

1955

FOLK DANCE

CAMP



College of the Pacific

INDEX OF 1955 FOLK DANCE CAMP SYLLABUS

FOLK DANCES

ALEWANDER	6	KREBSPOLKA	21
ANA HALACH DODECH	45	KREUZPOLKA	32
BALLROOM PASO DOBLE	57	KRIČI, KRIČI, TIČEK	53
BAVNO ORO	62	LA CHILENA (SANMARQUEÑA)	89
BELA RADA	51	LA FAIRA DA STRADA	1
BIDDY THE BASKETWOMAN	42	LAMB'S WOOL, THE	69
BONA HABANOTH	40	LAS CHIAPANECAS	91
BRISEADH NA CARRAIGE	22	LA VARSOUVIANNA	33
ČAČAK	49	LECH LAMIOBAR	37
CIRCASSIAN CIRCLE	70	MAGYAR DANCE STEP GLOSSARY	12
COR NA SIDHEOGH	29	MAKAZICE	50
COR SEISEAR DEAG	30	MALU ASAMENU BAR	44
CZARDAS EGYVELEK	11	MOEDER WIES	35
CZARDAS, SOSE HALUNK MEG	10	MORAVAC	47
CURACAO WALTZ	18	MOZAICO MEXICANO	56
CYLINDERKONTRA	13	MUNEIRA (THE MILLER'S WIFE)	28
DAICHOVO HORO	67	NAPOLEON	43
DANCE DE PANNIERE	46	NATALIA - KOLO	9
DANISH "FAMILY CIRCLE"	17	NORODNO HORO	48
DAS SPINNRADEL	27	OFFENER WALTZ	21
DREIBACHE KREUZPOLKA	2	OLD TYROLEAN SCHUHPLATTLER	14
DR. GATSCHIG (EXACTLY)	3	PANT CORLAN YR WYN	69
DUNDAI	39	PANTLIKAS KALAPOM	11
EL MAS BONITO PIE	16	PATTY CAKE POLKA	70
ERSKO KOLO	51	PENTAZALI	45
FALLAI LIMNIGHE	24	POLKA FIQUEE	39
FAMILY RHEINLANDER	2	POLKA WENGIERKA	34
FANDANGO ARIN-ARIN	31	POMPOURI	7
FIRETUR	23	POP GOES THE WEASEL	48
GIMBET, GOMBOT	10	POSKAKUČA	49
GREEK SYRTOS	53	POTKAN PLES	52
GROSSER WIRBEL	21	PUTTJENTER	69
HALAY	8	RASCAPETATE	87
HALVE KAEDE	27	RHEINLANDER POLKA	2
HASIDIC SAER	38	RUSSIAN QUADRILLE	64
HAVA NETZE B'MAHOL	40	RUZMARIN	47
HEEL AND TOE POLKA	58	SHERELE	36
HINEH MA TOV	32	SÖNDERHOMING	20
HORNPIFFEN	3	SPRING POLS	5
INSURUTXO LEIZA	26	ŠROTES	54
IONNDAL NA H-INNSE	24	'S TROMMT EM BABELI	4
JAEGERMARSCH	9	TAMZARA	8
JARANA YUCATECA	22	TANCUJ	19
JURGO	86	THREE AND ONE	7
JOTA TAPATIA	88	TREFFNERTANZ	15
JUMP JIM CROW	70	TREKANTE	23
KÄBERLAENDLER	20	TRETUR	1
KASTRIACHOS SYRTOS	38	TROMMELVALSEN	42
KEN YOYCU	41	U ŠEST KORAKA	55
KERRY DANCE	58	VEHITI FU	43
KUTTENGLUPP	4	VRANJANKA	50
KOLO DYČS	25	VRTIELKA (SLOVAK CZARDAS)	59

CONTRAS, SQUARES, AND ROUNDS

ALL THE WAY TO GALWAY	75	JEFFERSON'S REEL	76
ARIZONA DOUBLE STAR	79	JELLY-BEAN HOEDOWN	80
ARKANSAS TRAVELER	76, 71	LADY BOGART'S REEL	76
BACK TO THE SHADE	82	LADY WALPOLE'S REEL	73
BANKS OF THE DEE	75	LA VETA STAR	81
BEAUX OF ALBANY	74	LIGHTED LANTERN SCRAMBLE	77
BEAUX OF OAK HILL	74	LINE 'EM UP	80
HONNY LASS OF ABERDEEN	73	LISTEN YOU	80
BREAK THE STAR	82	LORD RANDALL'S BRIDE	76
BRICKLAYER'S HORNPIPE	73	MAPLE LEAF JIG	73
CALIFORNIA TWIRL	77	MARTHA WASHINGTON'S REEL	76
CHAINING STAR	82	MATINEE WALTZ	84
CHANGING TIDES	81	MEGUNTICOOK'S REEL	72
CHRISTMAS HORNPIPE	75	MONEY MUSK	75
DON'T STOP YET	82	MORNING STAR	73
DOUBLE CROSS, THE	78	NEW CENTURY HORNPIPE	72
DOWNFALL OF PARIS	74	NEWLYWEDS REEL	76
DROP OFF THE LADIES	80	OLD COUNTRYMAN'S REEL	74
DUD'S REEL	73	OPERA REEL	74
EASY PICKIN'S	78	PATRONELLA	72
EWE TURN	79	QUEEN'S FAVORITE	71
FALLEN TIMBER REEL	73	RED DOG	81
(TIMBER SALVAGE REEL)		RELFER'S HORNPIPE	71
FIGURE EIGHT	76	RICKETT'S HORNPIPE	72
FOLLOW THE LEADER	77	ROAD TO CALIFORNIA	71
FRENCH FOUR	76	ROLL STAR	82
GERMAN POLKA CONTRA	76	RORY O'MORE	71
GEUD MAN OF BALLINGIGH, THE	71	SACKETT'S HARBOR	74
GLOVER'S REEL	74	ST. PATRICK'S DAY IN THE MORNING	74
GOOD GIRL	72	SALTY DOG RAG	83
HARD TIMES	71	SAN LEANDRO RAMBLER	77
HAYMAKER'S JIG	75	SQUARE ROBIN	78
HIGHLAND WHIRL	79	TAKE IT EASY	79
HIGH ROCKIN' SWING	84	THERE SHE IS	78
HI LILI WALTZ	83	TIPSY PARSON	72
HORRIBLE HASH	81	TRAILIN' DO PASO	78
HULL'S VICTORY	74	TRAILIN' DO PASO VARIATION	78
IOGA REEL	71	VIENNA DREAMS	85
ISLE OF SKYE	71	WASHINGTON'S QUICKSTEP	75
		WATCH 'EM SMILE	81

page

- 1 La Fairs Da Strada: In description of step, should be "step fwd on L (ct 1)" not ct. 10.
Fig. III (A) - Add: Partners facing.
" " " - Add: Repeat action Fig. III (A) moving to own L, starting L ft - then return to place.
- 2 Dreisache Kreuzpolka: The dance is complete as written when danced once. When danced twice, as is done when dancing to the record, the last meas. A 1-8 are a concluding phrase at the end of the dance.
- 3 Dr Gsatslig: See note above for Dreisache Kreuzpolka.
- 2 Rheinlander Polka: Music - H.M.V. AL 1235 (original music). If using any other Scandinavian record, slow down considerably.
- 4 'S Trommt Em Babeli: Part II (B) add: Meas. 23-24 - Repeat turn with L W while R W turns in place.
- 6 Alewander: End of dance Note: Change Fig. IV to Fig. VII.
- 10 Csardas Sose Halunk Meg:
Fig. I, first line - Add after word Bokazo: Both start R.
Fig. II, line three - Add after word Bkwd: Start to W's R, M's L.
Finale - Add after word Aprozo: both.
- 10 Gimbet, Gombot:
Fig. II, line two - Add after word hands: Two steps R, L.
Fig. II, line three - Add after word R foot: (take out words: raising L ft): Stepping back on L, turn two steps, M R,L, W L,R, and one, M raising L ft, stepping back on R.
Fig. II - line four - Add after word Lendites: facing partner.
Fig. II - insertion bet. line four and line five: Kiperdites L & R with turns, this time four steps each.
Fig. III - line three - make first word read Buzz steps instead of Ingo.
Fig. III, line three - last sentence should read Ingo 5 instead of Ingo 6.
Fig. III, line four - should read W sit on M knees.
- 11 Csardas Egyvelek:
Fig. III, line four - should read: 16 Kisharang - 8 away, 8 together.
Fig. V, line two - last sentence should read: 8 buzz instead of 8 Ingo.
- 11 Pantlikas Kalapom:
Fig. I, line four - first sentence should read: Repeat 3 times (4 times in all), last time leave out Verbunkos R and L.
Fig. II, line one - instead of 16 times in place, insert: 8 facing W, 8 circling CW.
- 12 Magyar Dance Step Glossary:
Parosforgo - should read: Partners facing, one hand around each other's waist, other hand high. Step inside ft, hop inside ft at the same time raise outside ft high, make fast pivot turn on inside ft, bring outside ft down, toes pointed down. May be done in either direction (step hop step).
- 14 Old Tyrolean Schuhplattler:
Figure III, 1st measure, line nine, should read: Three-R hand slaps sole of R ft, etc. (take out "R thigh")
- 15 Name of dance should read Treffnertanz.
- 32 Hineh Ma Tov:
Line one - "All face CCW and beginning with R ft"
Line four - ". step R beside L (ct 4)."
- 36 Sherale: Fig. VII, meas. 19-26 are repeated.
- 37 Lech Lamidbar: Delete extra STEP R in description of Cherkassiya so that it will read: "Step R across L, step L beside R, step R behind L, step L beside R." Cherkassiya is misspelled (V for the Y) in line of meas. 10 and line of meas. 21-22.

ERRATA (continued)

page

- 39 Dundai:
Fig. I, meas. 3-4 - Beginning with a step onto R ft, repeat meas. 1-2, Fig. 1.
Turn CCW with L hips adjacent.
Fig. II, meas. 7 - At the same time W does 4 buzz steps fwd and around M and slowly brings her L arm directly out to the side.
In third line - M and W finish in a straight line, W's R hand, M's L hand joined, and other arm out to the side.
- 42 Biddy the Basketwoman:
Meas. in column should be 1-8
1-8
1-4
(FIGURE OF EIGHT) ----- 5-8 (NOT 5-4) (now omitted)
1-4
B. Both Couples Active --- 5-8
- 43 Vehiti Fu:
Fig. IV, meas. 25-26 (second line):
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.
- 53 Krici Krici Ticek:
Under "Circle Form" should read: Even number of M and W, alternating in circle, W on M's R. Men join hands at W's backs. W join hands over W's arms.
- 68 Daichovo Oro: Diagram 7-B - meas. 3-14
" 7-C - meas. 15-16
- 69 Name in English is "The Lamb's Fold" (not Lamb's Wool).
70 Record #MH 1015. (Patty Cake Polka)
- 73 Dud's Reel: Line three replaces line two, so dance reads:
Active couples balance and swing the one below
All forward and back
Opposite ladies chain
All forward and back
Circle four hands once around
Back with a left hand star
- 33 La Varsouvianna:
Figure 4 - Add: Cross R ft in front of L and turn completely around.

LA FAIRA DA STRADA
ROMANSCH, FROM THE ENGADINE, SWITZERLAND

-1-

SOURCE: THE DANCE IS PRESENTED AS INTRODUCED BY JANE FARWELL AT THE REUNION AND INSTITUTE OF THE STOCKTON FOLK DANCE CAMP, FALL 1954.

MUSIC: FOLK DANCER MH 1112-A

FORMATION: COUPLES FACING CCW, INSIDE HANDS JOINED ABOUT SHOULDER HIGH, FREE HAND ON HIP.

STEP: THE SAME STEP IS USED THROUGHOUT. STEP FWD ON L (CT 1), CLOSE R (CT &), STEP FWD L WITH A LITTLE ACCENT (CT 2), STEP FWD R WITH SLIGHT KNEE BEND (CT 3).

MEAS. INTRODUCTION - WAIT 4 MEASURES.

I. GOING TO THE FAIR

1-4 MOVING LOD, TAKE 3 COMPLETE STEPS FWD, STARTING ON OUTSIDE FT. ON 4TH MEAS, SAME STEP IS REPEATED WITH A SLIGHT STAMP TO CLOSE AS W TURNS CW UNDER HER ARM, AND M TURNS INWARD TO FACE CW.

1-4 WITHOUT RELEASING HANDS, REPEAT ACTION IN OPPOSITE DIRECTION, W TURNING CCW UNDER HER ARM ON LAST MEASURE.

II. THE WHEEL

PARTNERS JOIN BOTH HANDS FACING EACH OTHER (M BACK TO CENTER). ARMS ARE STRETCHED AS THEY LEAN BACK.

5-8 BOTH STARTING L FT TURN CW TAKING 4 ABOVE STEPS (STEP-TOGETHER-STEP, CROSS R BEHIND L). ON 4TH TIME, FEET ARE CLOSED WITH A STAMP.

5-8 REPEAT SAME STEP TURNING CCW STARTING R FT.

III. AT THE DANCE

1-4 (A) PARTNERS RELEASE HANDS AND PLACE THEM ON OWN HIPS. BOTH BEGIN R FT AND MOVE TO OWN R WITH SIDE-TOGETHER-SIDE, PIVOT ON R FT ONE COMPLETE TURN, TURNING R, STEP ON L FT AS COME AROUND TO FACE ORIGINAL DIRECTION. (1 MEAS.)

BEGINNING R, TAKE SIDE-TOGETHER-SIDE, AND CLOSE FEET WITH A STAMP. (1 MEAS.)

1-4 REPEAT BACK TO PLACE STARTING L FT.

(M "LOOKING OVER THE GIRLS" MOVE 2 W TO R, THEN BACK TO PARTNER.)

5-8 (B) IN CLOSED DANCE POSITION, STARTING M L, W R, TURN CW WHILE PROGRESSING CCW WITH 4 OF THE SAME STEPS (SIDE-TOGETHER-SIDE, PIVOT, STEP). ON THE 4TH STEP, CLOSE FEET WITH A STAMP ON LAST CT.

5-8 REPEAT TURNING STEP, PROGRESSING CW WHILE TURNING CCW. START M R, W L FT. FINISH 4TH STEP WITH A STAMP.

Errata: Fig. III (A) - Add: Repeat action. — PRESENTED BY LUCILE CZARNOWSKI
Fig. III (A) - Add: Partners facing Fig. III (A) moving to own L,
starting L ft - then return
to place.

IRETUR
DANISH

MUSIC: FOLKRAFT F1099-A, H.M.V. AL 1393

FORMATION: FOUR COUPLES IN A QUADRILLE.

MEAS. PATTERN 1:

A 1-8 ALL JOIN HANDS AND CIRCLE L WITH LOW, LONG DANISH STEP-HOP STEPS, AND BACK TO R. REPEAT.

B 9-16 HEAD COUPLES JOIN INSIDE HANDS AND RUN FWD 8 STEPS AS 3RD COUPLE RELEASE HANDS, SEPARATE TO PERMIT THE 1ST TO RUN THROUGH, 8 STEPS. WITHOUT PASSING THEY BACK UP, THE 3RD COUPLE JOIN HANDS AND PASS BETWEEN THE 1ST COUPLE, 8 STEPS. SIDE COUPLES REPEAT B, 4TH SEPARATING ON RUNNING FWD AND 2ND SEPARATING ON RETURNING.

C17-32 HEAD COUPLES DANCE, ADVANCE AGAIN, STEPPING ON 1ST BEAT OF MEAS 17, AT THE SAME TIME CLAP-PING OWN HANDS, HOP ON THE 2ND BEAT AND CLAP, STEP AGAIN ON 1ST BEAT OF MEAS 18 AND CLAP, AND HOP (NO CLAP) ON 2ND BEAT OF MEAS 18. THE 1ST COUPLE IS NOW FACING 3RD IN CENTER OF THE SET. M JOIN R ELBOWS WITH THE OPPOSITE W AND TURN ONCE AROUND, TAKING 2 STEP-HOPS, LINK L ELBOWS WITH OWN PARTNER, AND TURN INTO OWN PLACE. SIDE COUPLES REPEAT FIGURE.

PATTERN 2:

A 1-8 PARTNERS JOIN INSIDE HANDS AND DANCE 4 TYROLER STEP-HOPS TO R AROUND THE SET TO SIDE COUPLE'S PLACE, TAKE HIP-SHOULDER POSITION AND DANCE 4 STEP-HOPS TO THE NEXT PLACE, AND REPEAT TO OWN PLACES.

REPEAT B AND C AS IN PATTERN 1.

ALL REPEAT PATTERN 1 B AND PATTERN 2.

— PRESENTED BY LAWTON HARRIS

DREI SACHE KREUZPOLKA
FROM THE CANTON BERN, SWITZERLAND

-2-

SOURCE: "THREE THINGS CROSS POLKA" REFERS TO THE FACT THAT THERE ARE THREE DIFFERENT CROSS-POLKA STEPS IN THIS DANCE. THE DANCE IS PRESENTED AS INTRODUCED BY JANE FARWELL AT THE REUNION AND INSTITUTE OF THE STOCKTON FOLK DANCE CAMP, FALL 1954.

MUSIC: FOLK DANCER MH 1113-B. THE MUSIC OF THE SWISS KREUZPOLKA AND POLKA, ALTHOUGH WRITTEN IN 2/4 METER HAS THE TEMPO OF 4/4 METER AND HAS THE QUALITY OF OUR SCHOTTISCHE.

FORMATION: COUPLES FACING CENTER, HOLDING INSIDE HANDS (SHOULDER HIGH). OUTSIDE HANDS ON HIPS.

STEP: KREUZPOLKA (CROSS-POLKA). OBERLÄNDER KREUZPOLKA (MOUNTAIN CROSS POLKA). DREH KREUZPOLKA (TURNING CROSS POLKA).

MEAS. INTRODUCTION - FOUR MEASURES.

I. CROSS-POLKA TO THE CENTER OF CIRCLE

1-2 TAKE ONE CROSS-POLKA STEP FWD STARTING OUTSIDE FT. (THAT IS STEP-TOGETHER-STEP (1 MEAS), THEN SWING INSIDE FT FWD, TOUCHING HEEL, (CT 1 &), THEN TOE (CT 2). RELEASE HANDS, TURN IN TOWARD EACH OTHER TO FACE OPPOSITE DIRECTION.

3-4 REPEAT CROSS-POLKA STEP AWAY FROM CIRCLE.

5-8 IN CLOSED DANCE POSITION, TAKE 4 "SCHOTTISCHE-HOPS" MAKING 2 TURNS CW WHILE PROGRESSING CCW. A "SCHOTTISCHE-HOP" IS HOP, STEP-CLOSE-STEP, COMPARABLE TO OUR POLKA.

