

FOLK DANCE CAMP
9th Annual

*Syllabus of
Dance Notations*

1 9 5 6

College of the Pacific
Stockton

ERRATA--FOR SYLLABUS OF FOLK DANCE CAMP 1956

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- 55 POSAVSKI DRMES
- 69 KENTUCKY BADE
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- 96 RAKSI JAAK
- 96 BUNDNER CHEERAD

10 MAILA BADA KOGOTA

~~STRIDE~~ COW INTO A CIRCLE 16 STEPS: LEADER FORMS THE LINE INTO A CIRCLE MOVING COW 2 STAMP ACCENT.

BREAK BASKET: LEAVE OUT "4 FWD 4 BKWD"

INTRO. TO POLKA: AT END OF SENTENCE ADD: STAMP TO ACCENT THE BREAK IN MUSICAL PHRASE

FORM 2 CIRCLES: ADD M STARTS THE POLKA STEP BY HOPPING LIGHTLY ON R AND TOUCHING L FT TO FLOOR FOR THE "BOUNCY POLKA." W USES OPPOSITE FT.

LEAVE OUT "NO. 2 LADY VISITS." CHANGE LINE TO READ LADY NO 3 VISITS (STARTING POLKA STEP ON THE R FT) DOES THE POLKA WITH M NO 4, 1, AND 2, ETC. WHEN ALL POLKA AROUND THE SET THE M LIFTS HIS PARTNER.

12 PARADO DE VALDEMOSA

5TH LINE CHANGE "WALK (CIR)" TO "STEP ON R THEN MOVING COW L CROSS R BEHIND L . . . ETC."

ALL OF THE DIRECTION OF THE ABOVE STEPS IS TO THE DANCERS' L.

15 RHEINLAENDER

LINE BEFORE LAST SHOULD READ.

"REPEAT FIGURE I & II TWO MORE TIMES, ETC.

16 OFFENER WALZER

ADD AT END: CAN BE DONE PROGRESSIVE, M MOVES FWD TO NEXT PARTNER.

37 IN THE FOREST

FIG. 1, MEAS 6 SHOULD READ: STEP FWD R AND PIVOT $\frac{1}{2}$ TURN R . . .

34 SHARENI CHERAPI

CORRECT SPELLING IS SHARENI CHORAPI AND MEANS "VARIGATED, MANY COLORED STOCKINGS." RECORD WE ARE USING IS NEWTONE M-8 "TRI GODINE SE LJUBEFME."

34 ELENO MOME

PREFERRED HAND PDS IS HANDS HELD DOWN AT THE SIDES.

DURING THE HOPS (CT 2 (S) IN MEAS 2 AND 3) THE JOINED HANDS ARE SWUNG UP OVERHEAD.

HEEL-CLICK VARIATION:

ON MEAS 3 END THE STEP-HOP (CTS 1 & 2) SO THAT THE HEELS WILL BE APART ON CT 3 (Q) ABOUT 6-8 INCHES. CLICK THE HEELS TOGETHER ON THE NEXT COUNT "AND" (S).

54 SLAVONSKO KOLO

ONLY THE FIRST VERSION IS BEING TAUGHT. CANCEL VERSION II PENDING FURTHER RE-SEARCH AND DIFFERENT ROUTINS.

VERSION I: CHANGE THE "WALKING-REST STEP" TO START WITH THE R FT TO THE L IN PART II.

ERRATA--FOR SYLLABUS OF FOLK DANCE CAMP 1956 (CONT'D)

PAGE SLAVONSKO KOLO (CONT'D)

CANCEL DESCRIPTION FOR PART III, MEAS 41 TO 56 AND SUBSTITUTE IN ITS PLACE THE "VRTONJE" STEP AS DESCRIBED FOR THE "POSAVSKI DRMES" AT THE BOTTOM OF THE PAGE. THE STEP IS DONE 16 TIMES - THE FIRST 8 AT MODERATE TEMPO, THE SECOND 8 AT AN INCREASED TEMPO.

44 MEAS 4-15 SHOULD READ: "REPEAT MEAS THREE - TWELVE TIMES (STEP IS REPEATED 27 TIMES IN ALL - 8 TIMES IN PLACE, 8 TIMES MOVING FWD TO PARTNER'S PLACE PASSING R SHOULDERS, 11 TIMES TURNING AROUND IN PLACE) - FINISH FACING PARTNER.

45 STEP II MEAS 9 SHOULD READ: "SMALL LEAP FWD ON R FT, STEP FWD ON L HEEL (FT CLOSE TO FLOOR AND BODY BENT SOWD) STEP R IN BACK OF L HEEL.
STEP III MEAS 23-26 - AS IS EXCEPT OMIT "DUT W TURNS HER BACK ETC." INSERT "BREAK" -- "W TURNS HER BACK TO PARTNER TO FINISH M STANDING BEHIND W."

46 STEP VI MEAS 1-2 SHOULD READ: "TWO VALSEADO SOWD BOTH START R."

46 PHILIPPINE JOTA

STEP I MEAS 23-32 AS IS BUT ADD "M TURNS ON LAST MEAS TO FACE PARTNER."
CHORUS

MEAS 1-2 (6 COUNTS) SHOULD READ:

STEP R OBLIQUELY FWD (CT 1-2): STEP L ACROSS R IN FRONT (CT 3)

STEP R OBLIQUELY BKWD (CT 4): BRUSH L FT DIAG FWD ON FLOOR (CT 5)

HOLD L FT IN RAISED POS (CT 6) R ARM IS OVERHEAD & L ARM BENT FWD.

47 STEP III MEAS 17 SHOULD READ:
"FACE PARTNER IN A SINGLE CIRCLE - ETC AS IS."

48 BALLROOM PASO DOBLE

ADD AT END "A GOOD SEQUENCE IS: I MEAS 1-8 & REPEAT MEAS 1-8

MEAS 9-16 & " " 9-16

II MEAS 1-16 & " " "

52 CASTANET EXERCISES

MEAS 5-6 ENDING SHOULD READ: "MAKE THIS TRANSITION A FLUID MOVEMENT."

71 ALEKOKI

STEPS: 2ND LINE, LAST WORD: PULI STICK

REPEAT HAND-ELBOW: 2ND LINE INSERT (ELBOW) AND DELETE TWO AND SHOULDER SO THAT LINE READS: "PALM IS DOWN AND ELBOW POINTING R."

SEQUENCE: III INTERLUDE (INSTRUMENTAL SECTION) FLOOR-FANS, SHOULDER-FANS

1-2 2 VAMPS

3-4 2 FLOOR-FANS

5-6 2 VAMPS

7-8 2 SHOULDER-FANS

9-10 2 VAMPS

NOTE: WHEN DANCING WITH A PARTNER, STRIKE PTS. STICK DURING VAMP AND BREAK INSTEAD OF STRIKING THE FLOOR. THIS DANCE, HOWEVER, DOES NOT NEED TO BE DANCED WITH A PARTNER.

FROM FOOTNOTES TANGO MIA

MEAS. 5-8 IS REPEATED ("DOUBLE CROSS") BEFORE MEAS 9-10 ("SINGLE CORTE")

11-14 "FAN" SHOULD READ: (W FACES WALL, W FACE IN - ON LAST S BOTH SWING FREE FT OUT)
27-30 . . . LEADING ARMS DOWN . . . TURN TWO PARTNER $\frac{1}{2}$ L, $\frac{1}{2}$ R

ADD AT END REPEAT ENTIRE DANCE ONCE & AGAIN THROUGH 1-14 ENDING WALK, WALK, (CLOSED POS) TANGO CLOSE.

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KOLO KALENDAR
(CROATIA)

PRONUNCIATION: KOLO KAH-LEN-DAH'-RAH

SOURCE: LEARNED FROM NATIVES IN YUGOSLAVIA, 1952.

RECORD: MH 3024, BY DUQUESNE UNIVERSITY TAMBURITZANS; EPIC LC 3071, INCLUDED IN "YUGOSLAV RHAPSODY"
FORMATION: CLOSED CIRCLE, FRONT BASKET HOLD, JOINING MIDDLE FINGERS WITH THE SECOND PERSON OVER ON EITHER SIDE, R ARM OVER, L ARM UNDER.

MEAS. PART I

- 1 CT. 1, STEP SLIGHTLY TO L ON L FT WITH SLIGHT BEND OF L KNEE. CT. 2, GRACEFUL LIFT ON L FT AS R FT IS SWUNG ACROSS IN FRONT.
- 2 CT. 1, STEP SLIGHTLY TO R ON R FT WITH SLIGHT BEND OF R KNEE. CT. 2, GRACEFUL LIFT ON R FT AS L FT IS SWUNG ACROSS IN FRONT.
- 3 CT. 1, TURNING L, STEP IN THIS DIRECTION WITH L FT. CT. 2, GRACEFUL LIFT ON L FT AS R FT IS SWUNG ACROSS IN FRONT.
- 4 CT. 1, STEP ON R FT, STILL MOVING L, BUT TURN AS YOU DO SO TO FACE SQUARE CENTER. CT. 2, GRACEFUL LIFT ON R FT, AS L FT IS SWUNG ACROSS IN FRONT.

MEAS. 1-4 ARE NOW REPEATED.

PART II

- 5 CT. 1, FALL ON FULL L FT, STRESSING HEEL, AND BENDING KNEE SLIGHTLY AS A CUSHION. CT. & PAUSE. CT. 2, FALL ON FULL R FT, STRESSING HEEL, BUT DON'T BEND KNEE. CT. & FALL ON FULL L FT, STRESSING HEEL, BUT DON'T BEND KNEE.
- 6 CT. 1, FALL ON FULL R FT, STRESSING HEEL AND BENDING KNEE SLIGHTLY AS A CUSHION. CT. & PAUSE. CT. 2, FALL ON FULL L FT, STRESSING HEEL, BUT DON'T BEND KNEE. CT. & FALL ON FULL R FT, STRESSING HEEL, BUT DON'T BEND KNEE.
- 7-8 SAME AS MEAS. 5-6.
MEAS. 5-8 ARE NOW REPEATED.

SONG TEXTS:

1. MENI KAŽU KALENDARI DA S'U KOLU SVI BEČARI.
2. MENI KAŽU STARE KNJIGE DA S'U KOLU SVE NEBRIGE.
3. MENI KAŽU STARE BAGE DA S'U KOLU SVE BARABE.
4. MENI KAŽU STARI LJUDI DA S'U KOLU DOBRO BUDI.

TRANSLATION:

1. THE CALENDARS TELL ME THAT ALL THE "BECARS" ARE IN THE KOLO.
2. THE OLD BOOKS TELL ME THAT EVERYONE'S CAREFREE IN THE KOLO.
3. THE OLD LADIES TELL ME THAT RASCALS ARE IN THE KOLO.
4. THE OLD PEOPLE SAY YOU CAN JUDGE A PERSON WELL IN THE KOLO.

—PRESENTED BY DICK CRUM

DURA
(ROMANIAN)

PRONUNCIATION: DOO'-RAH

SOURCE: INTRODUCED BY LARISA LUCACI AT FOLK DANCE HOUSE, N. Y.

RECORD: MH-1121

FORMATION: CLOSED CIRCLE, HANDS JOINED AT SHOULDER HEIGHT.

MEAS.

- 1-4 ALL MOVE TO R QUICKLY WITH 3 "THREES" RLR, LRL, RLR. WE WOULD PROBABLY CALL THESE 3 QUICK TWO- STEPS. FOLLOW IMMEDIATELY WITH A KIND OF BALANCE: PLACE L FT FWD WITH SLIGHT WEIGHT, AND COME RIGHT BACK ONTO R FT WITH FULL WEIGHT.
- 5-8 FACE CENTER AND DO FOUR SETS OF 3 QUICK STEPS ON BALLS OF FEET AND A STAMP: LRL STAMP R, RLR-STAMP L, LRL-STAMP R, RLR-STAMP L.
- 9-10 IMMEDIATELY MOVE SIDWAYS WITH L FT 7 STEPS, WITH THE R FT GOING BEHIND, FINISH WITH FULL WEIGHT L FT.
- 11-12 IN PLACE, DO STAMPS R-R-RRR.

FOLK DANCE CAMP, 1956

—PRESENTED BY DICK CRUM

PRONUNCIATION: KO'-LO'-ZHEE'-TAH

SOURCE: LEARNED FROM IVAN IVANČAN, DIRECTOR, JOZA VLAHOVIC DANCE GROUP, ZAGREB

RECORD: FOLK DANCER MH 3030-A

FORMATION: CLOSED CIRCLE, MIDDLE FINGERS JOINED WITH SECOND PERSON OVER ON EITHER SIDE, R ARM OVER, L ARM UNDER. *FRONT BASKET*

MEAS. PART I

DANCER SHOULD IMAGINE HIMSELF STANDING AT THE RH CORNER OF A TRIANGLE.

- 1 CT. 1 STEP TO PEAK OF TRIANGLE WITH LFT. CT. & PAUSE, BRINGING RFT UP BESIDE LFT.
CT. 2 BOUNCE ON BOTH FEET. CT. & BOUNCE ON BOTH FEET AGAIN.
- 2 CT. 1 STEP OBLIQUELY BK L TO LH POINT OF TRIANGLE, ON LFT. CT. & PAUSE, BRINGING RFT BESIDE LFT. CT. 2 BOUNCE ON BOTH FEET. CT. & BOUNCE ON BOTH FEET AGAIN.
- 3 CT. 1 STEP TO PEAK OF TRIANGLE WITH R FT. CT. & PAUSE, BRINGING LFT UP BESIDE RFT.
CT. 2 BOUNCE ON BOTH FEET. CT. & BOUNCE ON BOTH FEET AGAIN.
- 4 CT. 1 STEP OBLIQUELY BK R TO RH POINT OF TRIANGLE, ON RFT. CT. & PAUSE, BRINGING LFT BESIDE RFT. CT. 2 BOUNCE ON BOTH FEET. CT. & BOUNCE ON BOTH FEET AGAIN.

MEAS 1-4 ARE NOW REPEATED AS ABOVE.

SKETCH OF TRIANGLE STEP PATTERN:



MEAS. PART II

- 5 CT. 1 WITH WEIGHT ON RFT, POINT LFT FWD AND TO L. CT. 2 BRING LFT ACROSS RFT, POINTING LFT AND KEEPING WEIGHT ON RFT.
 - 6 SAME AS MEAS 5.
 - 7-8 SEVEN QUICK STEPS SIDWAYS TO L STRESSING FULL FOOT, LRLRLRL.
- MEAS. 5-8 ARE NOW REPEATED AS ABOVE.

SONG TEXT:

1. DEDER, DIKO, POGODI, ZAŠTO ŽITO NE RODI.
ŽITO NE RODI JER JE SVILA U MODI.

2. VOLIM SUNCE I MISEC, VOLIM ZLATNU JABUKU.
SUNCE I MISEC, VOLIM ZLATNU JABUKU.

TRANSLATION:

1. SAY, SWEETHEART, CAN YOU GUESS WHY THE GRAIN'S NOT BEARING?
THE GRAIN'S NOT BEARING FOR SILK'S IN STYLE.
2. I LOVE THE SUN AND THE MOON, I LOVE A GOLDEN APPLE.
THE SUN AND THE MOON, I LOVE A GOLDEN APPLE.

—PRESENTED BY DICK CRUM

ALUNELUL
(ROMANIAN)

PRONUNCIATION: AH-LOO-NEH'-LOO

SOURCE: INTRODUCED BY LARISSA LUCACI AT FOLK DANCE HOUSE, N.Y.

RECORD: FOLK DANCER MH-1120

FORMATION: CLOSED CIRCLE, ARMS ON SHOULDERS.

MEAS

- 1-4 ALL MOVE SIDWAYS TO R 5 STEPS, STARTING WITH RFT, LFT GOING BEHIND; THEN STAMP TWICE WITH LHEEL.
 - 5-8 DO SAME TO L, BUT WITH OPPOSITE FTWORK.
- REPEAT MEAS. 1-8.
- 9-10 MOVE TO R SIDWAYS RLR (L GOING BEHIND R), THEN STAMP LHEEL.
 - 11-12 SAME TO L, BUT WITH OPPOSITE FOOTWORK.

REPEAT MEAS. 9-12
(CONT'D NEXT PAGE)

FOLK DANCE CAMP, 1956

ALUNELUL (CONT'D)MEAS.

13-16 IN PLACE, STEP R STAMP L; STEP L STAMP R; STEP R STAMP L FT TWICE.

17-20 SAME TO L WITH OPPOSITE FOOTWORK.

REPEAT MEAS 13-20.

—PRESENTED BY DICK CRUM

ĆIRO
(CROATIA)

Pronunciation: CHEE'-RO

Source: LEARNED FROM NATIVES IN YUGOSLAVIA, 1952.

Record: FOLK DANCER MH 3024-B

Formation: CLOSED CIRCLE - FRONT BASKET HOLD, I.E., JOIN MIDDLE FINGERS WITH PERSON SECOND OVER.
R ARM OVER, L UNDER.

MEAS. PART I (TRIANGLE STEP)

DANCER SHOULD IMAGINE HIMSELF STANDING AT THE RH CORNER OF A TRIANGLE.

- 1 CT. 1 STEP TO PEAK OF TRIANGLE WITH LFT. CT. & PAUSE, BRINGING RFT UP TO LFT.
CT. 2 BOUNCE ON BOTH FEET. CT. & BOUNCE ON BOTH FEET AGAIN.
- 2 CT. 1 STEP OBLIQUELY BK L WITH LFT TO L CORNER OF TRIANGLE. CT. & PAUSE, BRINGING RFT TO LFT.
CT. 2 BOUNCE ON BOTH FEET. CT. & BOUNCE ON BOTH FEET AGAIN.
- 3 CT. 1 STEP TO PEAK OF TRIANGLE WITH RFT. CT. & PAUSE, BRINGING LFT UP TO RFT.
CT. 2 BOUNCE ON BOTH FEET. CT. & BOUNCE ON BOTH FEET AGAIN.
- 4 CT. 1 STEP OBLIQUELY BK R TO R CORNER OF TRIANGLE. CT. & PAUSE, BRINGING LFT TO RFT.
CT. 2 BOUNCE ON BOTH FEET. CT. & BOUNCE ON BOTH FEET AGAIN.

MEAS. 1-4 ARE NOW REPEATED AS ABOVE.

SKETCH OF TRIANGLE STEP PATTERN:



PART II

- 1 CT. 1 LOW LEAP SIDEWAYS ON LFT TO L. CT. & PAUSE. CT. 2 CLOSE RFT TO LFT, TAKING WEIGHT.
CT. & STEP ON LFT IN PLACE.
- 2 CT. 1 LOW LEAP SIDEWAYS WITH RFT TO R. CT. & PAUSE. CT. 2 CLOSE LFT TO RFT, TAKING WEIGHT.
CT. & STEP ON RFT IN PLACE.
- 3 SAME AS MEAS. 1.
- 4 CT. 1 LOW LEAP SIDEWAYS TO R WITH RFT. CT. & HOLD. CT. 2 HOLD. CT. & QUICK HOP ON RFT.

MEAS. 1-4 ARE NOW REPEATED.

SONG TEXT:

1. KAD BE ĆIRO OŽENIO, ČABAR MASTI POTROŠIO.

CHORUS: ČAJ, ĆIRO, SJEDI S MIROM, U CURU NE DIRAJ.

2. SJEDI ĆIRO ZA ODŽAKOM, NAMAZ'O BE SA KAJMAKOM.

3. SJEDI ĆIRO ZA TRPEZOM, NAMAZ'O BE SA PEKMEZOM,

4. SJEDI ĆIRO NAVRH BLAME, BRKOVIMA PLAŠI VRANE.

TRANSLATION:

1. WHEN ĆIRO GOT MARRIED, HE SPENT A BUCKET OF LARD.

CHORUS: HEY, ĆIRO, SIT STILL AND DON'T TOUCH THE GIRLS.

2. ĆIRO SAT BEHIND A CHIMNEY, GOT ALL SMEARED WITH "KAJMAK."

3. ĆIRO SAT BEHIND A TABLE, GOT ALL SMEARED WITH JAM.

4. ĆIRO SAT ON A HAYSTACK, SCARING THE CROWS WITH HIS MUSTACHE.

—PRESENTED BY DICK CRUM

ARDELEANA CU FIGURI
(ROMANIA)

PRONUNCIATION: AR-DEH-LYAH'-NAH COO FEE-GOOR'

SOURCE: LEARNED FROM NATIVES IN SEVERAL VILLAGES AROUND THE TOWN OF VÂRSET IN BANAT.

RECORD: CRISTEA CR-507-B "INVARTITA DELA DANES"

FORMATION: COUPLES: SEE VARIOUS FIGURES FOR POSITIONING.

RHYTHM: THE DANCE IS IN 7/8 TIME, WHICH IS MOST EASILY BROKEN DOWN FOR DESCRIPTIVE PURPOSES INTO TWO-MEASURE UNITS WITH THE FOLLOWING PATTERN:

"SLOW-QUICK-QUICK-AND-QUICK-SLOW"

BASIC ARDELEANA STEP:

COUPLES FACE. EACH DANCER TURNS A BIT TO OWN L. W PLACES HANDS ON M'S SHOULDERS, M'S RH IS AT W'S L SHOULDER BLADE, HIS LH GRASPS HER R ARM JUST BELOW ELBOW. M AND W USE IDENTICAL FOOTWORK.

MEAS.

- 1-2 SLOW - STEP OBLIQUELY FWD L WITH L FT. QUICK - CLOSE R FT TO L FT.
QUICK - STEP OBLIQUELY FWD L WITH L FT. AND - PAUSE.
QUICK - STEP OBLIQUELY FWD L WITH R FT, PASSING L FT. SLOW - STEP OBLIQUELY FWD L WITH L FT, PASSING R FT.
EACH DANCER NOW TURNS A BIT TO OWN R. W KEEPS BOTH HANDS ON M'S SHOULDERS. M REVERSES HOLD SO THAT HIS LH IS AT W'S R SHOULDER BLADE, HIS R HAND GRASPS HER L ARM JUST BELOW ELBOW.
- 3-4 SLOW - STEP OBLIQUELY FWD R WITH R FT. QUICK - CLOSE L FT TO R FT.
QUICK - STEP OBLIQUELY FWD R WITH R FT. AND - PAUSE.
QUICK - STEP OBLIQUELY FWD R WITH L FT, PASSING R FT. SLOW - STEP OBLIQUELY FWD R WITH R FT, PASSING L FT.

NOTE: DURING MEAS 1-2, THE COUPLE WILL TURN ALMOST HALFWAY CW AND DURING MEAS 3-4, THEY WILL TURN CCW, APPROXIMATELY RETURNING TO ORIGINAL PLACES.

CONTINUATION STEP:

THIS STEP IS ADDED ON TO THE BASIC ARDELEANA STEP TO FORM THE "SHORT TURN" AND THE "LONG TURN," AND IS THE STEP USED IN THE "ARCHES FIGURE."

WHEN DONE TO THE L:

MEAS 1-2

SLOW - STEP OBLIQUELY FWD L WITH R FT, PASSING L FT. QUICK - HOP ON R FT (REALLY A SMOOTH "LIFT"). QUICK - STEP OBLIQUELY FWD L WITH L FT, PASSING R FT. AND - PAUSE.
QUICK - STEP OBLIQUELY FWD L WITH R FT, PASSING L FT. SLOW - STEP OBLIQUELY FWD L WITH L FT, PASSING R FT.

WHEN DONE TO THE R:

MEAS 1-2

SLOW - STEP OBLIQUELY FWD R WITH L FT, PASSING R FT. QUICK - HOP ON L FT (REALLY A SMOOTH "LIFT"). QUICK - STEP OBLIQUELY FWD R WITH R FT, PASSING L FT. AND - PAUSE.
QUICK - STEP OBLIQUELY FWD R WITH L FT, PASSING R FT. SLOW - STEP OBLIQUELY FWD R WITH R FT, PASSING L FT.

SHORT TURN: (TOTAL 8 MEAS)

DO ONE BASIC ARDELEANA STEP TO L AND ADD TO IT ONE "CONTINUATION STEP TO L," FOR A TOTAL OF 4 MEAS: THEN REPEAT THE WHOLE THING TO THE R, (ONE BASIC ARDELEANA STEP TO R PLUS ONE "CONTINUATION STEP TO R").

LONG TURN: (TOTAL 16 MEAS)

DO ONE BASIC ARDELEANA STEP TO L AND ADD TO IT THREE CONSECUTIVE "CONTINUATION STEPS TO L," CONTINUING CW FOR A TOTAL OF 8 MEAS: THEN REPEAT THE WHOLE THING TO THE R (CCW) WITH ONE BASIC ARDELEANA STEP TO R PLUS THREE CONSECUTIVE "CONTINUATION STEPS TO R."

ARCHES FIGURE: (TOTAL 16 MEAS)

THIS FIGURE IS DONE ENTIRELY WITH EIGHT CONSECUTIVE "CONTINUATION STEPS TO R." COUPLES RELEASE HOLD, M TAKES W'S LH IN HIS RH.

CONT. STEP

- 1 M MOVES OBLIQUELY FWD L, RAISING HIS R ARM, UNDER WHICH W PASSES, MAKING A $\frac{1}{2}$ TURN CCW. AS M MOVES, HE HIMSELF MAKES A $\frac{1}{2}$ TURN CW, SO THEY END UP AGAIN FACING EACH OTHER.

(CONTINUED ON NEXT PAGE)

ARDELEANA CU FIGURI (CONT'D)CONT. STEP

- 2 M RELEASES W'S LH. DANCERS MOVE TWD EACH OTHER, M GRASPS W'S RH IN HIS LH, AND THEY PASS, EACH MAKING A $\frac{1}{2}$ TURN (M CCW, W CW UNDER THE JOINED HANDS).
- 3 SAME AS 1ST.
- 4 SAME AS 2ND.
- 5 DANCERS MOVE TWD EACH OTHER. M GRASPS W'S LH IN HIS RH AND TURNS HER ONCE CCW UNDER THEIR JOINED HANDS, WHILE HE MARKS ONE "CONTINUATION STEP" IN PLACE.
- 6 HE REACHES UP AND TAKES HER LH IN HIS LH AND TURNS HER ONCE AGAIN CCW UNDER THESE JOINED HANDS. AS SHE FINISHES THE TURN, HE BRINGS HER LH TO THE SMALL OF HIS BACK AND PLACES IT IN HIS RH THERE. SHE IN THE MEANTIME PLACES HER RH AT SMALL OF HER BACK, AND HE PASSES HIS LH UNDER HER L ARM AND TAKES HER RH WHERE SHE HAS PLACED IT. THEY ARE NOW LEFT SHOULDER TO LEFT SHOULDER, HANDS GRASPED AT EACH OTHER'S BACKS.
- 7 IN THIS POS, DO ONE "CONTINUATION STEP," MOVING AS A COUPLE CCW.
- 8 M RELEASES W'S RH AT THE SMALL OF HER BACK AND WITHDRAWS HIS LH. HE MARKS ONE "CONTINUATION STEP" IN PLACE, TURNING SLIGHTLY TO R, AS HE PULLS W AROUND CCW TO FACE HIM.

MEN'S SHOW-OFF STEPS:

THESE STEPS ARE ACTUALLY PERSONAL IMPROVISATIONS DONE BY THE MEN. THE 7/8 RHYTHM IN THESE STEPS IS MOST EASILY BROKEN DOWN INTO SINGLE-MEASURE UNITS IN A "SLOW-QUICK-QUICK" PATTERN.

PARTNERS ARE FACING. M'S RH AND W'S LH JOINED. W'S RH IS ON HER HIP. M'S LH MAY BE ON HIS HIP, OR HE MAY HOLD HIS L ARM LOW OUT TO SIDE. WHILE M IS DOING THE SHOW-OFF STEPS, THE W MARKS BASIC ARDELEANA STEPS, L-R, ETC., MOVING VERY SLIGHTLY FROM PLACE, COMFORTABLY FOLLOWING THE M.

MEAS. SHOW-OFF STEP NO. 1

- 1 SLOW - HOP ON R FT, KICKING L FT OUT QUICKLY, THEN IMMEDIATELY STEP ON L FT.
QUICK - HOP ON L FT, KICKING R FT OUT QUICKLY. QUICK - STEP ON R FT.
- 2 SLOW - DIP SLIGHTLY ON R LEG, SWINGING L FT DOWN ACROSS IN FRONT.
QUICK - HOP ON R FT. QUICK - STEP ON L FT IN PLACE.
- 3-4 SAME AS MEAS 1-2, BUT OPPOSITE FOOTWORK.

SHOW-OFF STEP NO. 2:

- 1 SLOW - HOP ON R FT, AND IMMEDIATELY STEP ON L FT TO THE R OF R FT, SO THAT OUTER SOLES ARE TOUCHING. QUICK - KEEP FEET CROSSED, SHIFT WEIGHT ONTO R FT, TURNING L FT SO THAT OUTER EDGE IS TOUCHING GROUND "HORNDPIPE STYLE." QUICK - KEEP FEET CROSSED, SHIFT WEIGHT ONTO L FT, TURNING R FT SO THAT OUTER EDGE IS TOUCHING GROUND "HORNDPIPE STYLE."
- 2 SAME AS MEAS 1, BUT OPPOSITE FOOTWORK.

SEQUENCE

IN ITS NATIVE SETTING, THE ARDELEANA IS HIGHLY IMPROVISED, THE VARIATIONS BEING PERFORMED ACCORDING TO THE WHIM OF THE MAN. THE FOLLOWING SEQUENCE WILL FIT THE RECOMMENDED RECORDING:

(2 MEAS INTRO.)

- I BASIC ARDELEANA STEP, L-R-L-R, FOR A TOTAL OF 8 MEAS.
- II SHORT TURN, L-R, FOR A TOTAL OF 8 MEAS.
- III ARCHES FIGURE, FOR A TOTAL OF 16 MEAS.
- IV LONG TURN, L-R, FOR A TOTAL OF 16 MEAS.
- V MEN'S SHOW-OFF FOR A TOTAL OF 16 MEAS. SUGGESTED STEP NO. 1 FOR 8 MEAS, THEN STEP NO. 2 FOR 8 MEAS.

THE ABOVE ROUTINE IS DONE TWICE THROUGH. AFTER THE SECOND TIME, END THE WHOLE DANCE WITH:

- VI SHORT TURN, L-R, FOR A TOTAL OF 8 MEAS.

—PRESENTED BY DICK CRUM

✓
BACKO KOLO
 (BACKA, YUGOSLAVIA)

PRONUNCIATION: BOTCH^o-KO KOLO

SOURCE: LEARNED FROM NATIVES IN SUBOTICA, BACKA, YUGOSLAVIA.

RECORD: SONART M-211; COLUMBIA 1215F; VICTOR 25-3065

FORMATION: CLOSED CIRCLE, EVEN NUMBER OF M AND W, ALTERNATING. W PLACE HANDS ON NEAREST SHOULDERS OF M ON EITHER SIDE, M JOIN HANDS AT W'S BACKS.

INTRO STEP:

AT THE VERY BEGINNING A SPECIAL INTRODUCTORY STEP IS DONE, AND THEN THE DANCE ITSELF FOLLOWS. THIS INTRODUCTORY STEP IS DONE FOUR TIMES, FOR A TOTAL OF 16 MEASURES, ALTHOUGH, DEPENDING ON THE DANCERS, IT MAY BE DONE AS MANY AS FIVE OR SIX TIMES. THE INTRO STEP IS NOT DONE AGAIN AT ANY TIME AFTER THE BEGINNING.

MEAS

- 1 CT. 1 SIDE STEP R WITH R FT. CT. 2 CLOSE L FT ABRUPTLY TO R FT, BUT KEEP WEIGHT ON R FT. MEN DO THIS VERY SHARPLY, IF POSSIBLE WITH A CLICK OF THE HEELS.
- 2 CT. 1 SIDE STEP L WITH L FT. CT. 2 CLOSE R FT ABRUPTLY TO L FT, TAKING WEIGHT ON R FT.
- 3 CT. 1 SIDE STEP L WITH L FT AGAIN. CT. 2 AGAIN CLOSE R FT ABRUPTLY TO L FT, TAKING WEIGHT ON R FT.
- 4 CT. 1 SIDE STEP L WITH L FT AGAIN. CT. 2 CLOSE R FT ABRUPTLY TO L FT, BUT DO NOT TAKE WEIGHT ON R FT.

BASIC BACKO KOLO STEP:

- 1 CT. 1 JUMP AND COME DOWN ON BOTH FEET IN PLACE (NOT A HIGH JUMP: ACTUALLY TOES HARDLY LEAVE GROUND). CT. 2 JUMP AGAIN AS IN CT. 1.
- 2 CT. 1 SHIFT WEIGHT ONTO R FT, RAISING L FT SLIGHTLY. CT. & SHIFT WEIGHT ONTO L FT, RAISING R FT SLIGHTLY. CT. 2 SHIFT WEIGHT ONTO R FT, RAISING L FT SLIGHTLY. CT. & PAUSE.
- 3 SAME AS MEAS 1.
- 4 CT. 1 SHIFT WEIGHT ONTO L FT, RAISING R FT SLIGHTLY. CT. & SHIFT WEIGHT ONTO R FT, RAISING L FT SLIGHTLY. CT. 2 SHIFT WEIGHT ONTO L FT, RAISING R FT SLIGHTLY. CT. & PAUSE.

SHOW-OFF STEPS:

THE FOLLOWING ARE VARIATIONS DONE BY MEN ONLY. THE WOMEN CONTINUE DOING "BASIC BACKO KOLO STEP" THROUGHOUT. THESE SHOW-OFF STEPS ARE ACTUALLY PERSONAL IMPROVISATIONS ON THE BASIC RHYTHM, AND THE SIX GIVEN HERE WERE NOTED DOWN FROM SEVERAL GOOD DANCERS IN BACKA.

STEP No. 1:

- 1 CT. 1 STEP TO R WITH R FT. CT. 2 CLOSE L FT TO R FT, BUT A BIT FWD, AND TRANSFER WEIGHT EQUALLY ONTO BOTH FEET.
- 2 CT. 1 KEEPING FEET IN THIS POSITION, BOUNCE ONCE MORE ON BOTH. CT. & BOUNCE AGAIN, BUT THIS TIME SHIFT WEIGHT ENTIRELY ONTO L FT IN FRONT. CT. 2 STEP ON R FT IN BACK OF L FT, RAISING L FT AND MOVING A BIT L.
- 3 CT. 1 STEP TO L WITH L FT. CT. 2 CLOSE R FT TO L FT, TAKING WEIGHT ON R FT.
- 4 CT. 1 SHIFT WEIGHT ONTO L FT IN PLACE, RAISING R FT. CT. & SHIFT WEIGHT ONTO R FT IN PLACE, RAISING L FT. CT. 2 SHIFT WEIGHT ONTO L FT IN PLACE, RAISING R FT.

STEP No. 2:

- 1 CT. 1 STEP R WITH R FT. CT. 2 HOP ON R FT, HITTING L HEEL AGAINST R SHIN.
- 2 CT. 1 STEP L FT IN PLACE. CT. & HOP ON L FT, KICKING R FT VERY SLIGHTLY FWD. CT. 2 STEP ON R FT IN BACK OF L FT, MOVING SLIGHTLY L.
- 3-4 SAME AS MEAS 1-2, BUT OPPOSITE FOOTWORK.

STEP No. 3:

- 1 CT. 1 WEIGHT ON L FT, HOP ON IT, BRINGING R FT UP IN FRONT OF L FT, AND TURNING R HEEL TO THE R. CT. 2 HOP AGAIN ON L FT, TURNING R HEEL TO L, STILL IN FRONT OF L FT.
- 2 CT. 1 HOP ON L FT AGAIN, STARTING TO BRING R FT AROUND TO BACK. CT. & HOP ON L FT AGAIN: R FT IS STILL MOVING AROUND TO BACK. CT. 2 STEP ON R FT IN BACK OF L FT.
- 3-4 SAME AS MEAS 1-2, BUT OPPOSITE FOOTWORK.

STEP No. 4:

- 1 CT. 1 SEPARATE HEELS, PUTTING WEIGHT ON THEM WITH ACCENT. CT. & CLICK HEELS TOGETHER, RISING ON TOES. CT. 2 SEPARATE HEELS AGAIN AS IN CT. 1. CT. & CLICK HEELS TOGETHER AS ABOVE.
- 2 STAMP R-L-R-L IN PLACE.

(CONT'D ON NEXT PAGE)

MEAS STEP No. 5:

- 1 CT. 1 STEP R WITH R FT. CT. 2 CLOSE L FT TO R FT, BUT A BIT FWD, AND TRANSFER WEIGHT EQUALLY TO BOTH FEET.
- 2 CT. 1 KEEP FEET IN THIS POSITION AND FLEX BOTH KNEES IN A SLIGHT BOUNCE.
 CT. & " " " " " " "
 CT. 2 " " " " " " "
- 3-4 SAME AS MEAS 1-2, BUT OPPOSITE FOOTWORK.

STEP No. 6:

- 1 CT. 1 STEP TO R WITH R FT. CT. 2 HOP ON R FT, HITTING L HEEL AGAINST R SHIN.
- 2 CT. 1 HOP ON R FT AGAIN, HITTING L HEEL AGAINST R SHIN.
 CT. & " " " " " "
 CT. 2 " " " " " "
- 3-4 SAME AS MEAS 1-2, BUT OPPOSITE FOOTWORK.

—PRESENTED BY DICK CRUM

DRMEŠ FROM ZDENČINA
 (CROATIA)

PRONUNCIATION: (DRMEŠ IZ ZDENČINE) "DR'-MESH EEZ ZDEN'-CHEE-NEH"

SOURCE: LEARNED FROM NATIVES IN YUGOSLAVIA, 1954.

RECORD: FOLK DANCER MH 3030

FORMATION: CLOSED CIRCLE, BACK BASKET HOLD.

STEPS:"TIME-STEP" (2 PER MEAS):

CT. 1 FALL HEAVILY ON WHOLE R FT, SLIGHTLY BENDING KNEE. CT. & MOMENTARILY TAKE WEIGHT ON L FT.

"SHAKING STEP":

CT. 1 PLACING R FT A BIT FWD FROM PLACE, STEP ON IT, TAKING WEIGHT, BUT DON'T RAISE L FT FROM ITS POSITION. CT. & SHAKE WHOLE BODY ONCE, WITHOUT RAISING ANY PART OF FOOT FROM GROUND. CT. 2 SHIFT WEIGHT ONTO L FT IN ITS PLACE. CT. & SHAKE WHOLE BODY ONCE AGAIN. (DURING THE "SHAKING STEP" DANCERS MOVE VERY SLIGHTLY L.)

"STEP-HOP-STEP":

CT. 1 FACING L, STEP ON R FT WITH ACCENT. CT. & PAUSE. CT. 2 HOP ON R FT. CT. & STEP ON L FT, CONTINUING TO MOVE L.

(THIS STEP IS USED TO TRAVEL RAPIDLY TO THE L. WHEN USED MOVING R, IT IS DONE WITH OPPOSITE FOOTWORK.)

MEAS. PART I:

- 1-7 14 "TIME STEPS" MOVING GRADUALLY TO L.
- 8 STAMP R-L.
- 9-15 7 "SHAKING STEPS," MOVING GRADUALLY TO L.
- 16 STAMP R-L.

PART II:

- 1-8 USING 8 "STEP-HOP-STEPS," TRAVEL L, DANCERS FACING ALMOST DIRECTLY L.
- 9 STILL FACING L, STAMP R FT IN PLACE AND PIVOT ON IT TO FACE R.
- 10 FACING R, STAMP L FT IN PLACE AND HOLD.
- 11 STILL FACING R, STAMP R FT IN PLACE AND HOLD.
- 12-15 4 "STEP-HOP-STEPS," BEGINNING WITH L FT AND TRAVELING R, DANCERS STILL FACING R.
- 16 ONE "STEP-HOP" ON L FT, TURNING TO FACE CENTER AGAIN IN ORDER TO REPEAT THE DANCE FROM THE BEGINNING.

—PRESENTED BY DICK CRUM

ȚĂRÂNCUȚA
(ROMANIAN)

PRONUNCIATION: TSEH-REN-COO²-TSA

SOURCE: INTRODUCED BY LARISA LUCACI AT FOLK DANCE HOUSE, N. Y.

RECORD: FOLK DANCER MH 1121

FORMATION: CLOSED CIRCLE, HANDS JOINED AND HELD AT SHOULDER HEIGHT.

MEAS

- 1 CT. 1 STEP R FT OVER L FT WITH ACCENT. CT. 2 STEP ON L FT IN PLACE.
- 2 CT. 1 STEP R FT BESIDE L FT. CT. 2 STEP L FT IN PLACE.
- 3-4 SAME AS MEAS 1-2
- 5 SAME AS MEAS 1
- 6-7 TURN TO R AND TAKE TWO SLOW STEPS R-L.
- 8-9 CONTINUE IN THIS DIRECTION WITH THREE QUICK STEPS AND A HOP, RLR-HOP.
- 10-12 STILL FACING R, RUN BKWDS 5 STEPS AND A HOP, LRLRL-HOP.

--PRESENTED BY DICK CRUM

CA LA USA CORTULUI
(ROMANIAN)

PRONUNCIATION: KAH LAH OO²-SHAH COR-TOO-LOO-EE

SOURCE: INTRODUCED BY LARISA LUCACI AT FOLK DANCE HOUSE, N. Y.

RECORD: FOLK DANCER MH 1123

FORMATION: DANCERS JOIN HANDS IN A CIRCLE; HANDS HELD HIGH.

MEAS

- 1 CT. 1 STEP ON R FT SLIGHTLY R. CT. & CLOSE L FT TO R FT; PUTTING WEIGHT ON L FT.
CT. 2 STEP ON R FT IN PLACE. CT. & KICK L HEEL IN PLACE.
 - 2 SAME AS MEAS 1, BUT OPPOSITE FOOTWORK.
 - 3 SAME AS MEAS 1.
 - 4 CT. 1 HOLD, WEIGHT ON R FT. CT. & KICK L HEEL IN PLACE. CT. 2 STAMP L FT IN PLACE AND PUT WEIGHT ON IT. CT. & HOLD.
 - 5 CT. 1 STEP R WITH R FT. CT. & HOLD. CT. 2 STEP L FT IN BACK OF R FT. CT. & HOLD.
- NOTE: BECAUSE OF THE TRICKY SYNCOPATION IN MEAS 4, IT MAY BE EASIER TO COUNT THE WHOLE DANCE AS FOLLOWS: 1-2-3-KICK, 1-2-3-KICK, 1-2-3-KICK, & 1-2-HOLD, R, L.

--PRESENTED BY DICK CRUM

MATEIXA D'ES FIGUERAT
MALLORCA, SPAIN

SOURCE: LEARNED FROM NATIVE GROUPS IN PALMA DE MALLORCA, 1954.

RECORD: BISCAYE 103. 3/4 TIME

FORMATION: PARTNERS STAND FACING EACH OTHER ABOUT THREE FEET APART. ARMS AT SIDES. PARTNERS DANCE CLOSE TOGETHER BUT WITHOUT TOUCHING EACH OTHER. THE DANCE IS SENTIMENTAL AND LAZULI AND AT OTHER TIMES DYNAMIC. THE MATEIXAS ARE FAMOUS FOR THEIR POETICAL MELODIES. THIS PARTICULAR MATEIXA SYMBOLIZES THE GATHERING OF FIGS.

INTRODUCTION: THREE, ONE - TWO

STEP 1

BOUNCE BOUNCE SLIGHTLY TO R

" 3	" 1,2	"	" L
" 3	" 1,2	"	" R
" 3	" 1,2	"	" L

REPEAT ABOVE

(CONT'D ON NEXT PAGE)

MATEIXA D'ES FIGUERAL, (CONT'D)STEP II (REVOLVING TO L IN PLACE)

3 MEAS.

- (A) L FT. ON FLOOR IS USED AS A PIVOT: R FT TURNS THE BODY AROUND BY TAKING TINY STEPS AS ARMS ARE SLOWLY OPENING OUT, LH ENDING CURVED OVER HEAD AND R CURVED UPWARD AND OUT TO R SIDE. TURN TO L SLOWLY, ONE REVOLUTION, BEND BODY FWD.
- (B) WITH L SHOULDER TO PARTNER BEND KNEES AND CROUCH, R ARM LEADING FWD AND L FOLLOWING IN SAME MOTION DESCRIBING A FWD CIRCLE IN A WINDING MOTION. PULL BACK AND REPEAT WITH R SHOULDER TO PARTNER: ARMS WIND IN SAME MANNER. STRAIGHTEN THE BODY TO A STANDING POSITION AND END IN A POSE - LH ON HIP, RH HELD ABOVE EYES, PALMS OUT (AS THOUGH TO SHADE EYES FROM SUN).

STEP III (STILL FACING PARTNER, ARMS CURVED UPWARD AS THOUGH HOLDING A TRAY ABOVE HEAD LEVEL:) WALTZ BALANCES - REVOLVING.

- (A) BOTH BALANCE IN A WALTZ BALANCE STEP TO R: L,R,L, GRADUALLY REVOLVING 3/4 OF A TURN ENDING SHOULDERS ADJACENT.
- (B) TILT BODY TO R AS R HEEL IS PLACED OUT ON FLOOR TO R SIDE, CT 1-2, ON 3 RETURN TOE TO ARCH OF SUPPORTING FOOT.

REPEAT (B).

TWO WALTZ BALANCES TO R THEN L (STILL L SHOULDERS ADJACENT).

STEP IV FACE PARTNER:

FOUR WALTZ BALANCES, BODY SWAYS SLIGHTLY TO R: AND LR AND L.

STEP V JOTA STEP TO SIDE

- (A) WITH FEET TOGETHER BEND KNEES, CT 1-2: KICK R FT OUT, CT 3: HOP ON L, STEP R BEHIND L, CT. 4: STEP L TO L, CT 5: STEP R IN FRONT OF L, CT 6. ARMS DESCRIBING A FWD WINDING MOTION AS IN PREVIOUS STEP (DANCERS TRAVEL L ON THIS STEP).

REPEAT (A) REVERSING FOOTWORK - ARMS MOVING SAME WAY FOR BOTH STEPS - DON'T REVERSE ARMS.

STEP VI JOTA STEP BACKWARDS

- (A) REPEAT SAME FOOTWORK AS IN V BUT TRAVEL BKWDS FROM PARTNER.
- (B) SPRING ONTO BOTH FEET, CT 1-2: LEAP FWD ON TO L FT, CT 3: LEAP FWD ONTO R FT, KNEE BENT, ENDING BACK TO BACK WITH PARTNER, R SHOULDERS CLOSE TO PARTNER'S, LOOKING OVER R SHOULDER, HOLD THIS POSE, CT 4-5-6.

STEP VII WALTZ BALANCES

STEP BACK ONTO L AND DO REVOLVING 3/4 TURN TO L, ARMS SAME AS ABOVE. WALTZ BALANCE L, 1-2-3. WALTZ BALANCE R, 1-2-3. STEP ON L, CT 1: PLACE R HEEL TO SIDE, CT 2: (BODY TILTS TO R) CT 3. PLACE R TOE TO ARCH OF L FT, BODY STRAIGHTENS (L SHOULDERS ARE STILL ADJACENT).

STEP VIII SPRINGING - CROSS STEP (MUSIC REPEATS THE BOUNCE BOUNCE THEME)

DANCERS CROSS AND CHANGE PLACES BACK TO BACK ON THIS STEP. ON FIRST MEASURE AND WITHOUT STOPPING RETURN TO OWN PLACE.

- (A) COUNT 3 - SPRING ON TO L FT, R FT OFF FLOOR AND TO R SIDE (PARTNERS BACK TO BACK) COUNT 1-2 SPRING AGAIN TO L ON L, CLOSE R TO L (PARTNERS HAVE CHANGED PLACES.)
- (B) COUNT 3 SPRING ON L FT TRAVELING TO R (PARTNERS AGAIN BACK TO BACK). COUNT 1-2 SPRING AGAIN ON L TRAVELING TO OWN R (PARTNERS ARE NOW IN ORIGINAL PLACES.)

REPEAT (A) - (B)

REPEAT (A) - (B)

ARMS: ON (A) L ARM CURVES UPWARD OVERHEAD: R CURVES IN FRONT - LOOK OVER RIGHT SHOULDER (B) REVERSE ARMS AND HEAD DIRECTION.

REPEAT STEP II - REVOLVING TO L.

REPEAT STEP III (A) WALTZ BALANCES TO L: (B) HEEL - TOE.

STEP IX BOY IN PLACE - GIRL AROUND

PLACING LH CLOSE TO L SHOULDER (ELBOW OUT TO SIDE) M PIVOTS ON L FT TURNING L ALTERNATELY PLACING R HEEL TO SIDE ON CT 1-2, TOE TO ARCH OF L FT, CT 3. AS HE PLACES HEEL TO SIDE, R ARM IS EXTENDED FULLY TO THE R SIDE (SHOULDER HIGH): CT 1-2. ON CT 3 HIS RH FALLS LIGHTLY TO HIS R SHOULDER. SIMULTANEOUSLY THE W WALTZES AROUND THE M 8 STEPS STARTING ON R. ON FIRST WALTZ HER R ARM IS OUT TO THE R SIDE, SHOULDER HIGH, L ELBOW BENT AND LH NEAR L SHOULDER.

ARM POSITIONS ARE REVERSED ON EACH SUCCEEDING WALTZ.

(CONT'D ON NEXT PAGE)

MATEIXA D'ES FIGURAL, (CONT'D)

REPEAT STEP V
 " " VI
 " " }
 " " ||
 " " |||

STEP X RIDING STEP

- (A) PARTNERS FACING: CT 1 BOTH STEP ON L; CT 2 HOP L; CT 3 TOUCH R IN FRONT; CT 1 STEP ON L; CT 2 HOP ON L; CT 3 TOUCH R IN BACK; (PARTNERS WITH SHOULDERS ADJACENT PASS EACH OTHER AND CHANGE PLACES WHILE THEY; CT 1-2 SPRING ON BOTH FEET; CT 3 KICK R TO SIDE; CT 1 STEP BACK ON R; CT 2 STEP L TO SIDE; CT 3 STAMP R IN PLACE.
- (B) REVERSE ABOVE FOOTWORK AND TRAVEL BACK TO ORIGINAL PLACES.

REPEAT STEP V
 " " VI
 " " I
 " " II

FINALE

GIRL MAKES ONLY A 1/2 TURN ON THE PIVOT STEP AND ON THE CROUCHING FWD SHE REMAINS IN FRONT OF PARTNER SO THAT THEY STAND, BOTH FACING AUDIENCE IN FINAL POSE.

--PRESENTED BY MADELYNNE GREENE

MAILA BABA KOGOTA

(POLAND)

A COUNTRY DANCE - MAZUR

SOURCE: JOE SMIEL LEARNED THE DANCE FROM POLISH DANCERS IN PENNSYLVANIA.

RECORD: BISCAYE 104A

FORMATION: EIGHT COUPLES. COUPLE 1 IS A LEADER AND COUPLE 5 IS ALSO A LEADER. DANCERS FORM A STRAIGHT LINE, W ON M R. INSIDE HANDS JOINED, OUTSIDE HAND ON HIP.

I - AN ACCENTED MAZUR TYPE OF STEP, START OUTSIDE FOOT. SWING INSIDE ARMS FWD ON FIRST STEP; BACK ON SECOND STEP, ETC.

INTO A CIRCLE

16 STEPS: LEADER FORMS THE LINE INTO A CIRCLE MOVING CCW 2 STAMP ACCENT.

THE CIRCLE

16 STEPS IN CIRCLE INSIDE HANDS STILL JOINED.

START THE BASKET

8 STEPS, ALL CIRCLE R CCW - SINGLE CIRCLE BEGINNING ON R FT. W JOIN HANDS BEHIND THE M'S BACK, M JOIN HANDS IN CIRCLE 7TH STEP. ON 8TH STAMP L, R.

COMPLETE THE BASKET

REVERSE DIRECTION START L FT. M RAISE JOINED HANDS OVER W HEADS AND FORM A BASKET.

BREAK BASKET

8 STEPS - COUPLES 1 AND 8 BREAK AND ALL DANCE BKWDS INTO STRAIGHT LINE (NOTE COUPLES 4 AND 5 DANCE IN PLACE TO FORM A STRAIGHT LINE) 4 FWD, 4 BKWD.

MUSICAL BREAK: ALL SING "HOY-DON-AH" AS DANCERS DO 16 PAS DE BAS IN PLACE, SWAYING AS THEY SING.

INTRODUCTION TO POLKA - 2 MEASURES. NOTE: ON THIS MUSIC PARTNERS FACE EACH OTHER AND IN SHOULDER-WAIST POS FORM A SINGLE LINE, M FACING LOD.

FORM 2 CIRCLES (16 STEPS)

COUPLES 1 AND 5 LEAD THEIR LINES FWD AND INTO A CCW DIRECTION FORM 2 SEPARATE CIRCLES OF 4 COUPLES EACH. THE STEP IS A TYPICAL BOUNCY POLISH POLKA. BRING THE FEET UP IN BACK ON LAST ACCENT OF STEP.

(CONT'D ON NEXT PAGE)

MAILA BABA KOGOTA (CONT'D)GALLOP ACROSS - CHANGING PLACES

COUPLES 1 AND 3 IN BALLROOM POS, THE M PASSING BK TO BK DO 8 GALLOP STEPS CHANGING PLACES. COUPLES 2 AND 4 DO THE SAME. COUPLES 1 AND 3 RETURN TO PLACE. COUPLES 2 AND 4 RETURN.

NO. 1 MAN VISITS AROUND THE SET

- (A) ON 8 POLKA STEPS STARTING ON L FT NO. 1 MAN TAKES 2 POLKAS TO FACE W NO. 2 AND IN SHOULDER-WAIST POS THEY DO A POLKA STEP TOGETHER AROUND SET AND AT 7TH AND 8TH MEAS THE NO. 1 MAN AND NO. 2 MAN LIFT THE LADY HIGH INTO THE AIR.
- (B) REPEAT DANCING WITH LADY NO. 3.
- (C) REPEAT DANCING WITH LADY NO. 4.
- (D) ALL COUPLES POLKA AROUND THE SET AND THE M LIFT THEIR OWN PARTNERS.

REPEAT GALLOP CHANGING PLACES, ETC.

NO. 2 LADY VISITS

LADY NO. 2 FOLLOWS THE SAME PROCEDURE AS NO. 1 M, BUT SHE STARTS POLKA ON HER R FT DANCING IN TURN WITH M NO. 5, 4 AND 1. NOTE: THE TWO LADIES LIFT THE M. THEN ALL POLKA AROUND SET.

REPEAT GALLOP

NO. 3 MAN VISITS

(SAME AS NO. 1) WITH W NO. 4, 1 AND 2, THEN ALL POLKA AROUND SET.

REPEAT GALLOP FIGURE ACROSS SET, ETC.

NO. 4 LADY VISITS

SAME AS NO. 2 W DANCING WITH M NO. 1, 2 AND 3. THEN ALL POLKA AROUND SET.

FINALE

HOLDING HANDS IN A CIRCLE ALL DANCERS CIRCLE TO L WITH 8 POLKAS. THEN FIRMLY HOLDING HANDS THE W ALL SLIDE THEIR FEET INTO THE CENTER OF THE CIRCLE AS THE MEN WALK AROUND FORMING A MILL.

