
- &+ Lift R leg slightly from floor with heel close to L calf.

WOMAN'S PART

- 5 5 Step on R ft turning 1/4 CW to face ctr of circle.
- 6 Step on L ft turning 1/4 CW and passing ptr with R shoulders.

- 1 1 Step on R ft and end facing a new ptr.
- 2 Touch L ft beside R--do not take wt.
- &+ Lift L leg slightly from floor with heel close to L calf.

+Repeat dance from * until end of music.

KOJA-KOJA (The Foot)
Lithuanian

MUSIC: Record: Folkraft F 1049, band 2 (78 RPM), HIP-HIP Polka

FORMATION: CPLS anywhere on floor. Face ptr and join hands straight across.

STEPS: Polka

MUSIC 2/4

PATTERN

Meas

A

I.

1 With 1 polka step, beginning on R, move twd own R until L shoulders are adj and arms are stretched across each other's chests.

2 Stamp L ft in place twice.

3 With 1 polka step, beginning on L, move twd own L until R shoulders are adj and arms are again stretched.

4 Stamp R ft in place twice.

5 Rpt action meas 1.

6 Bump L hip with ptrs.

7 Repeat action meas 3.

8 Bump R hip with ptrs.

B

II.

9-16 In ballroom pos, dance 8 polka steps anywhere on floor.

Repeat dance from beginning.

TANKO BUSHI
(Japan)

Was taught by Carl Woltz on his teaching visit to California in the summer of 1966.

MUSIC: Folk Dancer MH 2010.

FORMATION: A single circle with no partners facing CCW around the room.

MUSIC 2/4

PATTERN

Meas Ct

Introduction 9 Measures

1-2 Move hands as if digging toward floor with an imaginary spade. Start to R side of body and dig twice. At the same time move the R leg to help dig.

3-4 Repeat meas 1-2 to opposite side.

5 Step forward onto ball of the R foot then flatten R foot. At the same time throw coal over the R shoulder with the imaginary spade.

6 Repeat meas 5 to opposite side.

7 Step back with L foot and at the same time shade the R eye from imaginary cave opening light which is straight forward with R flattened hand. L hand extends down along the L leg (not stiff). The top part of the body faces to the left slightly.

8 Repeat meas 7 to the other side.

9-10 Step forward 2 steps. At the same time push coal cart with both hands.

11 1 Step fwd onto R but leave L foot where it was. (At the same time bring hands out to side as if an umpire does when he calls "safe.")

2 Step back onto the L foot.

12 1 Bring R to L foot (ending on both feet). At the same time clap hands.

2 Pause.