9-16 REPEAT ACTION OF MEAS. 1-8.

II. OBERLÄNDER KREUZPOLKA

17-18 COUPLES FACE CCW, INSIDE HANDS JOINED, OUTSIDE HANDS ON HIPS. TAKE 3 WALKING STEPS FWD, STARTING OUTSIDE FT. SWING INSIDE FT FWD, HOPPING ON OUTSIDE FT. RELEASE HANDS, TURN IN TOWARD EACH OTHER TO FACE OPPOSITE DIRECTION.

19-20 REPEAT ACTION OF MEAS. 17-18, ONLY CW.

21-24 REPEAT SCHOTTISCHE-HOPS TURNING (FIG. 1, MEAS. 5-8).

25-32 REPEAT ALL OF FIG. II.

III. CROSS-POLKA TO THE CENTER

1-16 SAME AS FIG. I.

IV. TURNING CROSS-POLKA

33 PARTNERS FACING, HANDS ON OWN HIPS. STARTING OUTSIDE FT TAKE 2 PIVOT STEPS TO MAKE A COMPLETE TURN, M TO L, W TO R.

34 M STEPS L, CROSS R TOE IN FRONT OF L. W OPPOSITE.

35-36 REPEAT (MEAS. 33-34) OPPOSITE DIRECTION (CW).

37-40 REPEAT SCHOTTISCHE-HOPS TURNING (FIG. 1, MEAS. 5-8).

41-48 REPEAT ALL OF IV.

V. CROSS-POLKA TO CENTER

1-16 SAME AS FIG. I.

Errata: The dance is complete as written when danced once. When danced twice, as is done when dancing to the record, the last meas. A 1-8 are a concluding

phrase at the end of the dance.

-- PRESENTED BY LUCILE CZARNOWSKI

RHEINLÄNDER POLKA
DANISH

MUSIC: H.M.V. AL 1235 If using any other Scandinavian record, slow

FORMATION: M'S R ARM AROUND W'S WAIST, M'S L THUMB IN "VEST", W'S RH ON OWN R HIP. down considerably.

MEAS.

1 A TWO-STEP FWD, STARTING OUTSIDE FEET.

2 TWO WALKING STEPS FWD CCW (TURNING TO FACE PARTNER ON LAST STEP).

3 REPEAT MEAS. 1 IN OPPOSITE DIRECTION (CW) (CHANGING HANDS TO ACCOMMODATE).

4 REPEAT MEAS. 2, CW.

5-6 2 TWO-STEPS (OR POLKA STEPS) CCW IN BALLROOM POSITION.

7-8 4 PIVOT STEPS TURNING CW, TRAVELING CCW.

REPEAT ALL AT WILL.

FAMILY RHEINLÄNDER (PROGRESSIVE) - AS ABOVE, EXCEPT W CONTINUES CCW ON MEAS. 3-4 TO M AHEAD.

-- PRESENTED BY LAWTON HARRIS

Refer to Errata note on DR GSATSLIG (EXACTLY)
Dreisache Kreuzpolka p.2 (DER KZAHTSLIK)

-3-

FROM APPENZEL, SWITZERLAND

SOURCE: THE CHARM OF THE DANCE IS THE PRECISE LITTLE STEPS FITTED SO PERFECTLY TO THE MUSIC. THE DANCE IS PRESENTED AS INTRODUCED BY JANE FARWELL AT THE REUNION INSTITUTE OF THE STOCKTON FOLK DANCE CAMP, FALL 1954.

MUSIC: FOLK DANCER MH 1114-B. ALTHOUGH THE MUSIC IS WRITTEN IN 2/4 METER, IT IS VERY SLOW AND HAS THE TEMPO OF 4/4 METER AND THE QUALITY OF A SCHOTTISCHE.

FORMATION: PARTNERS IN CLOSED DANCE POSITION, M BACKS TO CENTER. JOINED HANDS OUTSTRETCHED LOD.

MEAS. INTRODUCTION - UPBEAT ONLY.

I. DR GSATSLIG - SIDE STEP CONSISTING OF STEP-CLOSE.

A1-2 4 SIDE STEPS LOD.

3 2 SIDE STEPS CW WITH JOINED HANDS BENT BACK AT ELBOWS TO INDICATE CHANGE OF DIRECTION.

4 2 SIDE STEPS LOD - WITH ARMS OUTSTRETCHED AGAIN AS IN BEGINNING.

5-8 REPEAT ACTION OF MEAS. 1-4 STARTING IN OPPOSITE DIRECTION (CW).

1-8 REPEAT ACTION OF MEAS. 1-8.

II. HACKSCHOTTISCHE (HEEL AND TOE SCHOTTISCHE)

B9-10 IN CLOSED DANCE POSITION STARTING WITH OUTSIDE FT, TAKE HEEL AND TOE AND STEP-TOGETHER STEP. FINISH FACING IN OPPOSITE DIRECTION.

11-12 REPEAT ACTION (MEAS 9-10) CW.

13-16 IN SHOULDER-WAIST POSITION, TURN WITH 4 SWISS SCHOTTISCHES (STEP-TOGETHER-STEP) MAKING 2 TURNS CW WHILE MOVING CCW.

9-16 REPEAT ACTION OF MEAS. 9-16.

III. DR GSATSLIG - SIDE STEP

A1-8 REPEAT ACTION OF FIGURE I (MEAS. 1-8).

IV. TRULL POLKA - TURNING POLKA

PARTNERS FACING - M FACING LOD, ARMS FOLDED ACROSS CHEST. W BACK TO LOD, HANDS ON HIPS.

C17-18 TAKE 2 POLKA STEPS BEGINNING M L, W R, MOVING LOD. (SWISS POLKAS ARE STEP-TOGETHER-STEP-HOP).

19-20 TAKE 4 STEP-HOPS, M MOVING FWD BEGINNING WITH A STAMP ON HIS L FT. W TURN TWICE CW WITH 4 STEP HOPS BEGINNING R FT.

21-24 REPEAT ACTION IV, MEAS. 17-20.

17-24 REPEAT ACTION IV, MEAS. 17-24, BUT WITH R HANDS JOINED. ON STEP HOPS W TURN CW UNDER JOINED HANDS.

A1-8 DR GSATSLIG-SIDE STEP.

REPEAT ACTION I, MEAS. 1-8.

-- PRESENTED BY LUCILE CZARNOWSKI

HORNFIFFEN

DANISH

MUSIC: H.M.V. 88838 (3 VERSES), FOLKRAFT FLORE-B (5 VERSES), H.M.V. AL _____

FORMATION: DOUBLE CIRCLE FACING CCW, HOLDING INSIDE HANDS.

MEAS.

A1 STEP ON L OBLIQUELY FWD TO L (CT 1), CLOSE R BEHIND L (CT 2), STEP FWD L (CT 2).

2 STEP FWD ON R (TO R) (CT 1), CLOSE L BEHIND R (CT 2), SPRING TO WEIGHT ON R WITH L TOE POINTED TO FWD TO FLOOR (CT 2) (R FT DESCRIBES A CIRCLE).

3-8 REPEAT ACTION THREE ADDITIONAL TIMES.

1-8 REPEAT ACTION OF MEAS. 1-8.

B9-16 IN HIP-SHOULDER POSITION, POLKA 16 MEASURES AROUND THE ROOM CCW, TURNING CW (PARTNERS MAY REPEAT CONTINUOUSLY AROUND ROOM CCW BUT ROTATE AS A COUPLE CCW ALSO).

-- PRESENTED BY LAWTON HARRIS

KETTENGALOPP
SWISS CHAIN DANCE FROM APPENZEL

-4-

SOURCE: THE DANCE IS PRESENTED AS INTRODUCED BY JANE FARWELL AT THE REUNION INSTITUTE OF THE STOCKTON FOLK DANCE CAMP, FALL 1954.

MUSIC: RECORD - FOLK DANCER MH 1112-B

FORMATION: TWO COUPLES FACING EACH OTHER IN A CIRCLE, ONE COUPLE FACING LOD, OTHER COUNTER LOD. COUPLES HOLD HANDS IN VARSOUVIENNE POSITION.

MEAS. INTRODUCTION, WAIT 4 MEAS.

I. HEEL AND TOE STEP AND W CROSS OVER

1 BOTH STARTING L FT, TOUCH L HEEL FWD, THEN TOUCH L TOE IN FRONT OF R FT.

2 A TWO-STEP TO THE L (STEP L, CLOSE R, STEP L, PAUSE) M DANCING IN PLACE, W CROSSING TO HIS L SIDE.

3-4 REPEAT TO R, STARTING R HEEL AND TOE, W CHANGING BACK TO R SIDE ON TWO-STEP. COUPLES HALF FACE EACH OTHER AS W CHANGE ACROSS.

II. GALOPP STEP AND PROGRESS

5-6 "GALOPP STEP" 4 SLIDES DIAGONALLY FWD TO L, PASSING OTHER COUPLE, W SHIFTING OVER TO M'S L SIDE.

7-8 4 SLIDES DIAGONALLY FWD TO R, W SHIFTING BACK TO M'S R SIDE. COUPLES ARE STANDING WITH BACKS TO ORIGINAL COUPLE AND ARE READY TO BEGIN DANCE WITH NEW COUPLE THEY ARE FACING.

9-24 CONTINUE WITH THE REPETITION OF THE DANCE, COUPLES WEAVING OUT AND IN, AS IN A GRAND CHAIN.

PRESENTED BY LUCILE CZARNOWSKI

'S TROMMEL EM BABELI

Errata: Part II (B) add: Meas. 23-24 - Repeat turn with L W while R W turns in place.

MUSIC: RECORD - FOLK DANCER MH 1114-A. ALTHOUGH THE MUSIC IS WRITTEN IN 2/4 METER, IT IS VERY SLOW AND HAS THE TEMPO OF 4/4 TIME.

FORMATION: THIS IS A DANCE FOR ONE M AND TWO W. ONE M WITH ONE W ON EACH SIDE STAND IN A LINE FACING LOD. INSIDE HANDS ARE JOINED SHOULDER HEIGHT, OUTSIDE HANDS ON HIPS.

MEAS. I. CIRCLE AND GATES

1-8 (A) WITH HANDS JOINED IN A CIRCLE OF THREE, WITH ARMS OUTSTRETCHED, TAKE 8 "SCHOTTISCHE-HOPS" (HOP-STEP-TOGETHER-STEP) CW BEGINNING L FT.

9-16 REPEAT 8 "SCHOTTISCHE-HOPS" CCW BEGINNING L FT.

(B) GATES POS. - STAND IN A LINE, M BETWEEN THE TWO W FACING LOD. HANDS ARE HELD ABOVE HEAD HEIGHT WITH GRIP FOR GATES. NEVER RELEASE HANDS DURING FIGURE.

17-24 WITH 16 STEP-HOP W CIRCLE M TWICE, W ON L MOVING CW, W ON R MOVING CCW. WHEN MEETING IN FRONT AND BEHIND THE M, THE W SLIP INTERCHANGEABLE, THRU GATE OF THE M AND OTHER W. (W ON L GOES THRU THE GATE IN FRONT OF M AND W ON R THRU THE GATE IN BACK OF THE M.) THE M TAKES STEP-HOPS IN PLACE MOVING SLIGHTLY BWD AND FWD TO MAKE WAY FOR THE W.

17-24 REPEAT GATES FIGURE.

RPTD.

II. MILL AND ACHTERUMSPRINGEN (EIGHT SPRINGING)

(A) POSITION FOR MILL OF THREE R: EACH GRIPS FROM ABOVE, THE R WRIST OF DANCER IN FRONT. ARMS ARE STRETCHED AS BODY LEANS OUTWARD. L HANDS ON HIPS.

1-8 TAKE 8 SCHOTTISCHE-HOPS CW BEGINNING L FT. ON CONCLUSION MAKE HALF TURN R AND TAKE GRIP FOR MILL OF THREE L.

9-16 TAKE 8 SCHOTTISCHE-HOPS CCW BEGINNING L FT.

(B) ACHTERUMSPRINGEN. TAKE POSITION (FACING LOD) IN A ROW M WITH W ON EACH SIDE.

17-18 M AND W ON R, HOOK R ELBOWS AND TURN WITH 4 STEP-HOPS CW.

19-20 M AND W ON L, HOOK L ELBOWS AND TURN WITH 4 STEP-HOPS CCW. AT SAME TIME W ON R TURNS IN PLACE CW (HANDS ON HIPS) WITH 4 STEP-HOPS.

21-22 REPEAT TURN WITH R W WHILE L W TURNS IN PLACE.

19-24 REPEAT ACTION 17-24. RECORD REPEATS DANCE FROM THE BEGINNING, TO THIS POINT, DANCING THE WHOLE DANCE TWO TIMES IN ALL, AND THEN THE CONCLUSION IS DANCED.

CONCLUSION - REPEAT FIGURE I (A) THAT IS

1-8 CIRCLE OF THREE MOVE CW WITH 8 SCHOTTISCHE-HOPS.

9-16 CIRCLE OF THREE MOVE CCW WITH 8 SCHOTTISCHE-HOPS.

WHEN DANCED TO "LIVE MUSIC" THE DANCE MAY BE DONE ONLY ONCE, FINISHING WITH CONCLUSION OR REPEATED AS MANY TIMES AS DESIRED AND THEN DANCING THE CONCLUSION. (BY L.C.)

FOLK DANCE CAMP 1955

SPRING POLS
NORWEGIAN

-5-

SOURCE: THIS DANCE IS AN OUTGROWTH OF THE VERY DIFFICULT FOLSDANS (POLISH DANCE) WHICH IS RELATED TO SPRINGAR. IN THE EARLY 1800'S AND BEFORE, THE PAIR OR COUPLE DANCES FROM EUROPE WERE INTRODUCED INTO NORWAY. POLISH DANCES WERE ESPECIALLY POPULAR AT THIS TIME. THE WORD POLS IN THIS DANCE REFERS TO THE POLISH DANCE AND THE WORD SPRING TO SPRINGAR, A PARTICULAR TYPE, AS TO RHYTHM AND FORM, OF NORWEGIAN FOLK DANCE.

MUSIC: SPRING POLS - FOLK DANCE SPECIALTIES S-278. **NOTE:** NORWEGIANS WARN DANCERS NOT TO DANCE SPRING POLS TO HAMBO MUSIC. IT IS NOT A HAMBO.

FORMATION: (A) COUPLES IN A CIRCLE, PARTNERS FACING. INSIDE HANDS ARE JOINED AND STRETCHED BKWD SLIGHTLY ABOVE SHOULDER HEIGHT.

(B) POSITION FOR TURNING (ROUND POLS) IS AS FOLLOWS: PARTNERS FACE EACH OTHER, R ARM IS PASSED UNDER PARTNER'S L ARM, R HAND IS PLACED ON PARTNER'S L SHOULDER BLADE. THE L HAND GRASPS PARTNER'S R UPPER ARM.

STEPS: RUNNING, DAL STEP, POLS STEP. THE LATTER IS DESCRIBED AS FOLLOWS:

FOR M. TAKE A SHORT, STRONG STEP FWD WITH R FT TURNING TO THE R (CT 1). STEP FWD AND AROUND PARTNER WITH L FT (TOE) STILL TURNING R (CT 2). BRING R TOE BESIDE L FT BENDING THE KNEES A LITTLE AND LOWERING THE HEELS (CT 3). THE KNEES ARE STRAIGHTENED QUICKLY AS HE STEPS FWD ON R FT TO REPEAT THE STEP. ONE COMPLETE TURN R IS MADE ON ONE POLS STEP. SEE *

FOR W. HER STEP IS THE SAME AS THE M'S BUT STARTS WITH THE STEP HE TAKES ON CT 2. SHE STEPS BKWD A SHORT STEP ON L FT TURNING R (CT 1). BRINGS R TOE BESIDE L FT BENDING THE KNEES A LITTLE AND LOWERING HEELS (CT 2). TAKES A SHORT STEP FWD ON R FT (CT 3). IT WILL BE NOTED THAT HE BRINGS FEET TOGETHER ON CT 3 WHILE SHE DOES THE SAME ON CT 2.

THIS STEP IS ALSO LABELED SPRINGAR STEP NO. 1.

MUSIC IS 3/4 - M STEPS DESCRIBED, W OPPOSITE UNLESS SPECIFIED.

MEAS. 1. RUNNING STEPS AND ROUND POLS

- 1-2 (A) MOVING FWD LDD AND SWINGING JOINED HANDS FWD TAKE 5 RUNNING STEPS, STARTING WITH OUTSIDE FT. BRING R FT TO L (NO WEIGHT) ON 6TH CT (3RD BEAT OF SECOND MEAS) AND FACE PARTNER.
- 3-7 (B) IN HOLD FOR ROUND POLS TURN WITH POLS STEP (5 FOR M).
- 8 CHANGE ARM HOLD TO JOINED HANDS. M LEAPS ONTO R WITH A STAMP, W LEAPS ON TO L (CT 1). M LANDS IN STRIDE POS., W WITH FEET TOGETHER (CT 2). FINISH WITH JOINED HANDS RAISED SOWD SHOULDER LEVEL (CT 3).




II. DAL STEPS, RUNS AND ROUND POLS

- 9-10 (A) IN POSITION FOR (A) OF FIG. 1. TAKE 2 DAL STEPS FWD, SWINGING JOINED HANDS FWD.
- 11 TAKE 3 RUNS FWD AND IMMEDIATELY TAKE GRASP FOR ROUND POLS.
- 12-15 (B) TURN CW AS BEFORE PROGRESSING LDD, M TAKING 4 FULL POLS STEPS.
- 16 FINISH WITH M SWINGING W TO HER POSITION ON THE OUTSIDE OF THE CIRCLE FACING HIM, INSIDE HANDS JOINED AND SWUNG BKWD.

III.

- 1 (A) SWINGING JOINED HANDS BKWD AND FWD, GLIDE INSIDE FT FWD (CT 1). LET GO HANDS TURNING AWAY ON BALL OF INSIDE FT (CT 2) AND FINISH BY HOPPING FWD AT THE END OF THE TURN, STILL ON INSIDE FT (CT 3).
- 2 TAKE 2 RUNS FWD LDD (CTS 1,2) FACE PARTNER WITH FEET TOGETHER AND GRASP FOR ROUND POLS (CT 3)
- 3-8 (B) REPEAT ACTION OF FIGURE 1 (C) MEASURES 3-8.

• RHYTHM OF POLS STEP:

				
MAN'S STEP	3/4	R	L	JOIN R
WOMEN'S STEP	3/4	L	JOIN R	R

PRESENTED BY LUCILE CZARNOWSKI

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

SOURCE: THE DANCE IS PRESENTED AS INTRODUCED BY JANE FARWELL AT THE REUNION INSTITUTE OF THE STOCKTON FOLK DANCE CAMP, FALL 1954.