—PRESENTED BY MADELYNNE GREENE

PARADO DE VALDEMOSA (BOLERO)

PALMA DE MALLORCA

SOURCE: LEADER AND TEACHER OF THE ETHNIC GROUP DANZA TIPICA DE MALLORCA IN PALMA DE MALLORCA, 1954.

RECORD: BISCAYE 103(B)

FORMATION: ONE M AND TWO W STAND FACING INWARD IN A TRIANGLE. LH ON HIP. RH AT SIDE. AN ANCIENT BOLERO SLOW AND MAJESTIC, THE STEPS ARE SMALL AND DIGNIFIED SINCE IT IS A COURT DANCE. THE MELODY WAS IMPORTED FROM CASTILLE DURING THE LATTER PART OF THE 18TH CENTURY.

INTRODUCTION 4 MEAS AND ONE BEAT (THEN SINGERS BEGIN). COUNT MEAS ONE 3/4; TWO 4/4; THREE 3/4; FOUR 4/4; FIVE 3/4 AS SINGERS BEGIN: ALL DANCERS RAISE R ARM SLOWLY, RH ENDING PALM OUT JUST ABOVE EYES. STEP BACK ON L FT AND DRAW R HEEL OVER LEFT ARCH, BODY BENDING FWD AS R ARM SWEEPS DOWNWARD DESCRIBING AN ARC ENDING CURVED IN FRONT OF THE BODY AS THE L ARM ENDS CURVED OVER HEAD. THE POSE IS A SALUTATION TO BEGIN THE DANCE.

AS THE DANCE BEGINS ARMS ARE RAISED IN CURVED POS ABOUT SHOULDER HEIGHT. FINGERS SNAPPING THROUGHOUT THE DANCE ACCENT THE BEAT OF THE MUSIC. THIS ARM POS IS MAINTAINED THROUGHOUT THE DANCE EXCEPT WHEN OTHERWISE INDICATED.

NOTE: ALL ACCENTED STEPS - OR SLOW STEPS - ARE UNDERScoreD, OTHERS ARE QUICK OR DOUBLE TIME.

PART I

- I WALKING STEPS CIRCLING TO R - R, L, R. TAP L STEP L QUICK (DANCERS TRAVEL CCW). TOUCH R TO FLOOR IN FRONT OF L (HANDS CLOSE IN TWD FACE). KNEEL LIGHTLY ON R (HANDS DESCRIBE OUTWARD CIRCLE ENDING JUST ABOVE KNEES. RISE AND STAMP R. (NOTE: EACH TIME THIS KNEELING STEP IS DONE THE ARMS ARE THE SAME AS DESCRIBED ABOVE.)
- II LEAP TO LEFT - L CROSS R BEHIND (DANCERS TRAVEL CW). L CROSS R BEHIND. L CROSS R BEHIND. L HOLD WEIGHT.

(CONT'D ON NEXT PAGE)

PARADO DE VALDEMOSA (CONT'D)

CROUCHING CIRCLE (TO OWN L) REVOLVING CCW (L ARM CURVED IN FRONT OF BODY, R ARM CURVED BEHIND BODY) WITH KNEES BENT BODY IN CROUCHING POS. NOTE: EACH TIME THE STEP IS DONE ARMS ARE THE SAME AS ABOVE.

WALK R L R L (AT END OF 4TH STEP THE BODY STRAIGHTENS). WALK R L (CCW). POINT R (FACE TO THE L). KNEEL R. WALK (CW) R: L, CROSS R BEHIND L, STEP L (QUICK): TAP R, STEP R QUICK. POINT L IN FRONT OF R. KNEEL L, L R L (QUICK). POINT R: KNEEL R: WALK R L R: L LIFT HEEL AS THE R FT BRUSHES ACROSS L: R LIFT HEEL AS THE L FT BRUSHES ACROSS R. STEP L - POINT R: STEP R - POINT L: STEP L POINT R: KNEEL R: STAMP R.

PART II

SECOND TIME THROUGH: W MAKE TINY CCW CIRCLE TOGETHER FACING EACH OTHER L (CROSS R BEHIND) L CROSS L CROSS L. L CROSS L HOLD. W ONLY DO CROUCHING STEP R L R L (CCW DIR). M ONLY DOES CROUCHING STEP R L R L. STAMP R. ALL (WALK IN CIRCLE TO R) L: R: RUN LIGHTLY: FEET UP IN BACK L R L TOUCH R KNEEL R. (RUN LIGHTLY FEET UP IN BACK). ALL (WALK IN CIRCLE TO R) R L (RUN) R L R TOUCH L KNEEL L. ALL REVERSING DIRECTION, CIRCLING TO L L R L R L R: POINT L L (LIFT HEEL) BRUSH R ACROSS: R (LIFT HEEL) BRUSH L ACROSS: STEP L POINT R, STEP R POINT L, STEP L POINT R: KNEEL R: STAMP R.

PART IIIREPEAT PART I

ON VERY LAST "KNEEL R" ALL FACE SAME DIRECTION AS M AND AS THE DANCERS RISE THE RH IS PLACED PALM OUT JUST ABOVE EYES. LH IS PLACED ON HIP. BOTH FEET TOGETHER.

—PRESENTED BY MADELYNNE GREENE

JAEGERMARSCH
THE HUNTER'S MARCH
(AUSTRIAN)

SOURCE: LEARNED FROM THE AUSTRIAN STUDENTS, GOODWILL TOUR, 1952. A SIMPLE MIXER, TRADITIONAL FROM THE TRIESTING VALLEY, LOWER AUSTRIA.

RECORD: TELEFUNKEN T 6123

FORMATION: DOUBLE CIRCLE FACING LOD, W LINKING ARM WITH M.

STEPS: WALKING STEP. SLOW WALTZ.

MEAS

- 1-16 COUPLES WALK IN CCW DIRECTION WITH SHORT STEPS. ON THE 16TH MEAS W TURN INWARD AND WALK IN CW DIRECTION WHILE M CONTINUES IN CCW DIRECTION.
- 17-32 BOTH M AND W CONTINUE TO WALK IN THE DIRECTIONS INDICATED AND CLAP HANDS ON THE ACCENTED BEATS. ON THE LAST MEAS ALL STOP AND FACE THE NEAREST PARTNER.
- 33-64 THE PARTNERS, SO CHOSEN, WALTZ TURNING CW PROGRESSING CCW.
- REPEAT TWO MORE TIMES, THREE TIMES IN ALL.

—PRESENTED BY WALTER GROTHE

COW ROW WALTZ

(SWISS, CHUERERE WALZER FROM EMENTAL, WHERE THE CHEESE WITH THE BIG HOLES COMES FROM)

SOURCE: LEARNED FROM JANE FARWELL OF GERMANY. WRITE-UP IN CO-OPERATION WITH GRACE WOLFF OF DAYTON, OHIO.

RECORD: FOLK DANCER MH 1115B (RECORD MUST BE PLAYED TWICE THROUGH UP TO THE END GROOVE TO COMPLETE FIGURES, THEN THE PART BEYOND THE GROOVE TO FINISH THE WALTZING.)

FORMATION: 8 COUPLES IN SOCIAL DANCE PDS IN A LINE. DURING THE COURSE OF THE DANCE COUPLES LINE UP IN ROWS OF EIGHT IN ALL FOUR DIRECTIONS. EACH TIME A DIFFERENT FIGURE IS DONE DOWN THE LINE BY THE LEADING COUPLE, ALL OTHERS FOLLOW ALONG. THEN THE LEAD COUPLE WALTZES OFF, FOLLOWED BY THE OTHERS, AND FORM A LINE IN ANOTHER DIRECTION, ETC.

STEPS: WALTZ.

(CONT'D ON NEXT PAGE)

COW ROW WALTZ (CONT'D)MEAS FIGURE I-A

1-32 ALL 8 COUPLES BEGIN WALTZING AROUND THE DANCE AREA AT THE SAME TIME, FOLLOWING THE LEAD COUPLE.

33-64 THE LINE UP: THE LEAD COUPLE TAKES 4 MEAS OF MUSIC TO FALL INTO THEIR POSITIONS AT THE HEAD OF THE FIRST LINE-UP, LEAVING AN AISLE BETWEEN THEM: THEY STAND FACING EACH OTHER (IF THEY WOULD FACE THE CENTER OF THE AREA, W WOULD BE ON R AND M ON L). HOWEVER, THEY BEGIN THE ROW ON THE OUTSIDE EDGE OF THE DANCING SPACE, EACH SUCCEEDING COUPLE AS THEY TAKE THEIR 4 MEAS TO WALTZ INTO POSITION, BEING A LITTLE CLOSER TO THE CENTER. AS THE MEN HOOK UP, THEY PLACE THEIR ARMS ON EACH OTHER'S SHOULDERS, AND THE W LINK ELBOWS. WHILE DANCERS ARE IN LINES, THEY ROCK FROM SIDE TO SIDE, BEGINNING TWD BOTTOM OF LINE.

FIGURE I-B

1-32 TURNING SINGLY THROUGH THE ROW: THE FIRST M & W LEAD OFF, EACH TURNING SLOWLY IN FRONT OF HIS OWN ROW, MOVING DOWN THE LINE IN 8 MEAS OF WALTZING, WITH HANDS ON HIPS, M TURNING TO HIS L AND W TO HER R. THEY HOOK ON AT THE END OF THE LINE AS BEFORE. IN THE MEANTIME, ON THE END OF EACH 4TH MEAS OF MUSIC THE NEXT M & W START DOWN THE AISLE.

FIGURE II-A

1-64 WALTZING AROUND AND FORMING THE SECOND LINE-UP, THREE-QUARTERS OF THE WAY AROUND FROM THE FIRST POSITION IS DONE IN THE SAME WAY AS DESCRIBED ABOVE. SECOND COUPLE FOLLOWS AT THE END OF THE 4TH MEAS, ETC.

FIGURE II-B

1-32 TURNING THE W THROUGH THE ROW. THE LEAD COUPLE JOINS RH AND WALTZES DOWN THE LINE, THE W TURNING CW UNDER THE M'S R ARM.

FIGURE III-A

1-64 SAME WALTZ AROUND AS DESCRIBED ABOVE, LINING UP AGAIN 3/4 OF THE WAY AROUND.

FIGURE III-B

1-32 TURNING ONE AFTER THE OTHER. HOLDING RH HIGH, COUPLE WALTZES DOWN THE CENTER OF THE ROW, FIRST THE W TURNING TO HER R WITH TWO WALTZ STEPS, THEN THE M TO HIS L CCW WITH TWO WALTZ STEPS, ETC.

FIGURE IV-A

1-64 WALTZING AROUND AND FORMING THE LAST ROW AS BEFORE.

FIGURE IV-B

1-32 RHINELANDER THROUGH THE ROWS. THE FIRST COUPLE TAKES 4 SCHOTTISCH STEPS IN WALTZ TIME (ONE SCHOTTISCH STEP FOR EACH TWO MEAS.) THEY BEGIN WITH INSIDE HANDS JOINED BACK TO BACK, M STARTING WITH HIS R AND W WITH L. THIS WAY THEY END FACE TO FACE ON 8TH MEAS.

FINALE

1-64 LEAD COUPLE DANCES DOWN THE CENTER WITH OTHERS FOLLOWING, WALTZING ALL AROUND THE CIRCLE.

—PRESENTED BY WALTER GROTHE

GROSSER WIRBEL
(GERMAN)

SOURCE: JANE FARWELL, WHO LEARNED THE DANCE AT A FOLK DANCE CAMP IN THE HARTZ MOUNTAINS, GERMANY. TRADITIONAL DANCE IN MECKLENBURG PROVINCE. MAY BE DANCED AS A MIXER.

RECORD: TELEFUNKEN T-6122. INTRODUCTION, 4 MEAS.

FORMATION: DOUBLE CIRCLE, M FACING CCW, W CW. R ELBOWS HOOKED, LH JOINED BEHIND BACK.

STEPS: RUNNING STEP. PIVOT.

MEAS.

1-8 IN ABOVE POS, 16 RUNNING STEPS CW DIRECTION, LEANING AWAY FROM EACH OTHER.

9-16 RELEASE HOLD AND REPEAT REVERSE DIRECTION WITH L ELBOWS HOOKED, MOVING CCW.

17-32 REGULAR DANCE POS FACING AND POINTING JOINED HANDS CCW DIRECTION. STEP ON OUTSIDE FT, SWING INSIDE FT FWD (1 &). STEP BACK ON INSIDE FT, HOLD OUTSIDE FT NEAR INSIDE FT WITHOUT SWINGING IT (2 &). 4 PIVOT STEPS TURNING CW.

REPEAT 2 MORE TIMES - 3 TIMES IN ALL.

AS A MIXER M PROGRESSES FWD AFTER THE 32ND MEAS AND STARTS WITH A NEW PARTNER.

—PRESENTED BY WALTER GROTHE

MECKLENBURG MAZURKA

(TRADITIONAL DANCE FROM MECKLENBURG, GERMANY)

SOURCE: LEARNED FROM JANE FARWELL OF GERMANY. WRITE-UP IN COOPERATION WITH GRACE WOLFF OF DAYTON, OHIO.

RECORD: TELEFUNKEN T-6121-B. NO INTRODUCTION

FORMATION: REGULAR DANCE POS, M WITH BK TO CENTER OF CIRCLE.

STEPS: MAZURKA, WALTZ, WALK

MEAS. FIGURE I

1-8 ONE MAZURKA STEP FWD (STEP ON M'S L, W'S R, WITH A SLIGHTLY BENT KNEE, ACCENTING THIS FIRST BEAT, STEP ON OTHER FOOT, THEN HOP ON SAME FOOT, KICKING M'S L AND W'S R TWD ANKLE OF HOPPING FOOT.) STEP FWD ON M'S L, W'S R: CLOSE UP OTHER FOOT AND PAUSE 3 COUNTS. REPEAT ALL OF ABOVE. WALTZ IN REGULAR DANCE POS (4 WALTZ MEAS).

9-16 REPEAT ALL OF FIGURE I.

FIGURE II

1-8 OPEN WALTZ POS, INSIDE HANDS JOINED, FREE HANDS ON HIP. WALTZ FWD STARTING OUTSIDE FT, SWINGING INSIDE ARMS FWD AND BACK TWO MEAS. SEPARATE, W TURNING R AND M L AWAY FROM EACH OTHER ONE WALTZ MEAS. ON THE SECOND, COME TOGETHER WITH 3 CLAPS. REPEAT - ONLY THIS TIME INSTEAD OF CLAPPING, JOIN IN REGULAR DANCE POS AGAIN AND RUN THREE STEPS FWD.

FIGURE III

1-8 REPEAT MAZURKA STEP SEQUENCE AS IN FIG I (BUT DO ONLY ONE THROUGH).

FIGURE IV

1-8 OPEN WALTZ IS REPEATED AS IN FIGURE II, WITHOUT THE CLAP, MAKING A LITTLE BIGGER "WALK AROUND." THEN THE SECOND HALF, AFTER DOING TWO OPEN WALTZ STEPS, TAKE REGULAR DANCE POS AND TURN IN PLACE CCW WITH 6 STEPS.

9-16 REPEAT FIGURE IV.

1-32 REPEAT FIGURE I, II & III.

—PRESENTED BY WALTER GROTHE

LORENZ

(TRADITIONAL DANCE FROM MECKLENBURG, GERMANY)

SOURCE: LEARNED FROM JANE FARWELL OF GERMANY. WRITE-UP IN CO-OPERATION WITH GRACE WOLFF OF DAYTON, OHIO.

RECORD: TELEFUNKEN T-6121-A. INTRODUCTION.

FORMATION: COUPLES IN REGULAR DANCE POS, M WITH BKS TO CENTER OF CIRCLE. WHEN HANDS ARE FREE, PLACE THEM ON HIPs.

STEPS: STEP CLOSE, TWO-STEP, PIVOT, SCHOTTISCH.

MEAS. FIGURE I

1-8 FOUR SIDE STEPS (STEP-CLOSE) IN LOD, STARTING WITH M'S L AND W'S R. STAMP LIGHTLY ON 8TH COUNT AS FEET ARE BROUGHT TOGETHER. REPEAT IN OPPOSITE DIRECTION. STILL IN REGULAR DANCE POS, TURN WITH ONE TWO-STEP CCW, (M ACTING AS A PIVOT AND DANCING IN PLACE) TWD CENTER OF CIRCLE, STAMPING LIGHTLY ON FOURTH COUNT AS FEET ARE BROUGHT TOGETHER. REPEAT, TURNING AWAY FROM CENTER OF CIRCLE, CW. TURN PARTNER WITH 4 STEPS (8 COUNTS) CW. ORDINARILY ONE WOULD HOP AS IN A SCHOTTISCH ON THIS TURN, BUT ACTUALLY IT IS A HOP IN WHICH ONLY THE HEEL LEAVES THE GROUND, MAKING IT FEEL LIKE A PIVOT STEP WITH THE ACCENT OF A HOP IN IT. THIS TURN IS TYPICAL OF MANY NORTH GERMAN DANCES.

9-16 REPEAT ALL OF FIGURE I.

FIGURE II

1-8 SEPARATE FROM PARTNER, M MOVING TWD CENTER, W TWD OUTSIDE. TAKE 4 STEP-CLOSE AWAY FROM EACH OTHER STARTING ON OUTSIDE FT, ENDING WITH A STAMP. RETURN TO PARTNER IN SAME WAY. TURN AWAY FROM EACH OTHER WITH A STEP-TOGETHER-STEP, STAMP (LIGHTLY). RETURN IN THE SAME WAY. TURN IN REGULAR DANCE POS AS IN FIGURE I.

9-16 REPEAT ALL OF FIGURE II.

FIGURE III

1-16 SCHOTTISCH IN REGULAR DANCE POS WITH A HEAVY, DELIBERATE "STEP-TOGETHER-STEP HOP" WITH ONLY A SLIGHT HOP: TURNING CW, PROGRESSING CCW.

REPEAT ENTIRE DANCE.

—PRESENTED BY WALTER GROTHE

RHEINLAENDER
(SCANDINAVIAN)

SOURCE: LEARNED FROM GRETTEL AND PAUL DUNSING.

RECORD: TELEFUNKEN T-6125.

FORMATION: SETS OF TWO COUPLES, SECOND BEHIND FIRST. FREE HAND ALWAYS ON HIP.

STEPS: SCHOTTISCH.

MEAS. FIGURE I - KOPENHAGEN SCHOTTISCH (COUPLES IN OPEN POS, INNER HANDS JOINED).

1-2 2 SCHOTTISCH STEPS BEGINNING WITH OUTSIDE FT: HANDS SWING FWD ON FIRST AND BKWD ON SECOND STEP.

3-4 4 HOPSTEPS: HANDS SWING FWD OR BKWD ON EACH.

5-6 JOIN RH, STEP L, CROSS R AND POINT: JOIN LH, STEP R, CROSS L AND POINT.

7-8 HOOK R ARMS AND SWING WITH RUNNING STEPS. FINISH IN STARTING POS.

9-16 REPEAT MEAS 1-8.

FIGURE II - COACH (JOIN INNER HANDS WITH YOUR PARTNER AND OUTER HANDS ON SIDE OF SET).

1-8 ALL DANCE 2 SCHOTTISCH STEPS FWD STARTING L. THEN THE FRONT COUPLE SEPARATES INNER H AND DANCES WITH 2 SCHOTTISCH STEPS, THE M TO THE L AND THE W TO THE R, AROUND THE REAR COUPLE TO JOIN THE INNER HANDS AGAIN. AT THE SAME TIME THE REAR COUPLE DANCES 2 SCHOTTISCH STEPS FWD. REPEAT WITH THE REAR COUPLE IN THE LEAD, FINISHING IN STARTING POSITION.

9-16 ALL DANCE 2 SCHOTTISCH STEPS FWD. THEN THE FRONT COUPLE DANCES WITH 2 SCHOTTISCH STEPS BKWD THROUGH A DOOR FORMED BY THE INNER RAISED ARMS OF THE REAR COUPLE. AT THE SAME TIME THE REAR COUPLE DANCES 2 SCHOTTISCH STEPS FWD AND FOLLOWS THROUGH THE SAME DOOR, THAT IS, UNDER THEIR OWN ARMS, FINISHING IN FRONT. KEEP HANDS JOINED ALL THE TIME. REPEAT WITH THE REAR COUPLE IN THE LEAD, FINISHING IN THE STARTING POS.

REPEAT FIGURE II TWO MORE TIMES (THREE TIMES IN ALL).

END DANCE WITH FIGURE I.

---PRESENTED BY WALTER GROTHE

OSLO WALTZ

SOURCE: LEARNED FROM MICHAEL AND MARY ANN HERMAN OF NEW YORK. DANCE DESCRIPTION COURTESY OF MICHAEL AND MARY ANN HERMAN.

RECORD: FOLK DANCER MH - 3016-A. INTRODUCTION.

FORMATION: COUPLES WITH W TO R OF M, ALL FACING CENTER OF RING, HANDS JOINED.

STEPS: WALTZ, STEP DRAW.

MEAS. FIGURE I

1-16 ALL WALTZ BALANCE FWD ONE STEP, M STARTING ON L, W ON R FT. ALL WALTZ BALANCE BKWDS. ALL W PASS ONE PLACE OVER TO THE R, MAKING A HALF-TURN AS THEY DO SO, IN TWO WALTZ STEPS. M SHOULD DO THEIR STEPS IN PLACE AS THEY HELP BY TAKING LH W AND LEADING HER OVER TO THE R SIDE. ALL JOIN HANDS AND REPEAT THE ABOVE THREE MORE TIMES. AT THE END OF THE 4TH TIME, M FACES NEW W ON HIS R, AND BOTH JOIN BOTH HANDS.

FIGURE II

1-16 WALTZ BALANCE SIDEWAYS TO CENTER OF RING. WALTZ BALANCE SIDEWAYS AWAY FROM CENTER. TURN BY YOURSELF, TO M L, W R, TO CENTER OF RING. WALTZ BALANCE AWAY FROM CENTER, AND TO THE CENTER, AND THEN TURN SOLO AWAY FROM CENTER. TAKE TWO STEP-SLIDES SLOWLY TO CENTER AND TWO STEP-SLIDES AWAY FROM CENTER. TAKE PARTNER IN BALLROOM POS AND DO FOUR WALTZ STEPS AROUND THE RING.

REPEAT DANCE FROM BEGINNING.

---PRESENTED BY WALTER GROTHE

PATRONIZE YOUR CAMP DEALERS. THEY HAVE GONE TO GREAT TROUBLE AND EXPENSE TO BE IN CAMP. THEY ARE SPECIALISTS IN THE VARIOUS RELATED AREAS. YOUR PATRONAGE IS A VOTE FOR THEIR FURTHER RESEARCH.

OFFENER WALZER
OPEN WALTZ
 (AUSTRIAN)

SOURCE: AUSTRIAN STUDENTS, GOODWILL TOUR, 1952. SIMPLE WALTZ FORM, TRADITIONAL, FROM THE BREGENZ FOREST, VORARLBERG.

RECORD: TELEFUNKEN T-6123.

FORMATION: DOUBLE CIRCLE FACING LOD: INSIDE HANDS JOINED SHOULDER HEIGHT. W OUTSIDE H ON HIP, M OUTSIDE H HANGING FREE.

STEPS: WALTZ.

MEAS.

1-4 3 WALTZ STEPS FWD STARTING OUTSIDE FT SWINGING INSIDE ARMS FWD AND BACK AND FWD. ON 4TH MEAS SWING ARMS BACK AND PARTNERS TURN M, R - W, L TO FACE CW.

5-8 JOIN NEW INSIDE HANDS, CONTINUE WALTZING BKWDS IN CCW DIRECTION: SWINGING ARMS FWD AND BACK AND FWD. ON THE 8TH MEAS SWING ARMS BACK, PARTNERS FACE.

9-16 M RAISES HIS LH AND TURNS PARTNER ON TWO WALTZ MEAS TO R TAKING REGULAR BALLROOM POS. THEN WALTZ FOR 6 MEAS TURNING CW PROGRESSING CCW.

REPEAT 7 MORE TIMES, 8 TIMES IN ALL.

—PRESENTED BY WALTER GROTHE

DOUDLEBSKA POLKA

(A CZECHO-SLOVAK POLKA MIXER, BROUGHT OVER BY JEANNET NOVAK.)

SOURCE: LEARNED FROM MICHAEL AND MARY ANN HERMAN OF NEW YORK. DANCE DESCRIPTION COURTESY OF MICHAEL AND MARY ANN HERMAN.

RECORD: FOLK DANCER MH - 3016-B. INTRODUCTION.

FORMATION: ANY NUMBER OF COUPLES IN A BIG CIRCLE.

STEPS: POLKA, WALK.

MEAS. FIGURE I

1-16 DO A PLAIN POLKA AROUND THE CIRCLE FOR 16 MEAS.

FIGURE II

1-16 M PUTS R ARM AROUND W WAIST, AND W PUT LH ON M'S R SHOULDER SO THEY ARE SIDE BY SIDE. IN THIS POS, THE M EXTENDS HIS LH FWD TO PLACE IT ON THE SHOULDER OF THE M AHEAD OF HIM. (MOVE INWARDS TO CENTER OF CIRCLE TO CLOSE IT UP.) (FORM CIRCLES OF ABOUT 5 COUPLES.) ALL MARCH AROUND THE RING CCW SINGING THE TUNE, LA, LA, LA, ETC.

FIGURE III

1-16 M FACE CENTER AND CLAP OWN HANDS TWICE QUICKLY, AND THEN EXTEND BOTH HANDS TO SIDES AND CLAP THE HAND OF THE M ON EITHER SIDE ONCE. AT THE SAME TIME, ALL THE W FALL BACK AND DANCE WITH A POLKA STEP CW AROUND THE RING. AT THE END OF THE 16TH MEAS, THE M TURN AROUND AND TAKE THE W THEY FIND BEHIND THEM FOR A REPEAT OF THE DANCE.

—PRESENTED BY WALTER GROTHE

A FEW COPIES OF THE COMPLETE SYLLABI FROM SOME OF THE PREVIOUS CAMPS MAY BE OBTAINED FROM YOUR DEALERS. ADDITIONAL COPIES OF THIS YEAR'S CAMP - VOL. IX MAY ALSO BE OBTAINED FROM THESE DEALERS. ONLY A LIMITED QUANTITY WAS PRINTED.

LA STORTA DA CRUSCH
DIE KEHRE VON CRUSCH
 (SWISS)

SOURCE: LEARNED FROM JANE FARWELL OF GERMANY. WRITE-UP IN CO-OPERATION WITH GRACE WOLFF OF DAYTON, OHIO.

RECORD: FOLK DANCER, MH 1115A

FORMATION: COUPLES WITH HANDS JOINED IN SINGLE CIRCLE - ALL FACING IN.

STEPS: WALTZ, CLICK STEP.

MEAS. FIGURE I

1-8 WALTZ IN CIRCLE TO THE L, KEEPING ELBOWS CROOKED A LITTLE TO MAINTAIN A ROUND CIRCLE, WITH A LITTLE EXTRA EMPHASIS ON THE FIRST BEAT OF THE WALTZ STEP (NO STAMP).

9-16 REPEAT IN OPPOSITE DIRECTION.

FIGURE II

1-16 ALL STEP ON L (CY 1), THEN ON R (CY 2), THEN WITH A LITTLE HOP ON THE R FT, CLICK BOTH HEELS TOGETHER (CY 3). REPEAT TWICE MORE (3 MEAS ALTOGETHER). MOVING CW. HOLDING PARTNER'S INSIDE H, AND RELEASING THE OTHER PERSON'S HAND, MAKE HALF TURN WITH THREE STEPS, M BACKING UP (SO BOTH TURN CCW). NOW JOIN HANDS AGAIN, ALL FACING OUT OF THE RING (1 MEAS).

REPEAT SAME CLICKING STEP, THIS TIME BEGINNING WITH R FT, STILL MOVING CW. RELEASE HANDS AND W WALK FWD, M BACKING UP, SO THAT ALL END UP FACING INTO THE CENTER WITH HANDS JOINED.

REPEAT FIGURE II.

REPEAT ALL TWO MORE TIMES (THREE TIMES IN ALL).

—PRESENTED BY WALTER GROTHE

KUHLAENDER DREHER
 (GERMAN)

SOURCE: LEARNED FROM JANE FARWELL OF GERMANY.

RECORD: TELEFUNKEN T-6125. NO INTRODUCTION.

FORMATION: COUPLES IN REGULAR DANCE POS, M FACING LOD. START M L, W R, MOVE LOD.

STEPS: STEP POINT, PIVOT, WALK, POLKA.

MEAS. FIGURE I-A

1-4 STEP FWD AND POINT, STEP, POINT. 4 PIVOT STEPS (2 TURNS).

FIGURE I-B

5-8 STEP FWD AND POINT, STEP, POINT. WALK FWD TO NEXT PARTNER IN 4 STEPS.

REPEAT FIGURE I

FIGURE II

1-8 POLKA IN REGULAR DANCE POS TURNING CW PROGRESSING CCW.

REPEAT FIGURE I THREE TIMES

" FIGURE II

" FIGURE I THREE TIMES

" FIGURE II

" FIGURE I THREE TIMES

" FIGURE II

" FIGURE I THREE TIMES

" FIGURE II

" FIGURE I-A TWICE WITH SAME PARTNER.

—PRESENTED BY WALTER GROTHE

SUKČIUS (THE TURNER)
VERSION I
(LITHUANIA)

SOURCE: "DANCE OF LIETUVA" BY VYTS BELIAJUS

RECORD: FOLKRAFT 1104-B

FORMATION: A CIRCLE, ALL FACING CENTER, M WITH HIS PARTNER TO HIS R. ALL M JOIN HANDS IN BACK OF THE W: W JOIN HANDS IN BACK OF THE M.

MEAS. FIGURE I

- 1 STEP TO R SIDE WITH R FT (1): STEP WITH L FT ACROSS IN FRONT OF R (2).
- 2 STEP R WITH R FT (1), SWING L DIAGONALLY FWD IN FRONT WITH R (2).
- 3-4 SAME BEGINNING WITH L FT MOVING L.
- 5-8 (AND REPEAT): GRAPEVINE STEP L: STEP R FT IN BACK OF L (1): STEP L FT TO THE L (AND): STEP R FT IN FRONT OF L (2): STEP L FT TO THE L (AND).
(THE MOVEMENT IS RAPID AND SHOULD BE PRACTICED). CONTINUE FOR THE REMAINDER OF THE EIGHT MEASURES.

FIGURE II

FORMATION: THE CIRCLE BREAKS UP INTO COUPLES WITH M TWD THE CENTER. INSIDE HANDS REMAIN BEHIND PARTNERS' BACKS AND ARE JOINED WITH PARTNERS' FREE HANDS.

- 1-4 SAME AS IN FIGURE I, FIRST MOVING OUT FROM CENTER, THEN TWD CENTER.
- 5-8 (AND REPEAT): IN SAME POSITION COUPLES JUMP UP AND DOWN ON BOTH FEET, TURNING IN PLACE, M BKWD, W FWD.

FIGURE III

FORMATION: GROUPS OF TWO COUPLES IN SMALL INTERLOCKED CIRCLES (M JOIN HANDS AND W JOIN HANDS AS IN FIGURE I.)

- 1-4 SAME AS FIGURE 1 EXCEPT INSTEAD OF SWINGING FOOT, STAMP IT FWD.
- 5-8 (AND REPEAT): JUMP AS IN FIGURE II (IN FOURS), CIRCLING TO L. CONTINUE AT WILL.

--PRESENTED BY VYTS BELIAJUS

SUKČIUS (THE TURNER)
VERSION II
(LITHUANIA)

MANY OF LITHUANIA'S OLD TRADITIONAL DANCES ARE OF REMOTE ORIGIN AND HAVE LITTLE OR NO TRACE OF SLAVIC INFLUENCE. SUKČIUS, A CIRCLE DANCE FOR EIGHT COUPLES FROM THE DZUKIJA REGION, SHOWS A CLOSE RESEMBLANCE TO THE BALKAN DANCES.

RECORD: FOLKRAFT 1104-B (A)

FORMATION: A CIRCLE OF EIGHT COUPLES, W ON M'S R. ALL M JOIN HANDS BEHIND W'S BACKS, AND ALL W JOIN HANDS BEHIND M'S BACKS.

MEAS. FIGURE I

- 1 STEP TO R SIDE WITH R FT (1): STEP WITH L FT ACROSS IN FRONT R (2).
- 2 STEP R WITH R FT (1), SWING L DIAGONALLY FWD IN FRONT OF R (2).
- 3-4 REPEAT ACTION OF MEAS 1-2 REVERSING FTWORK AND MOVING L.
- 5-8 (AND REPEAT OF 5-8) GRAPEVINE STEP LEFT: STEP ON R FT IN BACK OF L (1): STEP L FT TO L (AND): STEP R FT IN FRONT OF L (2): STEP L FT TO L (AND). THE MOVEMENT IS RAPID AND SHOULD BE PRACTICED. REPEAT FOR REMAINDER OF THE 8 MEAS.

FIGURE II

- 1-4 FORM FOUR WINGS AS IN A MILL, TWO COUPLES TO EACH WING. WINGS FACE A CCW DIRECTION: HANDS NOT JOINED IN CENTER. EACH WING MOVES TWD OWN RIGHT WITH STEPS OF MEAS 1-4 OF FIG. I.
- 5-8 (AND REPEAT): THE INSIDE M FORM A SMALL CIRCLE OF 4, HANDS OVER EACH OTHER'S SHOULDERS, AND MOVE L WITH GRAPEVINE STEP. THE 3 REMAINING PEOPLE IN EACH WING (A M WITH A W ON EACH SIDE) SPIN IN PLACE, JUMPING UP AND DOWN ON BOTH FEET WITH M TURNING THE W ON HIS RIGHT SIDE BKWD, THE M AND HIS LH W FWD. END WITH CENTRAL M RETURNING TO PARTNERS AND WINGS, AND EACH WING FORMING A LITTLE CIRCLE OF TWO COUPLES.

(CONT'D ON NEXT PAGE)

SUKCIUS (THE TURNER) (CONT'D)
VERSION II

- MEAS. FIGURE III
- 1-4 GROUPS OF TWO COUPLES IN SMALL INTERLOCKED CIRCLES (M JOIN HANDS AND W JOIN HANDS AS IN FIGURE I). REPEAT ACTION OF MEAS 1-4 OF FIGURE 1, EXCEPT INSTEAD OF SWINGING FT, STAMP IT FWD.
- 5-8 (AND REPEAT): JUMP AS IN FIGURE II (IN FOURS), CIRCLING LEFT. CONTINUE AT WILL.
- FIGURE IV
- 1-2 SINGLE FILE CIRCLE, ALL FACING CCW, W IN FRONT OF PARTNER. WITH HANDS ON HIPS, M START WITH R FT AND MOVE OUT OF CIRCLE (AS IN ALL PREVIOUS MEAS 1-2). WOMEN DO SAME, BUT START WITH L FT AND MOVE INTO THE CIRCLE.
- 3-4 REVERSE ABOVE. M INTO CENTER, W OUT OF CIRCLE.
- 5-8 (AND REPEAT): M FORM A CIRCLE, SPIN TO LEFT WITH A "GRAPEVINE" STEP. SAME AS MEAS 5-8 OF FIGURE 1: W AT SAME TIME JUMP ON BOTH FEET, AND PIVOT IN PLACE CCW.
- FIGURE V
- 1-4 CIRCLE BREAKS INTO COUPLES WITH M NEAREST CENTER. INSIDE HANDS REMAIN BEHIND PARTNER'S BACK AND ARE JOINED WITH THE FREE HAND. SAME STEP AS IN FIGURE 1, FIRST MOVING AWAY, THEN TWDS CENTER.
- 5-8 (AND REPEAT): IN SAME POS COUPLES JUMP UP AND DOWN ON BOTH FEET TURNING IN PLACE, M BKWDS, W FWDs.
- FIGURE VI
- 1-12 REPEAT ALL OF FIGURE I. END WITH A BREAK IN THE CIRCLE FORMING A SEMI-CIRCLE AND BOWING TO AUDIENCE (IF IN EXHIBITION).

--PRESENTED BY VYTS BELIAJUS

KUMU ECHA (ARISE BROTHERS)
(ISRAELI)

RECORD: ASP 2

FORMATION: CIRCLE, NO PARTNERS, HANDS JOINED AND HELD DOWN.

- MEAS. PART I IN AND OUT
- 1 RUN INTO CENTER OF CIRCLE WITH 3 RUNNING STEPS R,L,R, AND HOP ON R FT. LEAN FWD AT START RAISING BODY, EYES AND HEAD, AND HANDS IN THE CENTER
- 2 BACK AWAY FROM CENTER OF CIRCLE WITH 3 RUNNING STEPS L,R,L, AND HOP ON L FT. HANDS ARE LOWERED.
- 3 CIRCLE MOVES TO THE L. STEP R FT ACROSS IN FRONT OF L, STEP L FT TO L SIDE, STEP R FT IN BACK OF L, JUMP DNTD L FT TO L SIDE AT SAME TIME RAISING R LEG.
- 4 REPEAT ACTION MEAS 3.
- 5-7 REPEAT ACTION MEAS 1-3.
- 8 STEP R FT ACROSS IN FRONT OF L, STEP L FT TO L SIDE, CLOSE R FT TO L FT AND HOLD (DO NOT TAKE WT ONTO R FT).
- PART II CROSS STEPS
- 1 CIRCLE MOVES TO THE R. STEP R FT TO R SIDE, CROSS L FT IN FRONT OF R FT, JUMP ONTO R FT TWISTING BODY SO AS TO FACE TO THE L, STEP ON L FT CROSSED IN BACK OF R.
- 2-4 REPEAT ACTION MEAS 1, PART II, THREE MORE TIMES.
- PART III THE STAMPS
- 1 RUN INTO CENTER OF CIRCLE WITH 4 RUNNING STEPS, R,L,R,L.
- 2 STAMP FWD ON R FT, STEP BACK ON L FT, CLOSE R FT TO L FT, JUMP IN PLACE ON L FT. (ON THE STAMP ALL JOINED HANDS ARE THRUST FWD INTO CENTER OF CIRCLE AND BODIES ARE BENT FWD: ON THE STEP BACK, JOINED HANDS ARE STRETCHED OUT TO THE SIDE AND BODIES STRAIGHTENED.)
- 3-4 REPEAT ABOVE ACTION OF MEAS 2, PART III, MOVING BKWDS AWAY FROM CENTER OF CIRCLE.
- REPEAT DANCE FROM BEGINNING.

--PRESENTED BY VYTS BELIAJUS

YEMINA, YEMINA
TO THE RIGHT, TO THE LEFT
(ISRAELI)

MUSIC: ASP 3

FORMATION: COUPLES FACING CCW, ARMS CROSSED IN BACK THROUGHOUT THE DANCE (M'S LH HOLDS W'S LH BEHIND M'S BACK: W'S RH HOLDS M'S RH BEHIND W'S BACK).

MEAS. PART I

- 1 MOVING DIAG TO THE R AND FWD, STEP R FT TO R SIDE, STEP L FT BEHIND R, STEP R FT TO R SIDE, HOP ON R FT AT SAME TIME LIFTING L LEG WITH BENT KNEE.
- 2 MOVING DIAG TO THE L AND FWD, STEP L FT TO L SIDE, STEP R FT BEHIND L FT, STEP L FT TO L SIDE, HOP ON L FT AT SAME TIME LIFTING R LEG WITH BENT KNEE.
- 3 STEP HOP ON R FT, STEP HOP ON L FT, MOVING FWD IN LOD AND COVERING SPACE.
- 4 REPEAT ABOVE ACTION OF MEAS 3, MOVING SLIGHTLY BKWDS.
- 5-8 REPEAT ABOVE ACTION OF MEAS 1-4, PART I.

PART II

- 1-3 MOVING FWD IN LOD, COUPLES TAKE 6 STEP-HOPS BEGINNING R FT (LIFT FREE FT WITH BENT KNEE ON EACH STEP HOP).
- 4 STAMP R,L,R, HOLD.
- 5-7 REPEAT ABOVE ACTION MEAS 1-3, PART II, BEGINNING L FT.
- 8 STAMP L,R,L, HOLD.

PART III

- 1-8 REPEAT ACTION MEAS 1-8, PART I.

PART IV

- 1-3 COUPLES TURN ONCE AROUND IN PLACE CW WITH 6 STEP HOPS BEGINNING R FT.
- 4 STAMP R,L,R, HOLD.
- 5-7 COUPLES TURN ONCE AROUND IN PLACE CCW WITH 6 STEP HOPS BEGINNING L FT.
- 8 STAMP L,R,L, HOLD.

REPEAT DANCE FROM BEGINNING

SONG TEXT:

YEMINA, YEMINA
SSMOLA, SSMOLA
LEFANIM ACHORA,
LA, LA, LA, ETC.

TRANSLATION:

TO YOUR RIGHT, TO YOUR LEFT,
FORWARD AND BACKWARD,
LA, LA, LA, ETC.

—PRESENTED BY VYTS BELIAJUS

SIMI YADECH
PUT YOUR HAND IN MINE
(ISRAELI)

MUSIC: ASP 2

FORMATION: CIRCLE, NO PARTNERS, HANDS JOINED AND HELD DOWN.

MEAS. PART I

- 1 CROSS R FT IN FRONT OF L WITH EMPHASIS, STEP L FT TO L SIDE, STEP R FT BEHIND L, STEP L FT TO L SIDE
- 2-8 REPEAT ACTION MEAS 1, PART I, SEVEN MORE TIMES MOVING TO THE L.

PART II

- 1-3 CIRCLE MOVING TO R WITH JOINED HANDS RAISED HIGH: TAKE 6 SKIPPING STEPS BEGINNING R FT.
- 4 STAMP R,L,R.
- 5-7 REPEAT ACTION MEAS 1-3, PART II, BEGINNING L FT.
- 8 STAMP L,R,L.

REPEAT DANCE FROM BEGINNING.

SONG TEXT:

SSIMI YADECH, BEYADI
ANI SHELACH, VE-AT SHELI.
HOI, HOI, GALIA
BAT HARIM YEFEIFIAH

TRANSLATION:

PUT YOUR HAND RIGHT IN MINE
I AM YOURS AND YOU ARE MINE

—PRESENTED BY VYTS BELIAJUS

ADARIM (SHEEP)
(ISRAELI)

SOURCE: LEARNED IN ISRAEL BY MILLIE LIBAW.

RECORD: ASP 2

FORMATION: COUPLES FACING CCW. INSIDE HANDS JOINED AND BENT FWO WAIST HIGH. OUTSIDE ARMS ARE RAISED HEAD HIGH IN FRONT OF BODY AND BENT AT ELBOW, THUMB AND ADJACENT FINGER TOUCHING TO FORM THE SHAPE OF A NUT, THE OTHER THREE FINGERS EXTENDED UPWARD.

BOTH M AND W USE SAME FOOTWORK THROUGHOUT THE DANCE UNLESS OTHERWISE SPECIFIED.

MEAS. PART I

- 1 MAN'S PART: DANCING ALMOST IN PLACE, STEP L FT IN FRONT OF R (CT 1), STEP R TOE BACK OF L FT (CT 2). REPEAT ABOVE ACTION (CTS 3 AND 4).
- 2 STEP L FT IN FRONT OF R FT (CT 1), STEP R TOE BACK OF L FT (CT 2), STEP L FT IN FRONT OF R, RISE ON L TOE AND LOWER L HEEL AS R FT IS SWUNG FROM REAR TO THE FRONT (CTS 3 AND 4).
- 3 STEP R FT IN FRONT OF L FT (CT 1), STEP L TOE BACK OF R FT (CT 2). REPEAT ABOVE ACTION (CTS 3 AND 4).
- 4 STEP R FT IN FRONT OF L FT (CT 1), STEP L TOE BACK OF R FT (CT 2), STEP R FT NEXT TO L FT (CTS 3 AND 4).

NOTE: M SHOULD MOVE JUST SLIGHTLY BKWD ON ABOVE PATTERN. THERE IS A DISTINCTIVE DOWN-UP VIBRATION OF THE BODY THROUGHOUT THE PATTERN FOR BOTH M AND W.

- 1 WOMAN'S PART: MOVING FWD IN LOD WITH BACK TO M BUT LOOKING AT M OVER L SHOULDER - STEP L FT IN FRONT OF R FT (CT 1), STEP R TDE BACK OF L FT (CT 2). REPEAT ABOVE ACTION (CTS 3 AND 4).
- 2 STEP L FT IN FRONT OF R FT (CT 1), STEP R TOE IN BACK OF L FT (CT 2), STEP AND PIVOT ON L FT SWINGING R FT ACROSS IN FRONT AND TURNING $\frac{1}{2}$ TURN TO L (CCW) SO AS TO FACE M (CTS 3 AND 4).
- 3 MOVING RLOD, FACING M AND RETURNING TO HIM - STEP R FT IN FRONT OF L FT (CT 1), STEP L TOE IN BACK OF R FT (CT 2), REPEAT ABOVE ACTION (CTS 3 AND 4).
- 4 STEP R FT IN FRONT OF L FT (CT 1), STEP L TOE BACK OF R FT (CT 2), PIVOT ON L FT TURNING $\frac{1}{2}$ TURN TO R (CW) TO FACE LOD AND STEP ON R FT NEXT TO L FT (CTS 3 AND 4).

COUPLES NOW FACE LOD: HANDS JOINED AS AT BEGINNING OF DANCE.

- 5 STEP L FT TO L SIDE (CT 1), STEP R FT IN PLACE (CT 2), CROSS L FT OVER R FT (CT 3), HOP ON L FT (CT 4).
- 6 STEP R FT TO R SIDE (CT 1), STEP L FT IN PLACE (CT 2), CROSS R FT OVER L FT (CT 3), HOP ON R FT (CT 4).
- 7 STEP L FT TO L SIDE (CT 1), STEP R FT IN PLACE (CT 2), CROSS L FT OVER R FT (CT 3), HOLD (CT 4).

PART II

- 1 MAN'S PART: CROUCHED SLIGHTLY FWD, M CLAPS HANDS TWICE AND SHOUTS "HEY, HEY" (CTS 1 AND 2). WHILE M DOES ABOVE WOMAN TURNS $\frac{1}{2}$ TURN TO HER R (CW) BY TAKING A STEP-HOP ON R FT (CT 1), STEPPING BACK ON L FT ENDING IN A CROUCHED POS FACING M (CT 2). WHILE M STANDS IN PLACE, W CLAPS HANDS TWICE AND SHOUTS "HEY, HEY" IN ANSWER TO M. (CTS 3 AND 4).
- 2-3 PARTNERS MOVE TWO EACH OTHER, PUT LH ON PARTNERS WAIST AND RAISE FREE RH HIGH AND TURN ONCE CCW WITH 4 STEP HOPS (CTS 1-8). ON LAST STEP-HOP M TURNS $\frac{1}{2}$ TURN TO HIS L AND PARTNERS TAKE POS AS AT BEGINNING OF DANCE, FACING LOD.
- 4 STEP FWD ON R FT BENDING BODY SLIGHTLY BKWD (CT 1), STEP BACK ON L FT STRAIGHTENING BODY (CT 2), STEP R FT NEXT TO L FT (CT 3), HOLD (CT 4).
- 5 STEP FWD ON L FT BENDING BODY SLIGHTLY BKWD (CT 1), STEP BACK ON R FT STRAIGHTENING BODY (CT 2), STEP L FT NEXT TO R FT WITHOUT TAKING WEIGHT ONTO L FT (CT 3), HOLD (CT 4).

—PRESENTED BY VYTS BELIAJUS

ZIOGELIS (THE GRASSHOPPERS)
(LITHUANIAN)

SOURCE: "DANCE OF LIETUVA" BY VYTS BELIAJUS

RECORD: FOLKRAFT 1052B

FORMATION: ONE M WITH A W ON EACH SIDE OF HIM, HIS HANDS AROUND W'S WAISTS. W INSIDE HANDS OVER M SHOULDER, FREE HANDS HOLDING SKIRTS. TWO TRIOS FACE EACH OTHER ABOUT 8 FEET APART.

THE LITHUANIANS, LOVING THE FLOWERS, BEES AND BIRDS, COULD HARDLY OVERLOOK THE LOWLY GRASSHOPPER. THEY IMITATED ITS PARTICULAR HOP AND COLORED IT WITH ADDITIONAL STEPS. GRASSHOPPER STEP: DO ONE POLKA STEP MOVING FWD, STARTING WITH R FT (1 M); DO TWO MORE STEPS (CT 1 &) L, R, DROP ON L FT WITH AN ACCENT AND AT THE SAME TIME BEND BODY FWD AND EXTEND R FT BACK (2), SLIGHT PAUSE (&). START AGAIN WITH R FT TO DO ONE POLKA STEP BACKWARDS (1 M); DO TWO MORE STEPS, R, L, (CT 1 &), DROP AGAIN ON L FT BUT LEAN BODY BKWD AND AT THE SAME TIME EXTEND R FT FWD (2 &). REPEAT ABOVE ONCE MORE.

MEAS. FIGURE I

1-4 REFRAIN: GRASSHOPPER STEPS AS DESCRIBED ABOVE.

5-8 RH W (FOR BOTH M) WITH R SHOULDERS LEADING AND PASSING EACH OTHER BACK TO BACK CHANGE PLACES WITH 8 SLIDING STEPS. AT THE SAME TIME M AND LH W BALANCE SWING TWD EACH OTHER. REPEATED. NOW LH W EXCHANGE PLACES AS ABOVE.

FIGURE II & REFRAIN

5-8 RH W DANCE TWD EACH OTHER, HOOK R ELBOWS AND RETURN TO OWN ORIGINAL PARTNERS, DANCING THIS FIGURE WITH POLKA STEPS. THE M AND REMAINING W ALSO HOOK R ELBOWS AND DANCE AROUND EACH OTHER IN PLACE.

5-8 (REPEATED): LH W DANCE TWD EACH OTHER AND HOOK L ELBOWS AND RETURN TO OWN POS. M HOOK L ELBOWS WITH THE FIRST RETURNED W AND POLKA SPINNING IN PLACE.

FIGURE III & REFRAIN

5-8 M SLIDE TO THEIR RIGHT, OUT OF THE PATH OF THE FACING W, WITH FOUR SLIDES AND FACE EACH OTHER. WHEN THERE DO FOUR FT EXTENSION STEPS - HOP ON L AND AT THE SAME TIME EXTEND R HEEL FWD, REVERSE AND REPEAT.

W, MEANWHILE, WITH INSIDE HANDS JOINED, EXCHANGE PLACES WITH FOUR POLKA STEPS AND WITH ONE COUPLE GOING UNDER THE ARCH FORMED BY THE OTHER.

5-8 (REPEATED): W RELEASE HANDS, TURN AROUND TO REJOIN NEW INSIDE HANDS AND RETURN TO PLACES WITH THE OTHER COUPLE GOING UNDER THE ARCH. AT THE SAME TIME THE M CONTINUE DOING THE EXTENSION STEP FOR FOUR MORE TIMES AND WITH FOUR SLIDES RETURN TO ORIGINAL POSITIONS.

FIGURE IV & REFRAIN

5-8 BOTH INSIDE HANDS OF BOTH M HIGH, BOTH W CHANGE PLACES AT THE SAME TIME, WITH THE RH W GOING UNDER THE ARCH FORMED BY THE M AND LH W. WHILE THE CHANGE IS DONE EACH TRIO TURNS SO THAT THEIR BACKS ARE TWD EACH OTHER AND CENTER OF SET.

5-8 (REPEATED): REPEAT ABOVE ONCE MORE, TURNING BACK TO FACE OTHER TRIO AND WITH LH W GOING UNDER THE ARCH.

FIGURE V & REFRAIN

5-8 (AND REPEAT): FORM LITTLE CIRCLES OF TRIOS, HANDS JOINED AND STRETCHED. FOR FOUR MEAS POLKA RIGHTWARD AND THE REVERSE FOR FOUR MORE

FIGURE VI & REFRAIN

5-8 (AND REPEAT): BOTH TRIOS JOIN HANDS AND FORM A LARGE CIRCLE OF SIX, POLKA TO THE RIGHT FOR FOUR MORE MEASURES AND REVERSE. END DANCE WITH BOTH LINES FACING EACH OTHER AND BOW.

---PRESENTED BY VYTS BELIAJUS

"COMMON COURTESY IS ALWAYS GOOD DANCE STYLING"

KUBILAS (THE TUB)
(LITHUANIAN)

SOURCE: "DANCE OF LIETUVA" BY VYTS BELIAJUS

RECORD: FOLK DANCER MH 1097 B

FORMATION: FORM A CIRCLE WITH W TO THE RIGHT OF THE M, ALL HANDS JOINED IN BACK - W WITH W AND M WITH M. THE BASIC STEP FOR KUBILAS IS A GALLOP PERFORMED EITHER TO THE RIGHT OR TO THE LEFT. IF TO THE RIGHT - STEP R FT TO R (1), SLIDE L FT LEADING WITH HEEL, IN FRONT OF R FT (2). CONTINUE SAME. REVERSE WHEN MOVING TO L.

MEAS. FIGURE I

1-8 GALLOP TO R. END WITH A JUMP ON BOTH FEET IN MEAS 8.

9-12 CIRCLE BREAKS UP IN COUPLES. M RH AROUND W WAIST, HER LH ON HIS R SHOULDER. M FREE HAND ON HIP, W HOLDS SKIRT. GALLOP TURNING IN PLACE WITH THE M MOVING FWD AND W BKWD. ON 8TH MEAS M TURNS AWAY FROM PARTNER WITH A LEAP AND A SPIN IN THE AIR, LANDING ON BOTH FEET IN PLACE.

FIGURE II

1-8 M, CENTER, FACING IN, PLACE HANDS ON EACH OTHER'S SHOULDER, FORMING A CIRCLE, AND GALLOP TO THE LEFT. W, WITH BACKS FACING CIRCLE, RAISE LH WHILE RH HOLDS SKIRT, GALLOP TO THE L. ALL JUMP IN MEAS 8.

9-12 CONTINUE GALLOPING IN THE SAME DIRECTION, TIMING IT TO FINISH NEAR PARTNERS. DURING THE JUMP IN MEAS 8, M RELEASE HOLD, LEAP AND SPIN AGAIN TO FACE PARTNER

FIGURE III

1-8 JOIN BOTH HANDS. R ARMS ACROSS EACH OTHER'S CHESTS AND R SHOULDERS ADJACENT, LEANING AWAY FROM EACH OTHER. GALLOP IN PLACE, SPINNING AROUND EACH OTHER, BUT DO NOT RELEASE HANDS.

9-12 CONTINUE GALLOPING IN THE SAME DIRECTION, ENDING WITH A JUMP.

FIGURE IV

1-8 FACE PARTNER. M RH AROUND W WAIST, HIS L ARM RAISED IN A CURVE. W LH ON M R SHOULDER, RH HOLDS SKIRT. GALLOP TO M L (CCW). END WITH THE JUMP.

9-12 RELEASE HOLD. M STAND IN PLACE AND CLAP OWN HANDS (TWICE TO A MEAS). WITH ARMS RAISED IN CURVES, SHOULDER HIGH, W WALK AROUND M, LEADING WITH L SHOULDER, CIRCLING AROUND HIM, AND ENTER CIRCLE. ALL END WITH A JUMP ON THE LAST MEAS.

FIGURE V

1-8 W PLACE HANDS ON EACH OTHER'S SHOULDERS, AND GALLOP R, WHILE M JOIN HANDS (AT PALMS), STRETCH CIRCLE FULLY, AND GALLOP TO THE LEFT. JUMP ON 8TH MEAS.

9-12 CONTINUE GALLOPING AS ABOVE. DURING MEAS 12 W SHOULD JUMP INTO THEIR PLACES ON THE RIGHT SIDE OF THEIR PARTNERS.

EXIT

REPEAT FIGURE I, BUT THIS TIME CIRCLE MOVES TO THE LEFT. AFTER THE FIRST JUMP, CIRCLE BREAKS AT A CENTRAL POINT AND LINE STRAIGHTENS OUT, ENDING WITH A JUMP AND A BOW.

NOTE: ALL JUMPS TAKE PLACE ON THE FIRST COUNT. SECOND COUNT IS A PAUSE.

---PRESENTED BY VYTS BELIAJUS

YESUSUN MI DBAR
THE DESERT SHALL REJOICE
(ISRAEL!)

RECORD: ASP 3

FORMATION: CIRCLE OF COUPLES. W TO R OF M. HANDS JOINED AND HELD DOWN. STEPS ARE SAME FOR M AND W THROUGHOUT DANCE.

MEAS PART I

1 CIRCLE MOVES TO R WITH 4 RUNNING STEPS BEGINNING L FT, L, R, L, R.

2 LEAP LIGHTLY ONTO R FT IN PLACE WHILE TOUCHING L TOE WITH EMPHASIS; LEAP LIGHTLY ONTO R FT IN PLACE WHILE RAISING L FT WITH BENT KNEE. REPEAT ABOVE ACTION OF MEAS 2.

(CONT'D ON NEXT PAGE)

YESUSUN MIDBAR (CONT'D)MEAS.

- 3 REPEAT ACTION, MEAS 1, PART I.
- 4 LEAP LIGHTLY ONTO L FT, HOP ON L FT WHILE SWINGING R FT ACROSS L, STEP ON R FT WITH EMPHASIS NEXT TO L FT, HOLD.
- 5-8 REPEAT ABOVE ACTION, MEAS 1-4, PART I.
- PARTNERS TAKE VARSOUVIENNE POS AT END OF MEAS 8, COUPLES FACING LOD.
- PART II
- 1 PARTNERS IN VARSOUVIENNE POS, M A LITTLE TO REAR OF W. STEP L FT TO L SIDE, STEP R FT IN PLACE, CROSS L FT OVER R (YEMENITE THREE STEP).
- 2 CIRCLE R FT SLIGHTLY OFF FLOOR OUT TO FRONT AND TO R SIDE, AND LEAP LIGHTLY ONTO R FT TO R SIDE AT SAME TIME BRINGING L FT UP TO R FT WITHOUT CROSSING (CT 1): STEP L FT TO L SIDE (CT 2): STEP R FT NEXT TO L FT (CT 3): HOLD (CT 4).
- 3-8 REPEAT ABOVE ACTION MEAS 1-2, PART II, THREE MORE TIMES. AT END OF MEAS 8, RESUME CIRCLE FORMATION AND START DANCE FROM BEGINNING.

--PRESENTED BY VYTS BELIAJUS

BAINT AN FHEIR
(IRISH)

PRONUNCIATION: BWINT UN AIR

RECORD: STANDARD 13001 OR 14001: IMPERIAL 1039-B: REX 15001: -- IRISH WASHERWOMAN.

FORMATION: FIVE COUPLES IN LONGWAYS FORMATION. FIVE W, WITH HANDS JOINED IN A LINE, FACING FIVE M, WHOSE HANDS ARE ALSO JOINED IN A LINE.

1. ADVANCE AND RETIRE (TWICE)
ADVANCE AND RETIRE TWICE (8 MEAS). ALL DO JIG STEP IN POS (RISE AND GRIND) (4 MEAS). ADVANCE AND RETIRE ONCE (4 MEAS). DROP HANDS.
2. ENDS MEET
A. TOP W AND END M TO CENTER (USING PROMENADE STEP), JOIN R HANDS, MAKE ONE TURN, RETURN TO PLACE (4 MEAS). TOP M AND END W DO LIKEWISE (4 MEAS).
B. SAME PEOPLE DO SAME ACTION BUT JOIN L HANDS (8 MEAS).
C. TOP W AND END M GO TO CENTER SWING (SWING #2). (8 MEAS.)
TOP M AND END W DO LIKEWISE (8 MEAS).
3. WEAVE
A. TOP COUPLE SWING (SWING #2) (8 MEAS).
B. TOP W GIVES L ARM TO 2ND M, MAKES ONE TURN. TOP W GIVES R ARM TO PARTNER, MAKES ONE TURN. WHILE TOP M GIVES L ARM TO 2ND W, MAKES ONE TURN. TOP M GIVES R ARM TO PARTNER, MAKES ONE TURN. HEAD COUPLES REPEAT THIS WITH COUPLES #3, 4, 5 (16 MEAS).
C. SWING BACK TO PLACE (SWING #1) (8 MEAS).
4. CAST OFF
HEAD COUPLE LEADS "CAST OFF," THEN FORMS A BRIDGE (AS IN BRIDGE OF ATHLONE) AT THE FOOT OF THE SET. MAKE A TWO-HAND BRIDGE. OTHER COUPLES, AS PARTNERS MEET, JOIN INSIDE HANDS AND FILE THROUGH THE BRIDGE UNTIL THEY ARE BACK IN PLACE. #2 COUPLE ENDS AT THE HEAD OF THE SET, READY TO REPEAT THE DANCE (16 MEAS).
CAST OFF: MEN FOLLOW #1 M TO L AS HE WALKS DOWN OUTSIDE THE LINE TO MEET PARTNER AT FOOT OF THE SET. W FOLLOW #1 W WHO TURNS R AND WALKS DOWN OUTSIDE OF SET TO MEET PARTNER. #1 COUPLE THEN FORMS A BRIDGE AND OTHERS GO UNDER IT.

--PRESENTED BY UNA O'FARRELL

"A FOLK DANCE IS THE HERITAGE OF SOME RACIAL GROUP --
YOU ARE THEIR GUEST WHEN YOU DANCE THEIR DANCE."

FUNDAMENTAL STEPS FOR IRISH DANCING

1. PROMENADE STEP

STEP FWD ON R FT (CT 1), BRING L FT UP TO R FT (CT 2), STEP FWD ON R FT AGAIN (CT 3). THEN STEP FWD ON L FT, BRING R FT UP TO L FT, STEP L FT FWD AGAIN (CTS 1,2,3), ETC. THE PROMENADE STEP IS USED TO MOVE FWD AND BACK WHEN MOVING IN A CIRCLE, ETC.

2. SIDE STEP (SEVENS AND THREES) (REEL TIME)

SEVEN - BRING L FT BEHIND R FT (1), STEP TO R WITH R FT (2), L FT UP TO R FT (3), STEP TO R AGAIN (4), L FT UP TO R FT (5), STEP TO R WITH R FT (6), L FT UP TO R FT FOR (7). (2 MEAS.)

THREE - STAYING IN SAME PLACE, BRING R FT BEHIND L FT (1), L FT BESIDE R FT (2), R FT BESIDE L FT (3), L FT BEHIND R FT (1), R FT BESIDE L FT (2), L FT BACK BESIDE R FT (3), (2 MEAS.). WHEN GOING TO L, START WITH R FT BEHIND (1).

3. SWING

1. M CROSSES HIS HANDS AND HOLDS W'S RH IN HIS RH, LH IN HIS LH, HANDS HELD SHOULDER HEIGHT, ELBOWS BENT. COUPLE ROTATES CW WHILE MOVING CCW AROUND ROOM WITH PROMENADE STEP.

2. TO SWING AND STAY IN ONE PLACE, M TAKES PARTNER'S RH IN HIS RH, W HOLDS M'S R ELBOW IN HER LH, M HOLDS W'S R ELBOW IN HIS LH. ROTATE CW WITH R FT IN FRONT, PROPELLING WITH L FT, BUZZ STEP.

— UNA O'FARRELL

SIAMSA BEIRTE

(IRISH)

PRONUNCIATION: SHEEM-SUH BERTA

MUSIC: 4/4 HORNPIPE TIME.

FORMATION: COUPLES IN CIRCLE, PARTNERS FACING WITH RH JOINED AT SHOULDER HEIGHT, ELBOWS BENT, M WITH BACK TO CENTER AND M'S L SHOULDER TWO LOD.

STEP: POLKA THROUGHOUT EXCEPT MEAS 3 AND 4. LADIES DO EXACTLY THE SAME STEPS AS THE MEN BUT WITH OPPOSITE FOOT.

MEAS. THREES

1-2 M HOP ON R IN PLACE, STEP L ON L, THEN ON R ALMOST BEHIND L, STEP L ON L. REPEAT IN OPPOSITE DIRECTION, OPPOSITE FEET.

3-4 ROCK

HOP ON R FT IN PLACE, BRINGING L BEHIND R, THEN STEP ON L, NOW HOP ON L, BRING R BEHIND L AND HOP ON R, BRING L BEHIND R AND ROCK R, L, R. (COUNT HOP, L, HOP, R, HOP, ROCK, ROCK, ROCK).

5-8 REPEAT ABOVE THREES AND ROCK IN OPPOSITE DIRECTION ON OPPOSITE FEET.

9-10 STILL FACING, MOVING IN LOD, M HOPS ON R, STEP L, THEN R, THEN L AS FOR MEAS 1. THEN M AND W CHANGE PLACES USING POLKA STEP, M MAKING HALF TURN CW, W MOVING CCW INTO M'S PLACE, TURNING UNDER R HANDS STILL JOINED, DOING HOP, 1, 2, 3 STEP.

11-12 REPEAT ACTION OF MEAS 9-10, MOVING AGAINST LOD AND CHANGING PLACES SO M IS ON INSIDE AGAIN.

13-16 TURNING POLKA, HANDS CROSSED.

—PRESENTED BY UNA O'FARRELL

COR BEIRTE

(IRISH)

PRONUNCIATION: CURR BERTA

RECORD: COLUMBIA 33512-F "IRISH REELS," CELTIC 1008, OR ANY REEL FOR WAVES OF TORY.

FORMATION: DANCE IS DONE IN COUPLES USUALLY ARRANGED IN A DOUBLE CIRCLE AROUND THE ROOM. M IS ON THE INSIDE, W ON OUTSIDE.

1. SIDESTEP (8 MEAS.) HOLDING RH, COUPLES SIDESTEP TO M'S L (A 7 AND TWO 3'S) AND BACK (A 7 AND TWO 3'S).

2. JIG AND ACROSS (8 MEAS.) M AND W DO JIG STEP ON R FT (R IN FRONT OF L FOR 1ST HOP, R RAISED FOR 2ND HOP), ONE "THREE" IN POS AND 2 THREES TO MOVE ACROSS TO PARTNER'S FEET (4 MEAS.). REPEAT, BUT M DOES JIG STEP ON L FT THIS TIME (4 MEAS.).

3. SWING (8 MEAS.) JOINING BOTH HANDS CROSSED SHOULDER HEIGHT AND MOVE CCW AROUND THE ROOM WHILE ROTATING CW USING 3'S, STARTING WITH R FT: FIRST "THREE" IS DONE IN POS. AT END OF LAST "THREE," W SHOULD BE ON OUTSIDE READY TO START AGAIN.

—PRESENTED BY UNA O'FARRELL

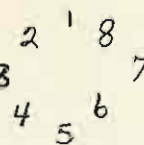
COR SEISEAR DEAG
SIXTEEN HAND REEL
 (IRISH)

PRONUNCIATION: CURR SHESH-ARR DAY-UG

RECORD: FOLK DANCER MH 1077A

FORMATION: EIGHT COUPLES IN A LARGE CIRCLE: →

STEPS: PROMENADE STEP EXCEPT WHEN SIDESTEP IS
 DIRECTED. TERM SIDESTEP MEANS SEVEN
 AND 2 THREES.



MEAS. I. LEAD AROUND (16 MEAS)

- 8 DANCERS TAKE PARTNER'S HANDS IN SKATERS' POS AND PROMENADE HALF WAY AROUND CIRCLE, ABOUT -
 TURN INWARDS AND
 8 PROMENADE BACK TO PLACE.

II. THE BODY

- 8 A) SIDESTEP - M SIDESTEPS BEHIND W INTO HER POS WHILE SHE SIDESTEPS INTO HIS POS. SIDE-
 STEP BACK TO PLACE M PASSING IN FRONT.
 9 B) CIRCLE - COUPLES 1,3,5,7, FORM RINGS WITH THE COUPLES ON THEIR R, JOIN HANDS SHOULDER
 HEIGHT AND SIDESTEP TO L AND BACK TO POS.
 8 REPEAT A) - SIDESTEP
 8 REPEAT B) - CIRCLE - AS ABOVE EXCEPT COUPLES 1,3,5,7, MAKE RING WITH COUPLES ON THEIR L.
 16 C) GRAND CHAIN - DO A GRAND R AND L, STARTING WITH R TO PARTNER. MEET PARTNER WITH RH
 AND PROMENADE HOME, HANDS IN SKATERS' POS.
 8 D) ELBOWS - M OF COUPLES 1,3,5,7 TAKE R ELBOW HOLD WITH M OF COUPLES ON THEIR R, GO ONCE
 AND A HALF AROUND, GIVE LH TO OTHER M'S W, MAKE ONE TURN, RETURN TO PARTNER, M PASSING
 R SHOULDER, GIVE RH TO PARTNER AND TURN ONCE IN PLACE.
 8 PARTNERS JOIN BOTH HANDS (CROSSED) AND SWING CCW (WHILE TURNING CW) AROUND THE COUPLE WITH
 WHOM THEY DID THE 2ND CIRCLE. I.E. COUPLES 1,3,5,7, WILL SWING AROUND THE COUPLES ON THEIR
 L.

III. FIRST FIGURE

ADVANCE AND RETIRE, AND SWING

- 8 COUPLES 1 AND 5 ADVANCE AND RETIRE TWICE.
 8 COUPLES 1 AND 5 SWING ONCE AROUND EACH OTHER IN CENTER OF CIRCLE AND RETURN TO POS.
 FIRST FIGURE IS DONE BY THE OTHER COUPLES IN THIS ORDER: 3 AND 7, 2 AND 6, 4 AND 8.

REPEAT THE BODY

IV. SECOND FIGURE

COUPLES 1 AND 5 ACTIVE FIRST.

R H TO OPPOSITE LADY AND SWING.

- 16 M CROSS TO OPPOSITE W (2 MEAS) TAKE RH AND TURN ONCE IN PLACE, (2 MEAS) RETURN TO PART-
 NER (2 MEAS) AND TAKE LH AND TURN (2 MEAS). M ADVANCE TO CENTER, TAKE RH AND TURN ONCE
 AND A HALF (3 MEAS) ADVANCE AND TAKE LH WITH OPPOSITE W AND TURN ONCE (3 MEAS). RETURN
 TO PARTNER (2 MEAS).

- 8 SWING AS IN FIRST FIGURE.

SECOND FIGURE IS DONE BY OTHER COUPLES IN SAME ORDER AS IN FIRST FIGURE.

REPEAT THE BODY

V. THIRD FIGURE

BRIDGE AND SWING

- 8 COUPLES 1 AND 5 SWING IN TO CENTER OF CIRCLE (4 MEAS) (SO THAT 5 IS IN FRONT OF 7
 AND 1 IN FRONT OF 3). COUPLE 1 RAISE JOINED RH, W OF COUPLE 5 PASSES UNDER BRIDGE
 (2 MEAS) COUPLE 1 MAKE HALF TURN AND RAISE HANDS, M OF COUPLE 5 PASSES UNDER BRIDGE
 (2 MEAS).
 8 REPEAT ABOVE BUT COUPLE 5 MAKE BRIDGE AND W AND M OF COUPLE 1 PASS UNDER.

- 8 SWING AROUND AS IN FIGURES 1 AND 2.

THIRD FIGURE IS DONE BY OTHER COUPLES IN THE SAME ORDER AS IN FIRST FIGURE.

REPEAT THE BODY

VI. THE FINISH

- 8 ALL JOIN HANDS AND ADVANCE TO CENTER (2 MEAS) RETIRE, ADVANCE AND RETIRE AGAIN.
 8 ALL SIDESTEP TO R AND BACK.
 8 REPEAT ADVANCE AND RETIRE TWICE.
 8 ALL SIDESTEP TO L AND BACK.
 16 SWING (BUZZ) OR LEAD AROUND AS IN BEGINNING.

BIDDY THE BASKETWOMAN

(A DANCE FOR TWO COUPLES FROM COUNTY ANTRIM, IRELAND)

RECORD: STANDARD F 14001 A: STANDARD F 14003A. BEST RECOMMENDATION ON RECORD, LONDON P18238. 8 MEAS INTRODUCTION.

STEP: HOP R,L,R: HOP L,R,L EXCEPT WHERE OTHERWISE STATED.

FORMATION: COUPLE 1 FACING COUPLE 2. LADIES ON PARTNER'S R.

MEAS.

1-8 LEAD IN AND OUT - COUPLES JOIN HANDS IN CIRCLE AND GO IN TWD CENTER (MEAS 1-2) AND OUT AGAIN (3-4). (M BEGINS HOP R, STEP L,R,L: W BEGINS HOP L, STEP R,L,R). REPEAT ACTION OF 1-4 (5-8).

A. COUPLE 1 ACTIVE (20 MEAS)

1-8 TURN AND CAST OFF - M TAKES W'S RH IN HIS R, THEY MAKE ONE TURN IN PLACE (1-2). CAST OFF AND MEET BEHIND COUPLE 2 (3-4) AND MAKE ONE TURN, LH JOINED (5-6). CAST OFF AND MEET IN ORIGINAL POS (7-8).

1-4 GLIDE - JOIN BOTH HANDS, R IN PARTNERS L AND "GLIDE" TWD COUPLE 2. M STEPS TO HIS L ON L FT THEN DRAWS HIS R FT SLOWLY TO THE L FT. AT THE SAME TIME W "GLIDES" TO HER R USING R FT AND DRAWING L UP TO R FT (1). REPEAT IN SAME DIRECTION (2). GLIDE BACK TO ORIGINAL POS USING SAME STEP.

5-8 FIGURE OF EIGHT - W GOES BETWEEN COUPLE 2. M FOLLOWS. W GOES AROUND OPPOSITE W, M AROUND M (5-8), THEY GO BETWEEN OPPOSITE COUPLE AGAIN (W IN LEAD) AND W GOES AROUND

1-4 OPPOSITE M AND M AROUND OPPOSITE W (1-4).

B. BOTH COUPLES ACTIVE

5-8 SWING HALF AROUND - COUPLE 1 AND COUPLE 2 CHANGE PLACES TURNING CW AND MOVING CCW HALF WAY AROUND CIRCLE TO POS OF OPPOSITE COUPLE. RH IN PARTNERS' L (NOT CROSSED) HANDS HELD AT SHOULDER HEIGHT, AND HELD OUT ABOUT 12" FROM SHOULDERS.

NOW COUPLE 2 BECOME ACTIVE AND REPEAT MOVEMENTS A DONE BY COUPLE 1. (20 MEAS).

REPEAT B.

BEGIN AT A AND DO THE DANCE AGAIN. WHEN BOTH COUPLES HAVE PERFORMED THE DANCE LEAD IN AND OUT AS DESCRIBED FOR THE BEGINNING OF THE DANCE IS REPEATED. SWING FOR REMAINDER OF MUSIC AS DESCRIBED IN B BUT MAKE A COMPLETE CIRCLE AROUND.

THE TEMPO OF THE MUSIC IS SINGLE JIG, THEREFORE SLOWER THAN OTHER IRISH DANCES, BUT MOVEMENT OF DANCE IS LIVELY.

—PRESENTED BY UNA O'FARRELL

IONNSAI NA HINNSESIEGE OF ENNIS

(IRISH)

RECORD: MUSIC OF IRELAND RECORD M 4001A OR ANY REEL LISTED FOR WAVES OF TORY. COLUMBIA 33521F

"SIEGE OF ENNIS"

PRONUNCIATION: OON'-SEE NUH' HEEN'-SHUH.

FORMATION: 4 COUPLES, COUPLES 1 AND 2 IN ONE LINE FACING COUPLES 3 AND 4 IN OPPOSITE LINE.

1. ADVANCE AND RETIRE (8 MEAS)

COUPLES 1 AND 2 HOLDING HANDS IN LINE AND COUPLES 3 AND 4 IN OPPOSITE LINE, ADVANCE AND RETIRE TWICE.

2. COUPLES SIDESTEP (8 MEAS)

WITH CROSSED HANDS JOINED IN COUPLES, COUPLE 1 SIDESTEP TO L IN FRONT OF COUPLE 2 WHO AT THE SAME TIME SIDESTEP TO R, USING A 7 AND TWO 3'S. COUPLES 3 AND 4 DO SAME THING AT SAME TIME. (4 MEAS). COUPLE 1 RETURNS TO POS SIDESTEPPING BEHIND COUPLE 2, WHILE COUPLES 2, 3, AND 4 ALSO RETURN TO POS WITH A 7 AND TWO 3'S. (4 MEAS).

3. STAR AND SWING (8 MEAS)

INNER 4 (THAT IS M1, W2, M3, W4) JOIN RH IN CENTER AND MOVE CW, USING PROMENADE STEP, FOR 4 MEAS, AND BACK WITH LH STAR CCW INTO POS AGAIN. (4 MEAS). AT SAME TIME OUTSIDE 4 (THAT IS, W1, M4, AND M2 AND W3) SWING IN COUPLES, USING SWING #2. (8 MEAS).

CONT'D ON NEXT PAGE

IONNSAÍ NA HINNSE (CONT'D)4. ADVANCE AND THROUGH (8 MEAS)

ALL BACK IN POS, JOIN HANDS AS AT START, ADVANCE AND RETIRE ONCE, (4 MEAS). ADVANCE AGAIN AND COUPLES 3 AND 4 PASS INDIVIDUALLY UNDER RAISED HANDS OF COUPLES 1 AND 2, PASSING TO R OF OPPOSITE PERSON. MEET NEXT GROUP TO REPEAT DANCE. (4 MEAS).

—PRESENTED BY UNA O'FARRELL

BRISE NA CARRIAGE
(IRISH)

PRONUNCIATION: BRISH'-A NUH CAR'-R:-GUH

RECORD: COLUMBIA 33508-F OR CELTIC CL-1002.

FORMATION: IN SETS OF TWO COUPLES AROUND THE ROOM, EACH COUPLE FACING ANOTHER COUPLE (AS IN SICILIAN CIRCLE).

1. CIRCLE AND STAR (16 MEAS) JOIN HANDS TO FORM CIRCLE OF 4 DANCERS AND CIRCLE L WITH A SEVEN, ENDING WITH A JIG STEP, THEN CIRCLE BACK TO R WITH A SEVEN PLUS A JIG STEP (8 MEAS).
STAR: ALL JOIN RH IN CENTER AND MOVE AROUND CW WITH 4 THREES, THEN CHANGE TO LH AND MOVE BACK CCW WITH 4 THREES (8 MEAS).
2. DOS-A-DOS: CLAP AND SWING (16 MEAS)
 - A. ALL DO A SHOULDER DOS-A-DOS WITH OPPOSITE PERSON, PASSING R SHOULDERS ON WAY OVER (W GOING BETWEEN OPPOSITE COUPLE) WITH TWO 3'S, AND BACK UP TO PLACE WITH TWO 3'S (4 MEAS).
 - B. FACE PARTNER, CLAP 1,2 (1 MEAS). TAKE PARTNER'S RH AND MAKE ONE TURN CW AROUND PARTNER (3 MEAS).
 - C. REPEAT DOS-A-DOS OF (A), BUT PASSING L SHOULDERS ON WAY OVER, M GOING BETWEEN OPPOSITE COUPLE, (4 MEAS).
 - D. CLAP, AS IN (B), (1 MEAS). THEN PARTNERS JOIN RH AND MOVE CCW TO OPPOSITE COUPLE'S PLACE WHILE ROTATING CW ONCE, ENDING WITH BACKS TO OTHER COUPLE, FACING NEW COUPLE TO REPEAT THE DANCE.

—PRESENTED BY UNA O'FARRELL

GOLDEN BRACELET
(ARMENIAN BAR)

SOURCE: FRESNO, CALIF. ROUPEN CHOOKOORIAN & FRANCES AJOIAN

RECORD: LIGHTNING #17B. NO INTRODUCTION, DESCRIBED 1 PART, 8 COUNTS.

FORMATION: OPEN CIRCLE, LITTLE FINGERS INTERLOCKED, HELD AT SHOULDER HEIGHT, LEADS TO RIGHT. THE DANCE IS SIMILAR TO THE BASIC BAR, (THREE & ONE), A SIMPLE WALKING STEP WITH STAMP TO ACCENTUATE THE RHYTHM.

COUNT STEP

1. STEP BACK ON L FT.
 2. TOUCH R TOE IN FRONT OF L FT.
 3. STEP RIGHT WITH R FT.
 4. STEP RIGHT WITH L FT.
 5. STEP RIGHT WITH R FT.
 6. STEP TOGETHER WITH LFT NEXT TO R.
PAUSE IN MUSIC TAKES 2 COUNTS (STAMP-STEP 7 & 8).
 7. STAMP L FT IN PLACE.
 8. STAMP L FT IN PLACE.
- REPEAT 1 TO 8 TO COMPLETE RECORD.

NOTE: RECORD HAS 18 MEASURES WITH PAUSE, THEN CHANGES BEATING EIGHT COUNTS, ENDING WITH FIVE MEASURES WITH PAUSE. USUALLY THE MEN STAMP AS LOUDLY AS POSSIBLE, THE WOMEN KEEP TIME BY STAMPING WITH THEIR L HEEL, TOE RESTING ON FLOOR.

—PRESENTED BY FRANCES AJOIAN

STYLE IS PREFERABLE TO SPEED AND AUTHENTICITY TO VIGOR.

CAIP AN CUIL AIRD
KIPE UN COOL OYRD
 (IRISH)

RECORD: ANY GOOD REEL OR SELECTION OF REELS PREF. 12", CAPITOL 79-40403 "RAKES OF MALLOW"
 FORMATION: 4 COUPLES AS IN AMERICAN SQUARE, BUT NUMBERED CW (#2 COUPLE ON L OF #1).

1. LEAD AROUND (16 MEAS) M TAKES W'S LH IN HIS RH AT SHOULDER HEIGHT. DANCERS MOVE AROUND CCW IN A CIRCLE USING PROMENADE STEP FOR 8 MEAS: RELEASE HANDS, ABOUT TURN INWARD, M TAKES W'S RH IN HIS LH AND LEADS BACK CW TO PLACE, 8 MEAS.
2. THE BODY (80 MEAS)
 - A. SIDES (16 MEAS) 1ST AND 3RD COUPLES SIDESTEP TO R TO POS OF 2ND AND 4TH COUPLES WHILE 2ND AND 4TH COUPLES SIDESTEP L TO POS OF 1ST AND 3RD, 1ST AND 3RD PASSING IN FRONT OF 2ND AND 4TH: PARTNERS HAVE HANDS CROSSED IN SKATING POS (4 MEAS). ALL SIDESTEP AGAIN, SAME DIRECTION AS BEFORE, TO NEXT POS (OPPOSITE ORIGINAL POS IN THE SQUARE): 2ND AND 4TH PASS IN FRONT THIS TIME (4 MEAS). ALL CONTINUE TO SIDESTEP ONTO NEXT POSITION, 1ST AND 3RD PASSING IN FRONT (4 MEAS): AND ON TO ORIGINAL POS, 2ND AND 4TH PASSING IN FRONT (4 MEAS).
 - B. DOUBLE QUARTER CHAIN (16 MEAS). (PROMENADE STEP USED THROUGHOUT.) M TAKES PARTNER'S RH IN HIS RH AND MAKES ONE TURN CW, M CHAINS BACK TO W ON HIS R (BEYOND PARTNER), MAKING ONE TURN CCW. M CHAINS BACK TO PARTNER MAKING ONE TURN CW
 - C. LADIES OFF. GENTS OFF. (32 MEAS) USING PROMENADE STEP, EACH W DANCES IN FRONT OF OWN PARTNER TWD M ON L, BACK TWD HER PARTNER AND AROUND BEHIND HIM TO ORIGINAL POSITION. MEANWHILE M HAS BEEN WAITING IN POS (8 MEAS). ALL W FORM RH STAR IN CENTER AND MOVE CW, GIVING LH TO M ON R OF ORIGINAL POS WHEN SHE REACHES HIM, DROPS RH AND MAKES ONE TURN CCW WITH HIM, CHAIN ON TO OWN PARTNER WITH RH, MAKING ONE TURN CW (8 MEAS). EACH M NOW DOES AS W DID BUT MOVES TO HIS R IN FRONT OF HIS PARTNER, BEHIND AND AROUND W ON R, BACK AND BEHIND HIS OWN PARTNER AND INTO POS (8 MEAS). ALL M FORM RH STAR IN CENTER AND MOVE AROUND CW, GIVING LH TO W ON R OF HIS ORIGINAL, DROP RH, MAKE ONE TURN CCW WITH THIS W, AND CHAIN BACK GIVING RH TO OWN PARTNER, MAKING ONE TURN CW (8 MEAS).
 - D. CLAP AND TRAMP (16 MEAS). ALL IN POS, BEAT PALMS TOGETHER IN TIME WITH MUSIC: CLAP—CLAP (1 MEAS.) CLAP—CLAP—CLAP (1 MEAS). NOW TRAMP WITH R FT IN SAME RHYTHM AS PREVIOUS CLAPS (2 MEAS). PARTNERS CHANGE POS USING ONE SIDESTEP, W MOVING TO L, M TO R PASSING BEHIND W (4 MEAS). REPEAT CLAP AND TRAMP (4 MEAS). SIDESTEP BACK TO PLACE, M PASSING IN FRONT OF W (4 MEAS).
3. FIRST FIGURE (16 MEAS. X 4) 1ST COUPLE JOIN RH, FACE ONE ANOTHER AND SIDESTEP TWD 3RD COUPLE AND BACK, THEN TURN ONCE IN PLACE (8 MEAS). 1ST M TAKES LH OF W ON L AND MAKES ONE TURN CCW WHILE 1ST W TAKES LH OF M ON R AND MAKES ONE TURN CCW: THEN 1ST COUPLE JOIN RH AND MAKE ONE TURN IN PLACE (8 MEAS). 3RD, 2ND, AND 4TH COUPLES DO FIGURE IN THAT ORDER.
REPEAT BODY OF DANCE (#2)
4. SECOND FIGURE (24 MEAS X 4) 1ST COUPLE ADVANCE TO OPPOSITE COUPLE (INSIDE HANDS JOINED), PASS THROUGH BETWEEN 3RD COUPLE AND W MOVES AROUND 3RD M, M MOVES AROUND 3RD W (4 MEAS). ALL FOUR MAKE A RH STAR (4 MEAS). RELEASE HANDS, 3RD COUPLE MAKE ONE TURN CW IN POS WITH RH JOINED: 1ST COUPLE MAKE ONE TURN CW WHILE MOVING BACK TWD POS (4 MEAS). M ADVANCE PASSING R SHOULDERS, GIVE LH TO OPPOSITE W AND MAKE ONE TURN CCW. ADVANCE BACK TO PARTNER GIVE RH TO HER AND MAKE ONE TURN CW (4 MEAS). 1ST AND 3RD COUPLES DANCE AROUND ONE ANOTHER, COUPLES ROTATING CW WHILE MOVING AROUND THE OTHER COUPLE CCW (8 MEAS). 3RD, 2ND, AND 4TH COUPLES DO THIS FIGURE IN THAT ORDER.
REPEAT BODY OF DANCE (#2)
5. THIRD FIGURE (32 MEAS). 1ST AND 3RD W CHAIN AS IN FOUR HAND REEL INCLUDING SWING AROUND AS AT END OF 2ND FIGURE ABOVE (16 MEAS). 2ND AND 4TH W DO THE SAME (16 MEAS).
REPEAT BODY OF DANCE (#2) (AT DISCRETION OF DANCERS)
6. THE FINISH (32 MEAS) ALL JOIN HANDS IN CIRCLE, ADVANCE TO CENTER AND RETIRE TWICE (8 MEAS), SIDESTEP TO R AND BACK (8 MEAS), ADVANCE AND RETIRE TWICE (8 MEAS), SIDESTEP TO L AND BACK (8 MEAS).
7. LEAD AROUND - (SAME AS #1 AT BEGINNING OF DANCE.)

—PRESENTED BY UNA O'FARRELL

SOTIS
(ARMENIAN QUADRILLE)

SOURCE: FRESNO, CALIF. ROUPEN CHOOKOORIAN & FRANCES AJOIAN.

RECORD: LIGHTNING #128. NO INTRODUCTION. DESCRIBED IN 6 PARTS, 8 COUNTS EACH.

FORMATION: COUPLES FORM SQUARE, SETS OF FOUR. MEN ON INSIDE, BACKS TO CENTER, W FACING PARTNERS.

UPPER ARM HOLD POSITION BY BOTH M & W. M PROGRESS FWD TO HIS L, W MOVE BACK TO HER

L. STEPS USED IN THIS DANCE, COMBINATION OF STEP DRAW AND POLKA, OR TWO-STEP

COUNT PART I

1 M STEP LEFT WITH L FT (W STEP R), DRAW STEP CLOSE WITH R FT IN LOD.

2 REPEAT #1.

3 REPEAT #1.

4 REPEAT #1. (SLIGHT BOW)

5 M STEP RIGHT WITH R FT (W STEP L), DRAW STEP CLOSE WITH L FT IN LOD.

6 REPEAT #5.

7 REPEAT #5.

8 REPEAT #5. (SLIGHT BOW).

PART II

1 M STEP LEFT WITH L FT (W WITH L), WALKING STEP.

2 M STEP LEFT WITH R FT (W WITH R)

3 M STEP LEFT WITH L FT (W WITH L)

4 M STEP TOGETHER WITH R FT NEXT TO L FT (BOW).

5 M STEP R WITH R FT, (W STEP L), WALKING STEP.

6 M STEP RIGHT WITH L FT, (W WITH L).

7 M STEP RIGHT WITH R FT, (W WITH R)

8 M STEP TOGETHER WITH L FT NEXT TO R FT (BOW).

PART III

1 M STEP LEFT WITH L FT (W WITH L) WALKING STEP.

2 M STEP LEFT WITH R FT (W WITH R)

3-4 POLKA OR TWO-STEP, TURN WITH NEW PARTNER IN PLACE.

5-6 POLKA "

7-8 POLKA "

PART IV

1 REPEAT PART 2, #5.

2 " ", #6.

3 " ", #7.

4 " ", #8.

5 REPEAT PART 2, #1.

6 " ", #2.

7 " ", #3.

8 " ", #4.

PART V.

1-2 POLKA OR TWO-STEP, TURN WITH NEW PARTNER IN PLACE.

3-4 "

5-6 "

7-8 "

PART VI

1 M STEP LEFT WITH L FT (W WITH R), DRAW STEP CLOSE WITH R FT (W WITH L).

2 REPEAT #1.

3 M STEP RIGHT WITH R FT (W WITH L) DRAW STEP CLOSE WITH L FT (W WITH R).

4 REPEAT #3.

5-6 POLKA OR TWO-STEP WITH TURN.

7-8 " " "

NOTES: PART I, ORIGINAL COUPLES DANCE TOGETHER. PART II, SEPARATE, M MOVE FWD (L), W MOVE BK (L): #4, BOW TO NEW PARTNERS: #8, BOW TO ORIGINAL PARTNERS. PART III, START WITH ORIGINAL PARTNERS, PROGRESS TO NEW PARTNER. PART IV, SEPARATE, M MOVE BACK (R), W MOVE FWD (R): #4, BOW TO ORIGINAL PARTNERS, #8, BOW TO NEW PARTNERS. PART V, POLKA WITH NEW PARTNERS.

(CONT'D NEXT PAGE)

SOTIS (CONT'D)

PART I, II, III, IV, V REPEATED 3 TIMES (WITH EACH WOMAN IN SET).

PART VI, REPEATED TO REMAINDER OF RECORD WITH ORIGINAL PARTNER MOVING AROUND ENTIRE SQUARE, HOLDING PARTNER WITH UPPER ARM HOLD. EACH SQUARE THEN BREAKS FORMATION AND ALL COUPLES FORM A LARGE CIRCLE TO FINISH OUT THE RECORD, DANCING PART VI THROUGH THE FORMATION CHANGE.

—PRESENTED BY FRANCES AJOIAN

BARDEZUH MER
OUR GARDEN
(ARMENIAN BAR)

SOURCE: FRESNO, CALIF., ROUPEN CHOOKOORIAN & FRANCES AJOIAN.

RECORD: LIGHTNING #14A. INTRODUCTION 8 COUNTS: DESCRIBED IN THREE PARTS OF 8 COUNTS EACH.

FORMATION: OPEN CIRCLE, LITTLE FINGERS INTERLOCKED, HELD AT SHOULDER HEIGHT, SMALL QUICK STEPS USED THROUGH COMPLETE DANCE.

THIS DANCE ORIGINATES IN THE TOWN OF YERZINGA WHICH IS NEAR AIRZOOM. IT IS USUALLY DANCED BY A MIXED GROUP OF MEN AND WOMEN AT FESTIVE ACTIVITIES. A COMMON CHARACTERISTIC OF THEIR DANCES IS THAT THEY LEAD TO THE LEFT INSTEAD OF RIGHT AND OFTEN SWING THEIR ARMS FROM THE SHOULDER POSITION FORWARD AND OUT TO THE "STRAIGHT DOWN" POSITION AND BACK UP, ACCENTUATING THE RHYTHM AND STAMP IN THE LAST PART OF THE DANCE.

COUNT PART I

- 1 STEP BACK ON R.
- 2 RAISE L IN FRONT OF R, BENDING L KNEE. (USING SAME HEEL
- 3 STEP L WITH L HEEL, TOE SLIGHTLY OFF FLOOR. (POSITION 3 THROUGH 8
- 4 STEP L WITH R, SLIGHTLY BEHIND L.
- ... PAUSE (BALL)
- 5 REPEAT #3. (L HEEL)
- 6 REPEAT #4. (R BALL)
- 7 REPEAT #5.
- 8 REPEAT #6.
- ... PAUSE.

PART II

- 1 STEP BACK ON L.
- 2 RAISE R IN FRONT OF L, BENDING R KNEE.
- 3 STEP R WITH R FT.
- 4 STEP R WITH L FT, NEXT TO R.
- ... PAUSE.
- 5 DIP L, BENDING BOTH KNEES TWD L, POINTING TOES L.
- 6 STRAIGHTEN KNEES, TURNING TOES TO POINT CENTER.
- 7 DIP R, BENDING BOTH KNEES TWD R, POINT TOES R.
- 8 STRAIGHTEN KNEES, TURNING TOES TO POINT CENTER
- ... PAUSE.

PART III

- 1 STEP FWD ON R FT, TWD CENTER, HANDS ARE BROUGHT DOWN.
- 2 HOP ON R FT, RAISING L FT ABOVE ANKLE, HANDS ARE HELD DOWN.
- 3 STEP FWD ON L FT, HANDS RETRACT TO ORIGINAL "UP" POSITION.
- 4 STAMP WITH R FT SLIGHTLY IN FRONT OF L FT, HANDS ARE UP.
- ... PAUSE.
- 5 STEP BACK ON R FT, HANDS ARE BROUGHT DOWN,
- 6 RAISE L FT IN FRONT OF R FT, HANDS ARE HELD DOWN.
- 7 STEP FWD ON L FT, HANDS RETRACT TO ORIGINAL "UP" POSITION.
- 8 STAMP WITH R FT, SLIGHTLY IN FRONT OF L FT, HANDS ARE UP.

NOTE: ... THERE IS A SLIGHT PAUSE IN THE MUSIC AFTER EVERY FOURTH BEAT, WHICH SHOULD BE FOLLOWED THROUGH THE COMPLETE DANCE.

PART I — #5 TO #8, BODY IS TURNED SLIGHTLY FROM L TO R WITH EACH STEP.

PART III — #5 TO #8, STEPS ARE REPEATED TWICE IN SUCCESSION TO FINISH DANCE AT THE END OF THIS RECORD.

—PRESENTED BY FRANCES AJOIAN

HALAY HAVASI
(ARMENIAN BAR)

SOURCE: VARIATION COMPOSED BY VARIOUS YOUNGER MIXED GROUPS DANCING THE HALAY IN THE EASTERN UNITED STATES. THIS IS WHAT THEY CALL THE AMERICAN VERSION OF OUR DANCE.
RECORD: KEVORKIAN #37011 OR ARZIV #K-31. NO RECORD INTRODUCTION, DESCRIBED IN 4 PARTS, 4 CTB EACH
FORMATION: OPEN CIRCLE, HANDS HELD DOWN BY SIDE, STRAIGHT, THROUGH COMPLETE DANCE. DANCERS CLOSE TOGETHER: VERY LITTLE PROGRESS MADE BY LINE. SLIGHT BOUNCE IN STEP, SAME AS BASIC HALAY.

COUNT PART I

- 1 BOTH FEET TOGETHER, IN PLACE, DIP, BENDING KNEES FWD.
- 2 REPEAT #1, DIP.
- 3 REPEAT #2, DIP.
- 4 REPEAT #3, DIP.

PART II

- 1 SWERVE, FROM LEFT TO RIGHT, IN PLACE, BOTH KNEES BENT, DESCRIBE A CIRCLE FROM WAIST DOWN BY BENDING KNEES SWINGING FROM LEFT TO RIGHT, SLIGHTLY STRAGHTENING KNEES CIRCLING BACK FROM RIGHT TO LEFT. WEIGHT SHOULD BE ON OUTSIDE EDGE OF L FT AND INSIDE EDGE OF R FT, ROLLING TO TOE, OPPOSITE EDGES, BACK ON HEEL TO CREATE SWERVE MOVEMENT IN A CIRCLE.
- 2 REPEAT #1, SWERVE.
- 3 REPEAT #2, SWERVE.
- 4 REPEAT #3, SWERVE.

PART III

- 1 HOP ON R FT, BRINGING L FT IN FRONT WITH LEFT KNEE CROSSED OVER RIGHT KNEE.
- 2 HOP ON L FT IN LOD, R FT STILL BEHIND L FT. SWING BACK SLIGHTLY, KNEES IN SAME CROSSED POSITION (PT 3, #1) SWING FROM HIP, KNEES STRAIGHT.
- 3 HOP ON R FT, IN LOD, L FT IN FRONT WITH L KNEE CROSSED OVER R KNEE, SWING FWD SLIGHTLY KNEES STRAIGHT.
- 4 REPEAT #2

PART IV

- 1 REPEAT PART III, #1, HOP.
- 2 " " " , #2, HOP.
- 3 " " " , #3, HOP.
- 4 " " " , #4, HOP.

REPEAT ALL FOUR PARTS TO COMPLETE RECORD.

--PRESENTED BY FRANCES AJOIAN

LORKAY - LORKAY
(ARMENIAN BAR)

SOURCE: FRESNO, CALIF., FRANCES AJOIAN
RECORD: M. JANIGIAN Co., #MJ 50
FORMATION: OPEN CIRCLE, LITTLE FINGERS INTERLOCKED, HELD AT SHOULDER HEIGHT, LEADER AND DANCE PROGRESSING TO RIGHT. THIS DANCE USUALLY IS PERFORMED BY WOMEN ONLY AS IT HAS A MORE GRACEFUL STEP AND RHYTHM.
THIS DANCE ORIGINATED NEAR THE TOWN OF VAN AND IS ALSO DANCED BY THE PEOPLE OF DARON AT FESTIVE ACTIVITIES, I.E., WEDDINGS, ETC.

COUNT STEP

- 1 POINT L TOE IN FRONT OF R.
- 2 POINT L TOE TO L.
- 3 REPEAT #1.
- 4 REPEAT #2.
- 5 STEP R WITH L CROSSING IN FRONT OF R.
- 6 HOP ON L FT, TURNING BODY TWD L.
- 7 STEP L WITH R FT, CROSSING IN FRONT OF L FT.
- 8 HOP ON R FT, TURNING BODY TWD R.

CONT'D ON NEXT PAGE.

LORKAY - LORKAY (CONT'D)

- 9 STEP R WITH L FT, TURNING BODY TO R (L CROSSES IN FRONT OF R).
 - 10 STEP R WITH R FT.
 - 11 STEP R WITH L FT.
 - 12 STEP R WITH R FT, TURNING TO FACE CENTER.
- REPEAT 1 TO 12 TO COMPLETE RECORD.

NOTE: STEPS 9-10-11-12 ARE ACTUALLY FOUR WALKING STEPS TO R, ENDING FACING CENTER.
 AS MUSIC TEMPO INCREASES THIS VARIATION MAY BE USED TO END SEQUENCE #12: CHUG FWD - DOWN
 AND UP - BENDING BOTH KNEES, AND ELIMINATE #1, SINCE THE CHUG TAKES TWO COUNTS.

—PRESENTED BY FRANCES AJOIAN

GEMRIGIN BADUHTAX WALL

(ARMENIAN BAR - PROGRESSIVE)

SOURCE: FRESNO, CALIF. ROUPEN CHOOKOORIAN & FRANCES AJOIAN.

RECORD: LIGHTNING #15B. INTRODUCTION 12 COUNTS. DESCRIBED IN 4 PARTS, 6 CTS. EACH.

FORMATION: CLOSED CIRCLE, LITTLE FINGERS INTERLOCKED HELD AT SHOULDER HEIGHT. DANCED BY COUPLES,
 W TO M L. A COMBINATION OF THE BASIC WALKING BAR STEP AND TWO STEP IS USED IN
 THIS DANCE.

CONTRARY TO THE OTHER YERZINGA DANCES, THIS DANCE IS ONE THAT MOVES TO RIGHT OR CCW. THEY CLAIM
 THIS IS ONE OF THEIR WRONG DANCES AS IT DOES NOT MOVE WITH TIME (CW). ALSO THE STORY ABOUT THE
 DANCE BEING PROGRESSIVE IS: AS THE PEOPLE LINED UP OUTSIDE OF THE TAX COLLECTOR'S OFFICE, EACH
 ONE COMING OUT WOULD GO DOWN THE LINE TELLING HOW MUCH HE WAS TAXED FOR.

COUNT PART I

- 1 STEP R WITH R FT (BASIC WALKING BAR STEP, "THREE & ONE")
- 2 STEP R WITH L, MOVING IN LOD.
- 3 STEP R WITH R FT IN LOD.
- 4 TOUCH L TOE IN FRONT OF R FT.
- 5 STEP L WITH L FT.
- 6 TOUCH R TOE IN FRONT OF L FT.

PART II

- 1-6 REPEAT PART I. FACING PARTNERS, HOLD RH AT SHOULDER HEIGHT, R TURN WITH PARTNERS,
 (W ON M LEFT) SIX COUNT, TWO STEP, ONCE AROUND.

PART III

- 1 STEP R, TOGETHER, STEP R (BOTH M&W)
- 2 STEP L, TOGETHER, STEP L.
- 3 STEP R, TOGETHER, STEP R.
- 4 STEP L, TOGETHER, STEP L.
- 5 STEP R, TOGETHER, STEP R.
- 6 STEP L, TOGETHER, STEP L.

FACING PARTNERS, HOLD LH AT SHOULDER HEIGHT, L TURN WITH PARTNERS, (W ON M L) SIX COUNT,
 TWO STEP, ONCE AND A HALF AROUND.

PART IV

- 1 REPEAT #1, PART III.
- 2 REPEAT #2, PART III.
- 3 REPEAT #3, " "
- 4 REPEAT #4, " "
- 5 REPEAT #5, " "
- 6 REPEAT #6, " " (FINISH WITH PARTNER W TO M R, NEW PARTNER ON M L.)

REPEAT DANCE WITH EACH NEW PARTNER TO COMPLETE RECORD.

NOTE: AFTER RIGHT AND LEFT HAND TURN WITH PARTNER (LIKE STAR TURN) AND PROGRESSING W FWD
 (R IN LOD) LITTLE FINGERS ARE JOINED FOR BASIC BAR, PART 1 & 2.

—PRESENTED BY FRANCES AJOIAN

ELENO MOME
HELEN, DEAR HELEN
(BULGARIAN)

THIS DANCE WAS REPUTEDLY THE MOST POPULAR HORO IN ALL BULGARIA DURING THE YEARS IN BETWEEN THE TWO WORLD WARS: IT WAS BROUGHT TO THIS COUNTRY BY THE EMMIGRANTS, WITH WHOM IT IS STILL ONE OF THE FAVORITES. THE BULGARIAN'S LIKE FOR BRASS BAND INSTRUMENTS MIGHT HAVE BEEN INFLUENCED BY THE LONG MILITARY PERIOD OF THE LAST CENTURY, THE BALKAN WARS AND THE FIRST WORLD WAR. THE "HEEL-CLICK" VARIATION IS SAID TO BE OF MILITARY ORIGIN, DONE BY SOLDIERS RETURNING HOME. ELENO MOME IS TYPICAL OF MANY BULGARIAN HOROS HAVING THREE MEASURES TO THE DANCE: THE FIRST "TRAVELING" TO THE RIGHT, THE SECOND ALSO TO THE RIGHT, BUT IN EFFECT A CHANGE-STEP TO THE LEFT; THE THIRD A STEP TO THE LEFT, IN EFFECT A CHANGE-STEP TO THE RIGHT. OTHER EXAMPLES OF THIS CATEGORY ARE "NARODNO HORO" AND "SHARENI CHERAPI" - EACH OF THE THREE HAVING A DIFFERENT RHYTHM. RECORD: XPO #303-A

SOURCE: MACEDONIAN-BULGARIAN COLONY, SAN FRANCISCO AREA.

FORMATION: TYPICAL HORO, HANDS HELD BELOW SHOULDER, SLIGHTLY EXTENDED. LEADER AT RIGHT END MAKES PROFUSE USE OF KNOTTED HANDKERCHIEF, WAVING IT IN CIRCULAR MOTION AS HE LEADS THE MOVEMENTS.

STEPS ARE EARTHY AND DELIBERATE. UNLIKE THE SMALL AND CLOSE-TO-THE-EARTH STEPS OF THE KOLOS, HERE LARGE STEPS, RUNS, KICKS AND SWINGS ARE COMMON. SOMETIMES THE KNEE IS LIFTED HIGH ENOUGH FOR THE UPPER PART OF THE LEG TO BE PARALLEL WITH THE FLOOR. STEPS ARE, NEVERTHELESS, CLEAR-CUT AND IN UNISON WITH OTHER DANCERS. THE MUSIC IS IN 7/8 TIME COUNTED: "ONE-TWO-THREE-AND" OR FOR DESCRIPTIVE PURPOSES: "SLOW, SLOW, QUICK, SLOW" (S-S-Q-S). THE DANCE MAY START AT ANY POINT OF THE RECORD, SO LONG AS THE LEADER CATCHES THE CORRECT BEAT: SOME MAY PREFER TO START AT MEAS 2 OR 3 INSTEAD OF 1.

COUNT MEASURE 1

- 1 (S) FACING DIAG R, STEP ON R FT TO R.
- 2 (S) CONTINUING, STEP ON L FT IN FRONT OF R FT.
- 3 (Q) STEP ON R FT TO R, TURNING BODY TO FACE CENTER.
- & (S) STEP ON L FT IN BACK OF R FT.

MEASURE 2

- 1 (S) STEP ON R FT TO THE SIDE (NEAR L FT).
- 2 (S) HOP ON R FT IN PLACE, AT THE SAME TIME KICKING L FT FWD.
- 3 (Q) STEP ON L FT TO L
- & (S) STEP ON R FT IN BACK OF L FT.

MEASURE 3

- 1 (S) STEP ON L FT TO THE SIDE (NEAR R FT).
- 2 (S) HOP ON L FT IN PLACE, AT THE SAME TIME KICKING R FT FWD.
- 3 (Q) STEP ON R FT TO R.
- & (S) STEP ON L FT IN BACK OF R FT.

---PRESENTED BY JOHN FILCICH

SHARENI CHERAPI
(MACEDONIAN ORO)

RECORD: MAKEDONIA #118KA OR NEWTONE #N-8.

SOURCE: MACEDONIAN-BULGARIAN COLONY, SAN FRANCISCO AREA.

FORMATION: LINE OR BROKEN CIRCLE (ORO); HANDS ARE HELD JUST BELOW SHOULDER HEIGHT, SLIGHTLY EXTENDED FWD. LEADER MAY HOLD AND WAVE HANDKERCHIEF, TYPICAL OF MACEDONIAN-BULGARIAN DANCING.

MUSIC IS IN 9/16 TIME. THE DANCE IS COMPLETED IN THREE MEAS, WHILE THERE ARE FOUR MEAS TO THE PHRASE. THERE ARE FOUR COUNTS TO EACH MEAS (1-2-3-&) BEST DESCRIBED AS "QUICK-QUICK-QUICK-SLOW" (Q-Q-Q-S).

COUNT MEASURE 1

- 1 (Q) STEP ON R FT TO R

(CONT'D ON NEXT PAGE)

FOLK DANCE CAMP, 1956

SHARENI CHERAPI, (CONT'D)COUNT MEASURE 1 (CONT'D)

2 (Q) STEP ON L FT BEHIND R.

3 (Q) STEP ON R FT TO R

& (S) LIFTING ON R FT (ALMOST A HOP ON R FT) STEP L FT ACROSS AND IN FRONT OF R FT (SUSTAINED), TURNING TO FACE R.

MEASURE 2

1 (Q) STEP ON R FT TO R.

2 (Q) STEP ON L FT ACROSS AND IN FRONT OF R FT.

3 (Q) STEP ON R FT TO R.

& (S) POINT L FT IN FRONT OF R FT.* (TURN TO FACE CENTER).

MEASURE 3

1 (Q) STEP ON L FT TO L.

2 (Q) STEP ON R FT ACROSS AND IN FRONT OF L FT.

3 (Q) STEP ON L FT TO L.

& (S) POINT R FT IN FRONT OF L FT.*

*THESE POINTS MAY BECOME SLIGHT STAMPS, AS WHEN THE MUSIC-PHRASE ENDS AT THAT "POINT."

—PRESENTED BY JOHN FILCICH

CHUPURLIKA
(TURKISH HAREM DANCE)

RECORD: SPERRY #1530, BAND 1. INTRODUCTION OF 8 MEAS, 16 COUNTS, UNTIL MAIN THEME OF MUSIC BEGINS.

SOURCE: MEMBERS OF THE MACEDONIAN NATIONAL ENSEMBLE "TANEC."

FORMATION: TYPICAL ORO, HANDS HELD BELOW SHOULDER HEIGHT. LEADER COYLY WAVES PASTEL COLORED SILK HANDKERCHIEF AS THOUGH TO ATTRACT ATTENTION.