MUSIC: FOLK DANCER MH 1112-B

FORMATION: EIGHT COUPLES WITH HANDS JOINED IN A SINGLE CIRCLE, FACING CENTER.

- MEAS. INTRODUCTION. WAIT 4 MEAS.
- I. CIRCLE L AND R
- A1-8 CIRCLE L WITH 15 WALKING STEPS (STARTING L FT), CLOSING ON 16TH CT WITH A STAMP.
- 1-8 (REPEATED) REPEAT CIRCLING TO R. DROP HANDS AT COMPLETION.
- II. THE WOMEN PROMENADE (SHOW OFF)
- B9-16 WITH 32 WALKING STEPS (STARTING R FT) W MOVE IN A ZIGZAG LINE ALL AROUND THE CIRCLE CCW AND FINISH IN BACK OF THEIR PARTNERS. W START MOVING IN FRONT OF THE M TO THE R WITH 4 STEPS, BEHIND THE NEXT WITH 4 STEPS, ETC.
- 9-16 (REPEATED) THE M BEGIN BY TAKING 4 STEPS BKWD (BEGINNING L FT) AS W ON L PASSES IN FRONT, THEN 4 STEPS FWD AS NEXT ONE PASSES BEHIND, ETC.
- III. COUPLES TURN IN PLACE
- C17-24 WITH BACK CROSS-HAND HOLD, * EACH COUPLE TURNS CCW IN PLACE WITH 16 FAST WALKING STEPS (ON THE 16TH, M STAMPS). * PARTNERS FACE IN SAME DIRECTION (I.E. TOWARD CENTER OF CIRCLE), HANDS ARE CROSSED AND JOINED BEHIND BACKS, R IN R, L IN L. JOINED HANDS REST ON PARTNERS' HIPS.
- 17-24 (REPEATED) WITHOUT RELEASING HANDS, TURN CW IN THE SAME FASHION. AT COMPLETION, DROP HANDS AND ALL FACE THE CENTER IN A SINGLE CIRCLE.
- IV. CIRCLE L AND R
- A1-8 REPETITION OF FIGURE I.
- A1-8 (REPEATED)
- V. MEN PROMENADE (SHOW OFF)
- B9-16 M MOVE IN AND OUT AROUND THE W CCW. W MOVE OUT AND IN.
- 9-16 (REPEATED)
- VI. COUPLES TURN IN PLACE
- C17-24 REPETITION OF FIGURE III.
- 17-24 (REPEATED)
- VII. GALLOP IN A CIRCLE
- A1-8 WITH HANDS JOINED IN A SINGLE CIRCLE, ALL TAKE 14 SLIDING STEPS TO L. ON THE 15TH, SPRING INTO THE AIR (WITH PROPER SWISS RESERVE) COMING DOWN ON BOTH FEET ON 16TH CT.
- 1-8 (REPEATED) REPEAT SLIDES TO R.
- NOTE: WHEN NOT DANCING TO A RECORD, FIG. I, II, III MAY BE IMMEDIATELY FOLLOWED BY FIG. VII THUS ENDING THE DANCE. THE WOMEN WOULD BE THE ONLY ONES DOING THE SHOWING OFF.

— PRESENTED BY LUCILE CZARNOWSKI

DANCE SYLLABI FROM FORMER CAMPS

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 VIII, MAY ALSO BE OBTAINED FROM THESE DEALERS. ONLY A LIMITED QUANTITY WAS PRINTED.

THREE AND ONE
ARMENIAN BAR

SOURCE: ARMENIAN COLONY, FRESNO, CALIFORNIA

RECORDS: GREGART #3372 "HAIGAGAN MARCH," ALSO REC-ART:1501B, REC-ART 1507B, KEVORKIAN #4, ORIENTAL #6601-A, ORIENTALE #6604-B.

FORMATION: TYPICAL ARMENIAN LINE DANCE, HANDS HELD AT SHOULDER HEIGHT AND JOINED WITH LITTLE FINGERS INTERLOCKED. OPEN CIRCLE.

STEPS: RHYTHMIC WALKING STEP, STEP-POINT.

THIS ARMENIAN BAR IS PROBABLY THE EASIEST AND MOST COMMON OF THEIR LINE DANCES. THE NAME IS UNUSUAL IN THAT IT IS DERIVED FROM THE ROUTINE OF THE STEPS AND IN ITSELF VIRTUALLY DESCRIBES THE DANCE. ITS DESCRIPTION WILL QUICKLY REVEAL ITS SIMILARITY TO THE BASIC CIRCLE DANCES OF ALL BALKAN AND NEAR-EAST COUNTRIES, SUCH AS THE GREEK HASAPIKOS, THOUGH ITS ORIGIN MAY BE INDEPENDENT.

COUNT--STEP

- 1 - FACING SLIGHTLY TO THE R, STEP ON R FT. IN LOD
- 2 - CONTINUING, STEP ON L FT. ACROSS AND IN FRONT OF R FT.
- 3 - CONTINUING, STEP ON R FT. IN LOD.
- 4 - POINT L TOE IN FRONT OF R FT.
- 5 - STEP ON L FT IN PLACE NEXT TO R FT.
- 6 - POINT R TOE IN FRONT OF L FT.

NOTE: THE ABOVE IS WRITTEN ESPECIALLY FOR WOMEN WHOSE PARTICULAR STYLE CALLS FOR SWAYING THE BODY IN A NEAR SEMI-CIRCLE ON THE STEP-POINTS IN COUNTS 4-5-6. WHEN MEN DANCE, THEY USUALLY LIFT THE FOOT WITH BENT KNEE INSTEAD OF POINTING. THE LEADER MAY MAKE A CLOCKWISE TURN IN COUNTS 4-2-3 DURING THE DANCE AND RETIRE TO THE END OF THE LINE ANYTIME TO PASS THE LEADERSHIP TO THE NEXT PERSON.

PRESENTED BY FRANCES AJOIAN

POMPOURI
(PAHM-POO-REE)
ARMENIAN BAR

SOURCE: ARMENIAN COLONY, FRESNO, CALIFORNIA

RECORD: REC-ART 1507 "POMPOURI" OR KEVORKIAN #3 "MOOSH"

FORMATION: CLOSED CIRCLE, HANDS ON NEIGHBORS' SHOULDERS. FOR BOTH M & W.

STEPS: BOUNCY WALKING STEPS AND HOPS.

THIS BAR COMES FROM THE PROVINCE OF MOUSH (PRONOUNCED WOOSH) AND IS SO TYPICAL AS TO PROMPT THE RECORD COMPANY TO TITLE IT BY THE NAME OF THAT PROVINCE. THIS IS ONE OF THE MORE VARIED AND INTERESTING OF THE BARS AND VERY POPULAR WITH THE ARMENIANS IN FRESNO, MANY OF WHOM COME FROM MOUSH.

COUNT--STEP (FACING CENTER THROUGHOUT THE DANCE).

- 1 - STEP ON R FT. TO R
 - 2 - STEP ON L FT IN BACK OF R.
 - 3 - STEP ON R FT IN PLACE.
 - 4 - SWING LEFT FOOT BACKWARD BENDING AT KNEE
 - 5 - SWING L FT. FORWARD.
 - 6 - STEP ON L FT. NEXT TO R FT, IN PLACE.
 - 7 - POINT R FT. (OR TOE) IN FRONT OF L FT.
 - 8 - POINT R FT. (OR TOE) TO SIDE.
 - 9 - STAMP ON R FT. IN PLACE, NEXT TO L FT.
- AS DANCE ACCELERATES AND BECOMES HOPPY: HOP ON BOTH FEET IN PLACE.
- 10 - PAUSE.

NOTE: THERE IS A SLIGHT BOUNCING MOTION TO THE STEPS, THE STEPS BEING DONE ON THE BALLS OF THE FEET. IN COUNTS 7 AND 8, ENTIRE WEIGHT IS ON THE LEFT FOOT AND THE RIGHT HEEL MAY REMAIN STATIONARY WHILE THE TOE POINTS LEFT AND RIGHT.

PRESENTED BY F. A.

STYLE IS PREFERABLE TO SPEED AND AUTHENTICITY TO VIGOR

TAMZARA
(TOM-ZAH-RAH)
ARMENIAN DANCE

SOURCE: ARMENIAN COLONY, FRESNO, CALIFORNIA

RECORD: VOSBIKIAN V-1006A, KEVORKIAN 37011, REC-ART 1506

FORMATION: OPEN CIRCLE, HANDS JOINED AT SHOULDER HEIGHT WITH LITTLE FINGERS INTERLOCKED. FACE CENTER THROUGHOUT DANCE.

THIS VERSION IS FROM THE TOWN OF AIRZORUM. THE STEPS ARE RATHER SIMPLE BUT HAVE A PECULIAR LIFT WHICH MAKES THEM DIFFICULT TO FIT TO THE MUSIC UNTIL THE FEEL OF THE DANCE IS MASTERED. THE COMPLETE SEQUENCE TAKES 15 COUNTS WHICH CAN BE DIVIDED INTO THREE SERIES OF FOUR COUNTS EACH PLUS A PAUSE.

COUNT--STEP

- 1) 1 - STEP BACK ON THE R FT.
2 - RAISE L FT OFF FLOOR, BRINGING IT TOWARDS R.
3 - STEP ON L FT IN PLACE.
4 - STEP BACK ON THE R FT.
5 - RAISE L FT OFF FLOOR, BRINGING IT TOWARD R.
- 2) 6 - STEP BACK ON L FT.
7 - RAISE R FT OFF FLOOR, BRINGING IT TOWARD L.
8 - STEP ON R FT IN PLACE.
9 - STEP BACK ON L FT.
10 - RAISE R FT OFF FLOOR, BRINGING IT TOWARD L.
- 3) 11 - STEP FORWARD ON RAISED R FT, SLIGHTLY BENDING L KNEE.
12 - HOP ON THE R FT IN PLACE (OR MERELY LIFT R FT).
13 - STEP FORWARD WITH THE L FT, BRINGING R FT SLIGHTLY IN FRONT.
14 - STAMP WITH THE R FT.
15 - STAMP WITH THE R FT.

NOTE: THE STAMPS IN CTS 14 AND 15 ARE IN QUICK SUCCESSION, THE WEIGHT REMAINING ON THE L FT. IN ORDER TO KEEP THE CIRCLE MOVING TO THE RIGHT, IN COUNT #4, STEP SLIGHTLY SIDEWAYS R IN LODI- ALSO IN COUNT #9 STEP SIDEWAYS R WITH THE L FT.

PRESENTED BY FRANCES AJOIAN

HALAY
(HAKH-LEH)
ARMENIAN DANCE

SOURCE: ARMENIAN COLONY, FRESNO, CALIFORNIA

RECORD: REC-ART 1506-B "HALAY HAVASI" OR KURDAPHONE 501-A "KURDISH HALAY"

FORMATION: LINE DANCE, CHIEFLY DONE BY MEN. THE HANDS ARE HELD STRAIGHT DOWN, BODIES VERY CLOSE TOGETHER.

COUNT--STEP

- 1 - FACING CENTER, STEP ON R FT TO RIGHT.
- 2 - STEP ON L FT BEHIND RIGHT.
- 3 - STEP ON R FT TO RIGHT.
- 4 - LIFT L FT OFF FLOOR TOWARDS R FT, L KNEE BENT.
- 5 - DIP TO THE LEFT, BOTH KNEES BENT AND POINTING TO LEFT. BOTH FEET CHUG SLIGHTLY DIAGONALLY TO LEFT ON BALL OF FEET.
- 6 - CHUG BACK, STRAIGHTENING KNEES.
- 7 - REPEAT COUNT 5.
- 8 - REPEAT COUNT 6.

NOTE: DURING THE WALKING STEPS (COUNTS 1,2,3,4,) MEN USUALLY LEAN FORWARD FROM THE WAIST UP. USE BOUNCY WALKING STEP.

NATALIA - KOLO

THIS KOLO, ALSO CORRECTLY CALLED "NATALIJINO KOLO" WAS TAUGHT BY THE HERMANS OF FOLK DANCE HOUSE, NEW YORK CITY DURING THE 1951 STOCKTON FOLK DANCE CAMP. IT IS NAMED FOR QUEEN NATALIA OF SERBIA WHO REIGNED DURING THE LAST DECADE OF THE 19TH CENTURY, AND DICK CRUM FOUND THAT IT WAS COMPOSED IN HER HONOR BY A BELGRADE DANCING MASTER AT THAT TIME. THERE ARE THREE BASIC STYLES TO THIS KOLO, CORRESPONDING TO THE THREE CLASSES OF PEOPLE DANCING IT AT THAT TIME. THE FOLLOWING SUGGESTED PATTERN INCORPORATES THOSE THREE STYLES, MAKING AN INTERESTING DANCE.

RECORD: KOLO FESTIVAL 805; FOLK DANCER 1001

FIGURE I (THE NOBILITY):PART I

MEAS 1-4 WITH JOINED HANDS HELD AT SHOULDER HEIGHT AND HEAD HELD UP, ALL TAKE SEVEN SMALL SHUFFLE-LIKE WALKING STEPS TO THE RIGHT (R,L,R,L,R,L,R) AND END CLOSING L FT TO R FT AND TURNING BODY TO FACE L.

5-8 REPEAT MEAS. 1-4 TO THE L, STARTING WITH L FT.

PART II

MEAS. 9-10 STEP R FT TO R, STEP L FT NEXT TO R, STEP R FT. R AND CLOSE L FT TO R FT (BUT DO NOT TRANSFER WEIGHT TO L FT)

11-12 REPEAT MEAS 9-10 TO L, STARTING WITH THE L FT.

13-24 REPEAT MEAS 9-12 THREE TIMES MORE.

FIGURE II (THE MIDDLE-CLASS):PART I

MEAS 1-4 JOINED HANDS ARE HELD LOW. BODIES TURNED TO R, TAKE FOUR RUNNING POLKA STEPS STARTING WITH R FT.

5-8 BODIES TURNED TO L, TAKE FOUR RUNNING POLKA STEPS TO THE LEFT, STARTING WITH THE R FT AGAIN (SWING R FT OVER L AT THE END OF THE POLKA IN MEAS 4).

PART II

9-24 DANCE 8 MILD "BASIC-KOLO" STEPS. (AVOID ENGLISHMENTS.)

FIGURE III (THE PEASANTRY):PART I

MEAS. 1-2 WITH JOINED HANDS HELD DOWN, DANCE TWO POLKA STEPS TO THE R, STARTING WITH R FT AND FACING R

3-4 LEAP ONTO RIGHT FOOT, LEAP ONTO L FT IN BACK OF R FT. STEP R FT TO R, POINT L FT IN FRONT OF R. END FACING CW, TO THE L.

5-8 REPEAT MEAS 1-4 TO THE L, STARTING WITH L FT.

PART II

9-24 DANCE 8 TYPICAL PEASANT BASIC-KOLO STEPS (AS IN KOLO)

SUGGESTED ROUTINE: DANCE A-LA-NOBILITY TWICE THROUGH, MIDDLE-CLASS TWICE THROUGH, AND CONTINUE THE PEASANT STYLE TO THE END.

PRESENTED BY JOHN FILCICH

JAEGER-MARSCH

(THE HUNTER'S MARCH)

AUSTRIAN

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

RECORDINGS: TELEFUNKEN T 6123

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

STEPS: WALKING STEP. SLOW WALTZ.

ALIAS

1-16 COUPLES WALK IN CCW DIRECTION WITH SHORT STEPS. ON THE 16TH MEASURE W TURN INWARDS 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 MEASURE 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 OAGTHE

(NEVER SAY "DIE")

MAGYAR

SOURCE: JUANA DE LABAN OF HUNGARY, CSARDAS STARTED BEING DANCED C. 1200; HOWEVER, PRESENT CSARDAS STEPS WERE NOT DANCED UNTIL 1500 AND THE DANCE RECEIVED THE NAME CSARDAS ONLY AT 1800. THE WORD CSARDAS MEANS "INN." THIS NAME WAS GIVEN TO THE DANCE AS IT WAS DANCED BY THE PEASANTS AT THEIR INNS. ORDINARILY CSARDAS IS A FREE-STYLE DANCE, BUT THE FOLLOWING ARRANGEMENT WAS MADE TO FIT THE PARTICULAR RECORDING.

RECORDING: CSARDAS MR 60-A. NO INTRODUCTION.

FORMATION: INFORMAL ARRANGEMENT IN COUPLES.

STEPS: SEE MAGYAR DANCE STEP GLOSSARY.

FIGURES

I. KETTŐZŐ, 5 TIMES, CLOSE WITH 1 BOKÁZÓ. Both start R.

KETTŐZŐ, 4 TIMES, CLOSE WITH 1 BOKÁZÓ

KETTŐZŐ, 4 TIMES, CLOSE WITH 1 BOKÁZÓ

REPEAT ALL

PAROSFORDULAT, 6 TIMES R, BREAK, 6 TIMES L, BREAK

6 TIMES R, NO BREAK, 6 TIMES L, BREAK

6 TIMES R, NO BREAK.

KERESZTEZŐ, 8 TIMES AWAY FROM EACH OTHER, 8 TIMES TOGETHER. HANDS IN BACK OF HEAD.

PAROSFORGO, 4 TIMES TO R

II. KETTŐZŐ, 7 TIMES, CLOSE WITH 1 BOKÁZÓ

3 TIMES, CLOSE WITH 1 BOKÁZÓ

INGO, 8 TIMES, MOVING OUT OF CIRCLE (M FWD, W BKWD). Start to W's R, M's L.

8 TIMES, MOVING INTO CIRCLE (M BKWD, W FWD)

REPEAT ALL OF FIGURE II.

FINALE: APROZÓ, St. R, 7 TIMES AND FINAL POSE.

both

PRESENTED BY WALTER GROTHE

GIMBET, GOMBOT

BUTTON, BUTTON - HE LOVES ME, HE LOVES ME NOT)

MAGYAR

SOURCE: JUANA DE LABAN OF HUNGARY. THE DANCE IS APPROXIMATELY 200 YEARS OLD, WAS ORIGINALLY A FUN DANCE, BUT IS NOW A GYPSY DANCE WITHOUT SYMBOLISM. IT COMES FROM THE PROVINCE OF NAGYVORAD.

RECORDING: RCA VICTOR 25-6004-A. NO INTRODUCTION.

FORMATION: DOUBLE CIRCLE FACING CCW.

STEPS: SEE MAGYAR DANCE STEP GLOSSARY.

FIGURES

I. TÉTOVÁZÓ, 3 TIMES, M ST. L, W R, MOVING DIAGONALLY FWD AWAY & TOGETHER ENDING WITH A STAMP.

REPEAT ALL, STARTING WITH OPPOSITE FEET.

BŐLSCŐ, M RIGHT HAND AROUND W WAIST, LEFT HAND UP. W BOTH HANDS ON SKIRT. BOTH FACING L.

8 TIMES, L FT IN FRONT. REPEAT 8 TIMES TURNING CCW WITH R FT IN FRONT.

REPEAT ALL, EXCEPT M ENDS AFTER TÉTOVÁZÓ AT W R AND BŐLSCŐ STEP IS DONE: 8 TIMES FACING

CCW WITH R FT FWD AND 8 TURNING CLOCKWISE WITH L FT IN FRONT.

II. M: VÁGO WITH UGRÓS. 1 TO L AND 1 TO R. W: LENDITÉS.

JOIN R HANDS, W MAKES 1 TURN CW UNDER JOINTED R HANDS. Two steps R, L.

KIPERDÍTÉS - 1 WITH M RAISING R FT, ONE W OPPOSITE.

M: VÁGO, 1 TO L AND 1 TO R (THIS TIME WITHOUT UGRÓS). W: LENDITÉS. Fac-

PAROSFORDULAT, 7 TIMES R, CHANGE. 7 TIMES L, CHANGE. ing partner

IDE-ODA VETŐ, 8 TIMES STARTING R.

III. LIPPENTŐS, R AND L (SLOWLY)

INGO - 10 TIMES OUT OF CIRCLE, 10 TIMES BACKWD INTO CIRCLE, LIPPENTŐS R & L (FAST) R.

Buzz- 12 CW, 12 CCW. LIPPENTŐS R AND L (FAST). INGO 5 INTO CIRCLE ENDING WITH LIPPENTŐS.

W SIT ON M KNEES.

Add line: Kiperidites L & R

with turns, this time

four steps each.

FOLK DANCE CAMP 1955

PRESENTED BY W. G.

Stepping
back on L
turn two
steps, M, R, L,
W L, R, and
one, M raisi
L ft, step-
ping back

MAGYAR

SOURCE: JUANA DE LABAN OF HUNGARY. ALTHOUGH THE CSARDAS IS DANCED IN HUNGARY AS A FREE-STYLE DANCE, THIS ARRANGEMENT HAS BEEN MADE TO FIT THE PARTICULAR RECORDING.

RECORDING: PAPRIKAS FW 47-A. NO INTRODUCTION.

FORMATION: SINGLE CIRCLE FACING LOD, W IN FRONT OF M.

STEPS: SEE MAGYAR DANCE STEP GLOSSARY.

FIGURES

- I. M ENCIRCLES W IN CW DIRECTION STEPPING L,R,L ENDING WITH BOKÁZÓ: LEADING HAND UP, TRAILING HAND ON HIP, DURING BOKÁZÓ PLACE BOTH FISTS ON HIP. REPEAT THREE TIMES. MEANWHILE W DOES A SHIVERING STEP IN PLACE AND WHILE M DOES BOKÁZÓ SHE TURNS HER BACK TO HIM AND BRUSHES HER FEET BACK L, R, TOGETHER EXPRESSING HER UNWILLINGNESS TO DANCE WITH M. REPEAT SAME IN CCW DIRECTION.
REPEAT ALL.
 - II. M: CIFRA 4 TIMES, STARTING WITH L FT, FISTS ON HIP. 3 HEEL CLICKS TO L AND BOKÁZÓ, 3 HEEL CLICKS TO R AND BOKÁZÓ.
REPEAT ALL OF FIGURE II.
W: MEANWHILE BALANCES R, L AND TURNS R IN SLOW BUZZ STEP. REPEAT STARTING L. REPEAT ALL.
 - III. KETTŐZŐ - M TRIES TO DO THIS STEP SHOULDER-WAIST POSITION BUT W ESCAPES AND SLIDES BACK TO BACK. CONTINUE DOING STEP BACK TO BACK LOOKING AT EACH OTHER OVER SHOULDER 9 TIMES.
LIPPENTŐS AND KISHARANG. - M TURNS W TO SHOULDER-WAIST POS AND BOTH DO 1 LIPPENTŐS R AND 1 L.
16 KISHARANG - 8 AWAY, 8 TOGETHER FROM PARTNER.
 - IV. INGÓ AND ANDALGÓ - M USES 2 INGÓ STEPS TO STEP SIDE BY SIDE WITH HIS PARTNER SO THAT ALL FACE CENTER IN A SINGLE CIRCLE. 9 ANDALGÓ STEPS CHANGING PLACES EACH TIME, W STARTING CW, PASSING IN FRONT OF M. 2 INGÓ STEPS IN PLACE FACING CENTER. REPEAT 9 ANDALGOS STARTING IN REVERSE DIRECTION.
 - V. APRÓZÓ AND INGÓ - 2 SETS OF APRÓZÓ, SLOW, SLOW, QUICK, QUICK, QUICK, STARTING TO R. 8 INGÓ MOVING OUT OF CIRCLE, 8 INTO CIRCLE. REPEAT APRÓZÓ. 8 BUZZ MOVING CW, 8 CCW.
- FINALE: LIPPENTŐS R AND L, GIRL SITS ON M KNEES. PRESENTED BY WALTER GROTHE

PANTLIKAS KALAFOM
(MY RIBBON TRIMMED HAT)
MAGYAR

SOURCE: JUANA DE LABAN OF HUNGARY. THE DANCE ORIGINATED ABOUT 1500 BUT HAS CHANGED ITS FORM SINCE. THE STORY IS THAT MEN VISIT PLACES WHERE WOMEN CONGREGATE AND DO THEIR SPINNING. AS THEY PURPORTEDLY DO NOT KNOW EACH OTHER, THE FIRST PART OF THE DANCE REPRESENTS THE GREETING, WHILE IN THE SECOND PART OF THE DANCE THEY HAVE CHOSEN THEIR PARTNER AND DANCE TOGETHER.

RECORDING: RCA VICTOR 25-6004 B. NO INTRODUCTION.

FORMATION: MEN FORM A SINGLE INNER CIRCLE, FACING OUT, WOMEN FORM OUTER CIRCLE FACING IN. PARTNERS ARE ABOUT 8 FEET APART. DURING THE ENTIRE FIRST PART OF THE DANCE WOMEN SWAY IN PLACE.

STEPS: SEE MAGYAR DANCE STEP GLOSSARY.

FIGURES

PART I - MEN'S GREETINGS

- I. VERBUNKOS TO R, L, FW & BACK.
KIVÁGÓ KITARTÁSSAL, R & L
VERBUNKOS, R & L
Repeat 3 times (Four times in all) PAUSES IN THE MUSIC BETWEEN THE 2 ABOVE STEPS MAY BE USED FOR A BOW OR FOR TAKING OFF OR PUTTING ON THE HAT. Last time leave out Verbunkos R, L.
- II. OLLÓ, 12 TIMES, TÉTOVÁZÓ STARTING TO L, : TETOVÁZÓ 4 TIMES MOVING TO PARTNER.

PART II - COUPLES DANCE (8 facing W, 8 circling CW)

- I. ON FIRST TWO BARS OF MUSIC, TAKE SHOULDER-WAIST POSITION.
INGÓ, 8 OUT OF CIRCLE, 8 INTO CIRCLE.
8 BUZZ STEPS CW, 8 CCW. 6 BUZZ STEPS CW, AT BREAK IN MUSIC M LIFTS W TO L. CONTINUE 6 MORE BUZZ STEPS CCW AND LIFT W AT END.

PRESENTER BY W. G.

PRESENTED BY WALTER GROTHE, AS TAUGHT TO HIM BY JUANA DE LABAN

- ANDALGÓ** STEP R, DRAW L FT CLOSE TO R, AT THE SAME TIME KNEES AND BODY TURN SLIGHTLY IN OPPOSITE DIRECTION. STEP R AGAIN AND BRING L FT IN SEMI-CIRCLE FROM R TO L SIDE IN THE AIR. REPEAT IN OPPOSITE DIRECTION WITH L FT. ALWAYS DONE INDIVIDUALLY.
- APRÓZÓ** A LITTLE LEAP ONTO RIGHT TOES, CLOSE L, REVERSE LEAP TO L TOES AND CLOSE R. USUALLY DONE IN SHOULDER-WAIST POSITION.
- BÖLCÖ** ROCKING STEP. EITHER R OR L FT IN FRONT. MAY BE DONE IN PLACE OR TURNING.
- CIFRA** STEP L FT IN BACK OF R, WITH STRAIGHT KNEE, SWING R LEG OUT FROM HIP TO R, COME DOWN ON R FT AND KICK L LEG OUT IN BACK, THEN BRING L FT DOWN BEHIND R AND LIFT R FT IN FRONT A LITTLE, PAUSE, THEN DO SAME STARTING R FT. THIS IS BEST DANCED IN STATIONERY POS.
- INGÓ** STEP R TOUCH L, STEP L TOUCH R. A VIBRATING KNEE ACTION ACCOMPANIES THIS STEP. THE STEP IS ALSO KNOWN AS ONE-STEP CSARDAS.
- IDE-ODA-VETŐ** W WALKS TO M LEFT AND LEANS ON HIS LEFT ARM, BOTH FACING SAME DIRECTION. STARTING INSIDE FT THIS IS REPEATED FROM L TO R AND BACK AGAIN AS MANY TIMES AS WANTED. M MEANWHILE MOVES IN PLACE WITH MUSIC.
- KERESZTEZŐ** LIKE RUSSIAN SKIP-STEP OUT ON BALL OF FOOT. HANDS IN BACK OF HEAD, KNEES OUT, W SMALL M LARGER MOVEMENTS. HEAD MAY BE MOVED FROM SIDE-TO-SIDE.
- KETTŐZŐ** A R CLOSE R TOUCH, L CLOSE L TOUCH. M AND W ALWAYS IN OPPOSITE DIRECTION, USUALLY IN SHOULDER-WAIST POS. A VIBRATING KNEE ACTION ACCOMPANIES THIS STEP, WHICH IS ALSO KNOWN AS THE TWO-STEP CSARDAS.
- KIPERDÍTÉS** PARTNERS FACING, M RIGHT HAND AROUND W WAIST, W RIGHT HAND ON M L SHOULDER BOTH FREE ARMS EXTENDED OUTWARD. W STEPS FWD R, SWINGS L FT IN AIR FWD - M STEPS BKWD L FT, SWINGS R FT BKWD IN AIR. BOTH PUT DOWN FT THAT IS UP IN AIR AND TURN AWAY FROM EACH OTHER. IF REPEATED START SAME STEP ON OPPOSITE FT. THIS STEP IS DONE AS AN INTERLUDE STEP ONLY.
- KISHARANG** STAND ON TOES, WITH R FT RAISED SLIGHTLY - START WITH R FT CLOSING TO L, STEP SIDEWAYS WITH L FT, BRING R FT CLOSE AND KICK L FT OUT SIDEWAYS, PAUSE THEN REVERSE. HANDS MAY BE ON HIPS, OR MAY BE BEHIND BACK, OR BOTH ARMS ARE RAISED TO SHOULDER LEVEL WITH A SLIGHT BEND IN THE ELBOWS.
- KIVÁGÓ KITARTÁSSAL** - LEAP LIGHTLY ONTO L FT, TURN R LEG IN AND BEND KNEE, TOE DOWN: AT THE SAME TIME TURN BODY TO THE L AND LOOK OVER R SHOULDER. HOP ON L FT AND SWING R LEG FWD AND OUT HIGH, CLOSE R TO L, ONE BEAT PAUSE. THIS STEP IS DONE TO R FOR CONTINUATION.
- LENDÍTÉS** SWAY IN PLACE TO MUSIC, TURN HEAD TO LOOK AT PARTNER.
- LIPPENTŐS** SHOULDER WAIST PO, ON THE MUSICAL ACCENT BOTH PARTNERS EXECUTE A DEEP KNEE BEND, FIRST R THEN L. KNEES TOGETHER. FOR THE ENDING OF THE DANCE M CAN CHEAT AND KEEP HIS KNEES ON ONE SIDE AND PULL W ONTO HIS KNEES.
- OLLO** STAND HIGH ON TIP-TOE, THRUST L FT FWD TURNING HEEL INWARD, REPEAT ON OPPOSITE FT, SLIGHTLY ADVANCE OR RETREAT - HANDS ON HIPS.
- PAROSFOROULAT** - PARTNERS FACING, ONE HAND AROUND EACH OTHER'S WAIST, OTHER HAND HIGH. IN A PIVOT MOVEMENT HOP ON INSIDE FT, STEP OUTSIDE FT, STEP INSIDE FT. (HOP-STEP-STEP). MAY BE DONE IN EITHER DIRECTION, CHANGE FROM ONE DIRECTION TO OTHER USUALLY DONE BY 3 STAMPS.
- TÉTŐVÁZÓ** SLIDE ONE STEP FWD WITH R, CLOSE L BEHIND R, STEP FWD AGAIN ON R WHILE L FT LIFTS HIGH IN BACK THEN L FT SKIMS OBLIQUELY TO L. STEP IS REPEATED TO OTHER SIDE.
- Parosforgo** - Partners facing, one hand around each other's waist, other hand high. Step inside ft, hop inside ft at the same time raise outside ft high, make fast pivot turn on inside ft, bring outside ft down, toest pointed down. May be done in either direction (step hop step).

HUNGARIAN DANCE STEP GLOSSARY (CONT'D)

- VAGÓ IS ALWAYS USED IN COMBINATION WITH ANOTHER STEP. HOP ON L, BEND R KNEE IN FRONT OF L, STEP WITH R FT TO R SIDE, BRING L FT WITH STAMP TO R FT CLOSE. CAN BE ALTERNATED.
- VAGÓ LEAP ON L FT, WHILE AT THE SAME TIME R TOE IN, R KNEE TURNED IN, TOUCHES L KNEE. HOP ON L FT, TURN R HEEL DOWN AND R KNEE OUT. THE BODY TURNS SHARPLY TO THE L AT START OF STEP, THEN READJUSTS ITSELF TO FULL FRONT. L HAND HIGH, R HAND ON HIP. ALTERNATE DIRECTION FOR CONTINUATION.
- VEREUNKOS STEP R, CLOSE L TO R, RISE ON TIP-TOE AND OPEN OUT HEELS: CLICK HEELS AND LOWER TO FLOOR. HEEL CLICKING MAY BE DONE THREE OR FOUR TIMES. SAME TO L SIDE.

CYLINDERKONTAKT
(CYLINDER CONTRA)

RECORD: HARMONY 77

FORMATION: FOUR COUPLES IN A SQUARE

MEAS. FIG.

INTRODUCTION —

- 1-4 I. A) ALL JOIN HANDS IN CIRCLE, AND CIRCLE L 16 BUZZ STEPS, RETURNING TO OWN POS.
- 5-8 B) HEAD COUPLES EXCHANGE PLACES. FOUR TWO-STEPS SIMILAR TO "CROSSTAIL THRU". DO NOT TOUCH HANDS, IN CROSSING. M CROSSES BACK OF PARTNER SO AS TO HAVE HER ON HIS R AS THEY TURN AND FACE SET.
- 9-12 RETURN TO OWN PLACE IN SAME MANNER WITH FOUR TWO-STEPS (AGAIN DO NOT TOUCH OPPOSITE PERSON IN CROSSING OVER).
- 5-12 SIDE COUPLES REPEAT ACTION OF HEAD COUPLES IN B).
- 13-16 C) THE CYLINDER. FORM A "BASKET" WITH WOMEN'S HANDS JOINED IN FRONT OF M AND MEN'S L HANDS PASSED UNDER W'S ARMS AND R HANDS OVER AND JOINED IN FRONT OF W. IN THIS POSITION, CIRCLE TO L WITH 16 BUZZ STEPS, ONCE OR TWICE AROUND (BACK TO ORIGINAL POSITION).
- 17-24 D) GRAND RIGHT AND LEFT, STARTING WITH R HAND TO OWN PARTNER, 8 WALKING STEPS, AT WHICH TIME PARTNERS MEET IN OPPOSITE COUPLE'S HOME POSITION (I.E. #1 COUPLE WILL BE IN #3 COUPLE'S POSITION.)
- HOCK R ELBOWS AND TURN FOR 8 WALKING STEPS. THIS BECOMES THE COUPLE'S HOME POS FOR THE NEXT FIGURE.
- 1-4 II. A) W TAKE WAIST-GRASP POS, AND CIRCLE TO L WITH 16 BUZZ STEPS.
- B-C-D) REPEATED AS DESCRIBED FOR FIG 1. ALL COUPLES WILL END IN ORIGINAL POS, AS AT START OF DANCE.
- 1-4 III. A) M TAKE WAIST-GRASP POS AND CIRCLE TO L (CW) WITH 16 BUZZ STEPS.
- B-C-D) REPEATED AS DESCRIBED IN FIG 1 ABOVE. COUPLES WILL END IN OPPOSITE COUPLES ORIGINAL POS, AS AT END OF FIG 1.
- 1-4 IV. DANCE ENDS WITH A CLOSED (SOCIAL DANCE) POS SWING WITH OWN PARTNER, USING 16 BUZZ STEPS. ROW OR CURTSEY.

PRESENTED BY LAWTON HARRIS

"IT IS NOT SO MUCH HOW MANY DANCES YOU 'CAN DO' AS HOW MANY YOU DO WELL"

OLD TYROLEAN SCHUHPLATTLER
AUSTRIAN

SOURCE: HERBERT LAGER, "UNSERE OESTERREICHISCHEN NATIONAL TÄNZE". AS LEARNED FROM THE AUSTRIAN STUDENTS GOOD WILL TOUR.

MUSIC: PIANO, HERBERT LAGER, "OUR AUSTRIAN DANCES"; RECORD, FOLKDANCER MH 3017.

STEPS: LAENDLER, STAMPING AND PLATTLES.

FORMATION: ANY NUMBER OF COUPLES.

MEAS. 1ST FIGURE: LAENDLER

16 LAENDLER IN SHOULDER BLADE POSITION IN CIRCLE TURNING CW, PROGRESSING CCW.

2ND FIGURE: STAMPING

16 M JOINS HIS L HAND WITH W'S R AND RAISES IT OVER HER HEAD. W TURNS IN PLACE IN LAENDLER STEP CW LIKE A SPINNING TOP. M CIRCLES AROUND HER CCW, FREE HAND ON HIP OR SUSPENSERS, STAMPING LRLRL HOLD, RLRLR HOLD, ETC. ON THE 13TH MEAS M LEAVE W AND WITH BOTH HANDS ON SUSPENSERS MOVE WITH SAME STAMPING STEP TO THE CENTER. ON THE 16TH MEAS M STAMP ONLY ONCE, RAISE BOTH HANDS, PALM TOWARDS CENTER READY FOR THE PLATTLE. W, AFTER M LEAVE THEM, START MOVING IN THE CIRCLE CCW EITHER WALKING OR TURNING.