THIS DANCE APPEARED ON THE "TANEC" TOUR PROGRAM AS A RELIC OF THE INFAMOUS AND LONG TURKISH DOMINATION OF MACEDONIA. THE STEP AS GIVEN HERE IS THE BASIC STEP OF THE DANCE, MINUS THE FEMININE FLOURISHES AND EMBELISHMENTS. THE STEP IS NOT UNRELATED TO THE POPULAR "MISIRLOU" (SUPPOSEDLY OF SIMILAR ORIGIN) AND WHILE THE DANCE WAS STRICTLY DONE BY WOMEN — THOUGH FOR MEN'S PLEASURE — MALE DANCERS WOULD NOT BE OUT OF PLACE IN THIS VERSION.

COUNT MEASURE 1

1 PLACE WEIGHT ON R FT.

& PAUSE. L FT IS SLIGHTLY OFF FLOOR.

2 PLACE L FT IN BACK, BEHIND R FT.

& PAUSE.

MEASURE 2

1 STEP ON R FT NEXT TO L FT.

& STEP ON L FT AN INCH OR TWO FWD.

2 STEP ON R FT FWD, BRINGING IT TO STARTING POS (MEAS 1, CT 1).

& PAUSE.

MEASURE 3

1 STEP ON L FT ACROSS AND IN FRONT OF R FT.

& STEP ON R FT NEXT TO L FT.

2 STEP ON L FT ACROSS AND IN FRONT OF R FT.

& PAUSE.

IT WILL BE NOTED THAT THERE ARE ONLY THREE STEPS (MEAS) TO THE DANCE, THE STEP OF THE "END" FOLLOWED BY THE BEGINNING WITHOUT ANY SENSE OF COMPLETION. MUSICAL PHRASES CONSIST OF FOUR MEAS.

INSTRUMENTS USED ARE THE PRIMITIVE "ZOURLE I TUPAN" (OBOE AND DRUM) AND THE MELODY CAN BE DISTINGUISHED WITH PRACTICE. AS THE MUSIC SPEEDS UP, DANCERS MAY ACCELERATE ALSO USING STEP-HOPS:

MEAS 1: STEP-HOP ON R FT (CTS 1, &) STEP HOP ON L FT (CTS 2, &).

" 2: HOP ON L FT (CT 1): STEP ON R (CT &): STEP ON L (CT 2) MOVING FWD.: STEP ON R (CT &) MOVING FWD.

" 3: HOP ON R FT (CT 1): STEP ON L IN FRONT OF R AND PROGRESSING TO RIGHT (CT &): STEP ON R FT NEXT TO L (CT 2): STEP ON L FT AND HOP ON IT (CT &).

—PRESENTED BY JOHN FILCICH

CLAP & TURN
(SLOVENIAN "POK-SOTIS" DANCE)

RECORD: CONTINENTAL 420-A - CLAP AND TURN.

FORMATION: COUPLE DANCE.

PART I

MEAS.

- 1-2 STANDING FACING EACH OTHER WITH HANDS HELD DOWN LOOSELY, COUPLE TURNS IN LOD, M TO HIS L, W TO HER R THUS: (DIRECTIONS FOR M) STEP ON L FT (CT. 1), STEP ON R FT (CT 2) MAKING ONE COMPLETE CIRCLE. ON THE "AND" COUNTS FREE FOOT MAY BRUSH FLOOR.
- 3-4 COUPLE FACING, HANDS ON HIPS, STAMP L, R, L (M).
- 5-6 STANDING IN PLACE, CLAP OWN HANDS IN BACK, CLAP IN FRONT (THIS IS USUALLY DOUBLED, SO THAT ROUTINE IS DONE TWICE.)
- 7-8 CLAP BOTH HANDS AGAINST PARTNER'S HANDS THREE TIMES.
- 9-16 REPEAT MEAS 1-8 IN SAME DIRECTIONS.

PART II

- 17-32 POLKA WITH PARTNER 16 POLKA STEPS. IN THE SLOVENIAN POLKA THERE IS NO HOP, BUT A SLIGHT DIP-PIVOT ON THE THIRD COUNT.

THIS RECORD IS PLAYED BY FRANKIE YANKOVIC, TODAY'S EXPONENT OF SLOVENIAN STYLE MUSIC IN AMERICA, AND DOES NOT FOLLOW THE CUSTOMARY A-B-A-B PATTERN, BUT PLAYS TRICKS ON THE DANCERS AND MOST OF THE FUN IS GETTING CONFUSED IN SUCH A SIMPLE DANCE.

—PRESENTED BY JOHN FILCICH

NARODNO HORO
(BULGARIAN-MACEDONIAN)

SOURCE: THIS SIMPLE HORO IS A FAVORITE WITH THE MACEDONIANS COMING FROM BULGARIA NOW LIVING IN U.S. CITIES SUCH AS DETROIT AND PITTSBURGH. THE TITLE SIMPLY MEANS "NATIONAL HORO" AND THE DANCE, WHICH HAS MANY VARIATIONS, CAN BE DONE TO ANY EVEN 4/4 RHYTHM.

RECORD: XOPD #303-B OR KN-14, KN-1, KN-9.

FORMATION: OPEN CIRCLE, LEADER AT R END. HANDS ARE HELD JUST BELOW SHOULDER HEIGHT WITH PALMS DOWN AND SLIGHTLY EXTENDED TWD CENTER OF CIRCLE.

STEPS: STEP-HOPS, STEP-CLOSE-STEP, STEP-POINTS.

MEAS.

- 1 FACING DIAG R, STEP ON R FT (CT 1), HOP ON THE R FT (CT AND), CONTINUING IN LOD STEP ON THE L FT (CT 2), HOP ON THE L FT (CT AND).
- 2 STEP ON R FT TO THE SIDE (CT 1), STEP ON L FT IN BACK OF R (CT AND), STEP ON R FT TO THE SIDE (TWO), CLOSE L FT TO R FT, DO NOT CHANGE WEIGHT (CT AND).
- 3 STEP ON L FT TO THE L (CT 1), STEP ON R FT BEHIND L (CT AND), STEP ON L FT TO L (CT 2), CLOSE R FT TO L FT, BUT DO NOT CHANGE WEIGHT (CT AND).

VARIATION (FOR MEAS 1): INSTEAD OF THE TWO STEP-HOPS ALL MAY DO TWO FAST RUNNING TWO-STEPS (R,L,R, AND L,R,L).

VARIATION (FOR MEN ONLY, MEAS 3): STEP ON L FT TO L (CT 1), LIFT R FT UP, BENDING KNEE, AND USING A SEMI-CIRCLE BRING IT ACROSS THE L FT AND POINT (CTS AND, 2) HOLD (CT AND).

IN THESE DANCES IT IS COMMON FOR THE MEN TO BEND THE INACTIVE KNEE AND LIFT IT HIGH, SO THAT THE ANKLE OR HEEL OF THE INACTIVE FT REACHES THE KNEE OF THE ACTIVE FT.

—PRESENTED BY JOHN FILCICH

PATRONIZE YOUR CAMP DEALERS. THEY HAVE GONE TO GREAT TROUBLE AND EXPENSE TO BE IN CAMP. THEY ARE SPECIALISTS IN THE VARIOUS RELATED AREAS. YOUR PATRONAGE IS A VOTE FOR THEIR FURTHER RESEARCH.

IN THE FOREST
(RUSSIAN)

SOURCE: FOLK DANCES OF U.S.S.R., STATE EDITION (ART), MOSCOW, 1954

RECORD: STINSON 3130-A V LESU PRIFRONTOVOM

COLOSSEUM 144A FOLK DANCES AND SONGS FROM RUSSIA (LP) BAND 3: IN THE FOREST

FORMATION: DOUBLE CIRCLE, M ON INSIDE, PARTNERS FACING. UNLESS OTHERWISE STATED, W HOLDS SKIRTS, M HAS LH ON HIP, RH AT SIDE.

STEPS: WALTZ, WALTZ BALANCE, PIVOT. DIRECTIONS SAME FOR M AND W UNLESS OTHERWISE STATED. 3/4 TIME.

MEAS INTRODUCTION

4 M₂STEP R (MEAS 1). CLOSE L TO R (MEAS 2). STEP L (MEAS 3). CLOSE R TO L WITH BOW FROM WAIST (MEAS 4). HANDS AT SIDES.
W₂STEP R (MEAS 1). STEP L BEHIND R AND BEND L KNEE IN CURTSEY (MEAS 2). RISE AND RETURN WT TO R (MEAS 3). STEP L AND CLOSE R TO L (MEAS 4). HANDS ON SKIRTS.

A I. WALTZ AND CROSS OVER

1-4 STARTING WITH R, DO 4 WALTZ STEPS. ON FIRST STEP MAKE 1/4 TURN TO R. M CIRCLE CW, W CCW. PASS PTR AND NEXT PERSON. ON 4TH WALTZ FACE 3RD PERSON IN OPP CIRCLE (CT PTR AS NO 1).
5-8 JOIN RH. WALTZ BALANCE TO NEW PTR (3RD PERSON) ON R (MEAS 5). WALTZ BALANCE BACK ON L (MEAS 6). STEP FWD R AND PIVOT 1/2 TURN L SO COUPLES CHANGE PLACES, HANDS STILL JOINED (MEAS 7). STEP BACK ON L AND CLOSE R TO L, NO WT (MEAS 8).
9-12 REPEAT MEAS 1-4 RETURNING TO ORIGINAL PTR. BECAUSE OF CHANGING PLACES, M CIRCLE CCW, W CW.
13-16 REPEAT MEAS 5-8 CHANGING PLACES WITH ORIGINAL PARTNER.
17-24 REPEAT MEAS 1-8 AGAIN CHANGING PLACES WITH NEW PARTNER (3RD PERSON).
25-32 IN BALLROOM POS, WALTZ 8 MEAS TURNING CW AND PROGRESSING IN LOD. M START R, W L. M START AND END IN OUTER CIRCLE.

1-8 (RPD). REPEAT MEAS 1-8 CHANGING PLACES WITH ORIGINAL PARTNER M CIRCLE CCW, W CW.
9-16 REPEAT MEAS 1-8 CHANGING PLACES WITH NEW PARTNER (3RD PERSON). M CIRCLE CW, W CCW.
17-24 REPEAT MEAS 1-8 CHANGING PLACES WITH ORIGINAL PARTNER M CIRCLE CCW, W CW.
25-32 IN BALLROOM POS, WALTZ 8 MEAS TURNING CW AND PROGRESSING IN LOD. M START L, W R. 4 COMPLETE TURNS SHOULD BE MADE.

B II. BALLROOM WALTZ AND WOMEN PROGRESS

1-6 STILL IN BALLROOM POS CONTINUE WALTZ IN LOD MAKING 3 MORE COMPLETE TURNS.
7-8 WALTZING IN PLACE M TURN W UNDER JOINED HANDS FWD TO NEXT M. W MAKE 1 TURN ON 2 WALTZES.
9-16 WITH NEW PARTNER (2ND PERSON) REPEAT MEAS 1-8. TURN W ON TO NEXT M.
17-24 WITH NEW PTR (3RD PERSON) REPEAT MEAS 1-8. TURN W ON TO NEXT M (PTR 4).
25-28 WITH JUST A GLANCE AT PTR 4, WALTZ BACK TO ORIGINAL PTR. START WITH L FT. M CIRCLE CCW, W CW.
29-32 WITH ORIGINAL PTR, REPEAT INTRODUCTION. START L INSTEAD OF R.

A III. WALTZ AND CROSS OVER

1-32 REPEAT FIG 1, MEAS 1-32 ONLY.
NOTE: THIS WILL LEAVE COUPLES WITH NEW PTR (3RD PERSON). M IN OUTER CIRCLE.

IV. CIRCLE AND BASKET

1-8 (RPD) ALL START R FT. M JOIN HANDS IN OUTER CIRCLE AND TRAVEL LOD 7 WALTZ STEPS. COUNT 7 W AFTER LAST PTR. ON 8TH MEAS WALTZ FWD AND BRING HANDS OVER W HEADS TO MAKE BASKET. M IS BETWEEN W 7 AND W 8.
W ON FIRST WALTZ TURN R TO FACE CENTER OF CIRCLE, JOIN HANDS AND CIRCLE CW
9-16 CIRCLE IN BASKET CW (DIRECTION W WERE GOING).
17-24 REVERSE DIRECTION AND CIRCLE CCW. ON MEAS 23 AND 24 M RAISE ARMS TO UNDO BASKET.
25-28 HANDS STILL JOINED M WALTZ CW. ON FIRST WALTZ, W RELEASE HANDS, MAKE 1/2 TURN R AND REJOIN HANDS. W CIRCLE CCW. STOP FACING ORIGINAL PARTNER.
29-32 WITH ORIGINAL PTR JOIN RH AND DO CROSSOVER PATTERN (FIG. 1, MEAS 5-8).

B V. BALLROOM WALTZ AND WOMEN PROGRESS

1-28 REPEAT FIG 1, MEAS 1-28.
29-32 ASSUME BALLROOM POS WITH ORIGINAL PARTNER. PAUSE IN MUSIC TAKES PLACE OF MEAS 31-32.
(CONT'D ON NEXT PAGE)

IN THE FOREST (CONT'D)VI. WALTZ AND BOW

CODA

1-6

WALTZ IN LOD (TURNING CW) 3 COMPLETE TURNS.

7

M TURN W UNDER JOINED HANDS. W STEP R AND PIVOT R TO FACE PTR.

8 AND

JOIN RH. M BOW FROM WAIST; FT TOGETHER. W STEP L AND CROSS R BEHIND TO MAKE CURTSEY.

CHORD

—PRESENTED BY ANATOL JOUKOWSKY

NOTES BY RUTH RULING AND

DOROTHY TAMBURINI

DAICHOVO HORO III

(BULGARIAN)

SOURCE: LEARNED BY ANATOL JOUKOWSKY FROM NATIVES IN BULGARIA. DESCRIBED IN "BULGARIAN HOROS AND RCHETNYZI - VOL I" BY BORIS TZONEV, SCIENCE AND ART EDITION, SOPHIA, 1950.

RECORD: XOPD (HORO) X304-B SAMOKOVSKO HORO. NO INTRODUCTION.

FORMATION: OPEN CIRCLE OR LINE. HANDS JOINED AND DOWN. FACE DIAGONALLY L OF LOD.

STEPS: EACH STEP IS DONE WITH A BEND OF KNEE. WT. IS ON BALLS OF FT WITH HEELS CLOSE TO FLOOR.

THIS DANCE IS ONE OF A POPULAR TYPE THAT IS DONE ALL OVER BULGARIA. IT IS IN 9/16 METER WHICH IS MADE UP OF 2/16, 2/16, 2/16, 3/16. TO SHOW THE PROPER RELATIONSHIP BETWEEN THE STEP AND THE COUNT, THE STEP IS SHOWN BELOW ITS COUNT IN THE MUSIC.

THE DANCE HAS A 5 MEAS PHRASE WHILE THE MUSIC HAS A 4 MEAS PHRASE.

MEAS

1

HOP ON L AND
LIFT R TO LOD
(SEE NOTE)

STEP R IN
LOD.

STEP L
BESIDE R

STEP R IN LOD

2

HOP ON R AND
LIFT L TO LOD
(SEE NOTE)

CROSS L IN
FRONT OF R

STEP R IN
LOD

CLOSE L TO R

3-4

REPEAT MEAS 1-2

5

CROSS R IN
FRONT OF L

STEP TO L
WITH L

CROSS R IN
FRONT OF L

STEP L WITH L

REPEAT MEAS 1-5 TO END OF MUSIC.

NOTE: HOP WITH LIFT OF LEG - LEG IS STRAIGHT WHEN LIFTED. HOP APPEARS TO BE RESULT OF LIFTING LEG. MEAS 1-4 MOVE TO R, MEAS 5 MOVES TO L. DURING MEAS 5 FACE CENTER OF CIRCLE.

—PRESENTED BY ANATOL JOUKOWSKY

NOTES BY RUTH RULING

STARO SVADBARSKO (CONT'D)

FIG. III - 2 MEAS. MOVES TO LOD. HIPS FOLLOW FT BUT SHOULDERS FACE TWDS CENTER.

MEAS

1	STEP R IN LOD	STEP L IN LOD	STEP R IN LOD
2	STEP L IN LOD TURN TOE TO CTR.	CLOSE R TO L - NO WT (FACE CTR)	

DANCE PATTERN

MEAS. I. FIGURE I

1-32 FACE CENTER. DANCE FIG. I 4 TIMES.

ARMS: HANDS ARE JOINED AND DOWN AT START OF DANCE. ON MEAS 1-2 THEY ARE RAISED TO SHOULDER LEVEL. THEY STAY THERE MEAS 3-6. ON MEAS 7-8 THEY ARE BROUGHT UP, OUT AND BACK DOWN TO SIDES (HANDS STILL JOINED). THEY INSCRIBE PART OF A CW CIRCLE.

II. FIGURE II

1-8 TURN TO FACE LOD. HANDS ARE JOINED AND DOWN. DANCE FIG. II 4 TIMES.

III. FIGURE I

1-16 DANCE FIG. I TWO TIMES.

IV. FIGURE II WITH TURN

1-6 DANCE FIG II 3 TIMES.

7-8 WITH SAME STEP AND STYLING, TURN R ONCE AROUND. DROP HANDS ON TURN AND REJOIN ON COMPLETION.

9-16 REPEAT ALL ONCE MORE.

V. FIGURE I

1-16 DANCE FIG I TWO TIMES.

VI. FIGURE III

1-16 ARMS RAISED TO SHOULDER HEIGHT. DANCE FIG III 8 TIMES.

VII. FIGURE I

1-16 DANCE FIG I TWO TIMES.

VIII. FIGURE III

1-16 DANCE FIG. III 8 TIMES.

IX. FIGURE I

1-8 DANCE FIG I ONCE AND END WITH BOW TO CENTER.

—PRESENTED BY ANATOL JOUKOWSKY
NOTES BY RUTH RULING

DILINDARO
PRAVO HORO
(BULGARIAN)

SOURCE: LEARNED IN BULGARIA BY ANATOL JOUKOWSKY. DESCRIBED IN "BULGARIAN HOROS AND RCHETNITZI - VOL. I" BY BORIS TZONEV, SCIENCE AND ART EDITION, SOPHIA, 1950.

RECORD: XOPD (HORO) X305-B VLADAYSKO HORO 2/4 TIME. NO INTRODUCTION.

FORMATION: OPEN CIRCLE OR LINE. PART I HANDS ARE ON NEIGHBOR'S BELTS. PART II HANDS ARE JOINED AND DOWN. FACE CENTER OF CIRCLE. LEADER AT R END OF LINE.

STEPS: KNEES ARE FLEXIBLE. WT ON BALLS OF FT, HEELS CLOSE TO FLOOR.

MEAS PART I

1 STEP R (CT 1). CROSS L IN FRONT OF R (CT 2).

2 STEP R TO R (CT 1). CLOSE L TO R (CT 2).

(CONT'D ON NEXT PAGE)

DILINDARO, (CONT'D)MEAS. PART I (CONT'D)

- 3 STEP L (CT 1). CROSS R IN FRONT OF L (CT 2).
 4 STEP L TO L (CT 1). CLOSE R TO L (CT 2).
 5-8 REPEAT MEAS 1-4.
 9 TURN SLIGHTLY TO LOD. LOW REACHING LEAP ONTO R IN LOD (CT 1). STEP L IN LOD (CT &).
 STEP R IN LOD (CT 2).
 10 LOW REACHING LEAP ONTO L IN LOD (CT 1). STEP R IN LOD (CT &). STEP L IN LOD (CT 2).
 11-14 REPEAT MEAS 9-10 TWO MORE TIMES.
 15 REPEAT MEAS 9 ONCE MORE.
 16 STAMP L, NO WT (CT 1). STAMP L (CT 2).
 REPEAT MEAS 1-16 8 MORE TIMES (9 IN ALL).

2 MEAS. INTERLUDE CHANGE HAND POS.

PART II

LEADER LEADS LINE IN SERPENTINE ABOUT ROOM USING STEPS DESCRIBED BELOW.

- 1 HOP ON L WITH R KNEE LIFTED HIGH (CT 1). STEP R (CT &). STEP L (CT 2). STEP R (CT &).
 2 HOP ON R WITH L KNEE LIFTED HIGH (CT 1). STEP L (CT &). STEP R (CT 2). STEP L (CT &).
 REPEAT PART II MEAS 1-2 UNTIL END OF RECORD.

—PRESENTED BY ANATOL JOUKOWSKY
 NOTES BY RUTH RULING

GANKINO HOROGANNA'S HORO

(BULGARIAN)

SOURCE: LEARNED IN BULGARIA FROM THE NATIVES. DESCRIBED IN "BULGARIAN HOROS AND RCHETNITZI—VOL I" BY BORIS TZONEV, SCIENCE AND ART EDITION, SOPHIA, 1950.

RECORD: XOPD (HORO) X302-A GANKINO.

FORMATION: OPEN CIRCLE OR LINE. HANDS JOINED AND DOWN.

STEPS: EVERY STEP IS DONE WITH A PLIE OR BEND OF KNEE. WT IS ON BALLS OF FT WITH HEELS CLOSE TO GROUND.

GANKINO IS DANCED ALL OVER BULGARIA. IT IS ONE OF THE PRINCIPAL DANCES DONE IN 11/16 METER. IN THE DIAGRAMS BELOW, EACH STEP IS SHOWN IN RELATION TO THE MUSICAL BEAT TO WHICH IT IS DANCED. THIS IS DONE IN ORDER TO GIVE THE PROPER RHYTHMICAL COUNT FOR EACH IN THE DANCE. 11/16 METER CONSISTS OF 4/16, 3/16, 4/16 ALL IN ONE MEAS. THREE BEATS CAN BE FELT IN EACH MEAS, BUT THE CT IS NOT THE SAME AS OUR 3/4 TIME BECAUSE THE SECOND BEAT IS OF SHORTER DURATION THAN THE OTHERS. THE DANCE IS DONE IN A 3 MEAS PHRASE WHILE THE MUSIC USES A 4 MEAS PHRASE.

INTRODUCTION: 4 MEAS. STAND IN PLACE.

MEAS.

1	STEP R	CROSS L BEHIND R	STEP R	CROSS L IN FRONT OF R
2	STEP R	CROSS L BEHIND R	STEP R	STAMP L BESIDE R, NO WT. (L FT IN 3RD POS.)
3	STEP L	CROSS R BEHIND L	STEP L	STAMP R BESIDE L, NO WT. (R FT IN 3RD POS.)

REPEAT MEAS 1,2,3 TO END OF RECORD.

—PRESENTED BY ANATOL JOUKOWSKY
 NOTES BY RUTH RULING

UN PIÉD DANS L'EAU

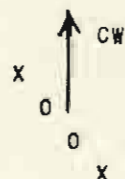
FRENCH

SOURCE: DANCE FROM THE VANDEE DISTRICT SOUTH OF BRITTANY. IT IS A TYPE OF RIOÉE WHICH IS A DANCE FORM COMMON TO BRITTANY. DESCRIBED IN "FOLK DANCES OF FRANCE" BY E. ARMA, PARIS, 1950.

RECORD: DISQUE LE SOLEIL 433-A. 4/4 TIME. NO INTRODUCTION.

FORMATION: TWO COUPLES FORM A LINE. W ARE IN MIDDLE AND ONE M ON EACH END.

RH ON HIPS AND LINK L ARMS THROUGH NEIGHBOR'S R. FREE HANDS OF M ARE ON HIPS. LINE FACES IN CW DIRECTION. EACH PERSON IS A LITTLE BEHIND ONE ON L SO THAT THEY DO NOT STAND ABREAST, BUT ON A DIAGONAL. FIRST M OF ONE LINE IS LEADER.



STEPS: WALK, TWO-STEP. DIRECTIONS ARE SAME FOR M AND W.

MEAS I. WALK AND SWEEP FOOT

- 1 TAKING 1 STEP TO EACH CT, WALK LRL. ON CT 4, SWEEP R FT IN ARC OUT TO R, ENDING BEHIND L.
- 2 STEP R (CT 1). STEP L BESIDE R (CT 2). STEP FWD R (CT 3). LIFT HEEL OF R (MODIFIED HOP) (CT 4).
- 3-8 REPEAT MEAS 1-2 THREE MORE TIMES (FOUR IN ALL).

II. TAPPING

- 1 CROSS L OVER R AND TAP L TOE 4 TIMES (LEG STRAIGHT). R HEEL IS LIFTED BEFORE EACH TAP (MODIFIED HOP). ON THIS FIGURE ALL FACE A LITTLE R OF CW DIRECTION. ARMS ARE STILL JOINED.
- 2 WITH SMALL LEAP L, CROSS R OVER L AND TAP TOE 4 TIMES. L HEEL IS LIFTED BEFORE EACH TAP.
- 3-8 REPEAT MEAS 1-2 THREE MORE TIMES (FOUR IN ALL).

III. WALK AND SWEEP FOOT

- 1-16 REPEAT FIG I TWO TIMES.

IV. TAPPING WITH HAND MOTION

- 1 REPEAT FIG II MEAS 1. WITH ELBOW BENT AND CLOSE TO SIDE, RH IS EXTENDED FWD, CHEST HEIGHT, PALM UP. ON EACH TAP FOREARM AND HAND ARE LOWERED TO WAIST AND RETURNED TO POS. L HAND ON HIP.
 - 2 REPEAT FIG II MEAS 2. WITH ELBOW BENT AND CLOSE TO SIDE, EXTEND LH FWD, CHEST HEIGHT, PALM OUT. ON EACH TAP, MOVE FOREARM AND HAND SWD, R TO L. RH ON HIP.
- NOTE: ORIGINALLY A VERSE WAS SUNG THROUGHOUT THE DANCE. AT THIS POINT THE WORDS WERE SAYING, "YES, MY LEFT FOOT DOES VERY WELL. NO, MY RIGHT IS NOT SO GOOD."
- 3-8 REPEAT FIG II MEAS 1-2 THREE MORE TIMES WITH THE HAND MOTIONS ADDED.

V. WALK AND SWEEP FOOT

- 1-8 REPEAT FIG I. AS ACTION TAKES PLACE, ALL SETS MOVE IN SO 1ST M OF EACH LINE LINKS L ARM THROUGH R ARM OF END M IN NEXT SET. LEADER DOES NOT LINK L ARM SO THERE IS ONE BREAK IN CIRCLE.

VI. SERPENTINE

- 1-16 STARTING WITH L, DO 32 TWO-STEPS (2 TO A MEAS). LEADER SERPENTINES LINE ABOUT ROOM. USUALLY STARTS BY LEADING LINE OUT TO HIS L.

—PRESENTED BY ANATOL JOUKOWSKY

NOTES BY RUTH RULING

HUAPANGO--LA BAMBA

(MEXICAN)

SOURCE: THIS DANCE WAS LEARNED IN MEXICO CITY, 1954-55 AT THE NATIONAL UNIVERSITY OF MEXICO, MEXICO CITY COLLEGE, AND OBSERVED AT MANY DANCE FIESTAS AND PRIVATE PARTIES.

RECORD: IMPERIAL "LA BAMBA" 1083-A.

FORMATION: COUPLES IN DOUBLE CIRCLE FORMATION, FACING LOD, M ON THE INSIDE, WITH ARMS AT HIS SIDE. W ON THE OUTSIDE, BUT SLIGHTLY AHEAD OF PARTNER, HOLDING SKIRT AT THE SIDE WITH BOTH HANDS.

FOOT WORK SAME FOR BOTH M AND W.

(CONTINUED ON NEXT PAGE)

HUAPANGO--LA BAMBA, (CONT'D)INTRODUCTION - 4 MEAS.MEAS. I. "SCUFF" SCHOTTIS

- 8 BEGINNING ON THE L FT, BOTH M AND W, AND MOVING FWD IN LOD, TAKE 8 SCUFF SCHOTTIS STEPS AS FOLLOWS: SCUFF L HEEL ON FLOOR FOLLOWED ALMOST AT THE SAME TIME WITH A STEP ON THE L. CONTINUING TO MOVE FWD SCUFF R HEEL AND ALMOST AT THE SAME TIME STEP FWD ON R FT. CONTINUING TO MOVE FWD SCUFF L HEEL AND ALMOST AT THE SAME TIME STEP-HOP ON L. BEGINNING WITH THE R FT REPEAT THE SAME ACTION CONTINUING TO MOVE FWD AS: SCUFF R HEEL ON FLOOR FOLLOWED ALMOST AT THE SAME TIME WITH A STEP ON THE R. CONTINUING TO MOVE FWD SCUFF L HEEL AND ALMOST AT THE SAME TIME STEP FWD ON L FT. CONTINUING TO MOVE FWD SCUFF R HEEL AND ALMOST AT THE SAME TIME STEP-HOP ON R.
- NOTE: THE ACTION MAY BE VISUALIZED AS A SIMPLE SCHOTTIS STEP, STEP, STEP, HOP, PRECEDED BY A QUICK SCUFF OF THE HEEL ON EACH STEP.
- 4 SEPARATE IN INDIVIDUAL CIRCLES, M CIRCLING CCW WITH 4 SCUFF SCHOTTIS STEPS TO END FACING PARTNER, BACK TO CENTER. W CIRCLES CW WITH 4 SCUFF SCHOTTIS STEPS TO END FACING PARTNER, ABOUT SIX FEET APART.

II. DOUBLE STAMPS AND KICKS

- 4 ADVANCING TWO EACH OTHER, WITH L SHOULDERS LEADING WITH WEIGHT ON R FT STAMP TWICE WITH L FT. WITH WEIGHT ON L FT TURN SO R SHOULDER IS LEADING AND STAMP TWICE WITH R FT. REPEAT STAMPING TWICE ON L FT AND TWICE ON R FT.
- 4 MOVING DIRECTLY BACKWARD AWAY FROM PARTNER, KICK FEET WITH SHARP EXTENSION, CLOSE TO THE FLOOR AS FOLLOWS: STEP BACK ON R, EXTENDING L, STEP ON L EXTENDING R, STEP ON R EXTENDING L. BEGIN NEXT SERIES OF KICKS BY STEPPING BACK ON L, EXTENDING R, STEPPING ON R EXTENDING L, STEPPING ON L, EXTENDING R.
- REPEAT 2 MORE SERIES OF KICKS AS ABOVE.

III. SIDE SCHOTTIS

- 4 WITH PARTNERS FACING, EACH MOVES TO HIS OWN R WITH THE FOLLOWING ACTION: STAMP SWO ON R IMMEDIATELY FOLLOWED BY A STEP ON THE R FT, STEP ON L FT BESIDE R, STEP SWO ON R WITH A STEP-HOP. REPEAT SIDE SCHOTTIS STARTING ON THE L FT AND MOVING TO THE L. REPEAT SIDE SCHOTTIS R AND L.

IV. DOUBLE STAMPS AND KICKS

- 8 REPEAT THE ACTION OF FIG 2. REVERSE THE ACTION STARTING THE STAMPS ON THE R FT, AND THE KICKS BY STEPPING BACK ON THE L AND EXTENDING THE R FWD.

V. LA BAMBA STEP

- 16 BOTH STARTING WITH THE L FT ADVANCE TO MOVE TO OPPOSITE PLACES PASSING R SHOULDERS WITH 4 LA BAMBA STEPS AS FOLLOWS: SCUFF L HEEL ON FLOOR AND ALMOST AT THE SAME TIME STEP-HOP ON L FT. SCUFF R HEEL ON FLOOR AND ALMOST AT THE SAME TIME STEP-HOP ON R FT. TAKE ONE SCUFF SCHOTTIS STEP AS FOLLOWS: SCUFF L HEEL ON FLOOR FOLLOWED ALMOST AT THE SAME TIME WITH A STEP ON THE L. CONTINUING TO MOVE FWD SCUFF R HEEL AND ALMOST AT THE SAME TIME STEP FWD ON R FT. CONTINUING TO MOVE FWD SCUFF L HEEL AND ALMOST AT THE SAME TIME STEP-HOP ON L FT. REPEAT 3 MORE LA BAMBA STEPS BEGINNING EACH SERIES ON ALTERNATE FEET TO COMPLETE CHANGING PLACES.
- WITHOUT STOPPING MOVE BACK TO PLACE, PASSING R SHOULDERS WITH 4 LA BAMBA STEPS L,R,L,R.
- NOTE: THE ACTION MAY BE VISUALIZED AS STEP-HOP, STEP-HOP, 1,2,3 HOP, WITH THE ADDED SCUFFING ACTION.

VI. HEEL STRIKING AND JIG STEP

- PARTNERS ADVANCE TWO EACH OTHER BY ALTERNATELY STRIKING HEELS ON FLOOR IN THE FOLLOWING MANNER:
- 2 WITH SHORT, RAPID STEPS, BOTH MOVE FWD SCUFFING L HEEL AND ALMOST AT THE SAME TIME STEPPING ON L FT. CONTINUING TO MOVE FWD SCUFFING R HEEL AND ALMOST AT THE SAME TIME STEPPING ON R FT.
- REPEAT L,R,L,R (SIX IN ALL).
- ON THE SEVENTH SCUFF-STEP ON THE L, END WITH A HOP (SCUFF STEP-HOP), WEIGHT ON L.
- 2 MOVING BKWD AWAY FROM PARTNER, BUT FACING PARTNER, TAKE 4 JIG STEPS AS FOLLOWS: STEP-HOP R IN BACK OF L, AT THE SAME TIME SWINGING L CLOSE TO FLOOR OUT AND BACK OF R. STEP-HOP ON L IN BACK OF R AT THE SAME TIME SWINGING R CLOSE TO FLOOR OUT AND BACK OF L. REPEAT 2 MORE JIG STEPS BEGINNING WITH STEP-HOP R AND L.
- 4 REPEAT ALL OF HEEL STRIKING AND JIG STEP, STARTING ON THE R FT FOR THE HEEL STRIKING, AND BEGINNING JIG STEP WITH THE L.

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HUAPANGO—LA BAMBA, (CONT'D)

- 8 ADVANCING TWO PARTNER TAKE A SLIGHT HOP ON THE R FT SWINGING THE L FT IN A SMALL ARC ACROSS IN FRONT OF THE R. STEP ON THE L. STEP ON R IN BACK OF L. WITH A SLIGHT STEP-HOP ON THE L SWING R FWD IN A SMALL ARC ACROSS IN FRONT OF L. STEP ON R, BRING L UP TO R. MOVING BKWD TAKE A SLIGHT HOP ON R AT THE SAME TIME LIFTING L IN BACK OF R, STEP ON L, CLOSE R TO L. WITH A SLIGHT HOP ON L SWING R IN BACK OF L AT THE SAME TIME, STEP ON R, STEP ON L IN FRONT OF R, STEP ON R AND BRING L BESIDE R. REPEAT ACTION MOVING TWO PARTNER AND BACKING UP.
- VIII. STEP-HOPS AND BOW
- 4 BOTH STARTING WITH THE L FT TAKE 6 SCUFF STEP-HOPS ALTERNATELY L AND R PASSING BACK TO BACK IN DO-SI-DO FASHION, PASSING R SHOULDERS TO END FACING EACH OTHER. STEP BACK ON THE L IN A SLIGHT BOW, STEP FWD ON R. # SAME ACTION MAKING A SLIGHT CURTSY.
- IX. SCUFF SCHOTTIS
- 16 REPEAT FIG. 1, SCUFF SCHOTTIS. USE 12 SCUFF SCHOTTIS STEPS TO CIRCLE, AND 4 TO CIRCLE OUT IN INDIVIDUAL CIRCLES.
- X. DOUBLE STAMPS AND KICKS
- 8 REPEAT STEP 2 EXACTLY.
- XI. SIDE SCHOTTIS
- 4 REPEAT STEP 3 EXACTLY.
- XII. DOUBLE STAMPS AND KICKS
- 8 REPEAT STEP 4 EXACTLY.
- XIII. LA BAMBA STEP
- 16 REPEAT STEP 5 EXACTLY.
- XIV. HEEL STRIKING AND JIG STEP
- 8 REPEAT STEP 6 EXACTLY.
- XV. CROSS POLKA
- 4 REPEAT THE ACTION OF CROSS POLKA STEP, STEP 7, ADVANCING TWO PARTNER AND RETIRING ONLY. (2 CROSS POLKA STEPS FWD AND 2 BACK WITH NO REPEAT).
- XVI. LA BAMBA STEP AND STAMP
- 8 BEGINNING WITH THE L FT TAKE 4 LA BAMBA STEPS AS DESCRIBED IN STEP 5, ADVANCING TO CIRCLE EACH OTHER TWICE, END WITH A STAMP, R SHOULDERS ADJACENT.

THIS MATERIAL WILL APPEAR IN BOOK FORM SHORTLY AND IS NOT TO BE REPRODUCED WITHOUT PERMISSION

—PRESENTED BY HENRY BUZZ GLASS

JARABE MIXTECA

(MEXICAN FOLK DANCE FROM DAXACA)

SOURCE: LEARNED FROM RAMON BENAVIDES IN MEXICO CITY, 1955.

RECORD: FOLK DANCER MH 1105. 3/4 TIME.

FORMATION: COUPLE DANCE. COUPLES MAY BE IN A LINE OR IN A CIRCLE, PARTNERS FACING, ABOUT FOUR FEET APART. THROUGHOUT DANCE WHENEVER PARTNERS PASS EACH OTHER IT IS ALWAYS BY RIGHT SHOULDERS.

MEAS. INTRODUCTION

- 1 1/2 PARTNERS FACING EACH OTHER WALK IN A CIRCLE TO OWN RIGHT WITH 4 STEPS AND RETURN TO ORIGINAL POS.
- STEP 1 - VERY LIGHT STEP, DO NOT BEND BODY VERY MUCH, KEEP FEET CLOSE TO FLOOR.
- LAST HALF OF MEASURE 2: CUT LF BK, LAND LIGHTLY ON R FT (CT &). CUT RF FWD. DO NOT KICK RF FWD TOO MUCH (CT 3). STEP R FT BESIDE L FT (CT &).
- 3 (CTS 1, &, 2) REPEAT ABOVE STARTING "CUT R FT BK": (CTS &, 3, &) REPEAT STARTING "CUT L FT BK."
- 4-15 REPEAT MEAS 3 12 TIMES MOVING FWD TO OPPOSITE PLACE AND PASSING R SHOULDERS. (STEP 18 REPEATED 27 TIMES IN ALL.)
- (16-19) ZAPATEADO - PARTNERS MOVE TWO EACH OTHER.
- 16 STAMP ON FLAT FOOT R (CTS 1, &), L (CT 2), R (CT &), L (CT 3, &).
- 17-19 REPEAT MEAS 16 3 TIMES.

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JARABE MIXTECA (CONT'D)

- 20-23 REPEAT FIRST STEP (MEAS 3) 8 TIMES. (DONE MORE LIGHTLY KICKING THE FT UP IN BACK MOVING FWD) RETURN TO ORIGINAL POS. THIS STEP SLOWS DOWN AS THE MUSIC SLOWS DOWN ON THE LAST MEASURE.

STEP II

(1-8) ZAPATEADO - PARTNERS ARE FACING THROUGHOUT & MOVING TO R AND L.

- 1 STAMP R FT FWD, STAMP R FT TO SIDE, STAMP R FT BESIDE L.
 2 STAMP R, L, R, L, R MOVING TO OWN RIGHT WITH SMALL STEPS.
 3-4 REPEAT MEAS 1-2 STARTING L AND MOVING TO OWN L.
 5-8 REPEAT MEAS 1-4.
 9 STEP FWD ON R HEEL (FOOT CLOSE TO FLOOR BODY BEND SIDEWARD). STEP L IN BACK OF R HEEL, STEP L, STEP R IN PLACE.
 10-16 REPEAT MEAS 9 ALTERNATING THE STARTING FOOT AND MOVING FWD TO OPP. POS. TURN AND MOVE FWD TO FINISH CLOSE TO AND FACING PARTNER.
 17-24 REPEAT MEAS 1-8 ZAPATEADO WITH THIS VARIATION: ON FIRST 3 STAMPS (R FT) TURN $\frac{1}{4}$ CW SO THAT L SHOULDERS ARE ADJACENT. MOVE TO OWN R AWAY FROM PARTNER ON 5 QUICK STAMPS. ON NEXT 3 STAMP (L FT) TURN $\frac{1}{2}$ CCW SO THAT R SHOULDERS ARE ADJACENT, AND CONTINUE MOVING AWAY FROM PARTNER (TO L) ON 5 QUICK STAMPS.
 REPEAT ABOVE.

- 25-32 REPEAT MEAS 9-16 MOVING FWD TO ORIGINAL PLACE AND REMAINING FAIRLY DISTANT FROM PARTNER.

STEP III 6/8 MUSIC

- 1-2 FACING PARTNER 4 VALSEADO STEPS IN PLACE STARTING R. VALSEADO: LEAP LIGHTLY ONTO R FT (NOT A HIGH LEAP). STEP L BESIDE R, STEP R, REPEAT STARTING L.
 3-6 8 VALSEADO STEPS MOVING FWD TO OPPOSITE PLACE.
 7-10 REPEAT MEAS 3-6 RETURNING TO PLACE BUT NEAR PARTNER.
 11 WITH 1 VALSEADO STEP APPROACH PARTNER, ON 2ND STEP BOTH TURN CW (FACING EACH OTHER CLOSELY)
 12 1 VALSEADO STEP BKWD (AWAY FROM PARTNER), JUMP BACK ON BOTH FEET ON LAST BEAT STILL MOVING AWAY FROM PARTNER.
 13-18 REPEAT MEAS 11-12, 3 TIMES MORE.
 19-22 8 VALSEADO STEPS MOVING FWD INTO PARTNER'S POSITION.
 23-26 8 VALSEADO STEPS RETURNING TO ORIGINAL POS AND APPROACHING PARTNER, BUT W TURNS HER BACK TO FINISH M STANDING BEHIND W.

STEP IV 2/4 MUSIC

- 1-16 M PURSUES W WITH 16 HEEL STEPS (AS IN STEP II, MEAS 9) EXCEPT THE COUNT IS 1,&,2 INSTEAD OF 1,2,3.) - OR MAY USE VERY SMALL VALSEADO STEPS. W LEADS M FWD IN A SERPENTINE LINE, IGNORING HIM AND SHAKING HER FINGER AND HER HEAD WHILE HE TAPS HER ON THE SHOULDER AND TRIES TO GET HER ATTENTION. ON LAST M STAMPS AND BOTH TURN ABOUT SO THAT W IS BEHIND M.
 17-32 THEN W PURSUES M PLEADING AND TEASING HIM WITH A FLOWER SHE HOLDS IN HER HAND. ON LAST M TURNS TO FACE W, SHE PLACES HER FLOWER IN HER MOUTH TO HOLD THE STEM WITH HER TEETH.
 33-36 M MOVES FWD 4 VALSEADO START R, W MOVES BKWD, START L. PARTNERS ARE CLOSE TOGETHER, HE TRYING TO GET THE FLOWER WITH HIS TEETH, SHE BENDING BKWD, AT THE WAIST, TO ELUDE HIM.
 37-40 W MOVES FWD 4 VALSEADO, START L, M MOVES BKWD START R. W SLAPS M ON CHEEKS ON FIRST BEAT OF EACH STEP FIRST WITH RH THEN L, R, L. M BENDS BKWD TO AVOID SLAPS.

- 41-48 REPEAT MEAS 33-40.

STEP V 3/4 MUSIC

- 1-2 WALK IN CIRCLE TO OWN R WITH 4 STEPS AS AN INTRODUCTION.
 3 HOPPING ON L FT FOR EACH BEAT, EXTEND R LEG TO R SIDE (ANKLE FLEXED AND KNEE STIFF), CROSS R LEG IN FRONT OF L, EXTEND R LEG TO R.
 4 REPEAT HOPPING ON R FT AND CROSSING L LEG. THE HEEL IS POINTED DOWNWARD THROUGHOUT AND CLOSE TO THE FLOOR, THE HOPPING KNEE IS SOFT SO THAT THE STEP DOES NOT APPEAR STIFF OR ANGULAR.
 5-10 REPEAT MEAS 1-2 IN PLACE WHILE FACING PARTNER.
 11-26 REPEAT MEAS 1-2 WHILE TURNING AROUND CW AND MOVING FREELY ABOUT, BUT NOT CROSSING INTO PARTNER'S PLACE (MAY TURN ON 1 STEP OR MORE).

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JARABE MIXTECA, CONT'D

- STEP VI 2/4 MUSIC. EL TORITO, W HOLDS KERCHIEF UP BY TWO CORNERS.
- 1-2 TWO VALSEADO SDWD (M TO R, 1-W TO L, R).
- 3-4 2 VALSEADO STEPS CHANGING PLACES AS M CHARGES THE KERCHIEF.
- 5-8 REPEAT MEAS 1-4 BACK TO PLACE, AS M TAKES KERCHIEF WITH HIM.
- 9-16 REPEAT MEAS 1-8 EXCEPT THE W CHARGES THE KERCHIEF, AND RETRIEVES IT ON LAST MEAS.
- FINALE 3/4 MUSIC
- 1-8 HOPPING ON L FT FOR EACH BEAT KICK R FT (HEEL EXTENDED DOWNWARD) TO L AND R OF R LEG ABOUT SHIN HEIGHT WHILE TURNING AROUND IN PLACE CW. W SWINGS HER KERCHIEF, AND M HIS HAT IN CIRCLES ABOVE THE HEAD. (MAY CHANGE FEET DURING THIS STEP, BUT IT IS BEST TO REMAIN ON SAME FOOT IF POSSIBLE.)

---PRESENTED BY GRACE PERRYMAN

PHILIPPINE JOTA
(PHILIPPINES)

WHILE THE PHILIPPINES WERE UNDER SPANISH RULE THE ISLANDERS LEARNED MANY SPANISH DANCES, BUT GAVE THE STEPS A PHILIPPINE INTERPRETATION. THE RESULTING DANCE, IN THIS CASE, IS PATTERNED AFTER THE SPANISH JOTAS, BUT HAS A CHARACTER AND STYLE OF ITS OWN.

SOURCE: "PHILIPPINE NATIONAL DANCES," F. REYES TOLENTINO

"PHILIPPINE FOLK DANCES" (IMPERIAL ALBUM), ANDRES AND MARI LUCAS

RECORD: IMPERIAL RECORD 1185 - "LA JOTA."

FORMATION: SINGLE CIRCLE OF COUPLES, COUPLES NUMBERED 1 AND 2 ALTERNATELY, PARTNERS FACING EACH OTHER. THE MAN FACES COUNTERCLOCKWISE, THE WOMAN CLOCKWISE. (HEREAFTER USED AS UNDERLINED)

MEAS INTRODUCTION

- 1-2 BOW TO PARTNER (W HOLD SKIRTS, M HANDS ON HIPS)
- I. THE PURSUIT
- 1-8 8 WALTZ STEPS SWINGING ARMS LATERALLY WITH EACH STEP. BOTH PROGRESS CCW IN CIRCLE, W MOVING BKWD AND COQUETTISHLY TURNING, M FOLLOWS HER MOVING FWD.
- 9-16 8 WALTZ STEPS MOVING CW IN CIRCLE, M BKWD. W FOLLOWS MOVING FWD.
- 17-24 8 WALTZ STEPS - W TURNS HER BACK TO PARTNER AND HE FOLLOWS HER CCW IN A SMALL CIRCLE (EACH COUPLE MAKES INDIVIDUAL CIRCLE).
- 25-32 8 WALTZ STEPS - ON FIRST STEP BOTH TURN ABOUT AND W FOLLOWS M CW ON THE SAME SMALL CIRCLE BACK TO ORIGINAL PLACE.
- CHORUS - SWAY BALANCE & BRUSH
- 1 STEP R OBLIQUELY FWD, STEP L ACROSS R IN FRONT, STEP R OBLIQUELY BKWD. (R ARM IS OVERHEAD AND L ARM BENT FWD.)
- 2 BRUSH L FT DIAG FWD ON FLOOR AND HOLD FT IN RAISED POSITION.
- 3-4 REPEAT MEAS 1-2 TO L, L ARM HIGH.
- 5-16 REPEAT MEAS 1-4, 3 TIMES.
- 17-20 TURN 1/2 CW TO FACE NEIGHBOR WITH 10 MINCING STEPS AND HOLD 2 COUNTS. STEP ON R, CLOSE TO AND IN FRONT OF L, STEP IN PLACE, CONTINUE (1 STEP TO EACH BEAT OF MUSIC) TURNING CW, TOES ARE TURNED OUTWARD, HEELS ARE RAISED OFF FLOOR.
- 21-40 REPEAT MEAS 1-20 FACING NEIGHBOR AND FINISH FACING PARTNER.
- II. DANCING AND CLAPPING
- 1-16 COUPLES 1 FACING CENTER STAND IN PLACE AND CLAP OWN HANDS ON COUNTS 1 AND 3 FOR 2 MEAS, ON EVERY COUNT FOR 1 MEAS, AND ON THE FIRST COUNT ONLY OF 1 MEAS. REPEAT 3 TIMES. COUPLES 2 FACING PARTNERS R ARM SWEEPS FWD AND UPWARD PALM IN, L ARM IS BENT IN FRONT, LH PALM DOWN AT R ELBOW.
- 1 STEP FWD R, BRUSH L FWD, HOP R RAISING L KNEE IN FRONT
- 2 1 WALTZ STEP STARTING L BRING L SHOULDERS TOGETHER LOOK AT PARTNER OVER L SHOULDER.
- 3-4 3 RUNNING STEPS BKWD STARTING R FT AND STAMP L BESIDE R FT. M BRINGS HANDS TO HIPS, W HANDS TO SIDES & HOLDS SKIRTS.
- 5-16 REPEAT MEAS 1-4, 3 TIMES.
- 17-32 REPEAT MEAS 1-16 BUT COUPLES 1 DANCE AND COUPLES 2 CLAP.

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PHILIPPINE JOTA, (CONT'D)CHORUS

1-40 REPEAT AS BEFORE

III. SPANISH DRAW-SWAY BALANCE & POINT

TURN TO R SO THAT W FACES CENTER AND M HAS BACK TO CENTER.

1 STEP SDWD ON L TO L, DRAW R FT TO L (R HEEL TO INSTEP OF L FT).

2 REPEAT MEAS 1 STILL MOVING TO L.

3-4 3 STEP TURN TO L, STARTING L AND MOVING TO L PASSING IN FRONT OF PARTNER, BRING FEET TOGETHER ON FOURTH STEP AND HOLO. (W HOLDING SKIRTS AND M'S HANDS ON HIPS).

5-8 REPEAT MEAS 1-4 STARTING R AND TURNING R.

9-16 REPEAT MEAS 1-8 ALWAYS FINISH W FACE CENTER, M'S BACK TO CENTER.

17 FACE PARTNER. STEP FWD. R, BRING L FT IN BACK OF R AND RAISE HEELS, LOWER HEELS TO FLOOR WITH WEIGHT ON R FT - SWING RH FWD, PALM UP, LH ON HIP.

18 REPEAT WALTZ BALANCE, AS ABOVE, STARTING L STEPPING BKWD AND BRINGING RH CLOSE TO CHEST.

19-20 STEP R OBLIQUELY FWD, STEP L ACROSS R IN FRONT, STEP R OBLIQUELY BKWD. (R ARM IS OVERHEAD AND L ARM BENT FWD.) POINT L TOE IN FRONT AND HOLD 2 COUNTS.

21-24 REPEAT MEAS 17-20 STARTING ON L AND REVERSING ARM POSITIONS.

25-31 REPEAT MEAS 17-23 (NOTE OMIT LAST MEAS).

32 PARTNERS JOIN RH, W TURNS CW UNDER ARCH OF ARMS.

FINALE

BOW TO PARTNER.

—PRESENTED BY GRACE PERRYMAN

BALLROOM PASO DOBLE

SOURCE: THIS DANCE COMES FROM THE EUROPEAN SOCIAL BALLROOMS. THE RHYTHM COMES FROM THE MUSIC OF THE CORRIDOS OR BULLFIGHTS, AND THE STEP PATTERNS ARE BASED ON THOSE USED BY THE TOREROS IN THE ARENA. RESEARCH DONE BY GRACE PERRYMAN.

RECORD: ANY RECORDING OF BALLROOM PASO DOBLE. SUGGESTED RECORD: GAARE 701, LA CORRIDA.

FORMATION: COUPLES IN BALLROOM POSITION DANCING FREELY IN CCW DIRECTION AROUND A DANCE FLOOR.

NOTE: DANCE IS DONE THROUGHOUT IN BALLROOM POSITION. DANCERS HAVE A PROUD BEARING. THE STEPS ARE SHARP AND EXACT BUT WITH A QUICK CONTINUOUS FLOWING MOVEMENT. THERE IS USUALLY A STEP ON EVERY BEAT OF THE MUSIC, WHICH MAY BE 2/4 OR 6/8 TEMPO.

STEPS: ONE STEP OR MARCHÉ - AN EVEN WALKING STEP ONE STEP TO EACH CT OF THE MUSIC. PICK UP FT ON EACH STEP SO THAT THE ADVANCING LEG HAS A BENT KNEE, AND THE SUPPORTING LEG A STRAIGHT KNEE. THE FEET DO NOT SLIDE UPON THE FLOOR. STEP DOWN UPON THE WHOLE FT OR TOE RATHER THAN UPON THE HEEL. M USUALLY STARTS WITH L FT AND W WITH R FT. THIS IS THE BASIC PASO DOBLE STEP AND MANY VARIATIONS OF THIS STEP ALONE WILL CREATE A BALLROOM PASO DOBLE.

1. PROMENADE IN CLOSED POS - M MOVING FWD AND W BKWD, OR VICE-VERSA.

2. PROMENADE IN OPEN POS - BOTH MOVING FWD SIDE BY SIDE. M'S R HIP ADJACENT TO W'S L HIP, FWD HANDS JOINED.

3. PROMENADE IN BANJO POS - PARTNERS ARE SIDE BY SIDE (R HIP S OR L HIP S ADJACENT), ONE MOVING FWD, THE OTHER BKWD.

URNS OR VUELTOS - USING THE BASIC ONE-STEP FDR ONE OR BOTH PARTNERS.

1. TURN IN CLOSED POS - PIVOTING DN EACH STEP. L FT BESIDE PARTNER'S R FT AND R FT BETWEEN PARTNER'S FEET.

2. TURN IN BANJO POS - BOTH MOVING FWD OR BKWD, THE PIVOT OF THE TURN BEING AT THE ADJACENT HIP S.

3. CROSS PIVOT TURN - CROSS L FT IN FRONT OF R OR R FT IN BACK OF L, OR L FT IN BACK OF R AND TURN CCW. M USUALLY TAKES THIS TURN WHILE W KEEPS IN FRONT OF HIM USING BASIC ONE STEPS.

GRAPEVINE STEP - DONE IN CLOSED POS. STEP FWD FT TO THE SIDE, STEP ACROSS IN FRONT (OR IN BACK) WITH THE TRAILING FT, STEP FWD FT AGAIN TO THE SIDE, STEP ACROSS IN BACK (OR IN FRONT) WITH THE TRAILING FT. CONTINUE, ALTERNATELY STEPPING IN FRONT AND IN BACK OF THE FWD FT.

1. IN CLOSED POS - TRAVELING SDWD, PARTNERS FACING AND TURNING BODY IN DIRECTION OF AND WITH EACH CROSS STEP.

(CONT'D ON NEXT PAGE)

BALLROOM PASO DOBLE (CONT'D)

2. GRAPEVINE IN PLACE (OFTEN CALLED FROTADO STEP) - PARTNERS FACING THROUGHOUT MAY TURN CW OR CCW WHILE EXECUTING THE STEP. M STEP FWD L (W BKWD R), M STEP IN PLACE R (W L), M STEP BKWD L (W FWD R), M STEP IN PLACE R (W L), ETC.

HEEL WORK OR ZAPATEADOS - TAKEN DIRECTLY FROM SPANISH DANCING. THE STEP ROUTINE HEREWITH IS MADE TO FIT THE MUSICAL ARRANGEMENT OF ANY REGULAR PHRASED 2/4 PASO DOBLE.

MEAS. I. (DONE TO 2/4 MUSIC)

- 1-4 COUPLES IN BALLROOM POS FACING PARTNER, M FACING LOD. 8 ONE STEPS TRAVELING LOD, M FWD AND W BKWD. (M START L, W R). M STEP R FT ACROSS L ON 8TH STEP AND TURN PARTNER TO HER R AS SHE STEPS L FT ACROSS R.
- 5-6 M PIVOTS TO HIS L ON BOTH FEET LEADING PARTNER (WHO MOVES FWD WITH 4 ONE STEPS) KEEPING HER IN FRONT OF HIM AS HE PIVOTS ALSO LEADING HER AWAY FROM HIM TO ARM'S LENGTH.
- 7-8 M TURNS PARTNER CCW INTO BANJO POS (R HIPS ADJACENT) AND IN THIS POS TURN CW TOGETHER WITH 4 ONE STEPS (M START L, W R).
- 9-12 PROGRESS IN LOD WITH 8 GRAPEVINE STEPS IN CLOSED POS (M STARTS - STEP L TO SIDE, R IN BACK OF L, ETC. W OPP.).
- 13-15 PIVOT TURN IN CLOSED POS WITH 6 STEPS, FACING PARTNER THROUGHOUT.
- 16 STEP L TO SIDE, DRAW R TO L AND PLACE WEIGHT ON R (W OPP.).
- II. IN CLOSED POSITION, M'S BACK TO CENTER OF DANCE SPACE.
- 1-4 PROGRESS IN LOD WITH 8 GRAPEVINE STEPS IN CLOSED POS (M START - STEP L TO SIDE, R IN BACK OF L, ETC. W OPP.).
- 5-7 PIVOT TURN IN CLOSED POS WITH 4 STEPS & MOVE BKWD 2 STEPS (W FWD) FACING PARTNER THROUGHOUT.
- 8 ZAPATEADO IN PLACE - STAMP L, STAMP R TWICE QUICKLY, STAMP L. (W OPP.).
- 9-10 M STEPS BACK L, IN PLACE R, FWD L, FWD R. W STEPS OPP BUT AS SHE STEPS BACK ON THIRD STEP M LEADS HER INTO $\frac{1}{2}$ CW TURN WHICH IS COMPLETED AS SHE STEPS FWD L ON 4TH STEP. PARTNERS ARE NOW SIDE BY SIDE FACING LOD.
- 11-12 4 ONE STEPS FWD (LOD) PARTNERS SIDE BY SIDE, M START L, W R. ON LAST STEP M LEADS PARTNER INTO $\frac{1}{2}$ TURN CCW TO ASSUME BANJO POS, R HIPS ADJACENT.
- 13-14 4 ONE STEPS TRAVELING LOD, M FWD W BKWD. ON LAST STEP BOTH PIVOT $\frac{1}{2}$ TURN CW INTO BANJO POS, L HIPS ADJACENT.
- 15-16 4 ONE STEPS TRAVELING LOD, M BKWD W FWD. ON LAST STEP BOTH PIVOT $\frac{1}{2}$ TURN CCW TO ASSUME CLOSED POS.

REPEAT I AND II ALTERNATELY OR IN ANY SEQUENCE DESIRED.

--PRESENTED BY GRACE PERRYMAN

MUINEIRA
THE MILLER'S WIFE
(GALICIA, SPAIN)

SOURCE: DANCES OF SPAIN VOL. 1 - LUCILLE ARMSTRONG - RESEARCH BY GRACE PERRYMAN

RECORD: FOLK FESTIVAL, #5001. PIANO: DANCES OF SPAIN, VOL. 1 - LUCILLE ARMSTRONG.

FORMATION: A SET DANCE FOR THREE COUPLES. MEN SIDE BY SIDE IN ONE LINE, W SIDE BY SIDE IN OPPOSING LINE. PARTNERS FACING. MAY BE DONE AS A COUPLE DANCE, DANCING AT WILL ABOUT DANCE SPACE.

A GAY MOUNTAIN DANCE WITH CASTANUELAS (CASTANETS). BODY IS HELD WITH SLIGHT BKWD LEAN FROM THE WAIST, THE ARMS ABOVE THE HEAD (EXCEPT INTRODUCTION AND CHORUS) TO REPRESENT BULL'S HORNS. THE FEET ARE RAISED HIGH AS THE KNEE IN EVERY SKIPPING STEP.

MEAS. INTRODUCTION - STAND STILL, HANDS ON OWN HIPS, FACING PARTNER. NO CASTANUELAS.I.

- 1-2 ALL START WITH R FT, ARMS OVERHEAD, 2 SKIPS PER MEAS 4 SKIPS FWD ADVANCING TO PARTNER.
- 3-4 4 SKIPS BKWD.
- 5-6 4 SKIPS FWD AS IN MEAS 1-2.
- 7-8 3 SKIPS TURNING CW IN PLACE AND PLACE FT TOGETHER ON 4TH BEAT OF MEAS 8.

(CONT'D ON NEXT PAGE)

MUNEIRA, CONT'D

9-10 REPEAT MEAS 1-8 AS FOLLOWS: M SKIP BK, AND W FWD.

11-14 W SKIP BK AND M FWD, M SKIP BK AND W FWD.

15-16 W TURN CW AND M TURN CCW AND FINISH FACING FRONT.

CASTANUELAS: L-ROLL-HOLD 14 TIMES: THEN BOTH-HOLD-L ROLL HOLD 2 CTS. REPEAT ALL.

CHORUS

17-23 ALL BEGIN WITH R FT AND FORM A RING TRAVELLING CCW, EACH M FALLING IN BEHIND HIS OWN PARTNER, SO THAT THE FIRST W LEADS INTO THE CIRCLE. 7 GLIDING SKIP-CHANGE-OF-STEPS. (STEP REQUIRES 1 MEAS BEATS INDICATED: SKIP ON R (&), SLIDE L FT FWD (1-2), CLOSE R FT TO HEEL OF L FT (3), SLIDE L FT FWD (4-5), SWING R LEG FWD (6) TO REPEAT STARTING ON L FT.) ARMS SWING ALTERNATELY IN FRONT OF AND BEHIND BODY IN OPEN LINE. (R FT FWD, R ARM IN FRONT & L ARM BEHIND BACK).

24 TURN SHARPLY TO R TO FACE OPP DIR CLOSING FEET AND RAISING ARMS ABOVE HEAD.

25-32 REPEAT MEAS 17-24 TRAVELLING CW IN CIRCLE. M IN FRONT OF PARTNER. M RETURN TO OWN LINE ON LAST 2 MEAS. FINISH FACING FWD IN LINES, ARMS OVERHEAD.

CASTANUELAS: ROLL-HOLD-2 CT 14 TIMES THEN ROLL-HOLD- 2 CT. ROLL-CRASH-BOTH. REPEAT.

II.-A

1 ALL START R FT, ARMS OVER HEAD. 2 WALKING STEPS FWD FIRST M AND W LEAD OWN LINES.

2 TURN R ABOUT CLOSE FEET TOGETHER AND HOLD.

3-4 2 STEPS FWD LAST M AND W LEAD, TURN R ABOUT.

5-6 2 STEPS FWD FIRST M AND W LEAD, TURN R ABOUT.

7-8 2 STEPS FWD LAST M AND W LEAD, TURN IN TO FACE PARTNER.

CASTANUELAS: ROLL-HOLD 2 CTS -ROLL-HOLD 2 CTS - ROLL-HOLD 3 CTS -CRASH-BOTH. REPEAT ALL 3 TIMES MORE.

II.-B

9 M START L FT AND W R FT (STEP IS WRITTEN FOR M, W OPP) HOP ON R FT AND POINT L FT TO SIDE (1-2), BEND L KNEE (3), HOP ON R FT AND POINT L FT TO TOE OF R FT (4-5), BEND L KNEE (6).

10 FOUR STAMPS IN PLACE (L-R-L-R) HOLD 2 CT.

11-12 REPEAT MEAS 9-10 START WITH HOP ON L FT.

13-16 REPEAT MEAS 9-12, FINISH FEET TOGETHER FACING PARTNER.

CASTANUELAS: BOTH-L-ROLL-BOTH-L-ROLL-BOTH-L-ROLL-BOTH-HOLD 2 CTS. 4 TIMES.

17-32 CHORUS - THE SAME AS BEFORE, FINISH FACING PARTNER.

III.

1 M START L FT, W R FT, SHOULDERS ALWAYS SWAYING OVER ADVANCING FT (STEP WRITTEN FOR M, W OPP). SKIP FWD ON L RAISING R LEG BKWD, KNEE BENT. SKIP BKWD ON R RAISE L LEG FWD, KNEE BENT.

2 SKIP ON L PLACING IT BEHIND R FT, SKIP SDWD ON R.

3 SKIP ON L PLACING IT IN FRONT OF R FT, SKIP FWD ON R RAISING L LEG BKWD, KNEE BENT.

4 SKIP BK ON L RAISE R LEG FWD KNEE BENT. SKIP ON R PLACING IT BEHIND L FT.

5 SKIP SDWD ON L, SKIP ON R PLACING IT IN FRONT OF L FT.

(STEP PATTERN DESCRIBES A HALF CIRCLE IN $2\frac{1}{2}$ MEAS & RETRACES PATTERN IN OPP DIR FOR LAST $2\frac{1}{2}$ MEAS. W MOVES IN FRONT OF M WITH HER BACK TO HIM, BOTH LOOK OVER INSIDE SHOULDER AT PARTNER.)

6-15 REPEAT MEAS 1-5 TWICE, BUT DANCERS MAKE A COMPLETE TURN OUTWARD ON 3RD, 4TH, AND 5TH SKIP OF EACH SERIES.

16 BRING FEET TOGETHER AND HOLD.

CASTANUELAS: BOTH-L-ROLL-BOTH-L-ROLL 15 TIMES THEN BOTH-HOLD 5 CTS.

CHORUS - THE SAME AS BEFORE.

MAY BE USED TO LEAD OFF - 17-32 OR FINISH FACING PARTNER IN POSE (M DROPS TO EITHER KNEE TO ASSUME POSE, W POSES STANDING).

--PRESENTED BY GRACE PERRYMAN

MOSAICO MEXICANO
(A MEDLEY OF MEXICAN CORRIDO STEPS)

SOURCE: NELDA LINDSAY THROUGH HERMANN'S FOLK DANCE CAMP 1954.

RECORD: FOLK DANCER MH 1096 (A MEDLEY OF MEXICAN BALLADS).

FORMATION: COUPLES SCATTERED AT RANDOM ABOUT THE DANCING SPACE FACING A COMMON FRONT.

MEAS. PART I - LA CUCARACHA (3/4 TEMPO)

INTRO 4 CT CHORD - BOW TO PARTNER AND FACE FRONT, PARTNERS SIDE BY SIDE. W AT M'S R (STEP IS WRITTEN FOR M, W DOES COUNTERPART STARTING TO HER R SO THAT PARTNERS MOVE SDWD AWAY FROM EACH OTHER ON MEAS 1-4 AND TWOS EACH OTHER ON MEAS 5-8.)

- 1-2 M LEAP TO L WITH L, STEP R BESIDE L, TOUCH L BESIDE R, REPEAT ALL.
- 3-4 M TURN IN PLACE TO L WITH 3 STEPS (L,R,L) STAMP R AND HOLD 2 CTS.
- 5-8 M REPEAT MEAS 1-4 STARTING WITH R FT AND TURNING TO R.
- 9-16 REPEAT MEAS 1-8 AND FINISH FACING PARTNER.
- 17 (BOTH START WITH R FT AND TRAVEL TO OWN R) LEAP TO R WITH R, STEP L ACROSS IN FRONT OF R, STEP R BESIDE L).
- 18 STAMP L FT IN PLACE TWO TIMES AND HOLD 1 CT.
- 19-20 REPEAT MEAS 17-18 STARTING WITH L FT AND TRAVELING TO L.
- 21-24 REPEAT MEAS 17-20 AND FINISH FACING FRONT, SIDE BY SIDE.
- 25-32 REPEAT MEAS 1-8 AND FINISH FACING FRONT, SIDE BY SIDE.

PART II - CIELITO LINDO (3/4 TEMPO)

- 1-2 STEP L, HOP L, STEP FWD R, STEP L, HOP L, STEP BKWD R.
- 3-6 REPEAT MEAS 1-2 TWICE.
- 7-8 4 STAMP STEPS TRAVELING FWD (L,R,L,R). HOLD LAST STAMP 2 CTS.
- 9-16 REPEAT MEAS 1-8 STARTING WITH R FT AND TRAVELING BKWD ON STAMPS.
- 17-20 TURN AWAY FROM PARTNER (M START L AND MOVE TO L TURNING CCW, W OPPOSITE), WITH 2 STEPS (1 STEP PER MEAS) AND 4 STAMPS (HOLD THE LAST STAMP 2 CTS).
- 21-24 REPEAT MEAS 17-20 STARTING WITH THE OTHER FT AND MOVING TWD PARTNER.
- 25 M (W OPP) STEP L TO L, STRIKE R HEEL ON FLOOR CLOSE TO L HEEL, STEP R.
- 26-30 REPEAT MEAS 25, 5 MORE TIMES TRAVELING AWAY FROM PARTNER (M TO L, W TO R).
- 31-32 4 STAMPS IN PLACE (HOLD LAST STAMP 2 CTS.)
- 33-40 REPEAT MEAS 17-24 BUT START TURNING TWD PARTNER.
- 41-48 REPEAT MEAS 25-32 (SUBSTITUTE 4 RUNNING STEPS BACKING AWAY FROM PARTNER FOR THE LAST 4 STAMPS, FINISH FACING PARTNER).

PART III - ADELITA (2/4 TEMPO)

- 1-4 POINT R FT FWD, POINT R FT BACK, 3 LITTLE LEAPS DIAG TO R, SLIGHT TURN TO L.
 - 5-8 REPEAT MEAS 1-4, POINTING L FT & RUNNING DIAG TO L, FINISH IN PARTNER'S PLACE WITH R SHOULDER TWD PARTNER.
 - 9-11 6 PUSH STEPS TO OWN R FINISHING BACK TO BACK WITH PARTNER.
 - 12 2 STEPS (R,L) MAKING 1/2 TURN CW.
 - 13-15 6 PUSH STEPS TO OWN L, FINISHING IN OWN PLACE.
 - 16 2 STAMPS IN PLACE FACING PARTNER.
 - 17-32 REPEAT MEAS 1-16 BUT FINISH BOTH FACING FWD.
- 4/4 TEMPO
- 1 3 STEP TURN TWDS PARTNER AND HOLD 1 CT (M START R, W L).
 - 2 3 STEP TURN AWAY FROM PARTNER AND HOLD 1 CT (M START L, W R).
 - 3 2 TURNS (2 STEPS FOR EACH) MOVING TWDS PARTNER.
 - 4 JOIN INSIDE HANDS AND MOVE BKWD 3 STEPS.
- 2/4 TEMPO
- 1-12 MOVE FWD THEN RELEASE HANDS AND TURN AWAY FROM PARTNER IN A SMALL CIRCLE (M TO L, W TO R) AND FINISH FACING PARTNER. THIS IS DONE WITH 24 ZAPATEADO STEPS, 2 SUCH STEPS TO EACH MEAS. (STAMP L, STAMP R HEEL BESIDE L, STEP R AND REPEAT ALWAYS STARTING L.)
 - 13-16 KICK R LEG FWD, SWING IT TO L AND STEP ON R ACROSS L, TURN COMPLETELY AROUND TO THE L WITH WEIGHT ON BOTH FEET, BOW DEEPLY TO PARTNER.

—PRESENTED BY GRACE PERRYMAN

LOS JORONGOS
DANCE OF THE MEXICAN DOLLS
(JALISCO, MEXICO)

SOURCE: NELDA LINDSAY - HERMANN'S FOLK DANCE CAMP SYLLABUS 1954

MUSIC: FOLK DANCER RECORD - MH 1095. 3/4 TEMPO

FORMATION: A LINE OF DANCERS SIDE BY SIDE FACING FWD.

MEAS STEP I (WOMAN IS IN FRONT OF M, BOTH FACING TO R AT BEGINNING OF DANCE.)

1-8 8 PAS DE BASQUE STEPS MOVING FWD. ON LAST STEP TURN INDIVIDUALLY TO FACE FRONT, W AT PARTNER'S R.

9-16 4 PAS DE BASQUE MOVING FWD. 4 PAS DE BASQUE MOVING BACK TO PLACE.

STEP II (PARTNERS SIDE BY SIDE, ARMS HANGING AT SIDES.)

1 STEP L IN PLACE, HOP L, STEP FWD R.

2 STEP L IN PLACE, HOP L, SPIN AROUND CW

3-4 STAMP IN PLACE (R, L, R, L) AND WAIT 2 CTS.

5-8 REPEAT MEAS 1-4 STARTING WITH R FT AND SPINNING CCW.

9-16 REPEAT MEAS 1-8.

STEP III

1 FACE L AND STEP L, TAP R TOE IN BACK, HOP L AND AT THE SAME TIME TURN TO THE R AND KICK R FT FWD.

2 REPEAT STARTING WITH R FT TO R SIDE.

3-14 REPEAT MEAS 1-2, SIX TIMES.

15-16 REPEAT MEAS 1 AND WAIT ONE MEAS (STEP DONE 15 TIMES IN ALL).

STEP IV

1-16 REPEAT STEP II.

STEP V (ARMS ARE HELD STIFFLY DOWN TO SIDES, A LITTLE AWAY FROM THE BODY, PALMS OF HANDS PARALLEL TO FLOOR.)

1 LEAP TO L ON L, STEP R HEEL IN FRONT OF L, STEP L TO L.

2 STEP ON R HEEL IN FRONT OF L, STEP L TO L, TAP R HEEL IN FRONT OF L TRAVELING TO THE L DURING MEAS 1-2 FACING FRONT WALL.

3-4 REPEAT MEAS 1-2 START R FT AND TRAVEL TO R TURNING 1/4 R TO FACE R WALL.

5-8 REPEAT MEAS 1-2 FACING R WALL, AND MEAS 3-4 TURNING 1/4 R TO FACE BACK WALL.

9-16 REPEAT MEAS 1-8 MAKING 1/4 TURN R ON MEAS 11-12 & 15-16 TO FINISH FACING FRONT.

STEP VI (ARMS SWING LOOSELY IN THE DIRECTION OF EACH STEP.)

1-2 ONE WALTZ STEP FWD. STARTING R FT, ONE WALTZ STEP BKWD STARTING L FT.

3-4 ONE WALTZ STEP TO R (R FT), ONE WALTZ STEP TO L (L FT).

5-16 REPEAT MEAS 1-4 THREE TIMES MORE.

STEP VII (W FACES FWD HANDS ON HIPS, M FACES R)

1-2 W STANDS IN PLACE WHILE M MOVES BKWD WITH 2 WALTZ STEPS.

3-4 M TAKES 6 SMALL SLIDES FWD TO PARTNER, SHE TURNS HER BACK ON HIM. M PLEADING TO HER BY HOLDING HANDS FOLDED IN FRONT.

5-6 W FACES M AND REFUSES HIM WITH A DOWNWARD MOTION OF HER HANDS, WHILE M EXTENDS HIS HANDS DIAG DOWNWARD AT HIS SIDES.

7-8 M RUNS TO L SIDE OF PARTNER WHILE SHE SHAKES HER FINGER AT HIM NEGATIVELY AND TURNS IN PLACE TO FACE RIGHT.

9-14 REPEAT MEAS 1-6 ON OPP SIDE OF PARTNER.

15-16 BOTH FACE TO R WITH HANDS ON HIPS.

STEP VIII (BOTH FACING TO RIGHT.)

1-2 HIT L HEEL FWD, WAIT 4 BEATS, TURN TO L ON R FT AND STEP L.

3-4 HIT R HEEL FWD, WAIT 4 BEATS, TURN TO R ON L FT AND STEP R.

5-8 REPEAT MEAS 1-4.

9-16 REPEAT MEAS 1-8 EXCEPT KICK FWD INSTEAD OF STAMPING HEEL. ON LAST STEP TURN L SHOULDER TWO PARTNER.

STEP IX

1 STEP TO R WITH R HEEL (TOE UP), WAIT 1 BEAT, CLOSE L FT TO R.

2-3 REPEAT MEAS 1 TWICE, MOVING AWAY FROM PARTNER.

(CONTINUED ON NEXT PAGE)

LOS JORONGOS (CONT'D)

- 4 WAIT 1 BEAT, 1/2 TURN CW WITH TWO JUMPS.
 5-8 REPEAT MEAS 1-4 MOVING TWO PARTNER.
 9-16 REPEAT MEAS 1-8. FINISH BOTH FACING FWD.
STEP X (W FACES FWD HANDS ON HIPS, M FACES L)
 1-14 REPEAT STEP VII MEAS 1-14 M STARTING AT W R SIDE AND ENDING AT HER L SIDE. SHE DOES NOT REFUSE HIM ON MEAS 14.
 15-16 BOTH FACE R, M BEHIND W BOTH HOLDING HANDS ON HER HIPS.
STEP XI
 1-2 TAKE TINY SLIDING STEPS FWD (LIKE A CHOO CHOO).
 3-4 JUMP AND PLACE R HEEL OUT TO SIDE (TOE UP) AND WAIT FOR 5 BEATS.
 5-8 REPEAT MEAS 1-4 AND PLACE L HEEL OUT TO L.
 9-16 REPEAT MEAS 1-8.

—PRESENTED BY GRACE PERRYMAN

CASTANET PRACTICE EXERCISES

ARRANGED BY GRACE PERRYMAN

TO FIT RECORDING SANDUNGA, AZTECA #335, IMPERIAL #1002 MAY BE USED BUT IS MUCH FASTER AND HAS A FEW MUSICAL VARIATIONS AS INDICATED BELOW.

- CT. STEP
I. CROSS PAS DE BASQUE, DONE TO 6 BEATS OF MUSIC (2 MEAS OF 3/4 MUSIC)
 1-2 STEP R FT TO R & SWING L LEG SOFTLY ACROSS IN FRONT OF R FT. R ARM IS CURVED OVERHEAD, L ARM CURVED IN FRONT OF CHEST AND AWAY FROM BODY.
 3 STEP DIAG FWD ON L FT ACROSS R FT (RAISE R FT SLIGHTLY OFF FLOOR).
 4 STEP DIAG BKWD ON R FT.
 5-6 PIVOT TO L ON R FT WHILE RAISING L LEG & CIRCLING IT CCW TO FINISH KICKING L FT TO L. ARMS CHANGE POS IN THESE 2 CTS THE L ARM CURVING OVERHEAD, R ARM CURVED IN FRONT OF CHEST. MAKE THIS TRANSITION AND FLUID MOVEMENT.
 1-6 REPEAT ALL STARTING: *STEP L FT TO L ETC.*
II. CROSS STEP TURN
 1 STEP R FT TO R — ARMS CURVED OUTWARD TO SIDES.
 2 STEP L FT ACROSS IN FRONT OF R BENDING BOTH KNEES. R ARM IS RAISED L ARM IS LOWERED AS BODY BENDS TO L.
 3 PIVOT COMPLETELY AROUND CW IN PLACE (WGT IS ON BOTH FEET DURING PIVOT). R ARM IS LOWERED & SWEEP INWARD, L ARM IS RAISED & SWEEP INWARD TO FINISH SOFTLY CROSSED IN FRONT OF BODY.
 THIS STEP MAY BE DONE SLOWLY USING 2 OR MORE COUNTS FOR EACH MOTION.
 PATTERN 3/4 MUSIC

MEAS

- 1-2 INTRODUCTION STANDING IN PLACE
 CASTANETS ONLY
 3-10 BOTH — L — ROLL, 8 TIMES
 11-12 BOTH — HOLD — BOTH — HOLD — BOTH — HOLD.
 13-14 BOTH L ROLL, 2 TIMES.
 15-16 BOTH HOLD CRASH — BOTH HOLD 2 COUNTS (HEREAFTER WRITTEN AS "FINISH").
 VAMP: 1-4 BOTH — L-ROLL OR L-ROLL-ROLL, 4 TIMES.

STEP I

- 1-12 6 CROSS PAS DE BASQUE STARTING TO THE R (BOTH — L-ROLL, 12 TIMES)
 13-14 2 — 2 STEP TURNS TO R, TRAVELING TWO R (BOTH — L-ROLL, 2 TIMES)
 15-16 STEP R TO R AND HOLD (CASTANET FINISH).
 17-32 REPEAT MEAS 1-16 STARTING TO THE L.
 33-64 REPEAT MEAS 1-32

(CASTANETS ARE THE SAME FOR EACH 16 MEAS. FOR IMPERIAL RECORD OMIT LAST 16 MEAS AND INSERT VAMP AS WRITTEN BEFORE STEP I)

(CONT'D ON NEXT PAGE)

CASTANET PRACTICE EXERCISES (CONT'D)STEP II

- 1-4 2 CROSS PAS DE BASQUE STARTING TO THE R, (BOTH-L-ROLL, 4 TIMES).
 5-6 2 2 STEP TURNS TO R TRAVELING TWD R, (BOTH-L-ROLL, 2 TIMES).
 7-8 STEP R TO R AND HOLD (CASTANET FINISH).
 9-16 REPEAT MEAS 1-8 STARTING TO THE L.
 17-32 REPEAT MEAS 1-16

STEP III

- 1-2 1 CROSS PAS DE BASQUE STARTING TO THE R, (BOTH-L-ROLL, 2 TIMES).
 3-4 1 2 STEP TURN TO L → STEP L TO L & HOLD, (BOTH L-ROLL--BOTH-CRASH-BOTH).
 5-8 REPEAT MEAS 1-4.
 9-10 REPEAT MEAS 1-2.
 11-12 STAMP ON EVERY OTHER COUNT (STARTING COUNT 1) (BOTH-HOLD, 3 TIMES).
 13-16 REPEAT MEAS 1-4 STARTING TO THE L.

(FOR IMPERIAL RECORD INSERT VAMP AS WRITTEN BEFORE STEP I)

STEP IV

- 1-4 SLOW CROSS STEP TURN TO R AND HOLD POSITION (L-ROLL, 5 TIMES, HOLD 2 COUNTS).
 5-16 REPEAT MEAS 1-4 TO L TO R, TO L.

STEP V

- 1-2 STEP R FT TO R, TAP L FT BESIDE R, STEP ON L FT BESIDE R, REPEAT ALL TRAVELING TO R.
 (L-ROLL-ROLL, 2 TIMES).
 3-4 1 CROSS STEP TURN TO THE R (L-ROLL-ROLL-ROLL-BOTH-BOTH).
 5-8 REPEAT MEAS 1-4 STARTING L.
 9-16 REPEAT MEAS 1-8.

STEP VI

- 1-2 1 CROSS STEP TURN TO R (L-ROLL-ROLL-ROLL-L-ROLL).
 3-4 1 SPIN ON R FT TO THE R (L-ROLL-ROLL-ROLL-HOLD 2 COUNTS).
 5-16 REPEAT 1-4 TO L, TO R, TO L.

(FOR IMPERIAL RECORD INSERT VAMP AS WRITTEN BEFORE STEP I)

STEP VII

- 1-4 2 CROSS PAS DE BASQUE STARTING TO THE R (BOTH-L-ROLL, 4 TIMES).
 5-6 1 CROSS STEP TURN TO R (BOTH L-ROLL, 2 TIMES).
 7-8 HEEL WORK - STAMP L-DOUBLE STAMP ON R-STAMP L-STAMP R, (L, ROLL, BOTH, BOTH HOLD).
 9-16 REPEAT MEAS 1-8 STARTING L.

(FOR IMPERIAL RECORD NOW REPEAT MEAS 1-16 FOR ENDING)

- 17-24 REPEAT MEAS 1-8 STARTING R.
 25-26 1 CROSS PAS DE BASQUE TO L (BOTH -L-ROLL, 2 TIMES).
 27-28 STAMP ON EVERY OTHER COUNT STARTING COUNTS 1 (BOTH HOLD, 3 TIMES).
 29-30 1 CROSS STEP TURN TO R (BOTH L-ROLL, 2 TIMES).
 31-32 HOLD POSE (CASTANET FINISH).

--PRESENTED BY GRACE PERRYMAN

SLAVONSKO KOLO

SLAVONSKO KOLO MEANS "KOLO FROM SLAVONIA" AND IS NATIVE TO THAT REGION OF CROATIA: IT CAN BE FURTHER INTERPRETED AS "KOLO A LA SLAVONIA" AS THE NAME IS SYNONYMOUS WITH THE WAY THE KOLO IS DANCED THERE. USUALLY ALL THE MEN ARE TOGETHER IN ONE PORTION OF THE CIRCLE WHILE THE WOMEN FILL THE OTHER HALF, THE DANCE BEING DONE IN A CLOSED CIRCLE FORMATION. THE CHIEF REASON FOR THIS IS THAT THE DANCE INCLUDES CONSIDERABLE SINGING, FIRST THE WOMEN SING A LINE OR TWO, THEN THE MEN "ANSWER" WITH ANOTHER COUPLET, OR VICE-VERSA. TYPICAL OF SLAVONSKO KOLO IS THE "BASIC STEP" AND VARIATIONS THEREOF, AND THE VOCAL PORTION WHICH MAY BE "WALKED" OR DANCERS MAY REMAIN MOTIONLESS. TWO DIFFERENT RECORDS ARE AVAILABLE AND SEPARATE CHOREOGRAPHIES ARE GIVEN FOR EACH, BASED UPON THE TYPICAL STEPS AS USED IN SLAVONIA. MUSIC IS IN 2/4 TIME.

(CONT'D ON NEXT PAGE)

SLAVONSKO KOLO (CONT'D)MEAS STEPSBASIC STEP

- 1 WITH THE WEIGHT ON THE R FT, BEND R KNEE (ACCENTED). LIFTING ON BALL OF R FT AND STRAIGHTENING R KNEE PLACE L FT ABOUT 10 TO 12 INCHES TO L, (CT 1). WITH WEIGHT STILL ON R FT LOWER RIGHT HEEL TWICE ("BOUNCE"), (CT 2).
- 2 TRANSFERING WEIGHT TO L FT (ACCENTED) BEND L KNEE. RAISE ON BALL OF L FT STRAIGHTENING L KNEE AS R FT CLOSSES TO L FT. WITH WEIGHT STILL ON L FT LOWER L HEEL TWICE ("BOUNCE"), (CT 2).

ALTERNATE TO BASIC STEP

- 1 HOP ON R FT WITH L FT SLIGHTLY EXTENDED TO L AND OFF THE GROUND NOT MORE THAN THREE INCHES. FOOT IS FLAT. HOP ON R FT, WITH L FT DIRECTLY IN FRONT OF R FT AND OFF THE GROUND NOT MORE THAN 3 INCHES. L HEEL MAY POINT TO R; FT IS FLAT.
- 2 WITH L FT STILL IN THE AIR AND IN FRONT OF R FT HOP ON R FT IN PLACE. STEP ON L FT NEXT TO R FT. STEP ON R FT IN PLACE.

WALKING-REST STEP

- 1 STEP ON L TO L SIDE (FACING CENTER).
- 2 STEP ON R (CROSS OVER) IN FRONT OF L (FACING CENTER).
- 3 STEP ON L TO L SIDE (FACING CENTER).
- 4 STEP ON R IN BACK OF L FT (FACING CENTER).

CENTER AND BACK

- 1-4 ALL FACING CENTER, TAKE FOUR STEP-HOPS TO CENTER OF CIRCLE, STARTING WITH THE L FT, ENDING WITH THE R FT.
- 5-8 STARTING WITH THE L FT ALL TAKE FOUR STEP-HOPS MOVING BKWDS TO ORIGINAL POS.

STYLE NOTES:

- 1 (FOR BASIC STEP) MOST PECULIAR TO THE DANCES OF SLAVONIA IS THE OBVIOUS LEANING FWD TOWDS CENTER OF THE CIRCLE WHILE DANCING. THIS IS A RELAXED LEAN OF THE UPPER PORTION OF THE FRAME, SHOULDERS AND HEAD RELAXED. THIS LOOSE FEELING IS FACILITATED BY THE OUT-STRETCHED ARM POS ALSO PECULIAR TO THIS REGION.
ENTIRE BODY VIBRATES AS A RESULT OF THIS POS DURING THE LOWERING OF THE HEELS (BOUNCES).
- 2 INTERLOCKED ARM POS. HANDS ARE JOINED BY LOCKING MIDDLE FINGERS WITH THE SECOND PERSON ON EITHER SIDE (ONE PERSON REMOVED). THE LEFT ARM PASSES UNDER, WHILE THE RIGHT ARM PASSES OVER THE ARMS OF THE PERSONS STANDING ADJACENT. USUALLY DANCED IN A "CLOSED KOLO" POS, BUT WHEN THERE IS A LEADER HIS FREE LEFT ARM TAKES THE LEFT ARM OF THE PERSON DIRECTLY NEXT TO HIM. THE LAST PERSON AT THE END DOES LIKEWISE. NOTE: DANCES OF CROATIA AND SLAVONIA LEAD TO THE L, LEADER AT THE LEFT END, AND FOOTWORK GENERALLY STARTS ON THE L FT.
- 3 STEP-HOPS IN AND OUT. THESE ARE TYPICAL KOLO-LIKE STEP-HOPS DONE RATHER SLOWLY AND GRACEFULLY. BODY IS IN ERECT POS AS OPPOSED TO THE LEAN IN THE BASIC STEP. HANDS ARE HELD DOWN, BUT MAY BE RAISED SLIGHTLY AS DANCERS APPROACH CENTER (MEAS 4). THIS MEAS MAY ALSO BE USED TO CHANGE TO AN "INTERLOCKED" POSITION.
- 4 WALKING STEP. ORIGINALLY, THE ORCHESTRA PLAYS THE MELODY (BASIC STEP PORTION) UNTIL SOMEONE BREAKS OUT WITH A FAMILIAR VERSE; THE MUSIC STOPS AND OTHERS JOIN IN ON THE SINGING. THIS IS A REST PORTION OF THE DANCE DURING WHICH DANCERS USUALLY STAND MOTIONLESS, BUT MAY USE THE WALKING STEP. EACH STEP TAKES A FULL MEASURE. THE WALK IS RELAXED, KNEES FLEX AND BEND SLIGHTLY ON THE "COUNT 2."

1

RECORD: JUGOTON #J-6003-A "SLAVONSKO KOLO" - RECORDED IN YUGOSLAVIA.

INTRODUCTION: 4 MEAS.

MEAS PART I

- 5-28 DANCE THE BASIC-STEP 12 TIMES, KOLO MOVING TO L. HANDS ARE JOINED AS NOTED IN STYLE NOTE 2, CLOSED KOLO.

PART II

- 29-40 DO THE WALKING-STEP AS DESCRIBED THREE TIMES (L,R,L,R x 3). HANDS ARE HELD LOW DURING THIS PORTION OF THE DANCE.

(CONT'D ON NEXT PAGE)

SLAVONSKO KOLO (CONT'D)MEAS PART III

41-44 TAKE FOUR STEP-HOPS TO CENTER OF CIRCLE, STARTING WITH L FT. HANDS ARE DOWN BUT MAY BE RAISED SLIGHTLY ON MEAS 44.

45-48 TAKE 4 STEP-HOPS AWAY FROM CENTER OF CIRCLE TO ORIGINAL POSITION, MOVING BKWD.

49-52 REPEAT MEAS 41-44 (IN) BUT ON THE LAST MEAS CHANGE THE HAND POS TO THE "INTERLOCKED ARMS" POS (STYLE NOTE 2).

53-56 REPEAT MEAS 45-48 (MOVING OUT).

THE ABOVE THREE PARTS ARE REPEATED THREE TIMES, MAKING FOUR IN ALL.

FINALE: END THE DANCE WITH THE ALTERNATE BASIC STEP DONE 14 TIMES.

II

RECORD: FOLKWAYS FP80/3 "TANEC" YUGOSLAV NATIONAL FOLK BALLET LP, SIDE II, BAND 1 AFTER THE FOLKSONG.

INTRODUCTION: OJ RASTICU ŠUSNJATI,
NAUCIME IGRATI. (REPEAT)

JA'B SE HTJELA UOATI,
A JOŠ NEZNAM IGRATI! (REPEAT)

THE ABOVE FOLKSONG WITH REFRAINS TAKES 48 MEAS TO WHICH DANCERS DO THE WALKING STEP AS DESCRIBED, 12 TIMES (L,R,L,R x 12) MOVING TO THE L AND STARTING WITH THE L FT. THE KOLO AT THIS POINT IS "OPEN" WITH LEADER AT L END. HANDS ARE INTERLOCKED AS IN STYLE NOTES #2.

MEAS PART I (AFTER ABOVE INTRODUCTION): (CLOSED KOLO)

1-64 DANCE THE BASIC-STEP 32 TIMES, KOLO MOVING TO THE L. AT THIS POINT ALL ARMS ARE UP AT SHOULDER HEIGHT WITH HANDS RESTING ON NEIGHBOR'S SHOULDERS (SHOULDER POSITION).

PART II

65-68 TAKE FOUR STEP-HOPS TO CENTER OF CIRCLE, STARTING WITH L FT. ON THE LAST MEAS CHANGE THE ARM POS TO "INTERLOCKED ARMS" POS (STYLE NOTE #2).

69-72 TAKE 4 STEP-HOPS AWAY FROM CENTER OF CIRCLE TO ORIGINAL POS, MOVING BKWD STARTING WITH THE L FT.

PART III

73-80 DO ALTERNATE BASIC STEP FOUR TIMES AS DESCRIBED.

PART IV

81-88 DO THE WALKING-STEP AS DESCRIBED TWICE (L,R,L,R, x 2). HANDS ARE HELD LOW DURING THIS PORTION OF THE DANCE.

REPEAT PARTS I TO IV THREE TIMES MORE, MAKING FOUR IN ALL. DURING THE SECOND, THIRD, AND FOURTH TIMES THROUGH THE DANCE PART I HAS ONLY 4 BASIC-STEPS AND THE MUSIC IS OF THE SAME DURATION AS PART III THROUGHOUT THE DANCE.

POSAVSKI DRMES

SINCE THE ABOVE DANCE IS PART OF A SUITE OF "CROATIAN SONGS AND DANCES," IT ENDS WITH DRMESH FROM THE POSAVINA REGION OF CROATIA. THE DANCE HAS TWO PARTS: THE STATIONARY DRMESH STEP AND THE TRAVELING "VRTANJE" IN WHICH THE ENTIRE CIRCLE MOVES TO THE LEFT AT A RAPID SPEED.

MEAS VRTANJE

1 (CT 1) STEP WITH THE R FT ACROSS L FT MOVING TO L. THIS IS A FAIRLY LARGE STEP, ENDING ABOUT 10 INCHES BEYOND L FT. R KNEE BENDS AT CLOSE OF STEP.

(CT 2) RECOVER BY STEPPING L WITH L SO THAT L FT IS JUST A FEW INCHES BEYOND (TO L) OF R FT. R KNEE STRAIGHTENS AT THIS POINT.

DRMES STEP

1 (CT 1) STEP HEAVILY ON R FT IN PLACE, BOTH KNEES BENDING. (CT &) STRAIGHTEN KNEES.

(CT 2) LOWER AND RAISE BOTH HEELS (BOUNCE). (CT &) LOWER AND RAISE BOTH HEELS (BOUNCE).

IT WILL BE NOTED THAT FIRST "A" PORTION (VRTANJE) OF THE MUSIC HAS ONLY 16 MEAS, THE SECOND AND THIRD TIMES 20 MEAS. THE "B" PORTION (DRMES IN PLACE) HAS 16 MEAS THROUGHOUT.

—PRESENTED BY JOHN FILCICH

PRAVO MAKEDONSKO ORO

THIS TITLE CAN BE TRANSLATED FREELY AS "MACEDONIAN ORO MOVING TO THE RIGHT," THE NAME "ORO" BEING THEIR FORM OF THE WORD "KOLO" OR CIRCLE DANCE. THE SAME DANCE IS ALSO KNOWN AS "BAVNO" AND "LESNOTO" ORO, MEANING "SLOW" AND "EASY." THREE RECORDS ARE RECOMMENDED: THE FIRST BY THE PRIMITIVE "TUPAN" AND "ZURLE" NATIVE COMBINATION (ORUM AND PRIMITIVE OBOE-LIKE WIND INSTRUMENT): THE SECOND IS THE MORE MODERN BUT STILL HOME-MADE "CHALGITE" COMBINATION USING WIND AND STRING INSTRUMENTS: THE THIRD INSTRUMENT COMBINATION IS TODAY KNOWN AS THE "NARODNI ORKESTAR" (NATIONAL ORCHESTRA) AND USES MODERN FACTORY-MADE INSTRUMENTS, CHIEFLY VIOLIN AND CLARINET (WHICH ALTERNATE LEADS) AS WELL AS ACCORDIAN, GUITAR, AND BASS DRUM. THEIR STYLE OF PLAYING COUPLED WITH THE COMPLEX RHYTHMS AND EMBELLISHMENTS GIVES DISTINCTION TO THE MUSIC.

RECORD: SPERRY #1527 (TUPAN : ZURLI); #6134 (CHALGITE: #6141 (NARODNI ORKESTAR).

SOURCE: MEMBERS OF THE MACEDONIAN NATIONAL FOLK ENSEMBLE "TANEC."

FORMATION: ORIGINALLY ALL THE MEN DANCED IN ONE BROKEN CIRCLE WITH ARMS RESTING ON EACH OTHER'S SHOULDERS, WHILE THE WOMEN DANCED IN A SEPARATE BROKEN CIRCLE EITHER SURROUNDING OR BEING SURROUNDED BY THE MEN. HAND POSITION FOR THE WOMEN IS: HANDS JOINED AT SHOULDER LEVEL AND EXTENDED SLIGHTLY FORWARD, WOMEN ARE NEAR EACH OTHER, ELBOWS BENT. TODAY BOTH SEXES WOULD BE FOUND IN THE SAME CIRCLE, THE MEN PREFERING THE "SHOULDER" POSITION, THE WOMEN, THEIR OWN.

MEAS COUNT

1
KA* 1 - STEP R FT TO R.
KO 2 - LIFT L FT ACROSS AND IN FRONT OF R FT**
STO 3 - PAUSE (MOTIONLESS, ON R FT).
JE 4 - STEP ON L FT IN FRONT OF R FT.

2
TA 1 - STEP R FT TO R
JA 2 - LIFT L FT ACROSS AND IN FRONT OF R FT.**
CA 3 - HOLD, RISING SLIGHTLY UP AND DOWN ON R FT.
SA 4 - HOLD, RISING SLIGHTLY UP AND DOWN ON R FT.

3
POL 1 - STEP L FT TO L.
NA 2 - LIFT R FT ACROSS AND IN FRONT OF L FT**
SO 3 - HOLD, RISING SLIGHTLY UP AND DOWN ON L FT.
VI 4 - HOLD, RISING SLIGHTLY UP AND DOWN ON L FT.

- * THESE ARE THE WORDS (SYLLABLES) CORRESPONDING TO THE COUNT AND STEP: THEY ARE THE TITLE WORDS FROM THE SONG "KAKO STO JE TAJA CASA" WHICH IS THE THIRD RECORD SELECTION GIVEN ABOVE (#6141). NUMBERS BELOW CORRESPOND TO THE COUNT AND STEP:

KA	KO	STO	JE	/	TA	JA	CA	SA	/	POL	NA	SO	VI	/	NO	O	O	O	/
<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>		<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>		<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>		<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>	
MEAS 1					MEAS 2					MEAS 3					MEAS 4 (SAME AS 1)				

- ** THE ESSENCE OF MACEDONIAN STYLE IS REFLECTED IN THIS STEP. IT IS CAREFREE. WEIGHT ON THE ONE FOOT, THE OTHER INDEPENDENTLY IN FRONT OF IT. LATTER IS BENT AT THE KNEE, TOE POINTS INWARD. BODY RAISES ON BALL OF WEIGHTED FOOT.

—PRESENTED BY JOHN FILCICH

KASAPSKO HORO
BUTCHER'S DANCE

THE TURKISH WORD "KASAP" (MEAT-CUTTER) HAS FOUND ITSELF IN THE GREEK, BULGARIAN, MACEDONIAN, AND EVEN SERBIAN LANGUAGES. THE DANCE FORM WITH WHICH THIS WORD HAS BEEN ASSOCIATED IN ALL THOSE COUNTRIES, COMMONLY KNOWN AS THE "HORA" IS ONE OF THE OLDEST AND MOST WIDELY USED DANCE STEPS. IT HAS VARIANTS AMONG ALL PEOPLE USING THE CIRCLE DANCE, NAMELY THE BALKANS AND MIDDLE EAST. THE GREEKS CALL IT THE HASAPIKOS AND PROBABLY HAVE THE MOST VARIATIONS FOR THE DANCE. THE "DOUBLE HOP" PECULIAR TO MACEDONIAN DANCING ADDS EFFECT AND ENJOYMENT TO THE DANCE.

RECORD: XPOO (HORO) X-302-B "KASAPSKO HORO" (FOR MACEDONIAN-BULGARIAN STYLE). 2/4 TIME.

SOURCE: MEMBERS OF YUGOSLAV NATIONAL FOLK BALLET "TANEC."

FORMATION: HANDS ON NEIGHBORS' SHOULDERS; PRIMARILY DANCED BY MEN.

LEADER AT RIGHT END WAVES KNOTTED HANDKERCHIEF DURING DANCE.

MEAS

- 1 (CT. 1) STEP ON THE R FT TO R; (CT. 2) CROSS OVER WITH L FT IN FRONT OF R FT.
- 2 (CT. 1) STEP R FT TO R; (CT. 2) SWING L FT ACROSS AND IN FRONT OF R FT, BENDING L KNEE AND RAISING IT. L TOE POINTS TWO CENTER OF CIRCLE.
- 3 (CT. 1) STEP L FT TO L; (CT. 2) SWING R FT ACROSS AND IN FRONT OF L FT, BENDING R KNEE AND RAISING IT. R TOE POINTS TWO CENTER OF CIRCLE.

LEADER MAY TURN IN PLACE CW DURING MEAS 1 ALONE, OR ALL DANCERS MAY DO SO AT HIS SIGNAL.

"DOUBLE HOP" EFFECT IS ACHIEVED WITH A SMALL CHUG-LIKE HOP SLIGHTLY FWD ON THE L FT IMMEDIATELY PRECEDING THE STEP R FT TO R IN MEAS 1, CT 1. THE SAME TECHNIQUE IS USED IN MEAS 3 PRECEDING THE STEP L FT TO L IN CT 1. THE COUNT THEN CAN BE BROKEN TO "AND-ONE-TWO," INSTEAD OF "ONE-TWO."

—PRESENTED BY JOHN FILCICH

THE BASIC HAMBO STEP (HAMBOPOLSKA TURN)

COUNTS TO MEASURE	MAN'S STEP
1	STEP R IN LOD, SLIGHTLY TO OWN R, TO BEGIN CW PIVOT. (NOTE: THIS IS THE "LEADING" STEP, WHICH MOVES THE TURN FWD IN LOD. IN MOST VERSIONS OF THE HAMBO THIS FIRST STEP IS EMPHASIZED BY A "DIP" — A SETTLING DOWN ON THE FULL FLAT OF THE R FT, WITH A SLIGHT BEND OF THE R KNEE) *
2	CONTINUING CW PIVOT, STEP L SLIGHTLY SOWD AND FWD, BUT <u>CLOSE IN</u> TO R FT, WHILE RAISING BODY ON BALL OF L FT TO COME UP FROM THE "DIP."
3	FURTHER CONTINUING CW PIVOT, BRING R CLOSE BESIDE L AND MOMENTARILY STEP ON IT SIMULTANEOUSLY WITH THE L, SO AS TO HAVE WEIGHT ON <u>BOTH FEET</u> , AND THEN QUICKLY RELEASE WEIGHT ON R FT, SO THAT IT IS FREE AGAIN FOR A REPEAT OF STEP ON COUNT 1. —WITH THE ABOVE THREE STEPS, OCCUPYING <u>ONE MEASURE</u> OF MUSIC, M COMPLETES <u>ONE FULL TURN</u> CW. PATTERN OF M'S STEP IS THUS: R,L,BOTH.
<u>WOMAN'S STEP</u>	
1	STEP L, FOLLOWING (NOT INITIATING) M'S "DIP."
2	DESCRIBING AN ARC WITH R FT AROUND BEHIND L (KEEPING R CLOSE TO FLOOR AND NOT "FLICKED" IN THE AIR), TOUCH R TOE BESIDE AND BEHIND L WITHOUT SHIFT OF WEIGHT, SO AS TO RAISE UP FROM "DIP" ON L FT.
3	LEAP LIGHTLY FWD ONTO R, COMPLETING ONE FULL TURN CW WITH PARTNER. —PATTERN OF W'S STEP IS THUS: L, TOUCH R, R.

STEP PATTERN CHART:
HAMBOPOLSKA STEP

MUSIC:	COUNTS	1	2	3
STEP:	MAN	R	L	BOTH
	WOMAN	L	TCH R	R

*THE HAMBO "DIP" IS USED ONLY DURING THE ACTUAL TURN (MEAS 5-8) AND NOT IN ANY OF THE PRECEDING FOUR MEAS OF PATTERN AND TRANSITION STEP. IT SHOULD BE USED DISCREETLY, AND COME AS A NATURAL MOVEMENT IN RESPONSE TO THE MUSIC. IF OVERDONE, IT CAN GIVE THE AWKWARD APPEARANCE OF "SITTING DOWN" ON THE FIRST BEAT OF EACH MEASURE. THE DEEPNESS OF THE DIP DEPENDS BOTH UPON THE "BENT" (PUN INTENDED) OF THE MAN WHO LEADS IT, AND ON THE ROOM AVAILABLE. A CROWDED DANCE FLOOR WILL NECESSARILY REQUIRE A CERTAIN AMOUNT OF RESTRAINT IN DIPPING, ESPECIALLY WITH INEXPERIENCED DANCERS.

—PRESENTED BY GORDON TRACIE

HAMBOPOLSKA
 OLD HAMBO--POLSKA
 (TRADITIONAL COUPLE DANCE FROM SWEDEN)

SOURCE: AS LEARNED AND DANCED IN DALARNA, SWEDEN (1947-48, 1950-51) BY GORDON E. TRACIE, AND TAUGHT AT SCANDIA FOLKDANCE CLUB, SEATTLE.

RECORD: LINDEN 800, "SPRING BREEZES"; 4-MEAS INTRO: SMOOTH RHYTHM: RELATIVELY SLOW TEMPO.

FORMATION: FOR ANY NUMBER OF COUPLES, LOD CCW.

DANCE POS: OPEN: COUPLE FACING FWD, W ON M'S R, INSIDE HANDS JOINED AT SHOULDER HEIGHT, ELBOWS BENT; CLOSED: "SWEDISH FOLKDANCE HOLD," DESCRIBED BELOW.

STEPS: OPEN WALTZ: HAMBOPOLSKA (AS DESCRIBED IN "THE BASIC HAMBO STEP").

MEAS A. FOREGOING PATTERN STEPS (FORESTEG)

I. OPEN WALTZ FWD: BEGINNING ON OUTSIDE FT, 3 OPEN WALTZ STEPS GLIDING FWD IN LOD (NOT IN PLACE) THUS:

1 (CTS 1-2-3) JOINED HANDS BROUGHT FWD SO PARTNERS ARE SLIGHTLY BACK-TO-BACK:

2 (CTS 1-2-3) HANDS BROUGHT BACK SO PARTNERS ARE SLIGHTLY FACE-TO-FACE, WHERE THEY EXCHANGE A NODDED "ACKNOWLEDGEMENT":

3 (CTS 1-2-3) HANDS FWD AGAIN, PARTNERS SLIGHTLY BACK-TO-BACK.

II. TRANSITION STEP

4 (CT 1) M STAMPS R, TURNING TWO PARTNER SO AS TO BEGIN TAKING CLOSED POS: W STEPS SLIGHTLY BACK ON L, WHILE ALSO BEGINNING TO TAKE CLOSED POS. (CT 2) M STEPS SOWD AND SLIGHTLY FWD WITH L, COMPLETING CLOSED POS: W TOUCHES R TOE BEHIND L FT BUT RETAINS WT ON L, WHILE COMPLETING CLOSED POS. (CT 3) M TOUCHES R TOE ON FLOOR BESIDE L HEEL WITHOUT SHIFT OF WEIGHT: W STEPS R.

B. CLOSED PARTNER TURN (OMDANSNING)

I. HAMBOPOLSKA STEP:

5-7 IN CLOSED "SWEDISH FOLKDANCE HOLD," DESCRIBED BELOW, COUPLE DANCES HAMBOPOLSKA TURN (AS DESCRIBED IN "THE BASIC HAMBO STEP"). SEE (•) NOTE BELOW. TO RESORT TO OPEN PATTERN STEPS AGAIN, THE REGULAR FULL TURNING STEPS ARE ENDED WITH THE NEXT-TO-THE LAST (I.E., 7TH) MEAS OF AN 8-MEAS PHRASE (PART B), AND THE FOLLOWING "ADJUSTING" STEP IS TAKEN:

II. "ADJUSTING" STEP:

8 (CT 1) M STEPS R, MAKING ONLY PART OF A CW PIVOT, SO AS TO END FACING LOD: W STEPS L, FOLLOWING M'S SEMI-PIVOT, TO END FACING LOD. (CT 2) M STEPS L AND W STEPS R, DROPPING CLOSED POS TO REJOIN INSIDE HANDS WITH PARTNER. (CT 3) M STEPS R, W STEPS L, SO THAT OUTSIDE FT IS FREE TO BEGIN FIRST OPEN WALTZ STEP OF PART A (MEAS 1).

STEP FOR MEAS 8 IS THUS: M: R-L-R, W: L-R-L.

*IN THIS VERSION OF THE HAMBO, THE TURN MAY BE CONTINUED INDEFINITELY, EMPLOYING THE PATTERN "REST STEPS" ONLY WHEN DESIRED. SINCE THE DANCERS MOVE FWD IN LOD IN BOTH PART A AND PART B IT IS NOT NECESSARY FOR ALL COUPLES TO DANCE THE SAME PART SIMULTANEOUSLY, AS IS THE CASE IN THE REGULAR HAMBO, WHERE THEY WOULD OTHERWISE BUMP INTO EACH OTHER. CONTINUOUS DANCING OF THE CLOSED POSITION TURN, ONCE A STANDARD PRACTICE WITH THE SWEDISH POLSKA, IS STILL TO BE FOUND IN CERTAIN SECTIONS OF SWEDEN, NOTABLY DALARNA, FROM WHENCE THIS VERSION COMES.