16 3RD FIGURE: PLATTLE

W KEEP WALKING OR TURNING AND ON 16TH MEAS. END BEHIND THEIR PARTNERS IF POSSIBLE. M PLATTLE AS FOLLOWS: ON EVERY QUARTER OF A MEASURE M EXECUTES A SLIGHT HOP ON THE L FT THEN SAME ON R FT, ETC.

1ST MEAS. ONE - R HAND SLAPS R THIGH
(COUNTS) AND - L HAND SLAPS L THIGH

TWO - R HAND SLAPS R THIGH
AND - L HAND SLAPS L THIGH

THREE - R HAND SLAPS ~~WAGON~~, SOLE OF R FOOT BROUGHT UP TOWARDS HAND
(BODY REMAINS ERECT)

AND - L HAND SLAPS L THIGH

2ND MEAS. HOPS ARE EXECUTED ON R FOOT

ONE - R HAND SLAPS R THIGH

AND - L HAND SLAPS L THIGH

TWO - R HAND SLAPS R THIGH

AND - L HAND SLAPS L THIGH

THREE - R HAND SLAPS SOLE OF L FOOT

AND - L HAND SLAPS L THIGH

3RD MEAS. SAME AS 1ST MEASURE

4TH MEAS. HOPS EXECUTED ON R FT

ONE - R HAND SLAPS R THIGH

AND - L HAND SLAPS L THIGH

TWO - R HAND SLAPS R THIGH

AND - L HAND SLAPS L THIGH

THREE - R HAND SLAPS SOLE OF L FOOT IN BACK OF BODY. FOOT BROUGHT UP TOWARD HAND

AND - L HAND SLAPS L THIGH

5-7 REPEAT MEASURES 1-3

8TH MEAS. JUMP ON BOTH FEET, RAISE HANDS, PALMS TOWARD CENTER.

9-16 REPEAT MEASURES 1-8

REPEAT DANCE FROM BEGINNING

ALL PLATTLES MUST BE EXECUTED WITH STRAIGHT ARM, NOT WRIST, HITTING MUST BE HARD, BODY MUST REMAIN ERECT.

PRESENTED BY WALTER BROYNE

"COMMON COURTESY IS ALWAYS GOOD DANCE STYLING"

Treffnertanz

A TRADITIONAL DANCE FROM TREFFEN, AUSTRIA.

SOURCE: HERBERT LAGER, "UNSERE OESTERREICHISCHEN NATIONAL TÄNZE" AND AUSTRIAN STUDENTS GOOF WILL TOUR.

MUSIC: PIANO, HERBERT LAGER, "OUR AUSTRIAN DANCES": RECORD, FOLKDANCER MH 3017.

STEP: A SMOOTH WALTZ STEP THROUGHOUT.

FORMATION: CIRCLE WITH HANDS SHOULDER HEIGHT, FOR FOUR COUPLES (CAN ALSO BE DONE WITH SIX OR EIGHT COUPLES).

MEAS. FIGURE 1. CIRCLE

8 CIRCLE CW

8 CIRCLE CCW

FIGURE 2. CAGING

CIRCLE MOVES CW. ALL MEN RAISE THEIR L ARM JOINED WITH W'S R OVER HER HEAD UNTIL THEIR JOINED HANDS REST ON W'S L SHOULDER.

16 CIRCLE DRAWS IN FORMING THIS FIGURE, 4 MEAS TO FORM, 4 TO CIRCLE CW, 4 MEAS TO UNWIND AND ENLARGE CIRCLE MOVING CCW, AND 4 MEAS TO CIRCLE CCW.

16 REPEAT SAME EXCEPT EVERYTHING IN REVERSE DIRECTIONS.

FIGURE 3. MEN'S STAR

16 ALL MEN RAISE THEIR L ARMS, TURN R SO THAT THEIR ARMS ARE CROSSED AND THEIR BACKS TO THE CENTER, 4 MEAS TO FORM, 4 MEAS TO CIRCLE CW, 4 MEAS TO UNWIND AND 4 MEAS TO CIRCLE CCW.

FIGURE 4. WOMEN'S STAR

16 SAME AS MEN'S STAR, EXCEPT W RAISE R ARM AND TURN L AND MOVE IN REVERSE DIRECTIONS.

FIGURE 5. WOMEN'S ARCH

16 W BREAK HOLD AND FORM AN ARCH IN THE CENTER, PALMS TOUCHING WITH NEIGHBORS. M WEAVE THROUGH THE ARCHES STARTING ON THE L SIDE OF THEIR PARTNERS. ON MEAS 4 THEY ARE INSIDE AND CLAP. M CONTINUE TO WEAVE CW DIRECTION AND CLAP AGAIN ON THE 12TH MEAS INSIDE THE ARCH. ON THE 16TH MEAS M REACH THEIR PARTNERS OUTSIDE THE ARCH AND REFORM THE CIRCLE.

FIGURE 6. CIRCLING

16 ENLARGE WIDE BY MOVING OUT ON 4 MEAS AND CIRCLE CW 4 MEAS. CIRCLE CCW FOR 8 MEAS.

FIGURE 7. MEN'S ARCH

16 SAME AS FIGURE 5 EXCEPT M FORM ARCH AND W WEAVE.

FIGURE 8. CIRCLING

16 SAME AS FIGURE 6.

FIGURE 9. TURNING OF CIRCLE

8 WITH COUPLE #3 FORMING AN ARCH, COUPLE #1 GOES UNDER AND TURNS CIRCLE INSIDE OUT.

8 CIRCLE CW FACING OUT.

8 RETURN WITH #1 COUPLE BREAKING UNDER COUPLE #3.

8 CIRCLE CCW FACING IN.

FIGURE 10. WEAIVING

32 W BREAK HOLD AND FORM AN ARCH IN CENTER. M JOIN HANDS EXCEPT M #1 WHO LEADS CHAIN WEAIVING THROUGH ARCH, STARTING ON HIS OWN PARTNER'S L SIDE, MOVING CW.

FIGURE 11. DOUBLE CIRCLE

8 COMING OUT OF THE ARCH, M FORM CIRCLE ON THE OUTSIDE CIRCLING CW. W MAKE TIGHT CIRCLE ON INSIDE AND MOVE CCW.

8 REVERSE DIRECTIONS OF BOTH CIRCLES, END BEHIND PARTNERS.

FIGURE 12. BASKET

8 ON 1ST MEAS M RAISE JOINED HANDS AND LOWER THEM OVER W HEADS, ON 2ND MEAS FORM A BASKET. CIRCLE CW.

8 IN SAME FORMATION CIRCLE CCW.

FIGURE 13. CARRYING OF WOMAN

8 M RAISE THEIR HANDS AND LOWER THEM BEHIND W, ON MEAS 3 AND 4 LIFT W ON SEATS FORMED BY THEIR JOINED HANDS, W'S HANDS ON M'S SHOULDERS. CIRCLE CW.

8 CIRCLE CCW AND LOWER W ON 8TH MEAS.

FIGURE 14. LAENDLER

16 TAKE LAENDLER POSITION WITH OWN PARTNER AND WALTZ IN A CIRCLE.

EL MAS BONITO PIE
(THE PRETTIEST FOOT)

A JOTA FROM SARAGOSSA REGION, SPAIN

SOURCE: FROM THE BOOK, DANCE TREASURES. VIRGIL MORTON, THE AUTHOR, MUST BE GIVEN CREDIT FOR THE ORIGINAL RESEARCH AND NOTATION EACH TIME IT IS COPIED.

MUSIC: IMPERIAL #1016 (1 MEAS INTRODUCTION): DECCA #2165 (IDENTICAL TO IMPERIAL BUT DIFFICULT TO OBTAIN)

TEMPO: 5/8 TIME. COUNT 1,2,3,4,5,6 PER MEASURE.

ARM POSITIONS: BOTH ARMS ARE HELD IN A STRONG CURVE, SLIGHTLY ABOVE HEAD LEVEL.

DANCERS SNAP FINGERS OR PLAY CASTANETS TO THE RHYTHM. SAMPLE ROUTINE FOR CASTANETS WRITTEN FOR EACH STEP.

FORMATION: IN A LARGE GROUP COUPLES WILL STAND IN A DOUBLE CIRCLE, M ON INSIDE, W ON OUTSIDE. IN SMALL GROUPS, COUPLES MAY DANCE INDEPENDENTLY SPACED AT RANDOM IN DANCING AREA.

STEP 1 PAS DE BASQUE - BOTH START R FT PROGRESSING IN CCW DIRECTION. TURN TO FACE PARTNER
8 MEAS. ON LAST MEAS HOLDING LAST 2 CTS. (PAS DE BASQUE: LEAP ONTO R FT DIAG. R-FRONT WITH AN
16 SE- OUTWARD CIRCULAR MOVEMENT, CT. 1: CROSS L FT DIAG. FWD TO R AND PLACE WEIGHT ON HEEL,
QUENCES CT. 2: STEP R FT IN BACK OF L, CT 3: REPEAT ALL BEGINNING TO L SIDE, CTS. 4,5,6.)

CASTANETS - 1 - BOTH: 2 - L: 3 - ROLL: 4 - BOTH: 5 - L: 6 - ROLL: REPEAT 7 TIMES.

STEP 2 GRAND JOTA - BOTH START R FT IN FRONT MOVING IN SMALL SEMI-CIRCLE. (GRAND JOTA: BEGIN
8 MEAS. WITH R FT IN FRONT OF L FT (5TH POS) WITH BOTH FEET WELL TURNED OUT AND KNEES BENT OUT
8 SEQ. TO SIDE, CT. 1: JUMP FROM BOTH FEET SPRINGING INTO AIR, CT. 2: EXTEND R LEG TO SIDE AND
LAND ON L FT, CT 3: CROSS R FT IN BACK OF L AND PLACE WEIGHT ON IT, CT. 4: STEP TO L
SIDE WITH L FT, CT. 5: CROSS R FT IN FRONT OF L AND PLACE WEIGHT ON IT, CT. 6: QUICKLY
CHANGE L FT AROUND TO FRONT POSITION, CT 6, IN PREPARATION TO REPEATING SEQUENCE WITH
L FT IN FRONT.)

CASTANETS - 1 - BOTH: 2 - L: 3 - ROLL: 4 - L: 5 - ROLL: 6 - BOTH: RPT 7 TIMES.

STEP 3 DOUBLE JOTA - BOTH START R FT IN FRONT, MOVING IN A STRAIGHT LINE AWAY FROM PARTNER ON
8 MEAS. PAS DE BOUREE STEPS (SIDE STEPS). (DOUBLE JOTA: CTS. 1, 2, 3 ARE THE SAME AS IN GRAND
4 SEQ. JOTA: REPEAT THESE CTS AGAIN BRINGING R FT IN FRONT, CTS 4,5,6: NEXT CTS 1,2,3 ARE THE
SAME AS CTS 4,5,6 OF THE GRAND JOTA EXCEPT THE STEPS SHOULD BE LONGER: CHANGE BACK FT
TO FRONT POS, CT 4: HOLD CTS 5,6 IN PLACE. SEQUENCE ALTERNATES TO OTHER SIDE.)

CASTANETS - 1 - BOTH: 2 - L: 3 - ROLL: 4 - BOTH: 5 - L: 6 - ROLL.) REPEAT THREE
1 - BOTH: 2 - L: 3 - ROLL: 4 - BOTH: 5,6 HOLD.) TIMES.

STEP 4 MAZURKA - BOTH START R, MOVING DIRECTLY SOWD TO OWN R. (MAZURKA: STEP TO R ON R HEEL,
8 MEAS. CT. 1: STEP ON L FT BEHIND R, CT 2: HOP ON L FT, CT. 3: REPEAT TWICE MORE TO R, CTS 4-9:
4 SEQ. MAKE A THREE STEP TURN TO THE R, CTS. 10,11,12 (TWO MEAS). REPEAT SEQUENCE TO L, TO R,
TO L.)

CASTANETS - 1 - BOTH: 2 - L: 3 - ROLL: 4 - BOTH: 5 - L: 6 - ROLL: REPEAT 7 TIMES.

STEP 5 BONITO PIE - START WITH WEIGHT ON R FT. PARTNERS MOVE SLOWLY TO OWN R, CONTINUALLY
16 MEAS. FACING ONE ANOTHER, TIMING THEIR MOVEMENT TO MAKE ONE COMPLETE CIRCLE. (TURN BODY SO L
8 SEQ. SHOULDER AND L FT ARE POINTING DIAG. TOWARDS PARTNER. TURN L KNEE INWARD AND POINT L TOE
ON FLOOR WITH HEEL UPWARD, CT. 1: HOLD, CT. 2: HOP IN PLACE ON R FT AND AT THE SAME
TIME POINT L HEEL IN THE SAME SPOT AS TOE WAS POINTING, CT 3: QUICKLY TRANSFER WEIGHT
FROM R TO L FT AND AT THE SAME TIME POINT R TOE DIAG TOWARDS PARTNER WITH HEEL UPWARD,
CT 4: HOLD, CT 5: HOP IN PLACE ON L FT AND POINT R HEEL IN PLACE TOE WAS POINTING, CT. 6.
FACING PARTNER DIRECTLY CHANGE WEIGHT TO R FT AND KICK L FT FWD, CT. 1: CHANGE WEIGHT TO
L AND KICK R FT FWD, CT. 2: JUMP ON BOTH FEET IN A STRIDE (2ND) POSITION WITH HEELS
TURNED OUT, CT. 3: QUICKLY CLOSE BOTH FEET TOGETHER, CT. 4: HOLD, CTS. 5,6.) REPEAT
EXACTLY MOVING SLIGHTLY TO THE R WITH EACH STEP. PARTNERS REMAIN CLOSE AND STEPPING INTO
ONE ANOTHER'S PLACE ON "TOE HEEL" STEP AS THEY SHOW OFF THEIR BONITO PIE (PRETTIEST FOOT).

CASTANETS - 1 - BOTH: 2 - HOLD: 3 - BOTH: 4 - BOTH: 5 - HOLD: 6 - BOTH) REPEAT SEVEN
1 - L : 2 - ROLL: 3 - BOTH: 4 - BOTH: 5,6 HOLD.) TIMES.

INTERLUDE - FACE R, BEND BOTH KNEES DEEPLY (L KNEE NEAR R HEEL) - 3 CTS. R ARM OVER HEAD, L ARM
1 MEAS. IN FRONT OF CHEST. REPEAT THIS FACING L AND REVERSING ARM POSITIONS, 3 CTS.

CASTANETS - 1 - BOTH: 2 - L: 3 - ROLL: 4 - BOTH: 5 - L: 6 - ROLL.

REPEAT - STEP 1: PARTNERS REMAIN FACING AFTER INTERLUDE AND MOVE IN PATTERN OF A FIGURE "8", USING PAS DE BASQUE STEPS. START R FT, PASS L SHOULDERS MAKING CIRCLE TO R, 8 STEPS: PASS L SHOULDERS AGAIN MAKING CIRCLE TO L, RETURNING TO ORIGINAL SIDE FACING PARTNER.

REPEAT - STEPS 2,3,4,5, AND INTERLUDE AS BEFORE (CASTANETS ARE THE SAME).

FINALE RIDING STEP - WITH R SHOULDER TOWARDS PARTNER START WITH L FT. R ARM IS PLACED IN FRONT OF PARTNER'S WAIST, BUT NOT TOUCHING IT. L ARM IS CURVED HIGH TO L SIDE. AT END OF 4 SEQ. FOURTH SEQUENCE STEP BACK TO FACE PARTNER AND POSE. (RIDING STEP: STEP L, CT 1: HOP L, CT 2: STEP FWD R, CT 3: STEP L, CT 4: HOP L, CT 5: STEP BKWD R, CT 6: STEP L, CT 1: HOP L, CT 2: STEP R BESIDE L WITH SLIGHT STAMP, CT 3: STAMP L IN PLACE, CT 4: HOLD, CTS 5,6 TRANSFERRING WEIGHT TO R. REPEAT SEQUENCE 3 TIMES EACH TIME STARTING L. MOVE FWD WITH R SIDES TOGETHER MAKING ABOUT ONE COMPLETE REVOLUTION, ENDING ON ORIGINAL SIDE. ANY CHARACTERISTIC SPANISH STANCE ON LAST 2 STAMPS.

CASTANETS - 1 - BOTH: 2 - L: 3 - ROLL: 4 - BOTH: 5 - L: 6 - ROLL) REPEAT THREE
1 - BOTH: 2 - L: 3 - ROLL: 4 - BOTH: 5,6 HOLD) TIMES.

—PRESENTED BY GRACE PERRYMAN

DANISH "FAMILY CIRCLE"

FAMILIE SEKSTUR

(DANISH MIXER FOLKDANCE)

SOURCE: PERSONALLY LEARNED IN SCANDINAVIA, FIRST THROUGH FOLKE KENNARD, SGU, FOLKDANSLAG, NORRKÖPING, SWEDEN, AND INTRODUCED AT FOLK DANCE CAMP BY GORDON TRACIE.

MUSIC: LINDEN 703 R - DANISH "FAMILY CIRCLE". 4 MEAS INTRO.
PIANO - POSSIBLY FROM FORENINGEN TIL FOLKEDANSSENS FREMME, KOBENHAVN, DENMARK.

FORMATION: (BEGINNING) COUPLES SIDE BY SIDE WITH R ON R OF PARTNER, IN CLOSED SINGLE CIRCLE, ALL FACING CENTER. HANDS JOINED AT SHOULDER HEIGHT, ELBOWS BENT V-SHAPED SO THAT DANCERS ARE FAIRLY CLOSE TOGETHER.

STEPS: SIDE BUZZ: WALKING: BUZZ TURN.

MEAS. (6/8)

INTRO. - CIRCLE TO LEFT

1-8 IN RING FORMATION ALL DANCE TO L (CW) WITH SIDE BUZZ-STEP, TO WIT: FACING TOWARD CENTER, TOES POINTING INWARD, CROSS R FT IN FRONT OF L AND PLACE WEIGHT ON IT ON EVERY BEAT, DRAGGING L FT IMMEDIATELY BEHIND SO AS TO PROPEL BODY TO L. 16 STEPS IN ALL. STEPS SHOULD BE SMALL AND 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.

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 #1, DO A GRAND RIGHT & LEFT (M MOVING CCW, W MOVING CW) FOR SEVEN PERSONS, HANDS HELD AT SHOULDER HEIGHT THROUGHOUT. COUNT ALOUD (PREFERABLY IN DANISH!) FOR EACH PERSON MET, RETAINING #7 AS NEW PARTNER.