"SWEDISH FOLKDANCE HOLD" IS AN EFFECTIVE COMBINATION OF THE BEST FEATURES OF SHOULDER-WAIST AND REGULAR WALTZ POS, TO WIT: M'S R ARM AROUND W'S WAIST, W'S LH ON M'S R SHOULDER, M'S L ARM SHARPLY BENT, WITH HAND OPEN UPWARD, W'S R ARM HELD STRAIGHT OUT FROM SHOULDER, HER ELBOW IN M'S LH, AND HER RH HOLDING M'S L ARM JUST ABOVE HIS ELBOW. THIS IS AN OLD, TRADITIONAL CLOSED POS FOR PARTNER DANCES IN SWEDEN, OFTEN REFERRED TO AS "THE FOLK DANCE HOLD." IT IS SOMETIMES ALSO KNOWN AS "HAMBO HOLD," AND IS, IN FACT, THE SPECIFIC DANCE POS RECOMMENDED BY THE OFFICIAL SWEDISH NATIONAL FOLKDANCE ORGANIZATION FOR ALL VERSIONS OF THE HAMBO.

BACKGROUND NOTE: AS WITH DANCES EVERYWHERE, THERE ARE MANY VERSIONS OF THE HAMBO TO BE FOUND IN THE LAND OF ITS ORIGIN, SWEDEN - ALL OF THEM EQUALLY "AUTHENTIC" IF NOT EQUALLY "TRADITIONAL." THE VARIANT DESCRIBED ABOVE IS SAID BY MANY FOLKDANCERS AND FIDDLERS IN SWEDEN TO BE A COMPARATIVELY OLD ONE. TO THIS DAY IT IS A COMMON WAY OF DANCING THE HAMBO IN THE LAKE SILJAN AND DAL RIVER DISTRICT OF DALARNA (PROVINCE OF DALECARLIA, OFTEN CALLED THE CULTURAL HEART OF SWEDEN),

(CONT'D ON NEXT PAGE)

HAMBOPOLSKA, CONT'D

AND TO THE SOUTH IN HÄLSINGBERG, SKÅNE (SCANIA) A SIMILAR VERSION, NOW CALLED "GAMMALHAMBO" (OLD HAMBO) IS KNOWN. SINCE AN EARLIER DESIGNATION FOR THE HAMBO WAS ITS FULL NAME, HAMBOPOLSKA, IT SEEMS APPROPRIATE TO SO ENTITLE THIS OLDER VERSION OF THE DANCE, IN ORDER TO DISTINGUISH IT FROM THE COMMON "DAL STEP" VARIETY WIDELY KNOWN TODAY AS SIMPLY THE HAMBO.

THE TUNE "SPRING BREEZES" (SWEDISH: "VÄRVINDAR FRISKA") ON THE RECOMMENDED RECORD, LINDEN 800, IS ONE OF THE OLDEST AND BEST-KNOWN OF ALL SWEDISH FOLK MELODIES, CHARACTERISTIC IN ITS CHIEFLY MINOR CONSTRUCTION OF THE FOLK MUSIC IDIOM OF SWEDEN. INASMUCH AS THE ABOVE-DESCRIBED DANCE DEMANDS A MORE RELAXED PACE THAN THE FASTER MODERN VERSIONS OF THE HAMBO, THIS RECORDED ARRANGEMENT - WITH A TYPICAL OLD-TIME SMOOTH FLOWING "LILT" - LENDS ITSELF PARTICULARLY WELL. IT IS ESPECIALLY RECOMMENDED FOR USE IN TEACHING THE BASIC HAMBO STEP, SO AS TO INDUCE PROPER CALMNESS AND CONTROL.

---PRESENTED BY GORDON E. TRACIE

HAMBO

REGULAR HAMBO

(TRADITIONAL COUPLE DANCE FROM SWEDEN)

SOURCE: AS LEARNED AND DANCED IN STOCKHOLM AND THROUGHOUT SWEDEN (1947-48, 1950-51) BY GORDON E. TRACIE, AND TAUGHT AT SCANDIA FOLK DANCE CLUB, SEATTLE.

RECORD: SONORA 3786, "OSBY MINNEN" (IMPORT); SONORA 3618, "STAVSNÄS-HAMBO" (IMPORT).
MUSICA A-5230, "ALLE VAKRE JENTERS HAMBO" (IMPORT).

FORMATION: FOR ANY NUMBER OF COUPLES; LOD CCW.

POS: OPEN: COUPLE FACING FWD, W ON M'S R, INSIDE HANDS JOINED AT SHOULDER HEIGHT, ELBOWS BENT;
CLOSED: SHOULDER-WAIST, OR "SWEDISH FOLK DANCE HOLD" (AS DESCRIBED FOR HAMBOPOLSKA).

STEPS: DAL STEP, OR VARIANT; HAMBOPOLSKA (AS DESCRIBED IN "THE BASIC HAMBO STEP").

MEAS A. FOREGOING PATTERN STEPS (FÖRESTEG)

I. DAL STEP, OR VARIANT;

1-2 IN OPEN POS, BEGINNING ON OUTSIDE FT, EITHER:

(A) 2 REGULAR DAL STEPS, PROGRESSING SLIGHTLY FWD IN LOD,

(B) 2 DAL STEPS IN PLACE, SLIGHTLY AWAY FROM AND THEN TWD PARTNER, OR

(C) 2 "STEP-SWING BALANCES" IN PLACE (DESCRIBED FOR STOCKHOLM HAMBO).

II. SMALL STEPS FWD;

3 BEGINNING ON OUTSIDE FT, M AND W EACH TAKE 3 SMALL STEPS (NOT RUNS OR LEAPS!) FWD IN LOD.

III. TRANSITION STEP;

4 M AND W EACH EXECUTE OWN TRANSITION STEP PRECISELY AS DESCRIBED FOR HAMBOPOLSKA, HAVING TAKEN CLOSED POS (EITHER SHOULDER-WAIST OR "SWEDISH FOLK DANCE HOLD") BY END OF MEAS.

B. CLOSED PARTNER TURN (OMDANSNING)

5-8 COUPLE DANCES 3 REGULAR HAMBOPOLSKA TURNING STEPS AND ONE "ADJUSTING" STEP, PRECISELY AS DESCRIBED IN PART B, (I) AND (II), IN THE DESCRIPTION FOR HAMBOPOLSKA. OPEN POS IS TAKEN AT THE END OF THE LAST MEAS SO AS TO AGAIN FACE FWD IN LOD TO BEGIN AT A.

REPEAT ENTIRE SEQUENCE AS MANY TIMES AS MUSIC PERMITS.

*DAL (PRONOUNCED "DAWL") MEANS DALE, OR VALLEY, AND IS DERIVED FROM THE SWEDISH PROVINCE OF DALARNA ("THE DALES"), SEAT OF MANY OLD FOLK TRADITIONS.

IN SWEDEN, A HAMBO SUCH AS THE ABOVE, WHICH EMPLOYS A "DIP" IN THE TURNING STEPS, IS REFERRED TO AS "NIGHAMBO" ("NEEG-HAMBO"), MEANING LITERALLY "CURTSY-HAMBO, I.E., ONE WITH A SLIGHT BENDING OF THE KNEE.

ALTHOUGH IN THE PAST FEW YEARS THERE HAS BEEN A TENDENCY AMONG CERTAIN DANCE INSTRUCTORS IN SWEDEN TO TEACH A "SIMPLIFIED" VERSION OF THE HAMBO PATTERN STEPS WHICH PRECEDE THE TURN - NAMELY, USING THREE DAL STEPS IN PLACE, FOLLOWED IMMEDIATELY BY THE TRANSITION STEP - THE ABOVE-DESCRIBED "2 DALS & 3 SMALL STEPS" VERSION STILL REMAINS THE MOST GENERAL PATTERN USED, BOTH IN SWEDEN ITSELF, AND AMONG FOLK DANCERS AND ETHNIC SWEDISH GROUPS IN AMERICA AS WELL.

---PRESENTED BY GORDON E. TRACIE

KÖRA

TROTTLING DANCE

(OLDTIME COUPLE DANCE FROM SWEDEN)

PRONUNCIATION: CHUR'-A (CHUR-AS IN "CHURCH").

SOURCE: AS LEARNED AND DANCED IN SOUTHERN SWEDEN (1950-51) BY GORDON E. TRACIE, AND TAUGHT AT SCANDIA FOLK DANCE CLUB, SEATTLE.

RECORD: TONO 20080, "SVENSK KLARINETPOLKA" (IMPORT); TONO 28193, "KIVIKS POLKA" (IMPORT); LINDEN 803, "KIVIKS POLKA."

FORMATION: FOR ANY NUMBER OF COUPLES, LOD CCW.

POS: OPEN SHOULDER-WAIST: "SWEDISH FOLK DANCE HOLD" (AS DESCRIBED FOR HAMBOPOLSKA).

STEPS: WALKING STEP: "BOUNCE-HAMBO" STEP, AS DESCRIBED BELOW.

THE FOLLOWING ARE NOT FIGURES IN THE REGULAR SENSE, BUT MERELY TWO DANCE POS EACH WITH OWN CORRESPONDING STEPS, WHICH ARE ALTERNATED AT WILL WITH NO FIXED NUMBER OR MEAS FOR EITHER:

A. OPEN WALK FORWARD:

COUPLE IN OPEN SHOULDER-WAIST POS, BEGINNING ON INSIDE FOOT, ANY EVEN NUMBER OF WALKING STEPS, LIGHT AND SPRINGY, FWD IN LOD, IN TIME WITH THE MUSIC ONE STEP TO EACH BEAT (COUNT 1-2).

B. CLOSED PARTNER TURN:

WHENEVER DESIRED - PREFERABLY ON AN EVEN 4-MEAS PHRASE - M AND W EACH EXECUTE DWN HAMBOPOLSKA TRANSITION STEP (AS DESCRIBED FOR HAMBOPOLSKA), TAKING ONE STEP-MOVEMENT FOR EACH BEAT OF THE MUSIC (COUNT 1-2-3), IRRESPECTIVE OF THE MUSIC'S 2/4 TIME. CLOSED "SWEDISH FOLK DANCE HOLD" IS COMPLETED BY END OF THE 3RD BEAT (I.E., ONE FULL HAMBOPOLSKA TRANSITION STEP).

COUPLE THEN CONTINUES TO TURN CW WITH A SERIES OF CONSECUTIVE "BOUNCE-HAMBO" STEPS (AS DESCRIBED BELOW), ONE STEP-MOVEMENT FOR EACH BEAT OF THE MUSIC, AS IN TRANSITION STEP ABOVE, WITHOUT REGARD TO EITHER THE MEAS OR PHRASING OF THE MELODY BEING PLAYED. THUS THE 3-COUNT HAMBOPOLSKA STEP IS DANCED "OUT OF PHASE" WITH THE 2-COUNT POLKA RHYTHM. (THIS "RHYTHMIC COUNTERPOINT" FORMAT WILL EASILY BE SEEN IN THE STEP-PATTERN CHART BELOW.)

PARTNER TURN IS CONTINUED AS LONG AS COUPLE WISHES. WHEN A CHANGE TO THE WALKING "REST STEPS" IS DESIRED, OPEN POS IS AGAIN ASSUMED AT THE COMPLETION OF ANY ONE FULL "BOUNCE-HAMBO" STEP, SO THAT WALK FWD IS ONCE MORE BEGUN ON THE INSIDE FT ON THE FIRST BEAT OF A MEAS. THEN CLOSED TURN IS AGAIN RESUMED AT WILL, IN THE SAME MANNER AS DESCRIBED ABOVE.

STEP-PATTERN CHART:

"BOUNCE-HAMBO" STEP
AS DANCED IN THE
KÖRA (TROTTLING DANCE)

MUSIC:	BEATS	1	2	1	2	1	2
	MAN	R	L	BTH	R	L	BTH
	STEP:	WOMAN	L	TCH R	R	L	TCH R
	COUNT	1	2	3	1	2	3

THE "BOUNCE-HAMBO" STEP (SWEDISH: STÖTHAMBO) IS A REGULAR 3-COUNT HAMBOPOLSKA STEP WITH THE USUAL "DIP" ON THE FIRST BEAT OF EACH MEAS COMPLETELY ELIMINATED: INSTEAD THERE IS AN EVEN "BOUNCING" ON EACH BEAT OF THE MEAS. THE SWEDISH WORD "STÖT" MEANS, AMONG OTHER THINGS, "SHAKE" OR "BOUNCE": THUS THE USE OF THE TERM, "BOUNCE-HAMBO." THIS BOUNCING ACTION IS VERY SUBTLE, HOWEVER. IT MUST NOT BE OVERDONE, BUT KEPT SMOOTH AND NOT ALLOWED TO GET OUT OF CONTROL. AS WITH ALL TRUE SWEDISH HAMBOS, IT IS DANCED RELAXED AND GRACEFULLY.

WHEN THIS BOUNCY STEP IS EMPLOYED IN THE REGULAR HAMBO IN LIEU OF THE "DIPPING" STEP, THE DANCE IS OFTEN REFERRED TO AS A "STOLKHDLM HAMBO." IT IS ALWAYS SOMEWHAT OF A SHOCK FOR AMERICAN VISITORS TO THE SWEDISH CAPITAL (THAT IS, THOSE WHO HAVE DANCED THE HAMBO BACK IN THE STATES) TO DISCOVER THAT THEIR FAVORITE DANCE IS DONE "OVER THERE IN THE OLD COUNTRY" WITHOUT THE DISTINCTIVE "DIP" WHICH CHARACTERIZES THE HAMBO IN THE U.S. BUT BEING BROUGHT "UP TO DATE" TO FIT THE SPACE LIMITATIONS OF TODAY'S CROWDED DANCE FLOORS AND, PERHAPS MORE SIGNIFICANT, TO CONFORM TO THE MORE "SOPHISTICATED" STYLE OF MODERN EUROPEAN SOCIAL DANCING, THE HAMBO HAS IN REALITY BECOME A BALLROOM DANCE, ALBEIT AN "OLDTIME" BALLROOM DANCE. THE "DIP" HAMBO (NIGHAMBO) AS WE KNOW IT OVER HERE CAN NOW BE SEEN IN SWEDEN AS A MATTER OF COURSE ONLY IN CERTAIN MORE REMOTE RURAL DISTRICTS, OR IN THE VARIOUS FOLK DANCE SOCIETIES WHICH STILL ENCOURAGE THE RETENTION OF THE ORIGINAL "DIP."

(CONT'D ON NEXT PAGE)

KORA (CONT'D)

THE ["]KORA, ALSO OCCASIONALLY CALLED TRAVA (PRONOUNCED TRAW'-VA), IS NOT COMMON THROUGHOUT SWEDEN, BUT CONFINED LARGELY TO THE PROVINCES BELOW STOCKHOLM, IN THE SOUTHERNMOST PART OF THE COUNTRY. IT IS NOT SURPRISING, THEREFORE, THAT IT BEARS A CLOSE RESEMBLANCE TO CERTAIN DANISH DANCES - FOR EXAMPLE, SPØNDERHØNING - WHICH ALSO EMPLOY THE TECHNIQUE OF DANCING "AGAINST" RATHER THAN "WITH" THE NORMAL PHRASING OF THE MUSIC.

SINCE THE ["]KORA IS DONE TO POLKA MUSIC (OF WHICH THERE IS USUALLY AN ABUNDANCE), IT SERVES AS AN EXCELLENT ALTERNATE OR SUBSTITUTE DANCE WHEN THE POLKA BEING PLAYED IS TOO FAST IN TEMPO FOR DANCING A REGULAR POLKA (POLKETT) OR SNOA (PIVOT DANCE). THE NATURE OF THE "BOUNCE-HAMBO" STEP ALLOWS CONSIDERABLY MORE RELAXATION AT A FAST METRONOME COUNT THAN EITHER THE POLKA OR PIVOT STEP. IT SHOULD INDEED BE QUITE EFFORTLESS, AND GIVE THE IMPRESSION OF "SAILING ALONG" COMFORTABLY WHILE THE MUSIC MAY IN FACT BE VERY SPIRITED.

—PRESENTED BY GORDON E. TRACIE

SNURRBOCKEN

THE WHIRLING BUCK GOAT
(TRADITIONAL COUPLE DANCE FROM SWEDEN)

PRONUNCIATION: SNERR'-BOOK-EN (NOT SCHNERRI: OO AS IN "BOOK")

SOURCE: AS LEARNED IN STOCKHOLM AND DANCED IN VARIOUS PARTS OF SWEDEN (1947-48, 1950-51) BY GORDON E. TRACIE, AND TAUGHT AT SCANDIA FOLK DANCE CLUB, SEATTLE.

RECORDING: MUSICA R-505 (IMPORT). DOMESTIC US RECORDING NOT RECOMMENDED.

FORMATION: FOR ANY NUMBER OF COUPLES: LOD CCW.

POS: CLOSED SHOULDER-WAIST: OPEN SHOULDER-WAIST: HANDS, WHEN FREE, ON HIPS, THUMBS BACK, FINGERS FORWARD.

STEPS: DELSBO-POLSKA (DESCRIBED BELOW): RUNNING STEP.

MEAS A. CLOSED PARTNER TURN (OMDANSNING)*

1-8 IN CLOSED SHOULDER-WAIST POS, COUPLE TURNS CW WITH 8 DELSBOPOLSKA STEPS, AS DESCRIBED BELOW, PROGRESSING FWD IN LOD

B. OPEN RUN FORWARD

9-16 IN OPEN SHOULDER-WAIST POS, STARTING ON OUTSIDE FT, COUPLE RUNS FWD IN LOD WITH SMALL, LIGHT RUNNING STEPS (NOT KICK-STEPS), ONE STEP TO EACH BEAT OF THE MUSIC.

C. EXCHANGE OF BOWS (KOMPLIMANG)

17 M & W TURN SLOWLY TWD EACH OTHER, M ON INSIDE OF RING, W ON OUTSIDE, AND BOW TO ONE ANOTHER

18 M & W EACH TURN SLOWLY HALF ABOUT CCW (TO OWN L) AND BOW AWAY FROM ONE ANOTHER.

19 COUPLE TURNS TO FACE EACH OTHER ONCE MORE, TAKING CLOSED POS.

WHEREAFTER THE DANCE BEGINS AGAIN AT A (CLOSED PARTNER TURN).

SEQUENCES REPEATED IN ORDER TO END OF MUSIC.

STEP-PATTERN CHART:

DELSBO-POLSKA STEP

MUSIC	COUNTS	1	2	3
	MAN	L	BOTH	R
STEP:	WOMAN	BOTH	R	L

*NOTE: AS DANCED IN SWEDEN, SNURRBOCKEN PROPERLY BEGINS WITH THE TURN, NOT THE BOW!

THE DELSBO-POLSKA STEP IS DANCED WITHOUT A "DIP" SUCH AS USUALLY FOUND IN THE HAMBOPOLSKA, BUT EMPLOYS A SMOOTH "BOUNCE" WITH EVEN EMPHASIS ON EACH BEAT OF THE MUSIC. IT THUS RESEMBLES - THOUGH AT A FASTER TEMPO - THE STOCKHOLM HAMBO. IT IS VERY IMPORTANT TO KEEP THE FEET CLOSE TO THE FLOOR SO AS TO MAINTAIN PROPER BALANCE DURING THE GREAT VELOCITY OF THE TURN.

COMPARISON OF THE ABOVE DELSBO-POLSKA STEP-PATTERN WITH THAT OF THE HAMBO-POLSKA (PREVIOUSLY DESCRIBED) WILL REVEAL A DECIDED RELATIONSHIP. PROJECTING A SERIES OF M'S HAMBOPOLSKA STEPS, THUS: R-L-BTH-R-L-BTH-R-L-BTH, IT WILL BE SEEN THAT BY STARTING THE 3-COUNT POLSKA MUSIC ON THE SECOND STEP-MOVEMENT (L), INSTEAD OF THE FIRST (R), A PATTERN OF L-BTH-R RESULTS - WHICH
(CONT'D ON NEXT PAGE)

SNURRBOCKEN, (CONT'D)

IS THE DELSBO-POLSKA STEP PRECISELY. IN THE CASE OF THE W'S DELSBO-POLSKA STEP, THE PATTERN IS STARTED ON THE THIRD STEP-MOVEMENT OF THE ABOVE SEQUENCE, THEREBY BECOMING BTH-R-L. THIS "FOLLOW-UP" PRINCIPLE IS TYPICAL OF MANY POLSKA AND POLS TYPE DANCES THROUGHOUT NORWAY.

THE DELSBO-POLSKA STEP DERIVES ITS NAME FROM THE DISTRICT OF DELSBO (PRONOUNCED DALES-BOO) IN THE PROVINCE OF HELSINGLAND, NORTHERN SWEDEN, WHERE "LEFT-FT POLSKAS" OF THE TYPE SUCH AS THE SNURRBOCKEN HAVE LONG BEEN KNOWN. THE NAME SNURRBOCKEN, LITERALLY MEANING "THE WHIRLING BUCK-GOAT," SOMETIMES APPEARS AS "SNURRBOTTJEN" OR "SNURREBOCKEN," DEPENDING UPON THE DIALECT.

---PRESENTED BY GORDON E. TRACIE

SNOAPIVOT DANCE

(COUPLE DANCE FROM SWEDEN)

PRONUNCIATION: SNOO'-A

SOURCE: LEARNED AND DANCED IN STOCKHOLM (1947-48, 1950-51) BY GORDON E. TRACIE AND TAUGHT AT SCANOIA FOLK DANCE CLUB, SEATTLE.

RECORDS: SONORA 3638, MUCKAR POLKA (IMPORT); TONO 28216, "DEN ORMSTUKNE" (IMPORT).

FORMATION: FOR ANY NUMBER OF COUPLES: LOD CCW.

POS: OPEN SHOULDER-WAIST: CLOSED SHOULDER-WAIST OR "SWEDISH FOLK DANCE HOLD" (SEE REFERENCE BELOW).

STEPS: WALKING: PIVOT. NOTE: ALTHOUGH DONE TO POLKA MUSIC, THIS DANCE HAS NO POLKA STEP IN IT.

THE FOLLOWING ARE NOT FIGURES IN THE REGULAR SENSE, BUT MERELY TWO DANCE POSITIONS WHICH ARE ALTERNATED AT WILL WITH NO FIXED NUMBER OF MEASURES FOR EITHER:

A. OPEN WALK FORWARD:

COUPLE IN OPEN SHOULDER-WAIST POSITION, BEGINNING ON OUTSIDE FT, ANY EVEN NUMBER OF WALKING STEPS, LIGHT AND SPRINGY, FWD IN LOD, IN TIME WITH THE MUSIC, ONE STEP TO EACH BEAT (CT 1-2).

B. CLOSEO PARTNER TURN:

WHENEVER DESIRED - PREFERABLY ON AN EVEN 4-MEAS PHRASE - M TAKES A SHORT JUMP WITH STAMP ON BOTH FEET, ON THE FIRST BEAT OF THE FIRST MEAS (THIS IN LIEU OF A STEP, OTHERWISE, ON HIS L), FOLLOWING WITH A STEP ON HIS R ON THE 2ND BEAT AS USUAL, AND TAKING CLOSEO POS WITH PARTNER. AT THE SAME TIME W STEPS R-L AS USUAL, WHILE ASSUMING CLOSED POS. COUPLE THEREAFTER CONTINUES THESE 1-2 STEPS SO AS TO PIVOT AROUND CW, PROGRESSING FWD IN LOD.

PIVOT IS CONTINUED AS LONG AS COUPLE WISHES (OR AS LONG AS THE DANCERS ARE ABLE TO KEEP IT UP!) WHEN THEY TIRE OR DESIRE A CHANGE TO THE "REST STEPS," OPEN POS IS AGAIN TAKEN, WITHOUT LOSING COUNT OF THE MUSIC - THAT IS, THE SAME 1-2 ALTERNATION OF THE FEET IS MAINTAINED - AND THE SIMPLE WALK FWD IS RESUMED, UNTIL SUCH TIME AS THEY AGAIN WISH TO GO INTO THE PIVOT TURN.

BACKGROUND NOTE: THE SNOA IS POPULAR MOSTLY IN STOCKHOLM, WHERE IT IS USED AS AN ALTERNATE DANCE TO THE POLKA. IT IS THE USUAL PRACTICE AT OLD TIME DANCES THERE FOR THE ORCHESTRA TO PLAY TWO SELECTIONS FOR EACH DANCE TIP. IN THE CASE OF THE POLKA, THE POLKETT (SIMPLY A DANCING OF VERY SMALL POLKA STEPS IN CLOSED POLKA-MAZURKA POS) IS DANCED DURING THE FIRST PIECE, AND A STRAIGHT PIVOT IS DANCED DURING THE SECOND SELECTION.

TECHNICALLY, THERE ARE TWO DIFFERENT STYLES TO THIS PIVOT DANCE: THE SNOA, WHICH SIMPLY MEANS TO TURN, DANCED EVENLY, AT A "CONSTANT RPM"; THE SLUNGA (PRONOUNCED SLOONG-A, OO AS IN "LOOK,") WHICH MEANS LITERALLY TO "SLING" OR FLING: IN THIS THE DANCERS SPIN WITH A SORT OF WHIP ACTION RATHER THAN WITH THE EVEN TURN AS ABOVE. THE STEPS ARE BASICALLY THE SAME, BUT THE "SLINGING" EFFECT IS OBTAINED BY SYNCOPATION AND A VERY SLIGHT "DIP" ON THE FIRST BEAT OF EACH MEAS.

THOUGH SHOULDER-WAIST POS IS THE SIMPLEST HOLD DURING THE TURN (AND USUALLY PREFERRED BY AMERICAN DANCERS), THE SWEDISH NATIONAL FOLK DANCE ORGANIZATION, SVENSKA UNGDOMSRINGEN FOR BYGDEKULTUR (SWEDISH YOUTH SOCIETY FOR RURAL CULTURE) ENCOURAGES "SWEDISH FOLK DANCE HOLD" FOR THIS DANCE. REGULAR WALTZ OR BALLROOM DANCE POS IS NEVER USED.

---PRESENTED BY GORDON E. TRACIE

SWEDISH WALTZ

(TRADITIONAL AMERICAN-SCANDINAVIAN COUPLE DANCE FROM THE PACIFIC NORTHWEST)

SOURCE: AS PERSONALLY DANCED AND OBSERVED FOR MANY YEARS ON THE OLD TIME DANCE FLOORS
IN THE SEATTLE AND PUGET SOUND AREA.RECORD: SONORA 7718, "FIJOLEN MIN" (IMPORT); SONORA 3618, "JÄRNERUKSVALSEN" (IMPORT), SLOW TEMPO:
LINDEN 807, "CALLE SCHEWENS WALTZ", 4 MEAS INTRO: LINDEN 808, "THE DUDE'S WALTZ,"
4 MEAS INTRO.

FORMATION: FOR ANY NUMBER OF COUPLES: LOD CCW.

POS: OPEN, COUPLE FACING FWD, W ON M'S R, INSIDE HANDS JOINED; CLOSED, SHOULDER-WAIST OR
REGULAR WALTZ POS.

STEPS: STEP-SWING: WALTZ.

MEAS A. STEP-SWINGS AND INDIVIDUAL TURN:1-2 PARTNERS WITH INSIDE HANDS JOINED, BEGINNING ON OUTSIDE FT, M & W TAKE 2 STEP-SWINGS
IN PLACE, FIRST SLIGHTLY AWAY FROM PARTNER, THEN SLIGHTLY FACING PARTNER, HANDS MOVING
FWD AND BACK WITH BODY.3-4 DROPPING HANDS, PARTNERS TURN AWAY FROM EACH OTHER TO MAKE ONE INDIVIDUAL TURN AROUND
(M CCW, W CW) WITH 2 WALTZ STEPS (OR 6 STEPS IN WALTZ RHYTHM).B. CLOSED PARTNER TURN:5-8 FINISHING INDIVIDUAL TURN IN FRONT OF PARTNER, AND TAKING CLOSED POS, 4 WALTZ STEPS
TURNING CW AND PROGRESSING FWD IN LOD. OFTEN W TURNS OUT UNDER M'S L ARM ON LAST WALTZ
STEP TO ASSUME OPEN POS AT A, AGAIN.

REPEAT ABOVE SEQUENCE AS LONG AS MUSIC LASTS.

BACKGROUND NOTE: THIS DANCE HAS BEEN POPULAR IN THE PACIFIC NORTHWEST AND OTHER PARTS OF THE US
FOR OVER A CENTURY, HAVING BEEN BROUGHT OVER BY SCANDINAVIAN EMMIGRANTS. IT HAS NOT BEEN DANCED
COMMONLY IN SWEDEN FOR 40 OR MORE YEARS, AND AT THAT TIME WAS KNOWN AS "NORSK VALS" (NORWEGIAN
WALTZ), WITH AN ABBB SEQUENCE, RATHER THAN AB AS IS FOUND IN AMERICA TODAY. DESPITE ITS ORIGINAL
NAME, IT DOES NOT APPEAR TO HAVE BEEN COMMON IN NORWAY.THE STEP-SWING IN THIS DANCE IS AN OUTGROWTH OF THE SWEDISH "DAL STEP," WITH A RISE AND FALL
ON THE "STEPPING" FOOT ON THE 2ND AND 3RD BEATS OF THE MEAS. IN THE WALTZ TURN, THE 1ST BEAT OF
EACH MEAS IS OFTEN ACCENTED BY A SLIGHT SWAYING OF THE BODY TO THE SIDE OF THE LEADING FT.
PARTNERS SHOULD LEAN BACK FROM THE WAIST SOMEWHAT IN ORDER TO CREATE A GOOD CENTRIFUGAL FORCE
DURING THE TURN. IN KEEPING WITH THE ORIGINAL SCANDINAVIAN STYLE, HOWEVER, THE DANCE SHOULD
BE LIGHT AND GRACEFUL THROUGHOUT.

—PRESENTED BY GORDON E. TRACIE

FAMILIE SEKSTURDANISH "FAMILY CIRCLE," - FUN DANCE
(FOLK DANCE MIXER FROM DENMARK)SOURCE: AS LEARNED AND DANCED IN SCANDINAVIA (1950-51) BY GORDON E. TRACIE, AND TAUGHT AT
SCANDIA FOLK DANCE CLUB, SEATTLE.

RECORD: LINDEN 703: FOLK DANCE SPECIALTIES _____.

FORMATION: LARGE SINGLE RING AROUND THE ROOM, EACH M WITH PARTNER TO HIS OWN R, ALL HANDS
JOINED AT SHOULDER HEIGHT, ELBOWS BENT V-SHAPED SO THAT DANCERS ARE RATHER CLOSE
TOGETHER, FACING TWD CENTER.

STEPS: SIDE BUZZ: WALKING: BUZZ TURN.

MEAS INTRODUCTION, CIRCLE TO LEFT:1-8 IN RING FORMATION ALL DANCE TO L (CW) WITH SIDE BUZZ-STEP, TO WIT: FACING TWD CENTER, CROSS
R FT IN FRONT OF L AND PLACE WEIGHT ON IT ON EVERY BEAT, DRAGGING L FT IMMEDIATELY BEHIND
SO AS TO PROPELL BODY TO L. 16 STEPS IN ALL. STEPS SHOULD BE SMALL AND VERY LIGHT, WITH
A SLIGHT DIP ON R FT ON EACH BEAT.B. IN AND OUT:9-10 HANDS STILL JOINED, ALL WALK TO CENTER OF RING WITH 4 STEPS, GRADUALLY RAISING ARMS SO
THEY ARE AT FULL HEIGHT AT MIDDLE, AND GIVING A SLIGHT "COMPLIMENT" OR NOD WITH HEAD ON
LAST BEAT.

(CONT'D ON NEXT PAGE)

FAMILIE SEKSTUR, (CONT'D)

- 11-12 RETURN TO OUTER EDGE OF RING WITH 4 WALKING STEPS BKWD, LOWERING ARMS TO SHOULDER HEIGHT AGAIN.
- 13-16 REPEAT 9-12.
- C. GRAND CHAIN:
- 17-24 BEGINNING WITH OWN PARTNER AS NO. 1, DO A GRAND RIGHT & LEFT (M MOVING CCW, W CW) FOR SEVEN PERSONS, HANDS HELD AT SHOULDER HEIGHT THROUGHOUT. COUNT ALOUD EACH PERSON MET, RETAINING NO. 7 AS NEW PARTNER.
- A. SWING PARTNER:
- 1-8 IN CLOSED DANISH WALTZ POS, SWING PRESENT PARTNER WITH 16 REGULAR BUZZ-STEPS AROUND CW (AS IN SQUARE DANCE SWING), M PLACING W TO HIS R AT END OF 16TH STEP. ALL IMMEDIATELY REJOIN HANDS IN LARGE RING FOR B (IN AND OUT). THIS IS IN TURN FOLLOWED BY C (GRAND CHAIN), THEREAFTER A (SWING PARTNER) AGAIN, ETC.
- THIS SEQUENCE - ABCABC, ETC - IS FOLLOWED STRAIGHT THROUGH TO END OF MUSIC, WITHOUT REPEAT OF INTRODUCTION (CIRCLE TO L), WHICH IS DONE ONLY ONCE, AT THE VERY BEGINNING OF THE DANCE.

---PRESENTED BY GORDON TRACIE

SCHOTTIS DEL NORTE
(MEXICAN)

SOURCE: THIS DANCE CONSISTS OF AUTHENTIC MEXICAN SCHOTTIS STEPS LEARNED IN MEXICO, 1954-55, AND IS PRESENTED IN THIS SEQUENCE AS A RECREATIONAL DANCE BY HENRY BUZZ GLASS.

RECORD: IMPERIAL 1081-A EL CHOTE

FORMATION: COUPLES IN A DOUBLE CIRCLE, JOINED HANDS OUTSTRETCHED SHOULDER HEIGHT, M'S BACK TO CENTER. STEPS ARE DESCRIBED FOR THE M, W COUNTERPART.

MEAS PATTERN

- 8 I. MEXICAN SCHOTTIS AND STEP-HOPS
MOVING TO THE M L IN LOD TAKE ONE SCHOTTIS PATTERN. REPEAT TO M R IN REVERSE LOD. REPEAT ONE SCHOTTIS L AND ONE SCHOTTIS R.
IN CLOSED DANCE POS WITH R HIPS ADJACENT, CIRCLE IN PLACE CW WITH 4-STEP-HOPS, USING THE 4TH STEP-HOP TO BRING L HIPS ADJACENT. WITH L HIPS ADJACENT TAKE 4 STEP-HOPS BACK TO ORIGINAL POS ENDING WITH JOINED OUTSTRETCHED HANDS AS IN THE BEGINNING.
- 8 II. STEP-HOPS AND SCHOTTIS
STEP-HOP ON THE L AND THEN THE R IN PLACE (W-R AND L). MOVING TO M'S L SWD TAKE 1 SCHOTTIS STEP.
REPEAT STEP-HOPS BEGINNING M R AND L (W - L AND R) AND TAKE ONE SCHOTTIS STEP TO M'S R.
REPEAT ALL OF THIS ACTION.
- 8 III. STEP-HOPS AND STAMPS
WITH M'S HANDS CLASPED BEHIND BACK, AND W'S HANDS ON SKIRTS, DO THE FOLLOWING:
SEPARATING FROM PARTNER, M BACKING UP TWO CENTER, M STEP-HOPS L AND R, AND CONTINUES TO BACK UP SLIGHTLY WITH 3 STAMPS L,R,L. W DOES THE SAME ON OPPOSITE FOOT.
MOVING TWO PARTNER, M STEP-HOPS R AND L FOLLOWED BY 3 STAMPS R,L,R. W DOES THE SAME ON OPPOSITE FT.
REPEAT ALL OF THIS ACTION.
- NOTE: ON THE LAST PATTERN, THE M MAY PROGRESS TO THE W AHEAD INSTEAD OF RETURNING TO HIS OWN PARTNER.

THIS MATERIAL WILL APPEAR IN BOOK FORM SHORTLY AND IS NOT TO BE REPRODUCED WITHOUT PERMISSION

---PRESENTED BY HENRY BUZZ GLASS

JARABE COAHUILLENSE

JARABE PAYENO

(MEXICAN)

SOURCE: NATIONAL UNIVERSITY OF MEXICO, MEXICO CITY, 1954-55, FROM SEÑORA ALURA FLORES DE ANGELES.
RECORD: LOS AMIGOS MAA 100428

FORMATION: LINES OF DANCERS, IN LONGWAYS FORMATION, M IN ONE LINE, W IN ANOTHER, FACING PARTNER, ABOUT 8 FT APART. M'S HANDS CLASPED BEHIND BACK, W HOLDING SKIRT.

MEAS PATTERN16 I. STEP, UP, DOWN

FTWK IS SAME FOR BOTH M AND W. MOVING OBLIQUELY TO THE R AND THEN OBLIQUELY TO THE L TAKE 8 STEP, UP, DOWN STEPS TO CROSS TO OPPOSITE PLACES, PASSING R SHOULDERS. END FACING EACH OTHER. REPEAT BACK TO ORIGINAL PLACE.

STEP, UP, DOWN STEP:

STEP FWD OBLIQUELY R ON THE R FT, ALMOST AT THE SAME TIME DRAWING THE L FT ON THE FLOOR UP TO THE R AND RISING SLOWLY ON THE BALLS OF BOTH FEET, SINK ON THE R FT, WEIGHT ON R. REPEAT THE SAME ACTION BY STEPPING FWD OBLIQUELY L ON THE L FT, AND CONTINUE ALTERNATELY R AND L, 16 STEPS IN ALL.

16 II. GALLOP STEP

WITH THE WEIGHT ON THE R, TAKE A SLIGHT LEAP ONTO THE L FT FOLLOWED BY QUICKLY BRINGING THE R FT BESIDE THE L AND MOMENTARILY TAKING WEIGHT ON IT. (L FT LEADS ON GALLOP STEP WHILE R FT IS SLIGHTLY LIFTED WITH FLEXED KNEE R TOE ON FLOOR.) PASSING R SHOULDERS TAKE 8 OF THESE GALLOP STEPS TO OPPOSITE PLACE. WITHOUT STOPPING MAKE 2 CW TURNS IN PLACE WITH 8 GALLOP STEPS.

REPEAT 8 GALLOP STEPS BACK TO PLACE, AND 2 CW TURNS IN PLACE. END FACING PARTNER.

4 III. BALANCE INTERLUDE

AFTER CHORD, TAKE 4 WALTZ BALANCE STEPS IN PLACE, L, R, L, R.

16 IV. SLAP STEP A

MOVING TWD PARTNER AND BEGINNING TO MAKE A L TURN, STEP-HOP ON L AT THE SAME TIME SWINGING THE R LEG FWD AND THEN SLAPPING THE R TOE ON THE FLOOR BESIDE L. COMPLETING A HALF TURN L AND PASSING PARTNER BY THE L SHOULDER, STEP-HOP ON THE R AT THE SAME TIME SWINGING THE L LEG FWD AND THEN SLAPPING THE L TOE ON THE FLOOR BESIDE R.

BACKING UP SLIGHTLY TWD PARTNER'S PLACE TAKE 4 MORE SLAP STEPS L, R, L, R.

END WITH FOUR STAMPS L, R, L, R. REPEAT ALL OF SLAP STEP A BACK TO ORIGINAL POSITION.

16 V. SLAP STEP B

FACING PARTNER STEP-HOP ON THE L FT SWINGING R LEG FWD AND THEN SLAP R FT BESIDE L.

STEP-HOP ON R FT SWINGING L LEG BKWD AND TAP L TOE IN BACK OF R. STEP-HOP ON L AGAIN AND SLAP R TOE BESIDE L. STEP-HOP ON R MAKING A HALF-TURN L SWINGING L LEG FWD AND

THEN SLAP L FT BESIDE R. BACKING UP TWD PARTNER'S PLACE TAKE TWO MORE SLAP STEPS L & R. END WITH FOUR STAMPS L, R, L, R. REPEAT ALL OF SLAP STEP B BACK TO ORIGINAL PLACE.

16 VI. SLAP STEP A

REPEAT ALL OF SLAP STEP A AS IN FIG. IV.

16 VII. JUMP STEP

CHORD

WITH PARTNERS FACING TAKE 8 JUMP STEPS, FOLLOWED BY 8 JUMP STEPS MAKING A CW CIRCLE, TURNING R.

JUMP STEP: JUMP ON BOTH FEET, HOP ON L AND SWING R ACROSS L, HOP ON L AND SWING R SWD. JUMP ON BOTH FEET, HOP ON R AND SWING L ACROSS R, HOP ON L AND SWING L SWD.

REPEAT ALTERNATELY.

16 VIII. BORRACHITO STEP

MOVING OBLIQUELY R AND L IN ZIG-ZAG FASHION, AND PASSING R SHOULDERS, CHANGE PLACES WITH 8 BORRACHITO STEPS. REPEAT 8 BORRACHITO STEPS BACK TO PLACE.

BORRACHITO STEP: MOVING OBLIQUELY R STEP ON THE R FT, STEP ON L FT IN BACK OF R, STEP ALMOST IN PLACE ON R FT TO FACE DIRECTLY FWD. STEP OBLIQUELY FWD L ON L, STEP R IN BACK OF L, STEP ALMOST IN PLACE ON L FT TO FACE DIRECTLY FWD. CONTINUE ON ALTERNATE FEET.

(CONT'D ON NEXT PAGE)

IA MOSCA

(Mexican - Oaxaca)

Source: Learned in Mexico City from Jorge Escoto and observed at folk dance groups in Mexico, 1954-55.

Record: Los Amigos MAA 10042A

Formation: Partners in a double circle in promenade position. In steps not using promenade pos, MH are at his sides, WH holding skirt.

Meas

16

Pattern

I. Cut Step and Light Stamps

Ftwk same for both M and W. Moving fwd in LOD cut R ft over L allowing L leg to swing bkwd. Displace R ft with L extending R ft fwd. Take 3 light stamps in place on the balls of the ft R,L,R. On the three light stamps the fwd movement is very slight. Continue to move fwd in LOD and cut L ft over R allowing R leg to swing bkwd. Displace L ft with R extending L ft fwd. Moving slightly fwd take 3 light stamps in place on the balls of the ft L,R,L. Execute this step alternately 8 times in all. On the 8th step use the three light stamps to turn to face each other, with the M's back to the center.

16

II. Hop and Stamps

Hop on the L ft keeping toe on floor, but lifting heel. As the heel comes down stamp the heel of the lifted R ft beside the L (wt on L). Repeat hopping on L at the same time lifting R with bent knee and again stamp R heel beside the L. Hop again on the L, lift the R at the same time and as the L heel lowers strike the R heel beside the L three times. On the 3rd stamp R take the wt on R ft. Repeat the above action by hopping on the R ft keeping toe on floor, but lifting heel. As the heel comes down, stamp the heel of the lifted L ft beside the R (wt on R). Repeat hopping on R at the same time lifting L with bent knee and again stamp L heel beside the R. Hop again on the R, lift the L at the same time, and as the R heel lowers strike the L heel beside the R 3 times. On the 3rd stamp L takes the wt on L ft. Repeat this action alternately 8 times in all. On the last 3 stamps turn to face LOD and assume promenade position.

16

III. Cut, Cut, Leap

(This step is similar to step I. In this step the 3 light stamps are omitted.) Cut R ft over L, swinging L ft bkwd. Bring L ft up to R cutting R ft which swings fwd. Leap diag sdwd R on R ft, at the same time extending L ft fwd. Cut L ft over R, swinging R ft bkwd. Bring R ft. up to L cutting L ft which swings fwd. Leap diag sdwd L on L ft at the same time extending R fwd. Continue the cut, cut, leap searies on alternate ft for 16 meas. End facing each other.

16

IV. Swing In, Swing Out and Stamps

Hop on the L ft, twisting the body slightly to the L, and lifting the R leg with bent knee at the same time. As the L heel lowers to the floor, strike the R heel across and in front of the L allowing the R to swing slightly fwd. Hop on the L, twisting the body slightly to the R, and lifting the R leg with bent knee at the same time. As the L heel lowers to the floor strike the R heel beside the L with the toe pointing out and swinging slightly fwd. Hop on the L ft lifting the R, and as the heel lowers stamp the R heel 3 times beside the L. On the last stamp take the wt on the R. Facing obliquely R hop on the R ft, and lifting the L leg with bent knee at the same time. As the R heel lowers to the floor, strike the L heel across and in front of the R allowing the L to swing slightly fwd. Hop on the R, twisting the body slightly to the L, and lifting the L leg with bent

knee at the same time. As the R heel lowers to the floor, strike the L heel beside the R with the toe pointing out and swinging slightly fwd. Hop on the R ft lifting the L, and as the heel lowers stamp the L heel 3 times beside the R. On the last stamp take the wt on the L. Repeat this action alternately 8 times in all. On the last 3 stamps turn to face LOD and assume promenade pos.

16 V. Cut, Cut, Leap
Repeat step 3 exactly. (Cut, Cut, Leap, with no stamps.)

16 VI. Hop, Brush, Slap, Stamp, Stamp, Stamp
Both facing LOD, M on the inside, W's H on skirt, M's H at his side. Hop on the L ft, at the same time lifting R leg with bent knee. As L heel lowers to floor, brush the R heel on the floor allowing R leg to swing fwd. Hop on the L ft and as the L heel lowers at the same time slap R ft beside L giving body impetus to make a half turn R to face R LOD, M still on the inside. Hop on the L ft lifting R, and as the L heel lowers strike R ft three times, taking wt on R on the 3rd stamp. Hop on the R ft, at the same time lifting L leg with bent knee. As R heel lowers to floor, brush the L heel on the floor allowing L leg to swing fwd. Hop on the R ft and as the R heel lowers at the same time slap L ft beside R giving body impetus to make a half turn L to face LOD, M still on the inside. Hop on the R ft lifting L, and as the R heel lowers strike L ft 3 times, taking wt on the L on the 3rd stamp. Repeat this action alternately 8 times in all.

16 VII. Cut, Cut Leap
Repeat step 3 exactly. (Cut, Cut, Leap, with no stamps.) During this step dancers imitating a buzzing fly may make a "sssssss" sound in tempo with the music. End with stamp on L ft.

NOTE: On the cut steps (Steps 1, 3, 5, 7) there is a natural body lean fwd and back.

THIS MATERIAL WILL APPEAR IN BOOK FORM SHORTLY AND IS NOT TO BE REPRODUCED WITHOUT PERMISSION.

Presented by Henry Buzz Glass

MALUNAS
THE MILL

RECORD:

FORMATION: CIRCLE OF EIGHT COUPLES WITH THE M IN THE CENTER FACING PARTNERS AND BOTH HANDS JOINED.

FIGURE I

SWAY JOINED HANDS, FIRST TO MR THEN TO L (1 MEAS.). CONTINUE THROUGHOUT ENTIRE PART A AND REPEAT OF MUSIC. RELEASE HANDS. M CIRCLE CW, W CCW UNTIL BACK TO PARTNERS AND PLACES (AT SECOND MEETING). USE RUNNING STEPS. (MUSIC B AND REPEAT). FOR MUSIC B, FACE PARTNERS AND SWAY JOINED HANDS AS IN THE BEGINNING OF THIS FIGURE.

FIGURE II

M H ARE ON HIPS, W HOLD SKIRTS. ALL LEAD WITH R SHOULDERS, CHANGE PLACES WITH PARTNER WITH FOUR RUNNING STEPS. TURN AND AT THE SAME TIME LEAP ONTO L FT (R FT RAISED): STEP IN PLACE R, L, R. NOW LEAD WITH L SHOULDERS AND CHANGE PLACES WITH A NEW PARTNER TWO OWN L (M ENTERING CIRCLE, W LEAVING). CONTINUE UNTIL PARTNERS ARE MET.

FIGURE III

JOIN BOTH HANDS WITH PARTNER. THIS FIGURE IS SIMILAR TO THE SWEDISH WEAVING DANCE (VAVA VADMAL), BUT IS DONE IN A CIRCLE. COUPLES 1, 3, 5, 7, WILL MOVE INTO THE CIRCLE, WITH M MOVING BKWD: COUPLES 2, 4, 6, 8, MOVE OUT OF CIRCLE WITH W MOVING BKWD, USING FOUR RUNNING STEPS IN EACH DIRECTION. NOW, ALL ODD NUMBERED COUPLES TURN SLIGHTLY TO MR AND GO OUT OF CIRCLE PASSING A NEW COUPLE TO THE R. EVEN NUMBERED COUPLES DO THE SAME (MOVING TO THE MR) AND ENTER CIRCLE, INTERWEAVING UNTIL ALL REACH THEIR OWN AND ORIGINAL PLACES (PASS UP NEIGHBORING COUPLES ONCE AND REMAIN IN PLACES THE SECOND TIME).

FIGURE IV

FORM A LARGE DOUBLE MILL OF TWO COUPLES TO EACH SPOKE (COG). (AN ODD COUPLE WITH THE NEAREST FWD EVEN COUPLE FORM A SPOKE.) EVEN COUPLES IN CENTER. CENTRAL W FORM THE HUB WITH THEIR R H. THEIR L H ARE ON THEIR PARTNER'S R SHOULDER. PARTNER'S R H IS AROUND HIS W WAIST, WHILE HIS L H IS AROUND THE WAIST OF THE NEXT GIRL IN THAT WING (OR SPOKE), WHO HAS HER R H ON HIM AND HER L H ON HER OWN PARTNER'S R SHOULDER. THIS CROSS MOVES CW DURING MUSIC A. DURING MUSIC B THE COUPLES (NOT PARTNERS) OF EACH WING RELEASE HANDS AND WITH THE W MOVING BKWD AND THE M INWARD, IN FOUR STEPS THE CROSS (OR MILL) IS REFORMED WITH THE M JOINING THEIR L H AS THE HUB. MOVE CCW TO END OF MUSIC.

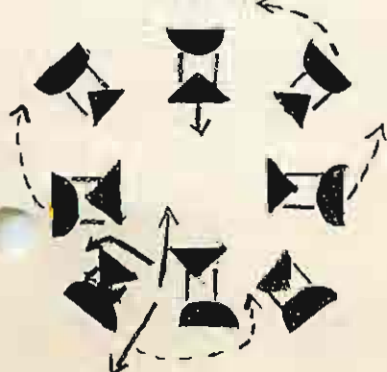
FIGURE V

EVERYONE RELEASES HANDS. M TURN RIGHT-ABOUT TO FACE CW. W REMAIN FACING SAME CCW DIR. ALL RUN FWD WITH TWO STEPS (OUTER DANCERS TAKING LONGER STRIDES, INNER SMALLER) AND FIT INTO A NEW COG (OR WING) STAMPING THREE TIMES IN PLACE. CONTINUE DOING SAME UNTIL OWN PARTNERS ARE MET FOR THE SECOND TIME.

FIGURE VI

FORM A LARGE DOUBLE MILL OF FOUR WINGS ONCE MORE, ALL FACING CCW (AS IN SECOND HALF OF FIGURE IV). RUN FWD FOUR STEPS. M OF THE OUTER COUPLES (WHO DO NOT FORM THE HUB), RELEASE THEIR HOLD OF W, TURNING R SHOULDERS WITH LEAP-TURNS AND WITH THREE MORE STEPS FIT INTO THE WING BEHIND THEM. RUN AGAIN FOUR MORE STEPS AND LEAP-TURN TO NEXT WING. CONTINUE UNTIL BACK TO OWN WING.

FIG. III



(CONT'D ON NEXT PAGE)

FIG. V

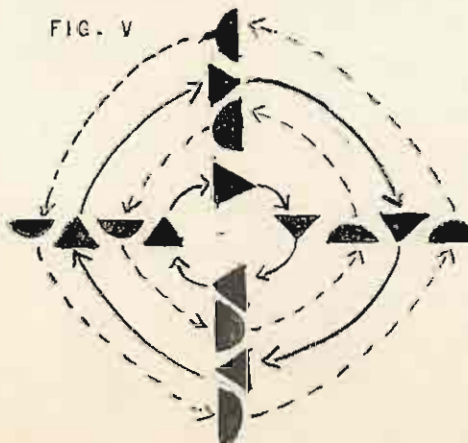
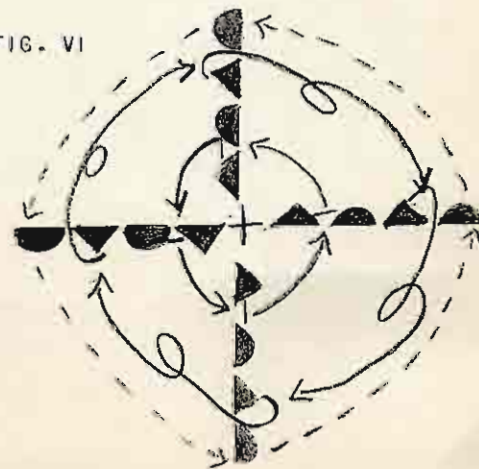


FIG. VI



MALUNAS (CONT'D)FIGURE VII

WINGS OF M ONLY. INNER HUB REMAINS INTACT. OTHER HANDS FORM ARCHES. OUTER W STEPS IN FRONT OF WING, INNER W BEHIND WING: THEN ALL W JOIN HANDS AND FORM A CIRCLE MOVING TO THEIR R (CCW) UNDER THE ARCHES FORMED BY THE M, WHO MOVE BKWD THROUGHOUT THE FIRST PART OF THE MUSIC. DURING PART B W CHANGE DIRECTION AND MOVE CW, AND THE M RUN FWD.

FIGURE VIII

EACH WING NOW JOINS HANDS AND FORMS A CIRCLE OF FOUR. THE LITTLE CIRCLES MOVE TO THEIR OWN RIGHT DURING PART A OF THE MUSIC. DURING PART B MOVE CW, FORMING LITTLE MILLS WITH RH JOINED AND RAISED HIGH.

FIGURE IX

ALL M STEP IN AND FORM ONE LARGE CIRCLE. W STEP UP TO R OF OWN PARTNER AND PLACE THEIR L H OVER THE CLASPED HANDS OF THE M. ALL RUN CCW -- A CIRCLE OF M AND "TEETH" MADE BY W. FOR THE EXIT, GET IN THE "SUKTINIS" POSITION WITH PARTNERS AND RUN OFF.

NOTE: THE "SIEVING" (SWAYING OF HANDS) AS IN THE BEGINNING OF FIGURE I, MAY BE INSERTED BEFORE FIGURE II (AND EVEN IV) IF A GROUP FEELS THAT IN SO DOING THEY ARE ABLE TO BE ORIENTATED AND PREPARED FOR THE NEXT FIGURE.

--PRESENTED BY VYTS BELIAJUS

KENTUCKY BABE

RECORD: WINDSOR #7637

STARTING POS: PROMENADE POS EXCEPT THAT R H ARE JOINED UNDER L H, BOTH FACING IN LOD.

FOOTWORK: IDENTICAL FOOTWORK FOR M AND W THROUGHOUT THE DANCE.

MEAS TWO-STEP LEFT, TWO-STEP RIGHT: CROSS, 2 TWO-STEP.