A. SWING PARTNER

1-8 IN CLOSED DANISH WALTZ POSITION, SWING PRESENT PARTNER WITH 16 BUZZ-STEPS AROUND CW, M PLACING W TO HIS R AT END OF 16TH STEP.

ALL IMMEDIATELY REJOIN HANDS IN LARGE RING FOR B. THIS IS IN TURN FOLLOWED BY C, THEREAFTER A AGAIN, ETC. THIS SEQUENCE -- ABCABC -- IS FOLLOWED STRAIGHT THROUGH TO END OF MUSIC, WITHOUT REPEAT OF INTRODUCTION, WHICH IS DONE ONLY ONCE -- AT BEGINNING OF THE DANCE.

-- PRESENTED BY LAWTON HARRIS

DURING THE FIRST PART OF THE 19TH CENTURY, THE DUTCH COLONISTS BROUGHT THE EUROPEAN WALTZ TO THEIR ISLAND OF CURACAO. AT FIRST IT WAS CONFINED TO SOCIETY DANCES WITH THE NEGRO SLAVES LOOKING ON. BUT SOON THE DANCE, AT LEAST THE RHYTHM, WAS PICKED UP AND PERFORMED EVERYWHERE ON THE ISLAND. HOWEVER, AS IN MANY OTHER EUROPEAN DANCES THE VARIOUS AFRICAN BEATS WERE SUPER-IMPOSED UPON THE ORIGINAL RHYTHM PRODUCING A DISTINCTIVE STYLE BOTH IN MUSIC AND IN DANCE. THE CURACAO WALTZ IS STILL ONE OF THE FAVORITE DANCES OF THE NETHERLANDS WEST INDIES AND IS A COMBINATION OF TRADITIONAL AND FORMAL EUROPEAN WALTZING WITH THE RHYTHMS WHICH HAVE COME OUT OF AFRICA. THE STYLE IS GRACEFUL, THERE IS NO EXCESSIVE BODY MOVEMENT, AND THE MOOD IS GAY.

MUSIC: MONOGRAM MFD 12-50 "AURA" (CURACAO WALTZ)

FORMATION: COUPLES IN A CIRCLE FACING CCW, SIDE BY SIDE WITH R HANDS HELD.

STEPS: TEMPO 2/4 (COUNTS FOR ONE MEASURE ARE 1-2)

- MEAS. 1. WALTZ - IS DANCED VERY MUCH AS IS THE EUROPEAN WALTZ WITH A SLIGHTLY SHORTER STEP, AND IN IRREGULAR TEMPO.
- 1 STEP (CT 1), STEP (CT &), CLOSE (CT 2).
2. DIP STEP - WITH L HIP AND SHOULDER ADJACENT IN BALLROOM DANCE POSITION, M STARTS L, W STARTS R (STEP DESCRIBED FOR M).
- 1 STEP FWD L DIPPING SLIGHTLY (LONG STEP - CT 1), STEP R IN PLACE (CT 2).
- 2 STEP L BESIDE R (CT 1) - PARTNERS NOW FACING, STEP R IN PLACE (CT 2).
- 3-4 REPEAT STEP AS ABOVE BUT WITH R HIPS AND SHOULDERS ADJACENT.
- 5-8 REPEAT MEAS 1-4.
- DIP STEP WITH TURN - WITH R SHOULDER & HIP ADJACENT (BALLROOM POSITION).
- 1-2 STEP FWD L DIPPING SLIGHTLY (CT 1) - STEP FOR M, W DOES COUNTERPART.
- STEP IN PLACE R (CT 2): STEP BACK WITH L (CT 1), STEP IN PLACE WITH R (CT 2).
- 3-8 REPEAT MEAS 1-2 THREE TIMES TURNING WITH PARTNER ONE COMPLETE TURN CCW.
3. BALANCE AND PIVOT - PARTNERS IN BALLROOM POSITION (STEP DESCRIBED FOR M).
- 1-2 WALTZ BALANCE TO L, WALTZ BALANCE TO R.
- 3 STEP L (1), STEP R BEHIND L (&), STEP L (2), STEP R BEHIND L (&).
- 4 STEP L (1), STEP R BEHIND L (&), STEP L (2), COUPLE TURNING TOGETHER CCW.
- 5-8 REPEAT MEAS 1-4, START BALANCING TO R AND TO L AND STEPPING ON R TO CONTINUE THE CCW TURN FOR MEAS 7-8, L FT BEHIND R FT.
- 9-16 REPEAT MEAS 1-8
- THIS TURN SHOULD BE DONE IN PLACE (DIRECTION ALWAYS CCW), THE COUPLE EXCHANGING PLACES TO HAVE W WITH BACK TO CENTER AT END OF FIRST SEQUENCE (MEAS 1-4): ON MEAS 5-8 COUPLE CONTINUES TURNING AND ENDS IN ORIGINAL POS.
4. BOX SHUFFLE - PARTNERS IN BALLROOM POS. STEP BEGINS AS AN ORDINARY BOX WALTZ STEP (DESCRIBED FOR M)
- 1 STEP FWD L (1), STEP SIDE R (&), BRING L TO R (2), STEP SLIGHTLY SOWD R (&),
- 2 SLIDE L TO R (1), STEP SLIGHTLY SOWD R (&), SLIDE L TO R (2).
- 3 STEP BACK R (1), STEP SIDE L (&), BRING R TO L (2), STEP SLIGHTLY SOWD L (&),
- 4 SLIDE R TO MEET L (1), STEP SLIGHTLY SOWD L (&), BRING R TO L (2).
- REPEAT ALL MOVING AT WILL ABOUT FLOOR.

A DANCE ARRANGEMENT BY LISA LEKIS TO FIT THE MONOGRAM RECORDING:

- | <u>MUSIC</u> | <u>MEAS.</u> | |
|--------------|--------------|--|
| A | 1-8 | PARTNERS SIDE BY SIDE RH HELD, WALK FWD IN LOD STARTING WITH OUTSIDE FT 2 STEPS, THEN POINT OUTSIDE FT FWD AND HOLD 1 CT. WALK FWD AGAIN STARTING WITH OUTSIDE FT 3 STEPS & PIVOT TO FACE OPPOSITE DIRECTION (CW) ON 4TH CT & POINT OUTSIDE FT WHICH IS NOW M'S R & W'S L. REPEAT ALL IN OPPOSITE DIRECTION RLOD AND FINISH IN BALLROOM POS. |
| | 9-16 | WALTZ WITH PARTNER TURNING CW AND PROGRESSING CCW. |
| | 17-32 | DIP STEP (8 MEAS), DIP STEP WITH TURN (8 MEAS). |
| B | 1-16 | BALANCE AND PIVOT STEP. |
| | 17-32 | WALTZ WITH PARTNER |
| A | 1-16 | DIP STEP AND DIP STEP WITH TURN: MEAS 17-32 WALTZ WITH PARTNER |
| B | 1-16 | BOX SHUFFLE: MEAS 17-32 WALTZ WITH PARTNER. |
| A | 1-16 | DIP STEP & DIP STEP WITH TURN: MEAS 17-32 WALTZ WITH PARTNER. |
| B | 1-8 | BALANCE & PIVOT: MEAS 9-16 BOX SHUFFLE: MEAS 17-32 WALTZ WITH PARTNER (MUSIC FADES). |
- FOLK DANCE CAMP 1955
- PRESENTED BY GRACE PENNYMAN

TANCOU

CZECHO-SLOVAKIA

A SELECTION OF STEPS BY MADELYNNE GREENE FROM A LONGER DANCE TAUGHT TO THE FESTIVAL WORKSHOP BY MR. J. SLAVIK OF CZECHO-SLOVAKIA

MUSIC PREFERRED RECORD COLUMBIA DB 1653

FORMATION: A COUPLE DANCE: COUPLES FORMING A CIRCLE AROUND THE ROOM, FACE EACH OTHER: MAN ON INSIDE, BACK TO CENTER: LADIES FACE PARTNER STANDING ABOUT 6 FEET APART. MAN CARRIES A HANDKERCHIEF IN R HAND FOR OPENING STEP.

I HEEL BRUSH - ON FIRST STEP MAN MOVES TOWARDS PARTNER. BOTH: HANDS ON HIPS DURING INTRODUCTION OF MUSIC.

MAN'S STEP (A) LEFT CLOSE LEFT SWING R ACROSS L BRUSHING HEEL ON FLOOR.
(B) R CLOSE R SWING L ACROSS R BRUSHING L HEEL ON FLOOR.
(ARMS) AS MAN STEPS ON L FT, CT 1, HIS L HAND IS PLACED BEHIND HIS NECK, (A) ALTERNATING R HAND BEHIND NECK ON (B).
CONTINUE (A) AND (B) STEPS - 6 TIMES IN ALL.
(C) TURNING CCW M WALKS 4 STEPS (STARTING L) IN SMALL CIRCLE. ON FIRST STEP HE SNAPS THE HANDKERCHIEF AT GIRL'S SKIRT AND WALKS PROUDLY AROUND: TUCKS HANDKERCHIEF INTO BELT.

GIRL'S STEP - STANDING IN PLACE AND TURNING TOWARD L: TINY STEPS
(A) L CLOSE L, BEND BOTH KNEES (WEIGHT ON L)
(B) R CLOSE R, BEND BOTH KNEES (WEIGHT ON R)
CONTINUE (A) AND (B) 6 TIMES IN ALL.
(C) GIRL RUNS 4 LIGHT STEPS FWD TOWARDS M THEN STAMPS L-R: L-R.

CHORUS - PARTNERS PLACE R ARM AROUND EACH OTHER'S WAIST, R HIPS ADJACENT. L HAND HELD HIGH. HOP ON R FT CT "AND" STEP L, 1: STEP R, 2 HOP R, (AND): STEP L, 3: STEP R, 4 HOP R: STEP L, 5: STEP R, 6 HOP R, (AND): STEP L, 7: STEP R, 8 HOP R, (AND)
WALK L(1), R(2), L(3), R(4), DROP ARMS: HANDS ON HIPS, SPIN AWAY FROM PARTNER TURNING TO OWN R STEP L, R, L, R, DON'T PLACE ANY WEIGHT ON LAST STEP WITH R FT.
REVERSE TO L THE ABOVE CHORUS STEP.

II SHOULDER WAIST POSITION - PARTNERS TAKE TINY STEPS IN PLACE.

(A) L CLOSE R TO L, STEP L: BEND BOTH KNEES (TURN BODY TO L)
(B) R CLOSE L TO R, STEP R: BEND BOTH KNEES (" " " R)
(C) STEP ON L, BEND KNEES (TURNING BODY TO L)
(D) STEP ON R, BEND KNEES (" " " R)
(E) REPEAT (C)
(F) REPEAT (D)
REPEAT (A)
REPEAT (B)

GIRLS - HANDS ON HIPS: M - HANDS HIGH AND SNAPPING FINGERS
PARTNERS WALK IN A COUNTERCLOCKWISE CIRCLE 4 STEPS STARTING ON L.

CHORUS

III HEEL TOE - FACING EACH OTHER, HANDS ON HIPS PARTNERS PROGRESS BKWD, M WITH BACK TO CIRCLE.

(A) (HOP ON R AS L HEEL IS PLACED FWD.
(HOP ON R AS L TOE IS PLACED FWD.
(B) REVERSE (A)
(C) CONTINUE MOVING BKWD 8 STEPS IN ALL.
(D) CONTINUE MOVING FWD TOWARDS PARTNER 4 STEPS IN ALL.
(E) RUNNING IN PLACE TAKE 4 STEPS L, R, L, R.
(F) STAMP L-R, L-R.

CHORUS

IV SINGLE CIRCLE - MAN FACES LOD: W FACES PARTNER. JOIN R HAND, L HAND ON HIP. PARTNERS PROGRESS IN LOD. BOTH ON SAME FT.

(A) STEP L, CLOSE R, STEP L, STAMP R: PAS DE BAS TO R, PAS DE BAS TO L.
(B) STEP R, CLOSE L, STEP R, STAMP L: PAS DE BAS TO L, PAS DE BAS TO R.
(C) REPEAT (A): (D) RUN 4 STEPS M FWD, W BKWD, ON R, L, R, L
(E) STAMP R-L: (F) STAMP R-L.

CHORUS - AT END OF CHORUS PARTNERS SPIN AWAY FROM EACH OTHER TO REPEAT DANCE FROM BEGINNING.

KAISERLAENDLER
AUSTRIAN

SOURCE: HERBERT LAGER, "UNSERE OESTERREICHISCHEN NATIONALTANZEN" AND AUSTRIAN STUDENT'S GOOD WILL TOUR. TRADITIONAL - MUEHLVIERTEL, UPPER AUSTRIA.

RECORDINGS: ZITHER MELODIES AH 1396-B--PIANO:HERBERT LAGER, OUR AUSTRIAN DANCES.

FORMATION: Couples side by side, facing LOD.

STEPS: WALKING, WALTZ.

MEAS. FIGURE I.

1-16 INSIDE HANDS HELD, BOTH STARTING L FT, FREE HAND ON HIP, COUPLES WALK 32 STEPS.

(PRESENTATION)

17-24 COUPLES JOIN OTHER HAND, FACE, R ARMS STRETCHED, L ELBOWS BENT, BOTH AT SHOULDER LEVEL, R

(CIRCL- SHOULDERS ADJOINING. IN THIS POSITION WALK CW 7 STEPS. ON 8TH STEP REVERSE DIRECTION

ING) WITH L SHOULDERS ADJOINING. WALK 8 STEPS EACH TIME EXECUTING 2 COMPLETE TURNS IN PLACE.

25-32 M DROPS W RIGHT HAND, LIFTS HER L OVER HER HEAD WITH HIS R. IN THIS POS W WALKS IN PLACE

(CIRCL- CCW WHILE M CIRCLES AROUND HER CW. W EXECUTES 2 COMPLETE TURNS IN 8 STEPS. COUPLES

ING OF CHANGE POS, M LIFTING W R HAND WITH HIS L, W WALKS CW. M WALKS CCW. AT END OF FIGURE

THE BREAK HOLD.

WOMAN)

FIGURE II.

1-16 COUPLES WALK FWD 32 STEPS, W CLAPPING ON EACH MEAS. AT 14TH MEAS M MOVES FWD TO NEXT GIRL.

(CLAPPING)

17-24 REPEAT CIRCLING OF FIGURE I WITH NEW PARTNER.

25-32 REPEAT CIRCLING OF THE W OF FIGURE I.

REPEAT FIGURE II 2 MORE TIMES, 3 TIMES IN ALL.

1-32 END DANCE WITH WALTZING, TURNING CW, PROGRESSING CCW.

-- PRESENTED BY WALTER GROTHE

SJONDERHONING
DANISH

SOURCE: JANE FARWELL, WHO LEARNED THE DANCE IN DENMARK AND INTRODUCED IT FIRST IN THE UNITED STATES AT FOLK DANCE CAMP, 1954.

RECORDING: HMV AL 1395.

FORMATION: COUPLES IN DOUBLE CIRCLE FACING LOD.

STEPS: SEE BELOW.

FIGURES

I PARTNERS SIDE BY SIDE, M HOLDING W L WRIST, SHOULDER HEIGHT: WALK IN LOD 16 STEPS STARTING OUTSIDE FT. 8 MEAS.

II. M PLACES W L HAND BEHIND HER BK, STILL HOLDING HER WRIST AND TAKES SAME HAND WITH HIS L HAND. W PUTS HER R HAND UNDER M ARMPIT AND HOLDS IT BEHIND HIS BACK.

MEN'S STEP - STEPS AND PIVOTS ON L FT, CT 1. STEPS ON R FT BESIDES L WITH SLIGHT KNEE BEND, CT 2. AND STEPS FWD ON R FT, CT 3.

WOMAN'S STEP - A QUICK TWO-STEP STARTING ON R FT (R L R) AS SHE TURNS, THEN A SLIGHT LEAP ONTO THE L FT. STARTS STEP BY PLACING R FT BETWEEN THE M FEET. THE LEAP IS A LITTLE SIDEWAYS TO THE L AND TO THE OUTSIDE OF THE M RIGHT FT.

IN THE ABOVE POS EXECUTE DESCRIBED STEPS 4 TIMES, TURNING CW, PROGRESSING CCW. AT THE END OF THE 4TH TIME BOTH TAKE TWO LITTLE STEPS: M, LR: W, RL AND OPEN UP READY TO START WALKING STEP BEGINNING ON OUTSIDE FT, 8 MEASURES.

THE ABOVE IS REPEATED AS OFTEN AS MUSIC ALLOWS.

-- PRESENTED BY W. G.

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

OFFENER WALZER
(OPEN WALTZ)
AUSTRIAN

-24-

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

RECORDING: TELEFUNKEN T-6123.

FORMATION: DOUBLE CIRCLE FACING LOD; INSIDE HANDS JOINED SHOULDER HEIGHT. W OUTSIDE HAND ON HIP, M OUTSIDE HAND 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 L HAND AND TURNS PARTNER ON TWO WALTZ MEASURES 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

KREBSPOLKA
AUSTRIAN

SOURCE: HERBERT LAGER, "UNSERE OESTERREICHISCHEN NATIONALTANZEN" AND AUSTRIAN STUDENT'S GOOD WILL TOUR. TRADITIONAL - RAMSAU, STYRIA.

RECORDINGS: ZITHER MELODIES AH 1896-A; PIANO MUSIC, HERBERT LAGER, OUR AUSTRIAN DANCES.

FORMATION: COUPLES IN OPEN BALL-ROOM POS, JOINED OUTSIDE HANDS POINTING FWD IN LOD.

STEPS: SLIDING. POLKA.

MEAS.

- 1&2 PLACE OUTSIDE FT FWD IN A STAMPING MANNER, CLOSE WITH INSIDE FT AND REPEAT.
3&4 2 SLIDING STEPS FWD STARTING OUTSIDE FT. ON THE THIRD STEP PLACE OUTSIDE FT FWD AND HOLD.
5-8 IN SAME POS, 6 SLIDING STEPS BCKWDS STARTING INSIDE FT. ON 7TH STEP PLACE WEIGHT ON INSIDE FT.
9-16 REPEAT ALL.
17-32 POLKA TURNING CW, PROGRESSING CCW.
REPEAT 5 MORE TIMES, 6 TIMES IN ALL.

---PRESENTED BY W. G.

GROSSER WIRPEL
GERMAN

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

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

FORMATION: DOUBLE CIRCLE, M FACING CCW, W CW. R ELBOWS HOOKED, L HANDS 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 3 MORE TIMES, 4 TIMES IN ALL.
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 W. G.

JARANA YUCATECA
MEXICAN FOLK DANCE FROM YUCATAN

-22-

SOURCE: ABBY SCHMITS PRESENTED THIS DANCE AT MILLS COLLEGE INSTITUTE IN 1950.

RECORD: IMPERIAL 1015.

FORMATION: GROUPS OF 5 OR 6 COUPLES IN LINE AS A LONGWAYS FORMATION.

- MEAS. THE CORRIDO OR ENTRANCE - PARTNERS ARE SIDE BY SIDE, FACING FWD. COUPLES ARE STANDING IN LINE BEHIND THE HEAD COUPLE. (MUSIC IS 6/8 TEMPO).
- 1-8 WITH SMALL RUNNING WALTZ STEPS DANCERS MOVE FWD DOWN THE ROOM (16 STEPS).
- 9-16 THE HEAD W TURNS TO HER R AND THE HEAD M TO HIS L AND PROGRESS TOWARD THE BACK OF THE ROOM. THE OTHER DANCERS FOLLOW THEIR LEADERS INTO LINES ABOUT 8 FEET APART (16 WALTZ STEPS). THE CORRIDO ENDS WITH MEN SIDE BY SIDE IN A SINGLE LINE, FACING PARTNERS IN AN OPPOSING LINE.
- STEP I (MUSIC CHANGES TO 3/4 TEMPO).
- 1 STEP FWD L, HOP L AND SWING R ACROSS L BRUSHING R TOE LIGHTLY ON FLOOR.
- 2-15 REPEAT MEAS 1 ALTERNATELY STARTING R AND L. DANCERS MOVE FWD PASSING R SHOULDERS: GO AROUND PARTNER ALWAYS FACING FWD AND RETURN TO ORIGINAL PLACE.
- 16 STAMP R,L,R IN PLACE FACING PARTNER.
- STEP II (MUSIC CHANGES TO 6/8 TEMPO - ZAPATEADO IN PLACE)
- 1 STAMP L (1), HOP L WITH A BKWD PULL (2), STEP R (CT 3), REPEAT 1,2,3,(4,5,6).
- 2 STAMP L,R,L,R AND HOLD 2 CTS.
- 3-4 REPEAT MEAS 1-2.
- 5-7 REPEAT MEAS 1 THREE TIMES.
- 8 STAMP L,R,L,R AND HOLD 2 COUNTS.
- STEP III (MUSIC CHANGES TO 3/4 TEMPO - ARMS RAISED SOFTLY AT SIDE ABOVE SHOULDERS THROUGHOUT THIS STEP. WOMEN TWIRLING REBOSOS.)
- 1-4 DANCERS MOVE FWD WITH 4 RUNNING WALTZ STEPS TO MEET PARTNER.
- 5-8 TURN CW WITH PARTNER R WRISTS CROSSED WITH 4 WALTZ STEPS.
- 9-12 4 WALTZ STEPS MOVING FWD INTO PARTNER'S PLACE.
- 13-16 TURN CW IN PLACE WITH 4 WALTZ STEPS, FINISH FACING PARTNER.
- 17-32 REPEAT MEAS 1-16 RETURNING TO ORIGINAL PLACE.
- STEP IV (MUSIC 3/4 TEMPO. WALTZ ZAPATEADO IN PLACE.)
- 1-2 STAMP L TURNING TWD L (1), SWING R ACROSS L SLAPPING R TOE ON FLOOR (2), STEP ON R TOE ACROSS L FT (3), STEP L FT IN PLACE RAISING R OFF FLOOR (4), SLAP R TOE IN FRONT OF L FT, FACING FWD (5), HOP L (6).
- 3-14 REPEAT MEAS 1-2 ALTERNATELY STARTING R,L,R,L,R,L
- 15-16 STAMP L,R,L,R IN PLACE AND HOLD 2 CTS.
- STEP V (MUSIC 6/8 TEMPO)
- 1-8 REPEAT MEAS 1-8 OF STEP II TURNING AROUND IN PLACE CCW.
- 9-16 REPEAT MEAS 1-8 OF STEP II TURNING AROUND IN PLACE CW.
- REPEAT STEP I AS IS: REPEAT STEP II - WITH 16 MEAS TURNING CCW AND CW AS IN STEP V.
- REPEAT STEP II - (INSTEAD OF CROSSING WRISTS TURN THE "DISH RAG" WITH PARTNER.)
- REPEAT STEP IV AS IS. REPEAT STEP V - WITH 8 MEAS ONLY REMAINING IN PLACE, DO NOT TURN.

—PRESENTED BY GRACE PERNYMAN

BRISÉACH NA CARRAIGE
(BRISH-A NUH CAR-RI-GUH)

IRISH

MUSIC: "HASTE TO THE WEDDING" AS ON 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 R HANDS IN CENTER AND MOVE AROUND CW WITH 4 THREES, THEN CHANGE TO L HAND AND MOVE BACK CCW WITH 4 THREES (8 MEAS).
2. DOS-A-DOS; CLAP AND SWING (15 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 R HAND 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 R HANDS 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 (3 MEAS).

--PRESENTED BY UNA O'FARRELL

TREKANTE
DANISH-TRIANGLE

MUSIC: HMV AL 1391FORMATION: CIRCLE OF THREE COUPLES.STEPS: WALK. TWO STEP. PIVOT.MEAS. I

- 1-4 A. CIRCLE L EIGHT WALKING STEPS.
- 5-8 CIRCLE R EIGHT WALKING STEPS.
- 9-11 B. GRAND R AND L TO PARTNER (M CCW-W CW)--3 TWO STEPS (KEEP CIRCLE SMALL).
- 12-13 L HAND TURN (LEFT ALLEMANDE) WITH PARTNER.
- 14-16 GRAND R AND L TO PARTNER (M CW-W CCW).
- 17-24 C. PIVOT - ALL THREE COUPLES PIVOT AROUND (HIP-SHOULDER POS) 16 PIVOT STEPS-KEEP CLOSE TOGETHER.

II

- 1-4 A. HOLDING HANDS IN A CIRCLE GO INTO CENTER WITH ONE TWO STEP AND TWO WALKING STEPS (STEP-CLOSE-STEP-WALK-WALK AS IN TOTUR).
- 5-8 CIRCLE R WITH SAME STEP.
- B-C-AS IN I.

--PRESENTED BY LAWTON HARRIS

FIGETUR
DANISH

SOURCE: SOLVANG, CALIFORNIA.MUSIC: FOLKRAFT RECORDS F-1100 A. FOUR MEASURE INTRODUCTION.FORMATION: TWO COUPLES FACING--W TO R OF PARTNERS.MEAS. I. THE FAMILY CIRCLE

- 1-8 STAMP L FT AND CIRCLE L 7 HOP STEPS (KEEP THE TOES POINTED CLOSE TO THE FLOOR. THE HOP IS HORIZONTAL RATHER THAN PERPENDICULAR.) REVERSE TO PLACE, STARTING ON OPPOSITE FT. DROP HAND HOLDS.
- CHORUS:
- 9 PARTNERS FACE, CHASSE TO M'S L, WITH W PASSING BETWEEN OPPOSITE COUPLE. (STEP-CLOSE-STEP-HOLD).
- 10-12 SIX REEL STEPS IN PLACE, STARTING ON INSIDE FT (M'S R, W'S L).
- 13 REPEAT ACTION OF MEAS 9 TO M'S R, STARTING R FT (W-W OPPOSITE).
- 14-16 REPEAT ACTION OF MEAS 10-12, STARTING OPPOSITE FT.
- 17-24 ARM HOOK - HOOK R ELBOWS WITH OPPOSITE, TURN ONCE 4 WALKING STEPS. HOOK L ELBOWS WITH PARTNER, TURN TWICE, SIX WALKING STEPS. HOOK R ELBOWS WITH OPPOSITE, TURN TWICE, 6 WALKING STEPS.
- 25-32 HIP SHOULDER POS WITH PARTNER-2 COUPLES CIRCLE EACH OTHER WITH 16 STEP-HOPS. (POLKA OR PIVOT STEPS MAY BE SUBSTITUTED).

II.

- 1-8 R HAND MILL (STAR FIGURE)--8 STEP-HOPS TO L AND REVERSE TO R, L HANDS IN.
- 9-32 REPEAT CHORUS PATTERN.

III.

- 1-8 TWO HAND MILL-SAME STEPS AS ABOVE-AND REVERSE DIRECTION.
 9-32 REPEAT CHORUS PATTERN.

IV.

- 1-8 "GOOSE WALK"--WALK 8 STEPS WITH R SHOULDERS IN, SMALL COMPACT CIRCLE-STEP IN EACH OTHER'S TRACKS. THE GOOSE STEP IS A WADGLE, AND NOT THE GERMAN GOOSE STEP.
 9-32 REPEAT CHORUS PATTERN.

V.

- 9-32 BASKET OR "YOKE" FIGURE (WOMEN BOX UNDER-HOP STEP, MOVE CCW ONLY) USING BUZZ STEP.
 1-8 REPEAT PATTERN NO. 1 TO FINISH DANCE.

--PRESENTED BY LAWTON HARRIS

IONNSAÍ NA H-INNSE
 (OON-SEE NUH HEEN-SHUH)
 SIEGE OF ENNIS
 IRISH

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

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 POSITION SIDESTEPPING BEHIND COUPLE 2, WHILE COUPLES 2, 3 AND 4 ALSO RETURN TO POSITION 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 MEASURES, 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).
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

FALLAÍ LINNIGHE
 (FAH-LEE LIN-NEE)
 IRISH

MUSIC: REX 15008A (PIPES), COLUMBIA 33521-F "SIEGE OF ENNIS" (EXCELLENT) OR ANY REELS LISTED FOR WAVES OF TORY.

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

1. ADVANCE AND RETIRE (8 MEAS)
 ADVANCE AND RETIRE WITH PROMENADE STEP (4 MEAS). REPEAT (4 MEAS).
2. SIDESTEP (8 MEAS)
 W SIDESTEP WITH A SEVEN TO OPPOSITE W'S PLACE, PASSING FACE TO FACE AND WITH L SHOULDER LEADING. AS THEY FACE THE SET AGAIN, THEY DO TWO THREES IN PLACE (4 MEAS). THEN M SIDESTEP ACROSS SAME WAY, BUT LEAD WITH R SHOULDER (4 MEAS).
3. SIDESTEP AWAY (8 MEAS)
 M HOLDING R HAND OF OPPOSITE W SIDESTEP TO M'S L AND BACK (USING A 7 AND TWO 3'S).
4. SWING AROUND (8 MEAS)
 ORIGINAL PARTNERS SWING AROUND WITH THREE'S: DANCERS ROTATE CW WHILE PROGRESSING CCW AROUND OPPOSITE COUPLE. AT END OF SWING THEY TURN THEIR BACKS TO ORIGINAL COUPLE AND SO FACE A NEW COUPLE FROM NEXT GROUP, READY TO REPEAT THE DANCE.

--PRESENTED BY U. O.

MOST OF THE STEPS USED IN KOLOS ARE DESCRIBED WITH THE DANCES IN WHICH THEY ARE USED. HOWEVER, AT LEAST THREE NEED SPECIAL ATTENTION AND PRACTICE AND THEY ARE DESCRIBED HERE BY THEMSELVES. THESE STEPS SOMETIMES ARE A COMPLETE KOLO IN THEMSELVES. THEY DO NOT HAVE NAMES IN THE NATIVE LANGUAGE, THEREFORE WE USE SUGGESTIVE NAMES TO DESIGNATE THE STEPS.

KOLO PAS-DE-BASQUE OR KOKONJESTE STEP; RESEMBLES MORE THE SLAVIC POLKA STEP THAN THE PAS-DE-BASQUE OF OTHER LANDS. IT IS HOPPY, USUALLY DONE IN PLACE OR DANCED BKWD AS IN THE KOKONJESTE KOLOS.

COUNT "AND" - LIFT, OR HOP LIGHTLY ON THE L FT FOR IMPETUS.

COUNT "ONE" - STEP, OR LEAP ONTO R FT IN PLACE.

COUNT "AND" - STEP ON L FT NEXT TO, OR IN FRONT OF R FT (IMPORTANT: L FT DOES NOT CROSS R FT)

COUNT "TWO" - STEP ON R FT IN PLACE.

THE ABOVE IS THE STEP TO THE R: REPEAT, REVERSING FOOTWORK, TO DO IT TO THE L. IT IS USUALLY DONE IN A SERIES OF 3 TIMES (R,L,R, L,R,L, R,L,R THEN REVERSE) PRECEDED BY 2 LOW LEAPS IN THE SAME DIRECTION. PRACTICE: ANY KOKONJESTE KOLO.

HEEL-TOE STEP OR "HOP-STEP-STEP" THE SO-CALLED "LAME DUCK" STEP WHICH ENDS SELJANCICA KOLO REALLY SHOULD HAVE NO "HEEL-TOE" WORK, BUT:

COUNT "ONE" - LIFT, OR HOP ON L FT (BARELY RAISING IT OFF FLOOR), AT THE SAME TIME PLACING R FT FWD ON FLOOR. THIS BECOMES "LIFT L, TAP R"

COUNT "AND" - STEP ON R FT IN LOD (TAP R).

COUNT "TWO" - STEP ON L FT IN LOD: THIS IS A HEAVIER AND BIGGER STEP, STEPPING BEYOND R FT.

COUNT "AND" - PAUSE.

THE ABOVE IS THE STEP TO THE R: IT IS USUALLY DONE IN SERIES OF 4 OR 8 TIMES, THEN REPEATED IN THE OPPOSITE DIRECTION. THE LAST STEP OF A SERIES IS A CHANGE STEP: 2 HOPS ON BOTH FEET. TO LEARN, USE DJEVOJACKO KOLO FOR A STARTER, THO' THE ACTUAL DANCE DOES NOT CALL FOR THAT STEP. TO ACCELERATE, USE MILICA KOLO.

BASIC KOLO STEP IS PROBABLY THE MOST COMMON AND PICTURESQUE OF ALL FOOTWORK. IT EVOLVED FROM A SIMPLE "STEP, CLOSE, STEP, CLOSE" BUT IS NOW DONE:

MEAS 1

COUNT "ONE" - HOP (OR LIFT) ON L FT (BARELY RAISING IT OFF FLOOR), AT THE SAME TIME PLACING R FT ON FLOOR.

COUNT "AND" - STEP ON R FT. THIS IS A SECOND TAP, AND A QUIVER OR BOUNCE SHOULD BE FELT.

COUNT "TWO" - QUICKLY STEP ON THE L FT BEHIND THE R FT.

COUNT "AND" - PAUSE.

MEAS 2

COUNT "ONE" - BRING THE R FT NEXT TO L FT, USING A SMALL LEAP TO THE R (THIS WILL SEEM LIKE A HOP).

COUNT "TWO" - HOP ON THE R FT IN PLACE, L FT FREE.

MEAS 3-4 - REPEAT MEAS 1-2 TO THE L, REVERSING FOOTWORK.

A DOUBLE HOP IS FELT AT THE END OF THE STEP: YOU WILL NOTE THAT THE KOLO STEP ABOVE IS IDENTICAL TO THE "HEEL-TOE" STEP, EXCEPT THAT THE HOPS AT THE END GIVE IT A SECOND MEASURE: ALSO IN THE BASIC-KOLO STEP THE L FT IS THRUST IN BACK INSTEAD OF FWD.

IMPORTANT: THE STEP SHOULD BE DONE AS MUCH UP AND DOWN AS IT IS SIDEWAYS, IN OTHER WORDS, IT SHOULD BE DONE IN PLACE. IMPROVISATIONS ADD TO THE STEP.

-- JOHN FILCICH

"STYLE IS PREFERABLE TO SPEED AND AUTHENTICITY TO VIGOR"

BASQUE

(AS DANCED IN BIARRITZ AND SAN SEBASTIAN)

SOURCE: VICENTE AMUNARRIZ, CELEBRATED DANCER, TEACHER AND LEADER OF PERFORMING ETHNIC BASQUE DANCE GROUPS IN SAN SEBASTIAN, SPAIN, 1954.

MUSIC: "INGURUTXO," BISCAYE RECORDS 101-A.

FORMATION: COUPLES STAND (MAN ON INSIDE OF CIRCLE, LADY ON HIS R SIDE) FACING LOD. THEY HOLD IN THEIR JOINED INSIDE HANDS EITHER THE MAN'S BERET OR A HANKERCHIEF. OUTSIDE HANDS ON HIPS.

PROMENADE:

- (A) STEP HOP - OUTSIDE FT: STEP HOP - INSIDE FT: RUN 3 STEPS FWD: HOP ON OUTSIDE FT.
 - (B) STEP HOP - INSIDE FT: STEP HOP - OUTSIDE FT: RUN 3 STEPS FWD: HOP ON INSIDE FT.
 - (C) REPEAT (A).
 - (D) DISH RAG UNDER JOINED INSIDE HANDS. TURN INWARD. SAME FTWORK AS IN (B) BUT THE RUNNING STEPS ARE DONE IN PLACE - DON'T STAMP.
- REPEAT PROMENADE (A,B,C,D).

STEP I:

FACE PARTNER (MEN PUT BERETS ON) COUPLES CURVE ARMS UPWARD, HANDS ABOVE SHOULDER HEIGHT, SNAP FINGERS. MAN MOVES TO L, WOMAN TO THE R AS THEY DANCE:

- (A) STEP ON WOMAN'S R (TO SIDE): HOP R: CROSS L IN FRONT OF R AND STEP ON IT: STEP R: AND HOP ON R, SWINGING L IN FRONT ACROSS R. MEN DO SAME ON OPPOSITE FT.
- (B) REPEAT TO W'S L REVERSING FT WORK.
- (A),(B),(A),(B),(A),(B) 8 TIMES IN ALL.

*ESKU DANTZA ("ESKU" MEANING "HANDS", "DANTZA" MEANING "DANCE")

FACING PARTNERS:

- (A) CLAP HANDS BEHIND OWN BACK, CLAP HANDS IN FRONT, CLAP PARTNER'S HANDS (SHOULDER HIGH)
- (B) REPEAT (A)
- (C) BALANCE TO OWN R (RAISING R ARM), L ARM CURVED IN FRONT. BALANCE TO OWN L (REVERSE ARMS).
- (D) SPIN ON L FT, TURNING L, L ARM STILL RAISED. REPEAT (A),(B),(C),(D).

*NOTE: WHEN THE DANCE IS NOT DONE FOR EXHIBITION PURPOSES THIS PART OF THE DANCE IS A SORT OF GAME. THE WOMAN RAISES FIRST EITHER HER R OR L ARM - SHE TRIES TO FOOL HER PARTNER - FOR HE MUST QUICKLY MATCH THE SAME ARM SHE RAISED FIRST. IF THE R ARM IS RAISED FIRST THEN BOTH PEOPLE TURN L, IF THE L ARM IS RAISED FIRST THEN BOTH PEOPLE TURN R (IN OTHER WORDS FOLLOW THE SECOND ARM POS).