1-2 START L FT AND DO ONE QUICK TWO-STEP DIAG FWD AND TO L SIDE, REPEAT STARTING R FT MOVING DIAG FWD AND TO R SIDE: AS M TAKES TWO STEPS IN PLACE (L,R) HE GIVES W A LEAD BY PULLING ON JOINED R H TO CROSS HER OVER IN FRONT OF HIM WITH A FULL L FACE TURN TO HIS L SIDE TO END WITH BOTH FACING IN LOD, WITH HANDS STILL CROSSED: START L FT AND DO ONE QUICK TWO-STEP FWD IN LOD (ALL TWO-STEPS ARE DONE WITH LIGHT, SHORT MOVEMENTS):

3-4 REPEAT ACTION OF MEAS 1-2 STARTING R FT, W CROSSING BACK TO M'S R SIDE WITH A R FACE TURN ON HIS L H LEAD AND END BY TAKING A "SKATERS" POS, BOTH FACING LOD:

WHEEL LEFT, TWO-STEP: TWO-STEP, ROCK FWD, BACK:

5-6 START L FT AND MAKE A TIGHT WHEELING L FACE (CCW) TURN WITH THREE QUICK TWO-STEPS ENDING TO FACE IN LOD, ROCK FWD ON R FT, ROCK BACK ON L FT:

7-8 WHEEL RIGHT, TWO-STEP: TWO-STEP, ROCK FWD, BACK:

START R FT AND REPEAT ACTION OF MEAS 5-6 TURNING R FACE (CW), W MOVING BKWD, M FWD:

FWD TWO-STEP, TWO-STEP: TURN, 2, 3, BRUSH:

9-10 STILL IN SKATERS POS, START L FT AND DO TWO TWO-STEPS FWD IN LOD: EACH MAKE A $\frac{1}{2}$ R FACE TURN IN THREE STEPS, L,R,L, KEEPING M ON INSIDE OF CIRCLE, W ON M'S L SIDE AND CHANGING HAND POS TO "REVERSE" SKATERS POS, BOTH FACING IN R LOD: BRUSH R FT BKWD ACROSS IN FRONT AND PAST L SIDE OF L FT:

11-12 REPEAT ACTION OF MEAS 9-10 STARTING ON R FT AND MOVING IN R LOD TO END FACING LOD, STILL IN SKATERS POS:

CHANGE SIDES, 2, 3, CHANGE HANDS: CHANGE SIDES, 2, 3, POINT:

13-14 HOLDING L H AND M GIVING W A LEAD WITH HIS R H WITH L H JOINED, PARTNERS CHANGE SIDES WITH THREE STEPS, L,R,L, W MAKING A $\frac{3}{4}$ L FACE TURN AS SHE CROSSES TWO COH IN FRONT OF M TO FACE WALL, M MAKES A $\frac{1}{4}$ L FACE TURN AS HE CROSSES OVER TWO WALL IN BACK OF W TO FACE COH, PARTNERS CHANGE TO R HANDCLASP HOLD AND POINT R TOE TO FLOOR IN FRONT OF L FT: AGAIN CHANGE SIDES WITH THREE STEPS R,L,R, W CROSSING IN FRONT OF M AND MAKING A $\frac{1}{2}$ R TURN TO END WITH HER BACK TWO WALL, M CROSSING IN BACK OF W WITH A $\frac{1}{2}$ R TURN TO END WITH HIS BACK TWO COH, POINT L TOE IN FRONT OF R FT:

(CONT'D ON NEXT PAGE)

KENTUCKY BABE, (CONT'D)

TOGETHER, WHEEL LEFT: TWO-STEP, TWO-STEP:

- 15-16 START L FT AND TAKE ONE TWO-STEP TWO PARTNER TO TAKE SKATERS' POS FACING TO L OF LOD, WITH THREE TWO-STEPS STARTING R FT MAKE A FULL L FACE WHEELING TURN TO END FACING LOD AND TAKING PROMENADE POS, L H CROSSED ON TOP, READY TO START THE DANCE:

PERFORM DANCE FOR TOTAL OF THREE TIMES.

ENDING: IN SKATERS POS, PARTNERS FACING LOD, DIP BACK ON L FT AND HOLD.

—PRESENTED BY HENRY BUZZ GLASS

BUZZ'S MIXER

RECORD: WINOSOR #7637

STARTING POSITION: PARTNERS FACING, SOMEWHAT APART, M FACING WALL, R H JOINED.

FOOTWORK: OPPOSITE FOOTWORK THROUGHOUT, STEPS DESCRIBED ARE FOR THE M

MEAS PART A

SHUFFLE IN AND SHUFFLE BACK, SHUFFLE ACROSS THE TRACK

- 1-4 START L FT AND TAKE ONE SHUFFLING TWO-STEP FWD TWO PARTNER: START R FT AND TAKE ONE SHUFFLING TWO-STEP BKWD AWAY FROM PARTNER: START L FT AND TAKE TWO SHUFFLING TWO-STEPS TO EXCHANGE PLACES WITH PARTNER, M MAKING A 1/2 R TURN IN CROSSING OVER TO END FACING CENTER, W MAKING A 1/2 L TURN UNDER JOINED ARMS TO END FACING WALL.

SHUFFLE IN AND SHUFFLE BACK, SHUFFLE ACROSS THE TRACK

- 5-8 REPEAT ACTION OF MEAS 1-4 TO END IN STARTING POSITION:

TURN AWAY AND TAKE UP THE SLACK, SLIDE THREE TIMES THEN BOTH HANDS CLAP:

- 9-12 RELEASE HANDS, M TURNS L FACE WITH FOUR STEPS, L,R,L,R, AS W TURNS AWAY R FACE WITH FOUR STEPS, R,L,R,L, EACH MAKING ONE FULL TURN TO END FACING AGAIN, BOTH HANDS JOINED: START L FT AND TAKE THREE SLIDE STEPS TO L IN LOD, THEN PARTNERS CLAP THEIR TWO HANDS TOGETHER SHARPLY:

SWING YOUR LADY AND SHE'LL SWING YOU, PROMENADE THAT GIRL IN BLUE

- 13-16 TAKING USUAL SQUARE DANCE SWING POS, PARTNERS SWING ONCE AROUND, THEN PROMENADE IN LOD IN CROSSED HAND PROMENADE POS, W ON M'S R SIDE:

PART B

NOW FLIP 'EM IN — THE PRETTY SIDE IN, PROMENADE — YOU'RE GONE AGAIN

- 17-20 BY PULLING ON R H, PARTNERS CHANGE SIDES, W CROSSING OVER IN FRONT OF M WITH A FULL L FACE TURN WHILE M WALKS DIAG FWD AND TO R SIDE, ENDING WITH W ON M'S L SIDE, HANDS STILL CROSSED AND CONTINUING TO PROMENADE IN LOD:

GENTS TURN BACK ON THE OUTSIDE TRACK: MEET ANY OL' GIRL THAT'S COMIN' BACK

- 21-24 AS W CONTINUES TO WALK FWD IN LOD ON INSIDE, M RELEASES HANDS, TURNS 1/2 R FACE AND WALKS FWD IN R LOD ON OUTSIDE UNTIL THE CALL COMES TO SWING, THEN HE SWINGS THE NEAREST W.

NOTE: IF ANYONE MISSES A PARTNER, GO TO INSIDE OF CIRCLE TO FIND A NEW ONE TO SWING AND PROMENADE WITH THE REST

SWING, SWING THAT PRETTY LITTLE MAID, TAKE THIS ONE AND PROMENADE

- 25-28 NEW PARTNERS SWING FURIOUSLY AND PROMENADE IN LOD

PROMENADE AND DON'T BE SLOW, FACE YOUR PARTNER — HERE WE GO!

- 29-32 CONTINUE TO PROMENADE IN LOD, THEN, AT THE CALL, PARTNERS FACE, M FACING WALL, RELEASE L HANDS BUT KEEP R HANDS JOINED, READY TO REPEAT THE DANCE.

REPEAT DANCE TOTAL OF FOUR TIMES ENDING WITH PARTNERS BOWING.

—PRESENTED BY HENRY BUZZ GLASS

ALEKOKI

SOURCE: ALEKOKI IS A HAWAIIAN "STICK" DANCE. IT IS A FUN DANCE OF TWO LOVERS MEETING UNDER A WATERFALL. THEY ARE SURROUNDED BY WATER AND MOUNTAINS. THE BOY GIVES THE GIRL FLOWERS WHICH SHE THROWS INTO THE WATER AND WATCHES FLOAT DOWNSTREAM. WHETHER THIS IS ALL OF THE TRUE MEANING OF THE DANCE IS A QUESTION AS THE HAWAIIAN TEACHER HESITATED TO GIVE THE FULL MEANING; PERHAPS IT IS A LITTLE RISQUE. THE FOLLOWING PATTERN WAS PRESENTED TO ME BY SALLY PHILLIPS ANGOVE, GRADUATE STUDENT AT STANFORD UNIVERSITY.

RECORD: BELL, LKS 222. 4/4 METER.

STEPS: VAMP, BREAK, WATER, MOUNTAINS, HAND-ELBOW, HESITATION, FLOOR-FANS, SHOULDER-FANS, BODY, FLOWER, WATERFALL, DIAMONDS. THE ENTIRE DANCE IS PERFORMED ON THE KNEES, AND THE PULLEE STICK IS HELD IN THE R H. THE FOLLOWING IS A DESCRIPTION OF THE STEPS USED IN THE DANCE:

VAMP (2 MEAS)

HIT INSIDE L WRIST (CT 1) - HAND IS HELD OUT FROM THE BODY: HIT FLOOR WITH END OF STICK (CT 2): HIT OUTSIDE L WRIST (CT 3): HIT R SHOULDER (CT 4). THE L ARM MOVES ACROSS TO THE R AS THE VAMP IS EXECUTED. FINISH THE VAMP WITH L H ON R SIDE.

REPEAT VAMPBREAK (2 MEAS)

HIT L SHOULDER (CT 1): HIT FLOOR (CT 2): HIT R SHOULDER (CT 3): HIT FLOOR (CT 4). HIT L SHOULDER (CT 1): HIT FLOOR (CT 2): STRIKE FLOOR WITH BUTT OF PULLEE STICK (CT 3): HOLD (CT 4). THE HIPS MOVE IN OPPOSITION.

WATER (2 MEAS)

HIT BACK OF L WRIST (CT 1,2,&3): HIT R SHOULDER (CT 4) - THE L H MOVES ACROSS IN FRONT OF THE BODY TO THE R AS L WRIST IS STRUCK.

REPEAT WATER MOVEMENT. BEGIN WITH HAND ON R AND BRING L H BACK ACROSS BODY TO L SIDE (CT 1,2,&3). HIT R SHOULDER (CT 4).

MOUNTAINS (2 MEAS)

RISE UP ON KNEES (CT 1): HIT BACK OF L WRIST (CT 2) - THE LH IS HELD HIGH TO L AND WITH ELBOW EXTENDED: HIT R SHOULDER (CT 3), HIT BK OF L WRIST (CT &). - HAND IS HELD HIGH R. HIT R SHOULDER (CT 4).

REPEAT MOUNTAINSHAND-ELBOW (2 MEAS)

HIT L WRIST (ARMS OUTSTRETCHED TO L) (CT 1): HIT R SHOULDER (CT 2) - BEND ARM SO THAT PALM IS DOWN AND PARALLEL TO L SHOULDER. HIT L ELBOW (CT 3): HIT R SHOULDER (CT 4).

REPEAT HAND-ELBOW

BEGIN WITH L ARM OUTSTRETCHED TO R. HIT L H (CT 1): HIT R SHOULDER (CT 2): BEND L ELBOW SO THAT PALM IS DOWN AND POINTING TWD R SHOULDER - HIT L ELBOW (CT 3): HIT R SHOULDER (CT 4).

HESITATION (2 MEAS)

HIT L WRIST (CT 1): HOLD (CT 2): BEND L ARM BRINGING HAND IN CLOSE TO BODY (ELBOW IS BENT) (CT 3): HIT R SHOULDER (CT 4).

HIT L WRIST (ARM EXTENDING TWD THE R) (CT 1): HOLD (CT 2): BRING L ARM ACROSS BODY, FINGERS POINTING TWD THE R (CT 3): HIT R SHOULDER (CT 4).

FLOOR-FANS (2 MEAS)

HIT THE FLOOR ON THE L,R,L,R (CT 1,2,3,4).

REPEAT FLOOR FANS (L,R,L,R)

THE HIPS MOVE IN OPPOSITION: THE SHOULDERS REMAIN STILL, QUIET, AND AS STATIONARY AS POSSIBLE.

SHOULDER-FANS (2 MEAS)

HIT L SHOULDER: SHOULDER MOVES FWD TO MEET THE STICK: IT IS A QUICK FWD THRUST (CT 1): HIT R SHOULDER THRUSTING R SHOULDER FWD (CT 2): HIT L SHOULDER (CT 3): HIT R SHOULDER (CT 4).

REPEAT SHOULDER-FANS (LRLR)

THERE IS NO HIP MOVEMENT WITH THIS FIGURE.

BODY (1 MEAS)

HOLDING THE STICK VERTICAL (CUT PORTION OF THE STICK POINTING SLIGHTLY DOWNWARD) MOVE THE STICK AROUND THE HEAD, BEGINNING TO THE L AND MOVING CCW (CT 1-4).

(CONT'D ON NEXT PAGE)

ALEKOKI (CONT'D)FLOWER (2 MEAS)

HIT PALM OF L H (CT 1): HIT BACK OF L WRIST (CT 2): REPEAT ABOVE (CT 3,4).

REPEAT FLOWERWATERFALLS (2 MEAS)

RISE UP ON KNEES. HIT L WRIST. BEGIN WITH L H HELD VERY HIGH AND GRADUALLY BRING IT DOWN TWD THE BODY (CT 1,2,&3): HIT R SHOULDER (CT 4).

REPEAT WATERFALLS - BEGIN WITH L H HELD HIGH TO R AND SLOWLY LOWER ON WATERFALLS.

DIAMONDS (2 MEAS)

REACH OUTWARD L, HIT L (CT 1): HOLD (CT 2): HIT L AGAIN (CT 3): HIT R SHOULDER (CT 4).

HIT L AGAIN (CT 1): HIT R SHOULDER (CT 2): EXTEND L H TO THE R AND HIT L H (CT 3): HIT R SHOULDER (CT 4)

THE FOLLOWING IS THE SEQUENCE OF THE DANCE:

INTRODUCTION:MEAS. 1 - WATER, MOUNTAINS

1-2 2 VAMPS

3-4 2 WATERS

5-6 2 VAMPS

7-8 2 MOUNTAINS

1-8 REPEAT FIG. I, MEAS 1-8

REPEATED

9-10 BREAK

II. HAND-ELBOW, HESITATION

1-2 2 VAMPS

3-4 2 HAND-ELBOW

5-6 2 VAMPS

7-8 2 HESITATION

1-8 REPEAT FIG II, MEAS 1-8

REPEATED

9-10 BREAK

III. INTERLUDE (INSTRUMENTAL SECTION) FLOOR-FANS, BODY

1-2 2 VAMPS

3-4 2 FLOOR-FANS

5-6 2 VAMPS

7-9 3 VAMPS

10 HOLD

IV. BODY, FLOWER, WATERFALLS

1 1 BODY

2-3 2 FLOWERS

4-5 2 VAMPS

6-7 2 WATERFALLS

8 1 VAMP

1-8 REPEAT FIG IV, MEAS 1-8

REPEATED

9-10 BREAK

V. DIAMONDS, WATER

1-2 2 VAMPS

3-4 2 DIAMONDS

5-6 2 VAMPS

7-8 2 WATERS

1-8 REPEAT FIG V, MEAS 1-8

REPEATED

9-10 FINAL BREAK: HIT L SHOULDER, HIT FLOOR, HIT R SHOULDER, HIT FLOOR, L SHOULDER, HIT FLOOR WITH STICK BUTT END UP, SIT UP ON KNEES AND PLACE STICK ACROSS THE TOP OF L H.

--PRESENTED BY MIRIAM LIDSTER

DUNDAI
ISRAEL

SOURCE: BETH FAWKES OF CHICAGO. ITS GAY AND LIVELY TUNE AND DANCE PATTERN HAS MADE IT A POPULAR DANCE WITH THE YOUNG PEOPLE.

RECORD: FOLK DANCER, MH 1090. 4/4 TIME. 1 MEASURE INTRODUCTION.

FORMATION: COUPLES FACING. HANDS JOINED STRAIGHT ACROSS.

STEPS: FLICK, STEP-HOP, BUZZ STEP.

- | | |
|-------------|---|
| <u>MEAS</u> | <u>1.</u> |
| 1 | BEGIN WITH WEIGHT ON R FT, FACING PARTNER, HANDS JOINED STRAIGHT ACROSS. HOP TWICE ON R FT AND CROSS L FT OVER R SLIGHTLY TOUCHING THE FLOOR ON FIRST HOP; ON SECOND HOP EXTEND L FT TO L SIDE AND ALMOST TOUCH FLOOR. (CT 1 &). REPEAT PATTERN WITH TWO HOPS ON L FT (CT 2 &). REPEAT PATTERN AGAIN ON R, THEN L (CT 3-4). |
| 2 | BEGINNING ON R, DO 4 STEP-HOPS, TURNING CW WITH PARTNER. ARMS REMAIN STRAIGHT, BUT TURN WITH R HIP SLIGHTLY ADJACENT TO PARTNER. |
| 3-4 | BEGINNING WITH A STEP ONTO R FT, REPEAT MEAS 1-2, FIG. 1. TURN CCW WITH L HIP ADJACENT. <u>11.</u> |
| 5-6 | TAKE A BACK-HOLD POS, AND WITH WEIGHT ON R FT DO 8 BUZZ STEPS TURNING CW WITH PARTNER. R HIP IS ADJACENT. THE R ARMS ARE STRAIGHT AND THERE IS A GOOD STRONG PULL-AWAY FROM PARTNER AS COUPLE TURNS. |
| 7 | M DROPS W'S L H AND WITH 4 BUZZ STEPS TURNS SLOWLY OUTWARD ($\frac{1}{2}$ TURN). AT THE SAME TIME W DOES 4 BUZZ STEPS FWD AND AROUND M AND SLOWLY BRINGS HER L ARM DIRECTLY OUT TO THE SIDE. M AND W FINISH IN A STRAIGHT LINE, W'S R H, M'S L H JOINED, AND OTHER ARM OUT TO THE SIDE. |
| 8 | ON THE 1ST BEAT OF THE MEAS HOOK R ELBOWS AND FINISH DANCE STRONGLY WITH 4 BUZZ STEPS. THERE IS NO BREAK ON THE BUZZ STEPS FROM MEAS 7 TO 8. THE L ARM IS UP AND OUT ON THE TURN. |

THE DANCE IS REPEATED SIX TIMES.

--PRESENTED BY MIRIAM LIDSTER

HINEH MA TOV

A POPULAR LINE DANCE OF ISRAEL. THE STEPS AND THE MUSIC HAVE BEEN INFLUENCED BY THE YEMINITE.

SOURCE: DVORA LAPSON, NEW YORK CITY, AND BETH FAWKES OF CHICAGO.

MUSIC: FOLK DANCER, MH 1091. 4/4 TIME.

FORMATION: SINGLE LINE OR CIRCLE FORMATION WITH HANDS JOINED AND DOWN.

STEPS: STEP-BEND, RUNNING, YEMINITE THREE-STEP.

- | | |
|-------------|---|
| <u>MEAS</u> | <u>INTRODUCTION: 2 MEAS.</u> |
| 1-2 | I. ALL FACE CCW AND BEGINNING WITH R FT MOVE TO THE R (CCW) WITH 4 STEP-BEND STEPS: STEP (CT 1), BEND BOTH KNEES SLIGHTLY (CT 2). |
| 3-4 | CONTINUE IN CCW DIRECTION WITH 8 RUNNING STEPS. REPEAT MEAS 1-4, FIG 1. |
| 5-6 | II. STAMP R, TAKING WEIGHT (CT 1), HOLD (CT 2), STEP BKWD ON L (CT 3), STEP R BESIDE L (CT 4). STEP FWD L (CT 1), HOLD (CT 2), TAP R FT BESIDE L (CT 3), HOLD (CT 4). |
| 7 | DO 1 YEMINITE THREE-STEP: STEP TO R WITH R (CT 1), STEP ON L (CT 2), STEP R ACROSS L (CT 3), HOLD (CT 4). THE FEET DO NOT CLOSE ON THIS STEP. |
| 8 | REPEAT YEMINITE THREE-STEP, BEGINNING ON L. DO NOT TURN ON THE YEMINITE THREE-STEP. KEEP FACING INTO THE CENTER OF THE CIRCLE. REPEAT MEAS 5-8, FIG 11. |

THE DANCE IS REPEATED FIVE TIMES, AND FINISHES WITH A SIMPLE BOW.

--PRESENTED BY MIRIAM LIDSTER

LECH LAMIDBAR
LET'S GO TO THE DESERT
(ISRAELI)

SOURCE: A CURRENTLY POPULAR DANCE IS THE FAST-TEMPO CIRCLE DANCE, LECH LAMIDBAR. THIS DANCE ORIGINATED IN THE ISRAELI ARMY AND IS CHARACTERISTIC OF THE PIONEERING LIFE OF MODERN ISRAEL, BUT RETAINS IN ITS LYRICS THE ANCIENT ECHOES OF THE PSALMS. THE MUSIC IS BY A. ABRAMOWITZ AND THE CHOREOGRAPHY BY "NACHAL" GROUP. THE FOLK DANCE PATTERN AS NOTATED BY DVORA LAPSON IS INCLUDED IN THE SECOND SERIES OF ISRAELI FOLK DANCE.

RECORD: ISRAEL 1188. 4/4 TIME. 4 MEASURE INTRODUCTION

FORMATION: SINGLE CIRCLE FORMATION WITH HANDS JOINED AND DOWN. ALL FACE CENTER OF CIRCLE.

STEPS: LEAPING, STEP-CLOSE, STEP-HOP, CHERKASSIYA: STEP R ACROSS L, STEP L BESIDE R, STEP R BEHIND L, STEP L BESIDE R. THIS STEP MAY BE EXECUTED IN EITHER DIRECTION.

- | | |
|-------------|--|
| <u>MEAS</u> | <u>I.</u> |
| | <u>A.</u> |
| 1 | BEGINNING WITH R FT LEAP TO R (CT 1), STEP L FT ACROSS IN FRONT OF R (CT 2), STEP R TO R BESIDE L (CT 3), TAKE A SLIGHT BEND OF THE KNEES (CT 4). |
| 2 | BEGINNING WITH L FT MOVE TO THE L WITH 2 STEP-CLOSE STEPS. BEND BOTH KNEES SLIGHTLY ON "CLOSE" (CT 1), (2), (3), (4). |
| 3-8 | REPEAT ACTION OF MEAS 1-2, FIG I THREE TIMES. |
| | <u>II.</u> |
| | <u>B.</u> |
| 9 | STEP R FT TO R (CT 1), HOP AND SIMULTANEOUSLY KICK L FWD (CT 2). REPEAT STEP-HOP ON L KICKING R FT FWD (CT 3-4). |
| 10 | BEGINNING WITH R FT DO 1 CHERKASSIYA STEP MOVING TO THE L. |
| 11-16 | REPEAT ACTION OF MEAS 9-10, FIG. II, THREE TIMES. |
| | <u>III.</u> |
| | <u>C.</u> |
| 17-18 | STEP TO THE R ON R (CT 1), BEND R KNEE (CT 2), KEEP L FT ON THE FLOOR AND IN PLACE. STEP TO L ON L (CT 3), BEND L KNEE (CT 4). STEP DIRECTLY FWD ON R FT (CT 1) WITH BOTH KNEES BENDING SLIGHTLY AND AT THE SAME TIME BRING BOTH HANDS FWD AND UP. TRANSFER WEIGHT BACK ON L (CT 2), CLOSE R FT TO L (CT 3). DO NOT TAKE WEIGHT ONTO R FT. HOLD (CT 4). HANDS RETURN TO SIDE (CT 3). |
| 19-20 | REPEAT ACTION OF MEAS 17-18, FIG. III. |
| | <u>IV.</u> |
| 21-22 | BEGINNING WITH THE R FT DO 2 CHERKASSIYAS TO THE L. ON CTS 3-4 OF 2ND CHERKASSIYA JUMP ONTO BOTH FEET, THEN LEAP ONTO R KICKING L FT UP BEHIND. |
| 23-24 | BEGINNING ON THE L FT DO 2 CHERKASSIYAS TO THE R. ON THE LAST 2 COUNTS JUMP ONTO BOTH FEET, THEN LEAP ONTO L KICKING R UP BEHIND. |
| 25-28 | REPEAT ACTION OF MEAS 21-24, FIG. IV. |
- THE DANCE IS REPEATED THREE TIMES.

BROTHER, LET'S GO TO THE DESERT
THE ROAD WILL BRING US THERE
BEFORE NIGHTFALL
BROTHER, LET'S GO TO THE DESERT
THE ROCKS WILL ECHO WITH A LOUD WELCOME
AS WE RETURN
AND WE WILL YET ENJOY
THE FRIENDLY BEAMS OF A MAGNIFICENT SUN
OH, ARID LAND
YOU ARE OUR OWN
TO YOU WE RETURN
OH, DESOLATE LAND BUFFETED BY WIND AND WRATH
YOUR WARRIORS STORM BACK TO YOU AGAIN
OH, ARID LAND
YOU ARE OUR OWN
TO YOU WE RETURN.

VEHITI FU
(ISRAEL)

SOURCE: VEHITI FU IS A YEMENITE LINE DANCE FROM ISRAEL. IT HAS AN INTERESTING CHANGE OF TEMPO.
IT WAS FIRST INTRODUCED TO ME BY BETH FAWKES OF CHICAGO.
RECORD: FOLK DANCER, MH 1093. 4/4 TIME. 2 MEAS INTRODUCTION.
FORMATION: SINGLE LINE OR CIRCLE FORMATION WITH HANDS JOINED AND DOWN.
STEPS: RUNNING, DEBKA, STEP-CLOSE, SWEEP.

<u>MEAS.</u>	<u>I.</u>
1-2	BEGINNING WITH THE R FT MOVE IN A CCW DIRECTION WITH 6 QUICK RUNNING STEPS. DEBKA TO THE L, DEBKA TO THE R. A DEBKA IS A SMALL JUMP ON BOTH FT MAKING A QUICK 1/4 TWIST-TURN EITHER TO THE L OR TO THE R AS THE STEP PATTERN INDICATES.
3-8	REPEAT MEAS 1-2, FIG. I, THREE TIMES.
	<u>II.</u>
9-10	MUSIC RETARDS. PLACE PALMS OF HANDS AGAINST NEIGHBORS' AND BEGINNING WITH L FT STEP TO L WITH 3 STEP-BEND STEPS. STEP-BEND STEP: STEP TO L (1), CLOSE R TO L AND BEND KNEES (2). TOUCH R TOE FWD (3 OF MEAS 10), LEAP LIGHTLY TO R ON R FT AND CLOSE L TO R FT (4 OF MEAS 10).
11-16	REPEAT MEAS 9-10, FIG. II, THREE TIMES.
	<u>III.</u>
17-18	DROP HANDS. PLACE R HAND ACROSS CHEST, L HAND OUT TO SIDE AND SLIGHTLY DOWN TWD HIP. EACH PERSON MAKES AN INDIVIDUAL CIRCLE OUTWARD TO THE R WITH 6 RUNNING STEPS: FINISH IN ORIGINAL POS AND JUMP TWICE IN PLACE CLAPPING HANDS UPWARD LIKE AN EXPLOSION (CT 7-8).
19-20	REPEAT CIRCLE AND CLAP MOVING OUTWARD, BUT TO L. REVERSE HAND POS.
21-24	REPEAT MEAS 17-20, FIG. III.
	<u>IV.</u>
25-26	MUSIC RETARDS. PLACE PALMS AGAINST NEIGHBORS' AND BEGINNING WITH L FT STEP TO L, CLOSE R TO L AND BEND KNEES. TOUCH R TOE FWD, LEAP LIGHTLY TO R ON R FT AND CLOSE L. REPEAT TOUCH AND LEAP STEP TWICE.
27-32	REPEAT MEAS 25-26, FIG IV, THREE TIMES.

THE DANCE IS REPEATED THREE TIMES.

---PRESENTED BY MIRIAM LIDSTER

ELEMENTARY SCHOOL DANCES
PRESENTED BY SALLY HARRIS

DOUBLE QUADRILLE
(SORDERBERG, DENMARK)

RECORD: FOLKRAFT 1163

FORMATION: TWO COUPLES (FOUR DANCERS)
FACING TWO COUPLES - I.E. TWO LINES OF
FOUR FACING EACH OTHER. W ON M'S R.
THESE EIGHTS SHOULD BE ARRANGED IN A
GREAT CIRCLE.

MEAS. I.

1-8 CIRCLE L (HANDS JOINED) 16 WALKING
STEPS.

9-16 CIRCLE R TO PLACES.

II.

1-8 COUPLES ON INSIDE OF GREAT CIRCLE
(HEAD COUPLES) JOIN HANDS WITH OPP-
OSITE PERSONS (FOUR PEOPLE ARE
INVOLVED IN EACH SET) AND WALK 8
STEPS DOWN CENTER OF LINE AND BACK
TO PLACE.

9-16 "FOOT COUPLES" 8 STEPS UP CENTER
(TWD CENTER OF CIRCLE) AND BACK TO
PLACE.

III.

1-8 "RIGHT AND LEFT THROUGH WITH THE
OPPOSITE TWO" AND BACK.

9-16 CIRCLE L FOUR WITH OPPOSITES - 8
WALKING STEPS. CIRCLE R TO PLACE.

IV.

POLKA (OR TWO STEP)

REFORM LINES OF FOUR

A - 4 POLKA STEPS TWD OPPOSITE LINE

B - 4 " " BACKING AWAY FROM
OPPOSITE LINE

C - 8 POLKA STEPS PASS THROUGH AND
CONTINUE DN TO FACE NEXT ONCOMING
LINE OF FOUR.

REPEAT ENTIRE DANCE.

POP GOES THE WEASEL
(AMERICAN)

RECORD: VICTOR 20151 OR 47-6180, METH
104, EVANS 403

FORMATION: GROUPS OF THREES IN A TRIANGLE
LONE CHILD IN LEAD ALL FACING LOD
HANDS JOINED IN A CIRCLE OF THREE

MEAS

1-6 ALL SKIP FWD IN CIRCLE CCW

7-8 CHILD IN LEAD SKIPS BKWD UNDER
RAISED INSIDE HANDS OF OTHER TWD -
AND CONTINUES BACKING UP (IN THE
MEANTIME DROP HAND HOLDS) - TO JOIN
WITH COUPLE IN BACK.

9-14 REPEAT ACTION OF MEAS 1-6

14-16 REPEAT MEAS 7-8.

BOW BELINDA
(AMERICAN)

RECORD: FOLKRAFT F 1189B

FORMATION: IN CONTRA DANCE FORMATION (VIRGINIA
REEL)

STEPS: WALKING

MEAS I.

1-4 1ST M AND LAST W ADVANCE TWD BETWEEN LINES
3 STEPS AND M BOWS WHILE W CURTSIES.

5-8 1ST W AND LAST M THE SAME.

II.

1-4 1ST M AND LAST W ADVANCE, JOIN R H TURN
AROUND AND RETURN TO PLACE.

5-8 1ST W AND LAST M THE SAME

III.

1-8 SAME AS II, USE L HAND.

IV.

1-8 SAME AS II, USE BOTH HANDS.

V.

1-8 SAME AS II, BUT DO-SA-DO.

VI.

1-8 HANDS JOINED SKATING POS. HEAD COUPLE LEAD
AROUND AND FORMS ARCH AT FT. SECOND COUPLE
THEN LEADS ALL THROUGH THE ARCH UP TO ORIG-
INAL FORMATION AS THE LEAD COUPLE.

DANCE REPEATS.

KLAPPTANS
(SWEDISH CLAP DANCE)

RECORDS: VICTOR 20450, VICTOR 45-6170,
BURNS & ALLEN 226

FORMATION: DOUBLE CIRCLE, INSIDE HANDS JOINED, M
INSIDE.

MEAS

1-8 INSIDE HANDS JOINED - OUTSIDE HANDS ON HIPS
8 POLKA STEPS FWD LOD.

9-16 HEEL AND TOE AND POLKA CCW

17-18 HONOR PARTNER. CLAP OWN HANDS 3 TIMES.

19-20 (REPEAT) " " " " " "

21-22 CLAP OWN HANDS - CLAP R WITH PARTNER

CLAP OWN HANDS - CLAP L WITH PARTNER

23-24 TURN AROUND IN PLACE (AWAY FROM PARTNER)
AND STAMP 3 TIMES.

25-32 REPEAT ACTION MEAS 17-24

PUSH THE BUSINESS ON

(AMERICAN)

RECORD: EVANS #601

POSITION: DOUBLE CIRCLE, INSIDE HANDS
JOINED.MEAS

- 1-8 16 WALKING STEPS CCW
 9-12 FACE PARTNER - CLAP OWN HANDS THREE
 TIMES. PAUSE, REPEAT CLAPS.
 13-14 JOIN BOTH HANDS, WALK ONCE AROUND
 4 STEPS.
 15-16 GIRLS MOVE UP TO BOY AHEAD - 4
 STEPS.

SHOO FLY

(AMERICAN)

RECORD: FOLK DANCER MH 1108B

FORMATION: DOUBLE CIRCLE, INSIDE HANDS
JOINED.MEAS

- 1-2 4 WALKING STEPS CCW
 3-4 FACE PARTNER - BACK AWAY 4 STEPS
 5-6 WALK FWD TO NEW PARTNER (ON L)
 7-8 HOOK R ELBOWS - TURN ONCE AROUND 4
 WALKING STEPS
 9-16 WALK CCW - SKATING POS.

TURN AROUND ME

(CZECH)

RECORD: VICTOR 21620B

FORMATION: DOUBLE CIRCLE, BOYS ON INSIDE,
PARTNERS FACING.MEAS.

- 1-3 HOOK R ELBOWS. WALK ONCE AROUND TO
 PLACE.
 4 FACE PARTNER - STAMP R FT.
 5-7 REPEAT 1-3 USING L ELBOWS.
 8 STAMP L FT.
 9-10 JOIN R H ABOVE HEADS - GIRL TURNS
 UNDER.
 11-12 BOY TURNS UNDER.
 13-16 REPEAT ACTION MEAS 1-4.
 9-12 REPEAT ACTION MEAS 9-12 JOINED L
 HANDS.
 13-16 JOIN BOTH HANDS - WALK AROUND AND END
 WITH STAMP.

SPINNRADEL

(SOUTHERN GERMANY)

SOURCE: VAL HERMANN

MUSIC: ZITHER MELODIES AH 1897B (SUBSTITUTE)

STEP: WALTZ

POSITION: DOUBLE CIRCLE OF PARTNERS - M SLIGHTLY
 BEHIND W (SIMILAR TO VARSOUVIENNE) BUT M
 IS MORE IN BACK OF W. W'S H ARE HELD PALM
 UP, M'S HANDS ARE PLACED ON W'S.

MEAS

- 1-2 BOTH MOVING SLIGHTLY FWD - W PASSES TO L SIDE
 OF M. PARTNERS LOOK AT EACH OTHER. TWO
 WALTZ STEPS.
 3-4 W MOVES BACK TO M'S R SIDE AS COUPLE CONTINUES
 TO MOVE FWD WITH TWO WALTZ STEPS
 5-8 USING SLIGHTLY LONGER STEPS, COUPLE MOVES FWD
 4 WALTZ STEPS.
 9-11 M DANCES IN PLACE
 W DANCES AROUND M. STILL HOLDING HANDS, WITH
 3 WALTZ STEPS.
 12 W TURNS ONCE IN PLACE CW ONE WALTZ STEP
 M DANCES IN PLACE
 COUPLE CHANGES TO HOLD BOTH HANDS (NOT CROSSED)
 13-14 M DANCES FWD 2 WALTZ STEPS
 W TURNS UNDER JOINED HANDS WITH TWO WALTZ STEPS
 (FORMING A "WINDOW")
 15-16 REPEAT ACTION OF 13-14 BUT WITH M TURNING
 17-20 REPEAT ACTION OF MEAS 13-16
 21-22 WITHOUT CHANGING HANDHOLDING DANCE FWD 2 WALTZ
 STEPS
 23-24 M CONTINUES FWD W TURNS ONCE CW TO ASSUME
 ORIGINAL POS WITH M BEHIND HER
 (TWO WALTZ STEPS)

REPEAT ALL

PATTY CAKE POLKA

(AMERICAN)

MUSIC: FOLK DANCER MH 1015. PATTY CAKE POLKA

FORMATION: BALLROOM POSITION, IN DOUBLE CIRCLE

MEAS

- 1-2 HEEL AND TOE, HEEL AND TOE, AND 4 CHASSÉ STEPS
 TO M'S L
 3-4 REPEAT TO M'S R.
 5-6 FACE PARTNER: CLAP OWN HANDS, CLAP R WITH
 PARTNER, CLAP OWN, CLAP L WITH PARTNER, CLAP
 OWN, CLAP BOTH WITH PARTNER, CLAP OWN,
 CLAP OWN KNEES.
 7-8 LINK R ELBOWS - TURN ONCE AROUND WITH 4 STEPS.
 RELEASE HOLD AND MOVE ON - M FWD, W BACK TO
 M BEHIND - WITH FOUR WALKING STEPS TO NEW
 PARTNER.
 REPEAT ENTIRE DANCE.

CONEY ISLAND

BY SARA D. YATES

A ROUND DANCE TWO-STEP

MUSIC: "CONEY ISLAND WASHBOARD"

STARTING POS: OPEN - OPPOSITE FOOTWORK

- MEAS INTRO.
- 1 FACE PARTNER AND BOW
- 2-4 TURN AWAY WITH 6 STRUTTING STEPS IN
INDIV. CIRCLE. M STARTS L, W R.
- FIGURE I
- 1-2 PAS DE BASQUE AWAY: TOGETHER
- 3-4 STRUT, 2: 3, 4:
- 5-6 PAS DE BASQUE AWAY: TOGETHER:
- 7-8 TURN AWAY: 3, 4: (M TO L, W TO R.
END FACING, BOTH HANDS JOINED)
- 9-10 PAS DE BASQUE LOD: PAS DE B R LOD:
- 11-12 GLIDE (LOD), 2: 3, 4:
- 13-14 PAS DE B R LOD: PAS DE B LOD:
- 15-16 GLIDE (R LOD), 2: 3, DIP:
(BOTH TURN AWAY $\frac{1}{4}$ TO FACE LOD AND DIP
BACK ON INSIDE FT, SWING OUTSIDE FT FWD)

REPEAT FIGURE IINTERLUDE: 4 MEASURES:

MEAS 1-4 DCS A DCS PARTNER WITH 4
TWO-STEPS.

REPEAT FIGURE I 4 TIMES

TO USE AS A MIXER - W STRUTS FWD ON MEAS 4 TO
FACE NEW PARTNER

—PRESENTED BY RUTH & DALE
GARRETT

ROYALTY WALTZ

BY ALMA HEATON

COMPOSED ROUND DANCE

MUSIC: QUEEN'S WALTZ, SYDNY THOMPSON, DECCA 28888

POSITION: CLOSED. INSTRUCTIONS FOR M, W DOES
COUNTERPART UNLESS OTHERWISE STATED.

- MEAS FIGURE I
- 1-3 WALTZ: WALTZ: WALTZ - FWD IN LOD
- 4 SWING, TURN - M BALANCE TO R ON R FT, BOTH
FACE CENTER.
- 5 STEP, SWING - SWING INSIDE FT FWD
- 6 BALL, TURN - M CROSSES R FT OVER L FT AND
PIVOTS TO L ON BALLS OF BOTH FT, CHANGING
WEIGHT TO R FT AS W RUNS CCW AROUND HIM IN 3
STEPS. END CLOSED POS, M FACING R LOD.
- 7-8 BOX, TURN: BOX, TURN - FWD, SIDE, TOGETHER
(LRL). BK, SIDE, TOGETHER (RLR)
- FIGURE II
- 9 WALTZ FWD
- 10 CROSS WALTZ - M X R FT IN FRONT (W X L IN
FRONT) SIDE, L, CLOSE R TO L.
- 11-12 REPEAT 9-10
- 13 WALTZ, FWD.
- 14 BALL TURN - (SEE MEAS 6) M END FACING R LOD.
- 15-16 BAL, FWD, L: BAL, BACK, R: M TURNS $\frac{1}{4}$ TO L
ON EACH BALANCE.
- FIGURE III
- 17 WALTZ, FWD
- 18 CROSS, WALTZ - M X R IN FRONT (W X L IN BACK)
- 19-20 REPEAT 17-18
- 21 WALTZ, FWD.
- 22 BALL, TURN, L: (THIS TIME W RUNS BKWD CCW
LRL - END CLOSED POS M FACING R LOD)
- 23 BAL, FWD, L:
- 24 BAL, BK, R: - TURNING $\frac{1}{4}$ TO L ON EACH BAL.
- FIGURE IV
- 25 WALTZ, FWD:
- 26 CROSS, SIDE, TOGETHER: M X R IN FRONT,
SIDE L, CLOSE R TO L. AS W X L IN BK, ETC.
- 27 CROSS, SIDE, TOGETHER:
L R L TO R (W X R IN BACK)
- 28 TURN, SIDE, TOGETHER: RLR TURN $\frac{1}{2}$ R. M NOW
FACES R LOD
- 29 CROSS, SIDE, TOGETHER:
- 30 TURN, SIDE, TOGETHER (AS 28)
- 31 CROSS, SIDE, TOGETHER - M LRL AS W TURNS
CW RLR UNDER M'S L ARM
- 32 STEP, POINT - M ST FWD R FT, POINT L FWD.
W OPP.

THE ENTIRE DANCE IS DONE 3 TIMES.

—PRESENTED BY RUTH & DALE GARRETT

IN A LITTLE SPANISH TOWN

RECORD: "X" LABEL 0055 VICTOR

POSITION: START IN LOOSE-CLOSED POS, M FACING LOD.

FOOTWORK: OPPOSITE THROUGHOUT

MEAS FIGURE I1-2 SIDE, TOGETHER, CROSS-: (L BANJO)

Q Q S

SIDE, TOGETHER, CROSS-: (R BANJO)

Q Q S

TWO 2-STEPS MOVING ZIG-ZAG AS IN A "CROSS WALTZ." REPEAT. M X'S IN FRONT, W X'S IN BACK.

3-4 TWIRL OUT: TWIRL BACK:

Q Q S Q Q S

W TWIRLS CW UNDER M'S L ARM AND DOES REVERSE TWIRL CCW TO CLOSED POS, ENDING M'S BK TO LOD (BOTH DO 3 STEPS, QQS EACH MEAS).

5-8 SAME AS MEAS 1-4 WITH M BACKING UP LOD AND X-ING IN BK, W X-ING IN FRONT. END IN SEMI-CLOSED POS BOTH FACING LOD.

FIGURE II9-12 STEP-ROLL, 2, 3-:

S Q Q S

STEP FWD ON OUTSIDE FT, THEN W MAKES A QUICK CCW ROLL ACROSS IN FRONT OF M TO HIS L SIDE. M'S L ARM AT HER WAIST AND HER R H ON HIS SHOULDER.

FWD, SIDE, BACK, SIDE, FRONT, -:

Q Q Q Q S

STEP FWD FOLLOWED BY GRAPEVINE. ON LAST STEP PULL W CLOSE, M FACING LOD AND DO A

COUPLE, PIVOT, TURN, -:

Q Q S

13-16 END SEMI-CLOSE TO REPEAT FIG II ENDING IN L BANJO POS M FACING SLIGHTLY R LOD.

FIGURE III

17-20 (REVERSE OF FIG I AS TWIRLS COME FIRST AND ZIG-ZAG FOLLOWS).

TWIRL OUT: TWIRL BACK: TO LOOSE CLOSED

Q Q S Q Q S) POS M FACING LOD

SIDE, TOGETHER, CROSS, -:

Q Q S

SIDE, TOGETHER, CROSS-:

Q Q S

21-24 TWIRL OUT: TWIRL BACK:

Q Q S Q Q S

SIDE, TOGETHER, CROSSSIDE, TOGETHER, CROSS

ON THE ZIG ZAGS M BACKS UP LOD BUT TURNS FWD TO SEMI-CLOSED POS AT END OF FIGURE.

(CONTINUED IN NEXT COLUMN)

IN A LITTLE SPANISH TOWN, (CONT'D)FIGURE IVWALK, WALK: M CROSS: W CROSS

S S Q Q Q Q

(SIX STEPS - 2 SLOW AND 4 QUICKS) 1. SLOW LOD ON OUTSIDE FT 2. SLOW LOD, M TURNING IN FRONT OF W. 3-4. M CONTINUES TURN TO W'S R SIDE ON FIRST 2 QUICK STEPS WHERE HE FACES CENTER. HIS R H SLIDES FWD ON HER WAIST TO KEEP HER FACING LOD. 5-5. M'S L FT CROSSES IN FRONT OF R FT AS HE DRAWS W IN FRONT OF HIM WITH A FULL TURN (R) TO RESUME SEMI-CLOSED POS.

REPEAT. END FACING LOD IN SEMI-CLOSED POS.

FIGURE V.29-30 FWD, TOUCH, BACK, CLOSE: FWD, QUICK, PIVOT:

Q Q Q Q S Q Q

STEP LOD ON OUTSIDE FT, TOUCH INSIDE FT, STEP BK ON INSIDE FT, CLOSE ON OUTSIDE FT, FWD ON INSIDE TURNING TO FACE FOR A COUPLE PIVOT TURN. QUICKLY RESUME SEMI-CLOSED POS.

31-32 REPEAT LAST 2 MEAS BUT ON PIVOT LOOSE HOLD SO W CAN END BACK TO LOD TO START OVER.

REPEAT FULL ROUTINE ONCE MORE

TAG ON FIFTH FIGURE: REPEAT 29-30. THEN 2 SLOW STEPS LOD, AND TWIRL W QUICKLY 1-2-3. M CHANGES HOLD TO R H. BOW ON "3."

NOTE: ALL X STEPS ARE DONE TWD LOD.

LADY OF SPAIN

BY ED GILMORE

RECORD: WESTERN JUBILEE #816

INTRO, BREAK, ENDING

JOIN HANDS CIRCLE LEFT THE RANCHO

DO PASO PARTNER LEFT AND CORNER RIGHT YOU KNOW

PARTNER LEFT AND SWING YOUR CORNER HIGH AND LOW

NOW PUT HER ON THE RIGHT AND FORM A RING CIRCLE LEFT YOU GO

ALLEMANDE LEFT YOUR CORNER, PASS THE ONE YOU SWUNG

SWING THE NEXT LADY, SAY SHE'S YOUR ONLY ONE

A LEFT HAND 'ROUND YOUR CORNER, COME BACK ONE AND

PROMENADE

PROMENADE YOUR LADY OF SPAIN

FIGURE

HEAD COUPLES SWING, THE SIDE COUPLES ARCH

HEADS GO RIGHT THE SIDES GO LEFT, DIP AND DIVE YOU MARCH

NOW YOU'RE HIGH AND NOW YOU'RE LOW, RIGHT BACK HOME YOU GO

HEAD LADIES CHAIN TO THE RIGHT AND TURN 'EM DON'T BE SLOW

FOUR LADIES CHAIN ACROSS THE RANCHO

TURN AND CHAIN 'EM BACK TO POOR OLD PANCHITO

NOW PROMENADE A NEW SENORITA

PROMENADE THAT LADY OF SPAIN

THINK!?

BY JERRY HELT

FIRST AND THIRD FORWARD AND BACK
 RIGHT AND LEFT THRU ACROSS TRACK
 TURN 'EM AROUND CROSS TRAIL THRU
 SPLIT THE RING GO AROUND TWO
 FORWARD EIGHT AND BACK WITH YOU
 CENTER COUPLES PASS THRU
 JOIN HANDS AND BALANCE THE LINE
 FORWARD AND BACK HERE'S THE SIGN
 BREAK IN THE MIDDLE THREE QUARTERS AROUND
 BALANCE NEW LINES AT THE HEAD OF TOWN
 FORWARD UP AND BACK WITH YOU
 CENTER COUPLES CROSS TRAIL THRU
 ALL TURN BACK FORWARD EIGHT AND FALL BACK
 PASS THRU ACROSS THE TRACK
 JOIN HANDS AGAIN ENDS TURN IN
 PASS THRU ACROSS THE STREET
 RIGHT AND LEFT THRU THE COUPLE YOU MEET
 CIRCLE FOUR HALF DON'T YOU BLUNDER
 INSIDE ARCH OUTSIDE UNDER
 PASS THRU ACROSS THE LAND
 ALLEMANDE LEFT RIGHT AND LEFT GRAND, ETC.
 (YOU HAVE ORIGINAL PARTNER, WE HOPE)

SAD SACK

BY JERRY HELT AND JIM YORK

ONE AND THREE YOU BOW AND SWING
 GO PROMENADE THE OUTSIDE RING
 ALL THE WAY 'ROUND GO TWO BY TWO
 TWO AND FOUR RIGHT AND LEFT THRU
 SAME LADIES CHAIN - IT'S FOUR AND TWO
 HEADS PASS THRU ACROSS THE FLOOR
 GO ROUND ONE AND LINE UP FOUR
 FORWARD EIGHT AND BACK TO THE LAND
 TWO LITTLE LADIES, HAND IN HAND
 SPLIT THE GENTS AND WITH THEM STAND
 GO FORWARD AND BACK - FEEL THEIR HEFT
 HEADS PASS THRU THEN WHEEL TO THE LEFT
 STAR BY THE RIGHT WITH THE COUPLE YOU FOUND
 IT'S A RIGHT HAND STAR AS YOU GO 'ROUND
 GALS STAR LEFT WHEN YOU COME DOWN
 GENTS GO 'ROUND THE OUTSIDE TOWN
 BOX THE GNAT WITH YOUR OWN YOU KNOW
 RIGHT AND LEFT GRAND - HERE WE GO
 PROMENADE EIGHT WHEN YOU COME DOWN
 THEN ONE AND THREE YOU WHEEL AROUND
 TRAIL ON THROUGH - LEFT ALEMANDE
 ONE MORE TIME GO RIGHT AND LEFT GRAND
 PROMENADE WHEN YOU MEET YOUR OWN
 TWO BY TWO - JUST A SHORT TRIP HOME.

DIPSY

BY JERRY HELT, CINCINNATI, OHIO

MUSIC: "DIPSY DOODLE" DOT

STARTING POS: SEMI-CLOSED, M FACING LOD

FOOTWORK: OPPOSITE THROUGHOUT FOR M AND W; STEPS
 DESCRIBED ARE FOR THE M.

MEAS

- 1-2 WALK, TWO: STEP, CLOSE, STEP:
 STARTING M'S L AND MOVING TWO COH, WALK FWD TWO
 STEPS (L,R), FOLLOWED BY ONE TWO-STEP, PIVOTING ON
 THE LAST COUNTY OF THE SECOND MEAS TO FACE WALL.
- 3-4 WALK, TWO: STEP, CLOSE, STEP:
 STARTING M'S R, REPEAT MEAS 1-2, MOVING TWO WALL.
- 5-6 STEP/BRUSH: STEP/BRUSH: STEP/BRUSH: STEP/BRUSH:
 STARTING M'S L, MAKE ONE FULL CIRCLE TURNING
 AWAY FROM PARTNER WITH FOUR STEP-BRUSHES (M
 TURNS TO L: W TO R).
- 7-8 TWO-STEP: TWO-STEP:
 IN OPEN POS, M'S R AND W'S L H JOINED, TWO-STEPS
 MOVING TWO COH.
- 9-10 CROSS, FACE OUT:
 PARTNERS CHANGE SIDES WITH TWO TWO-STEPS, W CROSS-
 ING UNDER M'S R ARM AND BOTH FACE WALL.
- 11-12 TWO-STEP: TWO-STEP
 ONE TWO-STEP MOVING TWO WALL. ON SECOND TWO-STEP,
 M TURNS L TO MEET NEW PARTNER (W TURNS R), TAKE
 SEMI-CLOSED POS AND REPEAT DANCE FROM THE
 BEGINNING.

SIGH 'N CRY

BY JERRY HELT, CINCINNATI, OHIO

MUSIC: MAC GREGOR #750, "WHEN MY BABY SMILES AT ME"

INTRO, BREAK, ENDING

FOUR LADIES CHAIN ACROSS THE RING
 TURN AND CHAIN 'EM HOME YOU'LL HEAR ME SING
 ALL AROUND YOUR CORNER, SEE-SAW YOUR TAW
 GENTS STAR RIGHT ONCE AROUND THE HALL
 MEET YOUR CORNER ALLEMANDE LEFT
 DO-SA-DO YOUR OWN THEN PROMENADE YOUR PET
 I SIGH 'N CRY IT'S JUST A BIT OF HEAVEN
 WHEN MY BABY SMILES AT ME.

FIGURE

HEAD COUPLES PROMENADE HALF THE OUTSIDE SQUARE
 GO TO THE RIGHT, RIGHT AND LEFT THRU THAT COUPLE THERE
 ALL JOIN HANDS CIRCLE LEFT AND SMILE
 REVERSE BACK GO SINGLE FILE
 FOUR LADIES BACKTRACK 'ROUND THE SET
 PASS 'EM TWICE PROMENADE THE NEXT SWEET PET
 I SIGH 'N CRY IT'S JUST A BIT OF HEAVEN
 WHEN MY BABY SMILES AT ME.

SNEAKERS

BY JERRY HELT, CINCINNATI, OHIO

FIRST AND THIRD PASS THRU
 SPLIT THE RING AROUND TWO
 HOOK ON THE END FORM A LINE
 FORWARD NOW BACK IN TIME
 CENTER COUPLES FORWARD, BOX THE GNAT
 PULL HER BY LEFT ALLEMANDE, ETC.

FIRST AND THIRD TAKE A SWING
 TWO AND FOUR LADIES CHAIN
 HEAD LADIES CHAIN TO THE RIGHT
 TURN 'EM LIKE A LEFT ALLEMANDE, ETC.

FIRST AND THIRD SWING A FEW
 TWO AND FOUR RIGHT AND LEFT THRU
 FIRST AND THIRD LADIES CHAIN
 TWO AND FOUR LADIES CHAIN
 HEAD GENTS FACE YOUR CORNER, BOX THE GNAT
 TAKE THE SAME LADY FORWARD AND BACK
 PASS THRU TURN ALONE LEFT ALLEMANDE, ETC.

HEADS TO THE RIGHT CIRCLE FOUR
 FORM A LINE
 FORWARD EIGHT BACK LIKE THAT
 OPPOSITE RIGHT, BOX THE GNAT
 PULL HER BY AND TURN ALONE
 LEFT ALLEMANDE, ETC.

FIRST AND THIRD FORWARD AND BACK
 CIRCLE LEFT ON THE INSIDE TRACK
 ONCE AROUND CALIFORNIA TWIRL FOR FUN
 SEPARATE AROUND JUST ONE
 RIGHT AND LEFT THRU ACROSS THE FLOOR
 JOIN HANDS CIRCLE LEFT ONCE MORE.
 CALIFORNIA TWIRL LEFT ALLEMANDE, ETC.

PROM

BY JERRY HELT

PROMENADE EIGHT DON'T SLOW DOWN
 ONE AND THREE WHEEL AROUND
 RIGHT AND LEFT THRU THE COUPLE YOU FOUND
 SAME LADIES CHAIN TURN 'EM AROUND
 CHAIN 'EM BACK DON'T BE SLOW
 PROMENADE EIGHT ON HEEL AND TOE
 HEADS BACKTRACK TO A RIGHT HAND STAR
 TURN THE TWO STARS AROUND NOT TOO FAR
 GALS STAR LEFT GENTS GO 'ROUND THE OUTSIDE
 LAND
 GALS BACKTRACK BEHIND YOUR MAN
 IT'S AN EIGHT-HAND STAR WITH YOUR RIGHT HAND
 GALS REACH BACK LEFT ALLEMANDE, ETC.

HAPPY HOLIDAY

BY JERRY HELT, CINCINNATI, OHIO

MUSIC: ANY HOEDOWN

FIRST AND THIRD FINISH YOUR SWING
 LEAD ON OUT TO THE RIGHT OF THE RING
 CIRCLE FOUR YOU'RE DOING FINE
 OPEN OUT, FORM TWO LINES
 FORWARD UP AND BACK YOU ROAM
 PASS THRU AND TURN ALONE
 GO FORWARD AND BACK, YOU'LL HEAR ME SHOUT
 PASS THRU, LADIES STAND GENTS TURN ABOUT
 JOIN HANDS BALANCE FORWARD AND BACK (AS IN A LINE
 BALLONEY)

*TURN BY THE RIGHT TO A LEFT ALLEMANDE
 PARTNERS RIGHT A LEFT GRAND, ETC. (ORIGINAL PARTNER)
VARIATION #1
 BOX THE GNAT, GENTS STAR LEFT
 ONCE AROUND TO A RIGHT AND LEFT GRAND, ETC.
 (ORIGINAL PARTNER)

VARIATION #2
 RIGHT AND LEFT GRAND, ETC. (ORIGINAL PARTNER)
SPECIAL BREAK
 TWO AND FOUR TAKE A SWING
 FIRST AND THIRD LADIES CHAIN
 SIDES GO FORWARD BACK LIKE THAT
 RICHY TO THE OPPOSITE BOX THE GNAT
 PULL 'EM BY FACING OUT, STAND PAT
 HEADS GO FORWARD AND BACK WITH A SMILE
 PASS THRU TURN LEFT IN SINGLE FILE
 ALLEMANDE LEFT AND RIGHT AND LEFT GRAND, ETC.
 (ORIGINAL PARTNER)

ILLEGITIMATE CHAIN

DINGO WHEELER, NADERA, CALIF.

HEAD GENTS CHAIN WITH YOUR RIGHT HAND MAN (RH CHAIN)
 TURN RIGHT BACK WITH THE OLD LEFT HAND
 CHAIN ON HOME TO A LEFT HAND WHIRL
 HEAD LADIES CHAIN WITH A LEFT HAND GIRL,
 CHAIN BACK HOME . . . YOU'RE NOT THRU YET . . . NOW
 HEAD GENTS CHAIN RIGHT . . . HEAD LADIES CHAIN LEFT,
 TURN RIGHT BACK WITH THE LEFT ELBOW,
 CHAIN ON HOME TO A DO-PASO . . . (FINISH DO-PASO, THEN)
 4 GENTS STAR RIGHT ACROSS THE TOWN
 TO A LEFT HAND SWING WITH MIGHT AND MAIN
 A RIGHT TO YOUR CORNER AND EVERYBODY CHAIN,
 A LEFT TO THE NEXT . . . TURN RIGHT BACK,
 CHAIN RIGHT BACK IN THE SAME OLD TRACK,
 A FULL LEFT TURN WITH THE PRETTY LITTLE DAME,
 TO THE RIGHT HAND LADY AND EVERYBODY CHAIN,
 TURN BACK WITH THE LEFT ELBOW,
 CHAIN RIGHT BACK TO A DO-PASO . . . (FINISH DO-PASO, THEN)
 THE GENTS STAR ACROSS TO A DO-PASO . . . (WITH MOTHER)
 (YOU CAN SEE IN THE CALL ALL TURNS IN THE CHAIN ARE
 WITH THE LEFT ELBOW FOR EITHER M OR W)

'ROUND THE CORNER QUADRILLE

BY JERRY HELT, CINCINNATI, OHIO

MUSIC: "MY MARY" DOT LABEL #15004-A

FOOTWORK: THE SAME FOR LADY AS FOR MAN

FORMATION: A CIRCLE OF FOUR COUPLES

MEAS

- 1-4 TWO-STEP LEFT, TWO-STEP RIGHT
IN A CIRCLE OF EIGHT HANDS JOINED,
FACE L AND DO FOUR TWO-STEPS (RLOD)
- 5-8 WALK 2, 3, FACE OUT
STILL FACING L, WALK THREE STEPS ON
THE FOURTH COUNT EVERYONE DOES A $\frac{1}{2}$
L FACE TURN FACING OUT (RLOD)
- 9-16 REPEAT 1-4 AND 5-8 (LOD). ON LAST
COUNT DO A $\frac{1}{2}$ L FACE TURN FACING
SQUARE IN HOME POSITION.
- 17-20 IN 2, 3, TOUCH
EVERYONE WALKS TO THE CENTER OF THE
SET L-R-L TOUCH R FT AT THE BALL OF
THE L FT, HANDS JOINED HIGH.
- 21-24 OUT 2, 3, 4
EVERYONE BACKS OUT 4 COUNTS R-L-R-L,
AT THIS POINT THE CIRCLE IS AT ARM'S
LENGTH.
- 25-28 STEP BEHIND, SIDE SWING
GRAPEVINE TO THE L, SWING R FT ACROSS
IN FRONT OF L FT.
- 29-32 STEP BEHIND, SIDE CLOSE
GRAPEVINE R STARTING WITH R FT CLOSE
L TO R ON FOURTH COUNT.
- 33-40 ALLEMANDE LEFT
ALLEMANDE L WITH A L H STAR.
- 41-56 PROMENADE
PROMENADE THE L H LADY IN SKATER'S
POS, GENTS R H IN SMALL OF LADY'S
BACK, LADY'S L H IN GENT'S L H.
- 57-64 HEAD LADIES CHAIN SIDES, TURN
1 AND 3 LADIES CHAIN WHILE 2 AND 4
TURN IN SKATER'S FASHION.
REPEAT FROM BEGINNING WITH SIDES
ACTIVE ON 57-64
REPEAT FROM BEGINNING WITH ALL 4
LADIES DOING A $\frac{3}{4}$ CHAIN ON
57-64.
REPEAT 1-32 AND BOW TO PARTNER.

QUEEN QUADRILLE

BY JERRY HELT

MUSIC: WINDSOR LABEL #7631, "CAROLINA CAPER"

COUNTS

- 16 HEADS RIGHT AND LEFT THRU SAME
LADIES CHAIN.
- 16 SIDES R & L THRU, SAME LADIES CHAIN
- 8 CIRCLE EIGHT L HALF L FACE OUT.
- 8 WHEEL THE LADY ON THE R FULL AROUND
- 16 PROMENADE ALL THE WAY BACK HOME.
(NO TIME TO SWING AT HOME)
- REPEAT FIGURE THREE MORE TIMES

HEY, GOOD LOOKING

BY JERRY HELT, CINCINNATI, OHIO

MUSIC: MAC GREGOR #741-B, "HEY, GOOD LOOKING"

INTRODUCTION:

NOW ALLEMANDE LEFT YOUR CORNER
A RIGHT HAND SWING YOUR PARTNER
FOUR LADIES STAR LEFT AROUND THAT RING (PALM STAR)
A RIGHT HAND 'ROUND YOUR PARTNER
ALLEMANDE LEFT YOUR CORNER
IT'S A GRAND OLD RIGHT AND LEFT
YOU'LL HEAR ME SING
MEET YOUR PARTNER DO-SA-DO
GO ONCE AROUND ON THE HEEL AND TOE
THEN ALLEMANDE LEFT YOUR CORNER MAID
TAKE YOUR HONEY, GO PROMENADE
IT'S HEY, GOOD LOOKIN'
WHAT CHA GOT A COOKIN'
COME ON HOME AND TAKE A SWING WITH ME.

FIGURE

WALK ALL AROUND YOUR CORNERS (R SHOULDER BK TO BK)
LEFT HAND SWING YOUR PARTNER (FOREARM GRIP)
HEAD COUPLES PROMENADE THE OUTSIDE RING
IT'S ALL THE WAY AROUND WITH YOU
TWO AND FOUR RIGHT AND LEFT THROUGH
JOIN YOUR HANDS AND MAKE A GREAT BIG RING
THE FIRST GENT BACKTRACK, EVERYONE FOLLOW.
(THE FIRST GENT STEPS OUT AND REVERSES HIS LOD.
THE OTHERS FOLLOW IN ROTATION SINGLE FILE.)
STAR BY THE LEFT AND HERE WE GO (PALM STAR)
MOVE THAT STAR, DON'T BE AFRAID
THE GALS ROLL BACK, STAR PROMENADE
(THE LADIES EXECUTE A R FACE TWIRL TO THE GENT
DIRECTLY BEHIND THEM. AND THE DANCERS MOVE
(CCW) IN A STAR PROMENADE.)
IT'S HEY, GOOD LOOKIN'
WHAT CHA GOT A COOKIN'
WO'N'T YOU COME DN HOME AND TAKE A SWING WITH ME.

SEQUENCE OF DANCE

REPEAT FIGURE FOR THE HEAD COUPLES (THIRD GENT BACKTRACK
BREAK
REPEAT TWICE FOR SIDE COUPLES.
(2ND GENT BACKTRACK.)
(4TH GENT BACKTRACK.)

GO MAN

BY JERRY HELT

WHEN YOU FINISH YOUR SWING
ALL FOUR LADIES THREE-QUARTER CHAIN
NUMBER ONE GO FORWARD NOW BACK IN TIME
SEPARATE TO YOUR CORNER THREE IN LINE
NUMBER THREE GO FORWARD AND BACK WITH YOU
SPLIT THE RING GO 'ROUND TWO
FORWARD EIGHT AND BACK TO TOWN
CENTERS PASS THROUGH AND TURN AROUND
FORWARD EIGHT PASS THRU
TURN TO THE LEFT AS YOU ALWAYS DO
GIRLS BACKTRACK AROUND THE LAND
GO MAN RIGHT AND LEFT GRAND
(ORIGINAL PARTNER, IF THE CALLER TIMES IT RIGHT)

RIP-SNORTIN' LOOP

DAN & MADELINE ALLEN

JOIN YOUR HANDS AND FORM A RING
 CIRCLE TO THE LEFT LIKE EVERYTHING
 FIRST OLD COUPLE RIP AND SNORT
 DOWN THE CENTER AND CUT 'EM OFF SHORT
 LADY GO GEE AND GENT GO HAW
 FIRST GENT ARCH, FIRST LADY UNDER
 TURN TO THE LEFT AND GO LIKE THUNDER
 (FIRST GENT FORMS AN ARCH WITH HIS CORNER,
 FIRST LADY DUCKS THRU, TURNS L AND FULLS
 THE LINE THRU.)

PULL 'EM ALL THRU, TURN INSIDE OUT
 CIRCLE UP EIGHT WITH THE SUNNY SIDE OUT.

(USE ONE OF THE FOLLOWING):

1. HEAD GENTS BREAK AND YOU CIRCLE FOUR
 ONCE AROUND AND A LITTLE BIT MORE
 SAME GENTS BREAK AND YOU CIRCLE EIGHT
 (ALL ARE NOW IN POSITION.)
2. CALIFORNIA TWIRL AND FACE THE SET
 HEADS CROSS TRAIL - ALLEMANDE LEFT
 RIGHT TO MOTHER, RIGHT AND LEFT GRAND
3. ALL FOUR COUPLES, HERE'S WHAT YOU DO
 CALIFORNIA TWIRL, THEN RIGHT AND LEFT THRU
 TURN 'EM AROUND LIKE YOU ALWAYS DO
 HEAD COUPLES ONLY, CROSS TRAIL THRU
 CORNERS ALL, LEFT ALLEMANDE
 RIGHT TO MOTHER, RIGHT AND LEFT GRAND.

CROSSROADS

BY JIM YORK

FIRST COUPLE ONLY, BOW AND SWING
 GO DOWN THE MIDDLE AND SPLIT THE RING
 GO ROUND JUST ONE TO A FOUR IN LINE
 FORWARD AND BACK YOU'RE DOING FINE
 PASS THRU, BREAK IN THE MIDDLE (AS COUPLES)
 COUPLE AROUND ONE TO A LINE OF FOUR
 FORWARD EIGHT AND BACK WITH YOU
 CENTERS ARCH, ENDS DUCK THRU
 GO ROUND JUST ONE THEN HALF SASHAY THE GIRL
 YOU MEET

(ACTIVE COUPLES ONLY $\frac{1}{2}$ SASHAY)

RIGHT AND LEFT THRU ACROSS THE STREET
 TURN 'EM BOYS AND PASS THRU
 SPLIT THE RING GO ROUND JUST ONE
 STAND FOUR IN LINE WE'LL HAVE SOME FUN
 GO FORWARD AND BACK AND HEAR ME SHOUT
 ARCH IN THE MIDDLE AND THE ENDS TURN OUT
 GO ROUND JUST ONE THEN BOX THE GNAT
 TO A LEFT ALLEMANDE AND A RIGHT AND LEFT
 GRAND

HALF BREED

FIRST AND THIRD SWING YOUR HON
 GO UP TO THE CENTER AND BACK YOU RUN
 PASS ON THROUGH FOR A "TWO AND A ONE"
 THAT'S GENTS AROUND TWO AND THE GIRLS AROUND ONE
 STAND FOUR IN LINE, WE'VE JUST BEGUN
 FORWARD EIGHT AND BACK WITH YOU
 FORWARD AGAIN FOR A "HALF BREED THRU"
 TWO TURN A GIRL AND TWO JUST WHIRL
 *FORWARD EIGHT AND BACK LIKE THAT
 WITH THE OPPOSITE, BOX THE GNAT
 GO TO THE LEFT WITH A LEFT ALLEMANDE
 PARTNER RIGHT, GO RIGHT AND LEFT GRAND

(REPEAT PATTERN FOR HEAD COUPLES, REVERSING THE
 "TWO AND ONE" - GIRLS AROUND TWO, GENTS AROUND
 ONE, THEN DO BOTH PATTERNS FOR SIDE COUPLES.)

*HALF BREED THRU - DONE BY TWO COUPLES FACING
 EACH OTHER, WHERE ONE GENT HAS A GIRL ON HIS RIGHT AND
 THE OTHER GENT HAS A GIRL ON HIS LEFT. BOTH COUPLES
 GO FORWARD, TAKE RIGHT HAND OF OPPOSITE (MAN WITH MAN
 AND GIRL WITH GIRL) AND PASS THROUGH. THE MAN WITH
 THE LADY ON HIS RIGHT, FINISHES WITH A COURTESY
 TURN, WHILE THE OTHER COUPLE TURNS INDIVIDUALLY.
 AT THE END OF THE FIGURE, BOTH COUPLES ARE IN NORMAL
 POSITION, GIRL ON MAN'S RIGHT.

CHAOS

FIRST AND THIRD BOW AND SWING
 PROMENADE THE INSIDE RING
 THREE QUARTERS ROUND THE INSIDE TRACK
 FACE THE MIDDLE AND THEN STAND PAT
 FORWARD EIGHT AND BACK WITH YOU
 FORWARD AGAIN AND DOUBLE PASS THRU
 TURN ALONE JUST LIKE THAT
 CENTER FOUR BOX THE GNAT
 RIGHT AND LEFT THRU IN THE MIDDLE I SAY
 OUTSIDE COUPLES HALF SASHAY
 FORWARD EIGHT AND BACK WITH YOU
 FORWARD EIGHT AND DOUBLE PASS THRU
 FIRST COUPLE RIGHT, SECOND COUPLE LEFT
 PASS THRU THE COUPLE YOU MEET
 ON TO THE NEXT AND CROSS TRAIL THRU
 ALLEMANDE LEFT, ETC.

PLAIN AND FANCY

FIRST AND THIRD BALANCE AND SWING
 CHAIN YOUR GALS TO THE RIGHT OF THE RING
 ALL FOUR LADIES CHAIN ACROSS
 TWO AND FOUR DO A RIGHT AND LEFT THRU
 ONE AND THREE PROMENADE $\frac{3}{4}$ ERS ROUND THE INSIDE RING
 AND FACE THE MIDDLE
 FORWARD EIGHT AND EIGHT FALL BACK
 DOUBLE PASS THRU THE GALS STAR LEFT
 THE GENTS PROMENADE THE WRONG WAY ROUND
 TURN MOTHER BY THE RIGHT AS YOU COME DOWN
 ALLEMANDE LEFT YOUR CORNER, ETC.

GRAND TRAIL

BY JIM YORK

MILL VALLEY, CALIF.

FIRST AND THIRD BOW AND SWING
 CHAIN YOUR GALS TO THE RIGHT OF THE RING
 NEW HEAD LADIES CHAIN ACROSS
 TURN 'EM BOYS, DON'T GET LOBY
 FIRST AND THIRD RIGHT AND LEFT THRU
 TURN BACK, GO SUSIE Q
 OPPOSITE LADY RIGHT HAND ROUND
 PARTNER LEFT AS YOU COME DOWN
 OPPOSITE LADY RIGHT HAND ROUND
 PARTNER LEFT DON'T BE SLOW
 AROUND THE OPPOSITE DO SA DO
 ALL FOUR COUPLES HALF SASHAY
 HEADS GO FORWARD AND BACK THAT WAY
 FIRST AND THIRD CROSS TRAIL THROUGH
 TO RIGHT AND LEFT GRAND

THE DIAMOND SQUARE

BY JERRY HELT, CINCINNATI, OHIO

HEAD TWO GENTS WITH CORNER JAMES
 GO FORWARD AND BACK AGAIN
 FORWARD AGAIN TURN THE RIGHT HAND LADY RIGHT
 HAND AROUND

PARTNERS ALL WITH A LEFT HAND ROUND
 SAME PEOPLE STAR RIGHT IN THE MIDDLE OF THE
 TOWN

(ONE & THREE GENTS WITH CORNER LADIES)

GO ONCE AROUND AND PASS YOUR PET
 ARKY ALLEMANDE WITH THE OLD LEFT HAND
 RIGHT TO YOUR PARTNER FOR AN ARKY GRAND
 RIGHT AND LEFT GO ROUND THE TRACK
 TWO AND FOUR TURN RIGHT BACK
 THE RIGHT WAY ROUND IN A RIGHT AND LEFT GRAND
 MEET YOUR PARTNER TAKE HER BY THE HAND
 PROMENADE HOME TO THE RHYTHM OF THE BAND
 (WHEN SIDE GENTS ARE ACTIVE, ONE & THREE
 TURN BACK).

AUSTRALIAN WHIRLAWAY

BY MADELINE ALLEN

FIRST COUPLE GO FORWARD AND BACK
 WITH YOUR CORNERS BOX THE GNAT
 FIRST AND THIRD GO FORWARD AND BACK
 CROSS TRAIL THRU, GO ROUND JUST TWO
 AND CIRCLE TO THE RIGHT THAT'S WHAT YOU DO
 NOW WHIRLAWAY WITH A HALF SASHAY
 CIRCLE TO THE RIGHT IN THE SAME OLD WAY
 WHIRLAWAY WITH A HALF SASHAY
 CIRCLE TO THE RIGHT DON'T TAKE ALL DAY
 WHIRLAWAY WITH A HALF SASHAY
 SWING ON THE CORNER, THAT OUGHTA BE MOTHER
 PROMENADE
 THERE IS ONLY ONE COUPLE WHO IS IN THE RIGHT
 POSITION TO DO A WHIRLAWAY: ONE GENT WITH A
 LADY ON HIS RIGHT. AFTER THE FIRST WHIRLAWAY,
 THERE WILL BE TWO COUPLES WHO CAN DO IT, THEN
 THREE

FORWARD SIX VARIATION

DAN & MADELINE ALLEN

MUSIC: ANY HOEDOWN

FIRST AND THIRD BOW AND SWING
 LEAD ON OUT TO THE RIGHT OF THE RING
 CIRCLE FOUR, YOU'RE OFF TO THE RACES
 HEAD GENTS OFF IN YOUR HOME PLACES
 FORWARD SIX AND BACK WITH YOU
 FORWARD AGAIN AND PASS THRU
 TURN TO THE LEFT IN SINGLE FILE
 GO AROUND JUST ONE TO A LINE OF FOUR
 FORWARD EIGHT AND BACK WITH YOU
 FORWARD AGAIN AND PASS THRU
 JOIN YOUR HANDS AND CIRCLE FOUR
 ONCE AROUND YOU'RE OFF TO THE RACES
 SIDE GENTS OFF IN YOUR HOME PLACES
 FORWARD SIX AND BACK WITH YOU
 FORWARD AGAIN AND PASS THRU
 TURN TO THE LEFT IN SINGLE FILE
 GO AROUND JUST ONE TO A LINE OF FOUR
 FORWARD EIGHT AND BACK WITH YOU
 FORWARD AGAIN AND PASS THRU
 TURN TO THE LEFT IN SINGLE FILE
 SWING WITH THE ONE BEHIND YOU! (MOTHER)

FIDDLE-FADDLE

BY JIM YORK

ONE AND TWO YOU SWING YOUR MAID
 THREE AND FOUR HALF PROMENADE
 (OR:

ONE AND TWO SWING 'EM A FEW
 THREE AND FOUR RIGHT AND LEFT THRU)

FIRST OLD COUPLE HAND IN HAND
 SPLIT THE OPPOSITE - WITH THEM STAND
 FORWARD FOUR AND FOUR FALL BACK
 SASHAY FOUR TO THE RIGHT
 FORWARD SIX AND BACK TO THE RING
 SECOND COUPLE BOW AND SWING
 SPLIT THE COUPLE FACING YOU
 IT'S FOUR IN LINE WITH THAT SAME TWO
 FORWARD EIGHT AND BACK TO THE WORLD
 CENTER FOUR - CALIFORNIA WHIRL
 (OR:

FORWARD EIGHT AND BACK TO TOWN
 CENTER FOUR WHEEL AROUND)

GENTS STAR LEFT - GALS STAR RIGHT
 TURN ONCE AND A HALF - DON'T TAKE ALL NIGHT
 FIRST OLD GENT, GRAB YOUR HEN
 STAR PROMENADE, GALS JOIN THE MEN
 GALS BACKTRACK AROUND THE LAND
 SAME GUY - A RIGHT AND LEFT GRAND

CALIFORNIA CAPER

FIRST AND THIRD GO FORWARD AND BACK
 NOW BOX THE GNAT WITH YOUR OPPOSITE, SON
 SPLIT THE RING, GO ROUND JUST ONE
 FOUR IN LINE YOU STAND
 FORWARD EIGHT AND BACK WITH YOU
 FORWARD AGAIN AND PASS THRU
 DO A HALF SASHAY AND THE ENDS TURN IN
 DIVE TO THE MIDDLE AND THE OPPOSITES SWING

REPEAT ABOVE FOR TWO & FOUR, CHANGING LAST
 TWO LINES:

DIVE TO THE MIDDLE WITH A LEFT HAND STAR
 MOVE IT AROUND BUT NOT TOO FAR
 GENTS REACH BACK FROM WHERE YOU ARE

BOX THE GNAT TO A RIGHT HAND STAR
 GO ALL THE WAY ROUND IN THE MIDDLE OF THE
 LAND
 ORIGINAL CORNER WITH A LEFT ALLEMANDE.

WHUDIZIT

FOUR LITTLE LADIES CHAIN ACROSS
 TURN THOSE GALS AND DON'T GET LOST
 CHAIN RIGHT BACK ACROSS THE WAY
 THEN WHIRLAWAY WITH A HALF SASHAY
 FIRST AND THIRD GO FORWARD AND BACK
 PASS THRU, SPLIT THE RING
 GO AROUND JUST TWO
 IT'S FOUR IN LINE YOU STAND
 FORWARD EIGHT AND BACK YOU GO
 THE RIGHT HAND HIGH THE LEFT ONE LOW
 SPIN 'EM ACROSS AND LET 'EM GO
 TWO AND FOUR GO FORWARD AND BACK
 NOW YOU CROSS TRAIL THRU
 GO AROUND JUST TWO
 IT'S FOUR IN LINE YOU STAND
 EIGHT GO FORWARD UP AND BACK
 PASS THRU GO ACROSS THE TRACK
 TURN TO THE RIGHT GO SINGLE FILE
 LADY IN THE LEAD, GO ABOUT A MILE
 GIRLS ROLL BACK, PASS ONE MAN
 LEFT TO THE NEXT, LEFT ALLEMANDE, ETC.

FALDERAL

ONE AND THREE YOU BOW AND SWING
 UP TO THE MIDDLE AND BACK TO THE RING
 RIGHT AND LEFT THRU ACROSS THE FLOOR
 FOUR LADIES CHAIN, GRAND CHAIN FOUR
 WHIRLAWAY WHEN YOU GET STRAIGHT
 HEAD TWO GENTS AND A BRAND NEW DATE
 FORWARD UP AND BACK ONCE MORE
 INTO THE MIDDLE YOU CIRCLE FOUR
 ONE FULL TURN THEN HEAR ME SHOUT
 CALIFORNIA TWIRL AND STAY FACED OUT
 SIDES PASS THRU ACROSS THE FLOOR
 AROUND JUST ONE THEN CIRCLE FOUR
 ONE FULL TURN, DON'T YOU KNOW
 THEN THE INSIDE HIGH AND OUTSIDE LOW
 CIRCLE IN THE MIDDLE, AROUND YOU GO
 ONE FULL TURN THEN PASS THRU
 SPLIT THE RING, GO AROUND JUST ONE
 AND FOUR IN LINE GO FORWARD AND BACK
 FORWARD AGAIN AND BOX THE GNAT
 PULL HER THRU, THEN CROSS TRAIL
 ALLEMANDE LEFT WITH THE OLD LEFT HAND
 GENTS TO THE RIGHT, A RIGHT AND LEFT GRAND

EASY DOES IT

SWING YOUR PARTNER, HOLD HER TIGHT
 HEAD TWO LADIES CHAIN TO THE RIGHT
 TURN 'EM BOYS AND DON'T DELAY
 THIRD COUPLE HALF SASHAY
 THE REST PROMENADE HALF AROUND THE LAND
 AND NUMBER ONE BEHIND THAT COUPLE STAND
 FORWARD FOUR AND BACK YOU GLIDE
 FORWARD FOUR AND FACE THE SIDE
 NOW A RIGHT AND LEFT THRU AT THE OLD SIDE DOOR
 TURN 'EM AROUND AND CIRCLE UP FOUR
 CIRCLE FOUR YOU'RE DOING FINE
 HEAD GENTS BREAK AND MAKE A LINE
 FORWARD EIGHT AND BACK YOU GO
 FORWARD AGAIN AND DO SA DO
 GOT NO TIME TO STOP AND CHAT
 FORWARD AGAIN AND BOX THE GNAT
 WITH THE LADY ON YOUR LEFT, DO A LEFT ALLEMANDE
 PARTNER RIGHT, RIGHT AND LEFT GRAND.

CONTRA SQUARE

BY TED SANNELLA/

HEAD COUPLES BALANCE & DO SI DO
 ALLEMANDE LEFT WITH YOUR CORNERS
 HOLD ON BY THE LEFT, RIGHT HAND TO YOUR OWN
 AND BALANCE FOUR IN LINE

(ONLY HEADS GIVE RIGHT HAND TO PARTNER,
 FORMING TWO LINES AT HEAD POSITION)

NOW FORWARD ALL AND BACK

SWING AT THE HEAD AND SWING AT THE FEET
 (1ST & 3RD COUPLES ONLY SWING)

NOW GO THROUGH THE CENTER WITH YOUR OWN
 (1ST COUPLE GO DOWN THE HALL WHILE THE
 3RD COUPLE GOES UP THE HALL PASSING
 EACH OTHER IN CENTER OF THE SET AS IN
 RIGHT & LEFT)

TURN RIGHT AROUND COME THE SAME WAY HOME
 (THE TWO COUPLES TURN INDIVIDUALLY
 AND RETURN BACK THROUGH THE CENTER TO
 HOME POSITION)

CAST OFF WITH YOUR CORNERS AND THE LADIES
 CHAIN ACROSS AND BACK
 (CAST OFF INTO CONTRA FORMATION WITH TWO
 LINES FACING EACH OTHER FROM THE SIDE
 POSITIONS. OPPOSITE LADIES CHAIN)

JOIN YOUR HANDS, FORWARD ALL & BACK
 THE CENTER FOUR GO FORWARD AGAIN AND
 CIRCLE LEFT

(THE ORIGINAL HEAD COUPLES FROM POSI-
 TIONS IN THE CENTER OF EACH LINE STEP
 FORWARD AND JOIN HANDS, CIRCLING TO THE
 LEFT UNTIL NEAR ORIGINAL HOME POSITION)

TURN YOUR OPPOSITE LADY WITH THE RIGHT HAND
 AROUND

AND NOW YOUR OWN WITH THE LEFT HAND AROUND
 (HEAD COUPLES ONLY DO THIS)

EVERYBODY TURN YOUR CORNER BY THE RIGHT
 HAND AROUND

ALL GO HOME AND SWING YOUR OWN

AND PROMENADE HER HOME

REPEAT ENTIRE DANCE FOR SIDE COUPLES.

CORNERS OF THE HALL

FIRST COUPLE PROMENADE AROUND THE OUTSIDE
 OF THE RING

AND RIGHT & LEFT FOUR WITH THE COUPLE YOU
MEET

RIGHT & LEFT FOUR ON THE CORNERS COMPLETE
 LADIES CHAIN ON THE CORNERS OF THE HALL
 HALF PROMENADE ON THE CORNERS OF THE HALL
 HALF RIGHT & LEFT BACK HOME

CIRCLE FOUR ON THE CORNERS OF THE HALL
 BREAK THAT CIRCLE OUT IN LINE

FORWARD ALL AND BACK

FORWARD AGAIN AND THE LADIES CHAIN THE
 GRAND SQUARE

WHEN YOU'RE HOME SWING YOUR OWN
 EACH COUPLE LEADS OUT IN TURN

LADIES STAY HOME

HEAD LADY & OPPOSITE GENT FORWARD & BACK
 FORWARD AGAIN AND DO SI DO

GO BACK HOME AND SWING PARTNER WHILE THE
 SIDE TWO COUPLES LADIES CHAIN

SECOND LADY, OPPOSITE GENT THE SAME, HEAD TWO LADIES
 CHAIN

THIRD LADY & OPPOSITE GENT THE SAME, SIDES LADIES
 CHAIN

FOURTH LADY & OPPOSITE GENT THE SAME, HEAD LADIES
 CHAIN

RIGHT HAND TO YOUR PARTNER, GENTS STAY HOME
 THE LADIES GRAND RIGHT & LEFT ROUND THE RING
 TURN HALF ROUND WITH YOUR PARTNER AND
 LADIES RIGHT & LEFT THE OTHER WAY BACK

HEAD GENT & OPPOSITE LADY FORWARD & BACK
 FORWARD AGAIN, RIGHT ELBOW REEL

GO HOME, LEFT ELBOW REEL YOUR PARTNER

SECOND GENT, OPPOSITE LADY THE SAME

THIRD GENT & OPPOSITE LADY THE SAME

FOURTH GENT & OPPOSITE LADY THE SAME

ALL REEL PARTNERS

RIGHT HAND TO PARTNER, LADIES STAY HOME AND
 THE GENTS GRAND RIGHT & LEFT AROUND THE RING

TURN HALF AROUND WITH PARTNER AND GENTS

GRAND RIGHT & LEFT THE OTHER WAY BACK

ALL SWING PARTNER AND PROMENADE.

DO SI DO RIGHT

BY ROD LINNELL

FIRST COUPLE PROMENADE ALL AROUND THE OUTSIDE SET
 THEN DO SI DO THE RIGHT HAND COUPLE

HALF RIGHT & LEFT ACROSS THE SET

DO SI DO THE COUPLE THEN ON THE RIGHT

HALF RIGHT & LEFT BACK HOME

THE SIDE TWO LADIES CHAIN

SECOND COUPLE PROMENADE ALL AROUND THE OUTSIDE SET

THEN DO SI DO THE RIGHT HAND COUPLE

HALF RIGHT & LEFT ACROSS THE SET

DO SI DO THE COUPLE THEN ON THE RIGHT

HALF RIGHT & LEFT BACK HOME

REPEAT FOR 3RD & 4TH COUPLES

REPEAT FOR 1ST & 3RD COUPLES

REPEAT FOR 2ND & 4TH COUPLES

DUCK TO THE CENTER

HEAD TWO GENTS LEAD OUT TO THE RIGHT

AND CIRCLE THREE HANDS AROUND

DUCK TO THE CENTER, SWING YOUR ORIGINAL OPPOSITE LADY
 WHILE THE SIDE TWO COUPLES HALF RIGHT AND LEFT OVER
 SAME ACTIVE MEN LEAD ON TO THE RIGHT

AND CIRCLE THREE HANDS AROUND

NOW DUCK TO THE CENTER AND SWING YOUR OWN

WHILE THE SIDE TWO COUPLES RIGHT AND LEFT HOME

-REPEAT DANCE FOR SIDE TWO MEN

-REPEAT DANCE FOR HEAD TWO LADIES

-REPEAT DANCE FOR SIDE TWO LADIES

MONADNECK MUDDLE ✓

HEAD COUPLE PROMENADE HALFWAY ROUND OUTSIDE
THE RING
FORWARD FOUR IN LINE WITH COUPLE THREE
AND BACK
FORWARD AGAIN AND STAND IN LINE
SIDE TWO COUPLES RIGHT AND LEFT ALONG THAT
LINE OF FOUR
ALL SWING PARTNERS AND PROMENADE HOME
SECOND COUPLE PROMENADE HALFWAY ROUND OUTSIDE
THE RING
FORWARD FOUR IN LINE WITH COUPLE FOUR AND
BACK
FORWARD AGAIN AND STAND IN LINE
HEAD TWO COUPLES LADIES CHAIN THROUGH THAT
LINE
ALL SWING PARTNERS AND PROMENADE HOME
THIRD COUPLE PROMENADE HALFWAY OUTSIDE THE
RING
FORWARD FOUR IN LINE WITH COUPLE ONE AND
BACK
FORWARD AGAIN, BREAK IN THE CENTER, FACE THE
SIDES
RIGHT AND LEFT EIGHT
ALL SWING PARTNER AND PROMENADE HOME
FOURTH COUPLE PROMENADE HALFWAY ROUND
OUTSIDE THE RING
FORWARD FOUR IN LINE WITH COUPLE TWO AND BACK
FORWARD AGAIN, BREAK IN THE CENTER, FACE THE
HEADS
ALL FOUR LADIES CHAIN IN LINE
ALL SWING PARTNER AND PROMENADE HOME

WHIRLIGIG & CHEAT

HEAD 2 MEN TO THE RIGHT OF THE RING
TURN THE RIGHT HAND LADY WITH A RIGHT HAND
SWING
BACK TO YOUR PARTNER WITH A LEFT HAND SWING
SAME TWO MEN TURN IN THE CENTER ONCE AND A
HALF AROUND WITH A RIGHT HAND SWING
TO THE OPPOSITE LADY FOR A LEFT HAND SWING
THEN BACK IN THE CENTER, GO ONCE AND A
HALF AROUND WITH A RIGHT HAND SWING
TO YOUR PARTNER WITH A LEFT HAND SWING
THE LEFT HAND LADY WITH A RIGHT HAND SWING
BACK TO YOUR PARTNER FOR A LEFT HAND SWING
THEN THOSE TWO MEN CHEAT OR SWING
GO ANYWHERE IN THE HALL OR THE RING
GO BACK HOME AND SWING YOUR OWN
DON'T GET CAUGHT CHEATING YOUR OWN

REPEAT DANCE FOR SIDE TWO MEN
THEN FOR ALL FOUR MEN
REPEAT ENTIRE DANCE FOR LADIES TOO IF YOU
WISH

CANADIAN SETT

HEAD COUPLE TO THE RIGHT, CIRCLE FOUR
DIP & DIVE ON THE CORNER OF THE SET (1,2,&3)
ON TO THE NEXT AND CIRCLE FOUR
DIP & DIVE ON THE OTHER CORNER (1,3,&4)
ON TO THE LAST AND CIRCLE FOUR
DIP & DIVE ACROSS THE SET (1,4,&2)
EVERYBODY SWING AND PROMENADE HOME
COUPLE TWO OUT TO THE RIGHT, CIRCLE FOUR
RIGHT & LEFT 6 ON THE CORNER OF THE SET
ON TO THE NEXT, RIGHT & LEFT 6 ON THE OTHER CORNER
ON TO THE LAST, CIRCLE FOUR
RIGHT & LEFT 6 ACROSS THE SET
EVERYBODY SWING AND PROMENADE HOME
THIRD COUPLE TO THE RIGHT, CIRCLE FOUR
THREE LADIES CHAIN ON THE CORNER OF THE SET
ON TO THE NEXT, CIRCLE FOUR
THREE LADIES CHAIN ON THE OTHER CORNER OF THE SET
ON TO THE LAST, CIRCLE FOUR
THREE LADIES CHAIN ACROSS THE SET
EVERYBODY SWING AND PROMENADE HOME
FOURTH COUPLE TO THE RIGHT, CIRCLE FOUR
DIP & DIVE ON THE CORNER OF THE SET
ON TO THE NEXT, CIRCLE FOUR
RIGHT & LEFT 6 ON THE OTHER CORNER OF THE SET
ON TO THE LAST, THREE LADIES CHAIN ACROSS THE SET
EVERYBODY SWING AND PROMENADE HOME.

PIONEER POLKA SQUARE

BY TED SANNELLA ✓

MUSIC: MOUNT GABRIEL REEL
HEAD TWO COUPLES POLKA ALL AROUND THE INSIDE TRACK
PLACE THE LADIES IN THE CENTER STANDING BACK TO BACK
SIDE TWO COUPLES POLKA ROUND THE LADIES STANDING THERE
AND LEAVE YOUR LADIES IN THE CENTER, STANDING BACK TO
BACK
THE GENTS PROMENADE AROUND TO THE RIGHT
GO ALL THE WAY AROUND IF IT TAKES ALL NIGHT
LEFT HAND TO YOUR PARTNER, RIGHT HAND TO THE NEXT
BALANCE IN, BALANCE OUT, TURN BY YOUR LEFT A HALF WAY
ROUND
BALANCE OUT, BALANCE IN, TURN BY YOUR LEFT HAND ROUND
AGAIN
THE LADIES GRAND CHAIN
PROMENADE YOUR CORNER LADY ONCE AROUND TO HOME.

CHAOS SET TO MUSIC ✓

(4 OR 9 SETS NEEDED)

HEADS RIGHT AND LEFT FOUR
SIDES THE SAME
HEADS RIGHT & LEFT LENGTH OF THE HALL
SIDES RIGHT & LEFT ACROSS THE HALL
ALL RIGHT & LEFT THE HALL
SAME FOR LADIES CHAIN: COMBINE BOTH
SAME FOR CHASSEZ.

HEAD MEN & SIDE LADIES

THE HEAD TWO MEN & SIDE TWO LADIES
GO FORWARD TO THE CENTER & BACK
FORWARD AGAIN AND CIRCLE FOUR
GO BACK WITH A LEFT HAND STAR
RIGHT HAND AROUND YOUR PARTNER
ALLEMANDE LEFT YOUR CORNER
DO SI DO YOUR PARTNER
TAKE YOUR CORNER & PROMENADE HOME

DO DANCE TWICE FOR HEADS AND TWICE FOR SIDES.

CANADIAN LANCERS

HEAD COUPLE BOW AND SWING
PROMENADE HALFWAY ROUND THE RING
COME UP THE CENTER TO PLACE
AND THE SIDE TWO COUPLES FALL IN
ALL FORWARD FOUR STEPS AND BACK
ALL CHASSEZ TO RIGHT AND BACK
ALL FOUR LADIES SINGLE FILE AROUND THE MEN
ALL FOUR MEN SINGLE FILE AROUND THE LADIES
HEAD COUPLE DOWN THE CENTER, THE OTHERS
FOLLOW
MEN TO RIGHT, LADIES TO LEFT
FORM IN LINES OF FOUR
ALL FORWARD & BACK
ALL SWING PARTNERS TO PLACE
AND ALL PROMENADE

CIRCLE THREE & BALANCE FOURABE KANEGSON

HEAD GENTS TO THE RIGHT AND CIRCLE THREE
HEAD LADIES DO SI DO
ONCE AND A HALF ON THE SIDES OF THE FLOOR
INTO THE MIDDLE AND BALANCE FOUR
HEADS ALLEMANDE LEFT YOUR OWN
A RIGHT HAND ROUND YOUR CORNER
AND YOU BALANCE TO YOUR OWN
SWING YOUR PARTNERS EVERYONE
YOU SWING YOUR PARTNERS ALL
NOW TAKE THE LADY THAT YOU SWUNG
AND PROMENADE THE HALL.
REPEAT FOR SIDE GENTS
REPEAT FOR HEAD LADIES
REPEAT FOR SIDE LADIES

ODD COUPLE PROMENADE

FIRST COUPLE OUT TO THE RIGHT
AND BALANCE WITH THE TWO
SAME TWO COUPLES RIGHT AND LEFT FOUR
BOTH COUPLES ON TO THE NEXT
CIRCLE SIX HANDS ROUND
ALLEMANDE LEFT, GRAND RIGHT AND LEFT
WHILE THE ODD TWO PROMENADE
WHEN YOU'RE HOME SWING YOUR OWN.

THE ROUT

HEAD TWO COUPLES LEAD TO THE RIGHT
CIRCLE FOUR HANDS AROUND
BREAK THE CIRCLE INTO LINE AND FOUR IN LINE YOU STAND
FORWARD ALL AND BACK
RIGHT & LEFT WITH OPPOSITE COUPLE
ALL SWING PARTNER AND PROMENADE
SIDE TWO COUPLES LEAD TO THE RIGHT
CIRCLE FOUR HANDS AROUND
BREAK THE CIRCLE INTO LINE AND FOUR IN LINE YOU STAND
THE LADIES CHAIN ACROSS AND BACK
ALL SWING PARTNER AND PROMENADE
HEADS TO THE RIGHT AGAIN AND CIRCLE FOUR HANDS AROUND
OUT IN LINE, FORWARD ALL AND BACK
DO SI DO YOUR OPPOSITE, DO SI DO YOUR OWN
ALL SWING AND PROMENADE
SIDES TO THE RIGHT AND CIRCLE FOUR
OUT IN LINE, FORWARD ALL AND BACK
RIGHT HAND STAR WITH OPPOSITE COUPLE
LEFT HAND STAR BACK TO PLACE
ALL SWING PARTNER AND PROMENADE
HEADS TO THE RIGHT, CIRCLE FOUR
OUT IN LINE, FORWARD ALL AND BACK
LADIES CHAIN THE SQUARE
ALL SWING PARTNER AND PROMENADE
SIDES TO THE RIGHT, CIRCLE FOUR
OUT IN LINE, FORWARD ALL AND BACK
RIGHT & LEFT THE SQUARE
ALL SWING PARTNER AND PROMENADE.

FIGURE EIGHT

LADIES TO THE CENTER, STAND BACK TO BACK
HEAD TWO COUPLES DO SI DO
SIDE TWO COUPLES DO SI DO
ALL FOUR COUPLES DO SI DO
HEAD TWO COUPLES WALK A FIGURE EIGHT
SIDE TWO COUPLES WALK A FIGURE EIGHT
ALL FOUR COUPLES A FIGURE EIGHT — GENTS STAR WITH LEFT
HAND TO OPPOSITES PLACE, LADIES STAR, GENTS STAR,
LADIES STAR
ALL SWING PARTNER AND PROMENADE
REPEAT ENTIRE DANCE WITH MEN IN CENTER BACK TO BACK

AROGSTOOK SQUAREBY ROD LINNELL

THE HEAD TWO COUPLES OUT TO THE RIGHT
AND BALANCE WITH THOSE TWO
NOW JOIN YOUR HANDS AND CIRCLE LEFT
IT'S HALF WAY ROUND YOU GO
HALF LADIES CHAIN, DON'T RETURN
BUT HALF RIGHT & LEFT RIGHT THROUGH
HALF RIGHT & LEFT AND TAKE THAT LADY
RIGHT BACK HOME WITH YOU.
THEN ALLEMANDE LEFT YOUR CORNER
AND RIGHT HAND ROUND YOUR OWN
GO BACK AND TAKE YOUR CORNER GIRL
AND PROMENADE HER HOME

REPEAT FOR SIDES — THEN HEADS — THEN SIDES.

SWING TWO LADIES

ALL JOIN HANDS, STEP FORWARD & BACK
 GO FORWARD AGAIN, HEAD TWO MEN TAKE TWO
 GIRLS HOME
 TURN PARTNER WITH RIGHT HAND ONCE AROUND
 TURN PARTNER BY LEFT HAND ONCE AROUND
 PUT YOUR ARMS AROUND THEIR WAISTS AND SWING
 BOTH LADIES ROUND IN PLACE
 OPEN IT UP & CIRCLE THREE HANDS AROUND
 POP YOUR CORNER LADY UNDER (TO HER PARTNER)
 (NOT OUT THE WINDOW)
 SWING YOUR PARTNER AND PROMENADE

REPEAT FOR SIDE TWO GENTS
 REPEAT FOR HEAD TWO LADIES
 REPEAT FOR SIDE TWO LADIES

LADIES SWITCHEROO

BY TED SANNELLA

HEAD TWO COUPLES FORWARD & BACK
 SIDE TWO COUPLES FORWARD & BACK
 HEAD TWO LADIES HALF CHAIN TO THE RIGHT
 ALL FOUR LADIES HALF GRAND CHAIN
 HEAD TWO COUPLES HALF RIGHT & LEFT
 SIDE TWO COUPLES HALF RIGHT & LEFT
 DO SI DO YOUR CORNERS ALL
 COME BACK AND SWING YOUR OWN

THE NEW HEAD LADIES HALF CHAIN TO THE RIGHT
 ALL FOUR LADIES HALF GRAND CHAIN
 HEAD TWO COUPLES HALF RIGHT & LEFT
 SIDE TWO COUPLES HALF RIGHT & LEFT
 ALLEMANDE LEFT YOUR CORNERS
 ALLEMANDE RIGHT YOUR OWN
 SWING YOUR CORNER LADY, PROMENADE HER HOME
 REPEAT ENTIRE DANCE 3 MORE TIMES

RIVERSIDE DRIVE

FIRST COUPLE BOW AND SWING
 PROMENADE HALF ROUND THE RING, AND STAND
 BEHIND THE THIRD
 FORWARD FOUR AND BACK
 (FIRST COUPLE STANDS BEHIND THREE: THEY
 GO FORWARD AND BACK)
 FORWARD AGAIN AND CAST OFF:
 ONE TWO THE LEFT AND THREE TO THE RIGHT
 AND STAND BEHIND THE SIDES
 FORWARD EIGHT AND BACK
 FORWARD AGAIN AND PASS THROUGH
 MEN TURN LEFT AND LADIES TO THE RIGHT - TO
 LINES OF FOUR
 FORWARD EIGHT AND BACK
 MEN WALK FORWARD, AROUND YOUR GAL
 (MEN ONLY WALK FORWARD, DOS-A-DOS
 PARTNERS)
 TO A RING OF EIGHT AND ALL COME STRAIGHT . . .

RED'S RIGHT & LEFT

HEAD LADIES CHAIN TO THE RIGHT
 TAKE THAT GIRL AND TURN TO THE LEFT
 HALF RIGHT & LEFT WITH THE COUPLE ON THE RIGHT
 TURN AROUND AND STAND IN PLACE
 NEW HEAD COUPLES CHAIN TO THE RIGHT
 TAKE THAT LADY AND TURN TO THE LEFT
 HALF RIGHT AND LEFT WITH THE COUPLE ON THE LEFT
 TURN AROUND AND STAND IN PLACE
 ALLEMANDE LEFT YOUR CORNER
 DO SI DO YOUR OWN
 GO BACK AND TAKE YOUR CORNER GIRL
 AND PROMENADE HER HOME

HALF WAY ROUND

MUSIC: BUFFALO GALS
 HEAD TWO COUPLES SEPARATE, GO HALF WAY ROUND THE RING
 SIDE TWO COUPLES RIGHT & LEFT OVER AND STAY ON THE
 OPPOSITE SIDE
 ALLEMANDE LEFT WHEREVER YOU ARE
 AND DO SI DO YOUR OWN
 THEN ALL FOUR MEN CROSS THE RING AND GIVE THAT OPPOSITE
 GIRL A SWING
 TAKE THE CORNER LADY THERE AND PROMENADE THE RING
 DO THE DANCE THREE TIMES FOR HEADS
 THEN THREE TIMES FOR THE SIDES
 SWING THE OPPOSITE LADY (YOUR PARTNER) AND PROMENADE
 HER HOME

FIRST COUPLE STAND THERE

(THIS IS A NOVELTY CALL FROM MASSACHUSETTS)
 FIRST COUPLE STAND THERE
 SECOND COUPLE SWING
 THIRD COUPLE CHAIN TO THE RIGHT, AND CHAIN TO THE RIGHT
 AGAIN (LADY)
 SECOND COUPLE STAND THERE
 THIRD COUPLE SWING
 FOURTH COUPLE CHAIN TO THE RIGHT, AND CHAIN TO THE RIGHT
 AGAIN (LADY)
 ETC.

GENTS CRISSCROSS

HEAD COUPLES BOW AND SWING WITH PRIDE
 DOWN THE SET AND SPLIT THE SIDE
 SWING YOUR OWN WITH THE TWO LEFT FEET
 HEAD TWO GENTS TO THE SIDES RETREAT
 (HEAD MEN STEP TO LEFT, STAND ON RIGHT SIDE OF LADIES)
 SIDE SIX FORWARD AND BACK
 GENTS GO FORWARD AND MAKE AN ARCH
 HEAD TWO GIRLS BENEATH YOU MARCH.
 GENTS GO BACK TO THE GIRL YOU LEFT (SIDE GIRLS)
 PASS THE RIGHT MAN HIGH, THE LEFT MAN UNDER
 GO TO THE HEADS AND DON'T YOU BLUNDER . . .
 HEAD SIX GO FORWARD AND BACK . . .
 (REPEAT ACTION UNTIL BACK IN PLACE)

RAKSI JAAK
(ESTONIAN)

SOURCE: MARY ANN AND MICHAEL HERMAN

RECORD: FOLK DANCER MH 3007

FORMATION: SETS OF THREES, ONE M AND 2 W OR VICE VERSA, OR 3 W OR 3 M. ALL STANDING SIDE BY SIDE, INSIDE HANDS JOINED, FREE HANDS AT SIDE; ALL FACING CENTER

STEPS: ESTONIAN (POLISH STYLE) POLKA IN ALL THREE FIGURES

INTRODUCTION

MEAS CHORUS

1-8 ALL STEP TO L ON L FT, BRING R FT UP TO IT; ALL STEP TO R ON R FT, BRING L FT UP TO IT. STEP L, STEP R AGAIN. ALL WALK FWD 3 STEPS (L,R,L) AND KICK R FT FWD (STRAIGHT LEG). WALK BKWD 4 STEPS, R,L,R,L.

FIGURE I

1-8 THE ENDS BOTH MOVE AT THE SAME TIME CROSSING IN FRONT OF MIDDLE PERSON, RIGHT HAND ONE GOES OVER, LEFT HAND ONE UNDER . . . THEY MOVE OVER AND AROUND MIDDLE PERSON, THEN CROSS IN BACK OF MIDDLE PERSON, THIS TIME THE ONE WHO WENT OVER FIRST GOES UNDER, THE OTHER GOES OVER. THE MIDDLE PERSON MERELY HOLDS JOINED HANDS HIGH OVERHEAD AND LEADS THE HANDS OVER AND UNDER.

REPEAT CHORUS

FIGURE II

1-8 THE ENDS MOVE SHOULDER TO SHOULDER FACING MIDDLE PERSON, AND ALL LOCK HANDS AND EXTEND ARMS STIFFLY. ALL THREE TAKE FOUR POLKA STEPS TO CENTER (THE ENDS MOVING BKWDS, THE MIDDLE ONE FWD). THEN MIDDLE ONE DOES 4 POLKA STEPS BKWDS AS THE ENDS GO ALONG TURNING INWARDS TWIRLING WITH 4 POLKA STEPS: JOINED HANDS HELD HIGH DURING THIS TWIRLING.

REPEAT CHORUS

FIGURE III

1-8 THE ENDS "TUCK-IN" BY TURNING INWARDS TOWARD MIDDLE PERSON SO ALL ARE FACING FRONT AGAIN WITH THE ONE ON THE RIGHT HAND SIDE HAVING LEFT HAND IN FRONT: THE LEFT HAND ONE HAS RIGHT HAND IN FRONT, HOLDING HANDS WITH MIDDLE PERSON WHO HAS BOTH HANDS BEHIND WAISTS OF END PERSONS. IN THIS TUCKED-IN POS ALL DO 4 POLKA STEPS FWD, THEN RETURN 2 POLKA STEPS TO PLACE MOVING BKWDS, THEN UNWIND INTO ORIGINAL PLACES WITH THE ENDS TWIRLING AWAY FROM MIDDLE PERSON WITH 2 POLKA STEPS (DO NOT RELEASE HANDS DURING FIGURE.)

REPEAT FROM BEGINNING

NOTE: IN GETTING INTO THE FIGURES, DO SO ON THE LAST 2 COUNTS OF THE CHORUS SO THAT YOU ARE IN POS TO START THE FIGURE ON THE FIRST NOTE OF THE FIGURE MUSIC.

--PRESENTED BY WALTER GROTHE

BÜNDNER CHEERAB
(SWISS)

SOURCE: MARY ANN AND MICHAEL HERMAN. ORIGINALLY INTRODUCED BY JANE FARWELL

RECORD: FOLK DANCER MH 1115

FORMATION: COUPLES FACING IN BACK TO CENTER OF CIRCLE, BOTH HANDS JOINED. COUPLES ARE NUMBERED 1,2,1,2, ETC. AND SHOULD BE A CONSIDERABLE DISTANCE APART FROM EACH OTHER.

STEPS: SLIDING. TWO-STEP

MEAS FIGURE I

1-8 COUPLES 2 MAKE AN ARCH AS COUPLES 1 SLIDE 8 STEPS UNDER ARCH IN A CCW DIRECTION. COUPLES 1 NOW MAKE AN ARCH AND THE COUPLES 2 SLIDE UNDER CCW 8 STEPS.

9-16 REPEAT ALL OF FIGURE 1 (NOTE: COUPLES ARE ABOUT A YARD APART)

FIGURE II

1-4 PARTNERS FACE EACH OTHER ABOUT 1 FOOT APART WITH H ON OWN HIPS. WITH A LITTLE HOP ON R FT (W OPPOSITE), PLACE L HEEL FWD, AND THEN HOPPING ON TO L FT, PLACE R HEEL FWD. THIS IS A SLOW MOTION, NOT VIGOROUS: ONE HOP PER MEAS. REPEAT WITH THE L AND R HEEL

1-8 IN REGULAR DANCE POS, DO 8 TWO-STEPS TURNING CW PROGRESSING CCW

REPEAT ALL

--PRESENTED BY WALTER GROTHE