REPEAT PROMENADE - (MEN OFFER THEIR BERET TO PARTNER AGAIN)

STEP II:

ARMS RAISED ABOVE SHOULDER HEIGHT - SNAP FINGERS. HOP POINT - HOP KICK - HOP RUN - 2 -3

- (A) WOMAN POINTS R TOE TO L TOE (HOP ON L) THEN KICK R TO SIDE HOPPING ON L FT. (TRAVELING TO R) RUN R, CROSS L OVER R, STEP R. (M'S STEP IS THE SAME BUT WITH L FT.)
- (B) REPEAT WITH OTHER FT MOVING TO W'S L. REPEAT A,B,A,B, (STEP IS DONE 6 TIMES IN ALL)
- (C) PAS DE BASQUE W R: PAS DE BASQUE W L.
- (D) SPIN TO W'S R ON R FT

REPEAT ESKU DANTZA: REPEAT PROMENADE

STEP III:

FANDANGO STEP

- (A) PAS DE BASQUE TO W'S R: PAS DE BASQUE TO W'S L. SKIPPING BACKWARD TWO STEPS R HOP L HOP PAS DE BASQUE R SLIGHTLY IN PLACE.
 - (B) REPEAT STARTING TO W'S L.
- REPEAT (A) AND (B), ESKU DANTZA

REPEAT PROMENADE

STEP IV:

ARMS SAME AS STEP I.

- (A) PAS DE BASQUE TO W'S L, PAS DE BASQUE TO W'S R: SPIN TO L ON L FT.
- (B) REPEAT (A) 2 MORE TIMES (4 IN ALL) PROGRESS TO W L ON EACH SPIN. THIS STEP IS USED AS AN EXIT WHEN IN PERFORMANCE THE COUPLES MOVING OFF STAGE ON THE TURNS. WHEN USED IN GENERAL DANCING THE CIRCLE MOVES AGAINST THE LOD AND MAY REPEAT THE ESKU DANTZA.

WHEN DANCING THIS DANCE FOR EXHIBITION ABOUT 8 OR 10 COUPLES MAKE A GOOD SHOWING.

SOURCE: DANISH GYM TEAM - TRANSLATION BY LESTER DUNN.

MUSIC: HARMONY 78 OR HMV AL 1393.

FORMATION: TWO COUPLES FACING EACH OTHER, #1 COUPLE HAVING THEIR BACKS TO THE MUSIC.

MEAS.

I.

1-4 A) USING DANISH HAND-GRASP, JOIN HANDS AND CIRCLE L (CW) WITH 16 BUZZ STEPS, LEANING
(REPEATED) BACK AS MUCH AS POSSIBLE. END IN ORIGINAL POS, WITH INSIDE HANDS JOINED AND HELD
SHOULDER HIGH.

CHORUS

5-6 A) "UNDER BRIDGE". THE TWO COUPLES CHANGE PLACES, #1 COUPLE PASSING UNDER A BRIDGE
("ARCH") FORMED BY #2 COUPLE. USE FOUR WALKING STEPS. OUTSIDE HANDS ON HIPS,
FINGERS FORWARD.

7-8 #1 COUPLE NOW FORMS THE BRIDGE BY RAISING JOINED INSIDE HANDS (M'S R: W'S L).
RETURN TO OWN PLACES, BY BACKING UP, #2 COUPLE BACKING UNDER #1 COUPLE'S BRIDGE.
ALL USE 4 WALKING STEPS, (EXCEPT #2 M. #2 M MAY TAKE 2 WALKING STEPS AND THEN
STAMP QUICKLY 3 TIMES.)

9-12 B) TWO COUPLE CHAIN: JOINING R HANDS WITH PARTNER, DO A GRAND R AND L WITH TWO COUPLES
(R TO PARTNER, L TO OPPOSITE, ETC), USING 8 WALKING STEPS.

5-12 C) REPEAT PARTS "A" AND "B", BUT #2 COUPLE DOES ACTION OF #1 COUPLE AND #1 COUPLE
DOES THE SECOND COUPLE'S PART (#1 M, THEREFORE, STAMPS).

II.

1-4 A) SWING OWN PARTNER IN PLACE WITH 16 BUZZ STEPS (USE CLOSED POS, OR, AS IT IS
(REPEATED) SOMETIMES CALLED, "SOCIAL DANCE" POS).

REPEAT CHORUS

III. "BASKET"

1-4 A) IN "WAIST-GRASP" POS (W JOIN HANDS BEHIND W'S BACKS - HAND FLAT AGAINST PARTNER'S
(REPEATED) BACK, L HAND GRASPING OTHER M'S WRIST OR M GRASPING EACH OTHER'S ELBOWS: W PLACE
THEIR HANDS ON THE M'S SHOULDERS), CIRCLE L (CW) WITH 16 BUZZ STEPS.

REPEAT CHORUS

IV.

1-12 A) REPEAT ALL OF FIGURE I. (24 MEAS).
(REPEATED)

V.

1-4 END DANCE BY SWINGING PARTNER WITH 16 BUZZ STEPS, IN CLOSED (SOCIAL DANCE) POS.
(REPEATED)

---PRESENTED BY LAWTON HARRIS

DAS SPINNRADL
(SPINNING WHEEL)

AUSTRIAN

SOURCE: HERBERT LAGER, "UNSERE OESTERREICHISCHEN NATIONALTANZE" AND AUSTRIAN STUDENT'S GOOD WILL
TOUR. TRADITIONAL -- MUEHLVIERTEL, UPPER AUSTRIA.

MUSIC: RECORDS - ZITHER MELODIES AH 1897-B: PIANO - HERBERT LAGER, OUR AUSTRIAN DANCES.

FORMATION: COUPLES IN VARSOVIENNE POS FACING LOD.

STEPS: WALTZ.

MEAS.

1-4 STARTING L FT, 4 WALTZ STEPS FWD.

5-8 STARTING L FT, 4 WALTZ STEPS BKWD.

9-16 JOINED HANDS RAISED ABOVE HEAD, PARTNERS FACING, W TURNS CW IN WALTZ STEP W FOLLOWS TURN-
ING CCW AT THE SAME TIME BOTH MOVING FWD IN LOD. CONTINUE WITH W, WHO SHOULD BE ALWAYS
ONE WALTZ STEP AHEAD, COMPLETING ABOUT 3-1/2 TURNS, W COMPLETING 3 TURNS.

17-24 REPEAT IN OPPOSITE DIRECTION BUT ALSO MOVING CCW. W THIS TIME TURNING CW W, CCW.
PERSON WHO IS NOT TURNING MARKS TIME IN PLACE.

REPEAT 5 MORE TIMES, 6 TIMES IN ALL.

---PRESENTED BY WALTER GROTHE

MUNEIRA
(THE MILLER'S WIFE)
GALICIA, SPAIN

-28-

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

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

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 AND NOODING ON 3 SKIP, ON 4 SKIP PLACE L FT BEHIND R FT.

3-4 4 SKIPS BKWD, ON 4TH SKIP-PLACE L FT. IN FRONT OF R.

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.

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 or in place, and W fwd

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

CASTANUELAS: L-ROLL-HOLD L-ROLL-HOLD - 7 TIMES: THEN BOTH-HOLD-L ROLL HOLD 2 CTS. REPEAT ALL.

CHORUS

17-23 ALL BEGIN WITH R FT AND FORM A RING TRAVELLING CW, 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 ROLL-HOLD-2 CT. 7 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: L-ROLL-HOLD L-ROLL-HOLD Both hold 5 CT.-4 TIMES

(This is an alternate castanuela pattern, but it
can be done as written though difficult)

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.

MEAS.

- 5 SKIP SOWD 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 LOCK 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.
- 17-32 CHORUS - THE SAME AS BEFORE. MAY BE USED TO LEAD OFF OR FINISH FACING PARTNER IN POSE (M DROPS TO EITHER KNEE TO ASSUME POSE, W POSES STANDING).

—PRESENTED BY GRACE PERRYMAN

COR NA SIDHEOGH
(CURR NUH SHBE-OGUE)
THE FAIRY REEL

MUSIC: REEL - SIEGE OF ENNIS, CELTIC CFD 9 A: SIEGE OF ENNIS, COPLEY 9122A OR ANY GOOD REEL
FORMATION: 2 M AND 4 W IN 2 LINES OF 3, LINES FACING, EACH M BETWEEN 2 W, HANDS JOINED, SHOULDER HEIGHT.

STEPS: PROMENADE STEP UNLESS STATED OTHERWISE.

MEAS. I. ADVANCE AND RETIRE, AND CIRCLE (32 MEAS)

- 4 TWO LINES ADVANCE AND RETIRE.
- 4 REPEAT.
- 8 JOIN HANDS TO FORM A CIRCLE OF 6 DANCERS AND SIDESTEP TO L USING SEVEN AND TWO THREES, THEN SIDESTEP BACK TO POS.
- 8 ADVANCE AND RETIRE AS BEFORE. (TWICE).
- 8 FORM CIRCLE AS BEFORE, AND SIDESTEP TO R AND BACK.

II. DOWN THE SIDES (16 MEAS)

- 8 M AND THE W ON HIS R FACE ONE ANOTHER, JOIN RH AND SIDESTEP TO M'S L AND BACK INTO POS, WHILE THE W ON HIS L CROSSES INTO OTHER W'S POS AND BACK AGAIN.
- 8 M TURNS TO W ON HIS L, THEY FACE AND JOIN LH AND SIDESTEP TO M'S R AND BACK INTO POS, WHILE OTHER W SIDESTEPS ACROSS AND BACK.

III. THREE PART CHAIN (8 MEAS)

- 8 M STILL IS HOLDING LH OF W ON HIS L, HE MAKES ONE TURN WITH HER, CCW, THEN TAKES W ON HIS R BY RH AND MAKES ONE TURN CW, THEN TAKES W ON HIS L BY LH AGAIN AND MAKES ONE TURN CCW.

IV. DIAMOND AND SQUARE (16 MEAS)

ALL W MOVE AROUND IN A SQUARE, USING A SEVEN TO MOVE ALONG EACH SIDE AND 2 THREES TO TURN CORNERS. RH W MOVE AROUND SQUARE CW AND LH W CCW, SO THAT 1ST SEVEN BRINGS THEM INTO POS OF OTHER W IN THEIR LINE, SECOND SEVEN DOWN SIDES OF SET AWAY FROM THEIR OWN LINES, 3RD SEVEN ACROSS OPPOSITE END AND 4TH SEVEN BACK INTO POS. W ON L OF M MOVE IN FRONT OF OTHER W ON 1ST SEVEN, BEHIND FOR 2ND SEVEN, ETC. AT THE SAME TIME M MAKE DIAMOND CCW IN CENTER, MOVING SLIGHTLY FWD WITH 2 THREES, THEN USING A SEVEN MOVE DIAGONALLY TOWARD SIDE OF SET TURN ON 2 THREES, MOVE (USING A SEVEN) INTO POS OF OTHER M, TURN ON 2 THREES, MOVE DIAGONALLY TOWARD OTHER SIDE, TURN ON 2 THREES, AND MOVE BACK INTO POS ON LAST SEVEN.

V. ADVANCE AND RETIRE AND THROUGH (8 MEAS)

- 4 JOINING HANDS IN ORIGINAL LINES ALL ADVANCE AND RETIRE.
- 4 ADVANCE AGAIN, ONE LINE RAISE HANDS AND OTHERS PASS UNDER TO MEET NEW LINE AND REPEAT THE DANCE.

—PRESENTED BY UNA O'FARRELL

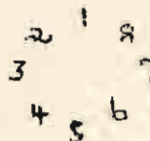
COR SEISEAR DEAG
(CURR SHESH-ASH DAY--UG)
SIXTEEN HAND REEL

-30-

MUSIC: REEL - BON FIRE REEL, FOLK DANCER MM 1077A

FORMATION: EIGHT COUPLES IN A LARGE CIRCLE:

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



MEAS. 1. LEAD AROUND (16 MEAS)

8 DANCERS TAKE PARTNERS HANDS IN SKATERS POS AND PROMENADE HALF WAY AROUND CIRCLE, ABOUT
8 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-
8 STEP BACK TO PLACE W PASSING IN FRONT.

8 B) CIRCLE - COUPLES 1,3,5,7, FORM RINGS WITH THE COUPLES ON THEIR R, JOIN HANDS SHOULDER
8 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 R
8 H 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
8 ONCE AND A HALF AROUND, GIVE LH TO OTHER M'S W, MAKE ONE TURN, RETURN TO PARTNER M
8 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
8 WITH WHOM THEY DID THE 2ND CIRCLE. I.E. COUPLES 1,3,5,7, WILL SWING AROUND THE
8 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-
8 NER (2 MEAS) AND TAKE LH AND TURN (2 MEAS). M ADVANCE TO CENTER, TAKE RH AND TURN ONCE
8 AND A HALF (3 MEAS) ADVANCE AND TAKE LH WITH OPPOSITE W AND TURN ONCE (3 MEAS). RETURN
8 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
8 1 IN FRONT OF 3). COUPLE 1 RAISE JOINED RH, W OF COUPLE 5 PASSES UNDER BRIDGE (2 MEAS)
8 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 (FUZZ) OR LEAD AROUND AS IN BEGINNING.

BASQUE

MUSIC: BISCAYE RECORDS, 102-A, "FANDANGO Y ARIN-ARIN".
 SOURCE: YULITA AND MANUEL ATCHONDO, LEADING DANCERS OF THE BIARRITZ FOLKLORE DANCE GROUP IN
 BIARRITZ, FRANCE, JUNE, 1954. IT IS DANCED ALL OVER THE BASQUE COUNTRY.

FORMATION: FOR TWO COUPLES. • 5/8 TIME.

NOTE: • TO SIMPLIFY TEACHING HAVE MEN IN ONE LINE FACING THE WOMEN (FIG. 1). AFTER THE STEPS ARE LEARNED THEN HAVE EVERY OTHER COUPLE CHANGE PLACES (FIG. 2).

FIG. 1

X O
 X O
 X O
 X O

FIG. 2

X O
 O X
 X O
 O X

(MEN START EACH STEP ON L FT EXCEPT STEP II)

W " " " " R " " " ")

THE STEPS SHOULD ALL BE DONE QUICKLY AND LIGHTLY ON THE BALL OF THE FT.

MEAS STEP I. - FANDANGO (M'S STEPS DESCRIBED: W ON OPPOSITE FT.)

COUPLES FACING. ARMS CURVED OUT AND UPWARD: HANDS A LITTLE ABOVE HEAD HIGH. SNAP FINGERS THROUGHOUT THE DANCE.

- 1 A) CT 1 STEP ON L TO L SIDE: CT 2 HOP ON L FT: CT 3 CROSS R OVER L - STEP ON IT: CT 4 STEP BACK ON L: CT 5 STEP R OUT TO SIDE (TRAVEL TO R): CT 6 STEP L BEHIND R (TRAVEL TO R)
- 2 B) CT 1 STEP ON R FT TO R SIDE: CT 2 HOP ON R FT: CT 3 CROSS L OVER R - STEP ON IT: CT 4 STEP BACK ON R: CT 5 STEP L OUT TO L SIDE (TRAVEL TO L): CT 6 STEP R BEHIND L (TRAVEL TO L.)

3-4-5-6-7

REPEAT A), B), A), B), A) (7 TIMES IN ALL).

8 SPIN ON R FT TO R MAKING ONE REVOLUTION (L FT BEHIND R CALF).

STEP II. JOTA

PLACE R HEEL APPROXIMATELY AT THE ARCH OF L FT. TURN BODY SLIGHTLY TO FACE R.

- 1 A) CT 1 BEND BOTH KNEES (WEIGHT MOSTLY ON L FT): 2 ON STYLING - THE STEP IS DANCED LIKE A "CHUG" FWD): CT 3 KICK R FT OUT TO R, HOOFING ON L: CT 4 CROSS R BEHIND L: CT 5 STEP L FT TO L: CT 6 CROSS R OVER L (ON CT 4,5,6 TRAVEL TO L AND END STEP TURNING BODY SLIGHTLY TO FACE L. WHEN AS DANCED IN FIG. 2 PARTNERS ON (A) FACE THEIR CORNERS, THEN ON (C) FACE EACH OTHER.)

2-3-4-5-6-7 REPEAT B), A), B), A), L), A). REPEAT ALL ON OPPOSITE FT. (7 TIMES IN ALL)

- 8 C) SPIN ON L FT TO L. (R FT BEHIND L CALF).

STEP III. - PAS DE BAS AND TURN

- 1 CT 1,2,3 PAS DE BAS TO L ON L FT, CT 4,5,6 SPIN ON R TO R.
- 2 CT 1,2,3 PAS DE BAS TO L, CT 4,5,6 PAS DE BAS TO R.
- 3 CT 1,2,3 SPIN ON L TO L, CT 4,5,6 PAS DE BAS TO R.
- 4 CT 1,2,3 PAS DE BAS TO L, CT 4,5,6 SPIN ON R TO R.
- 5 CT 1,2,3 PAS DE BAS TO L, CT 4,5,6 PAS DE BAS TO R.
- 6 CT 1,2,3 SPIN ON L, CT 4,5,6 PAS DE BAS TO R.
- 7 CT 1,2,3 PAS DE BAS TO L, CT 4,5 SPIN ON R TO R, CT 6 STEP ON L (TO GIVE FURTHER IMPULSE FOR A DOUBLE SPIN.)
- 8 CT 1,2,3 SPIN ON R TO R, CT 4,5,6 COMPLETE THE TWO REVOLUTIONS (DURING THE SPIN THE ARMS SHOULD BE HELD IN SAME POS AS MUCH AS POSSIBLE AND NOT BROUGHT DOWN TO AID IN THE PREPARATION OF THE SPIN).

STEP IV. PAS DE BAS AND SCISSOR KICK

- 1 A) CT 1,2,3 PAS DE BAS TO L, CT 4,5,6 PAS DE BAS TO R.
- 2 B) CT 1, KICK R: CT 2, KICK L: CT 3, KICK R: CT 4,5,6 PAS DE BAS TO R ON R.
- 3&4 REPEAT A) AND B) EXACTLY.
- 5&6 REPEAT A) AND B) EXACTLY.
- 7 C) 1,2,3 PAS DE BAS TO L, CT 4,5,6 PAS DE BAS TO R
- 8 CT 1,2,3,4,5,6 SPIN ON L TO L.

REPEAT DANCE FROM BEGINNING.

(NOTE - CONT'D NEXT PAGE)

ARIN-ARIN

THIS IS ALWAYS DANCED FOLLOWING THE FANDANGO AS PART OF IT. THE RHYTHM IS CHANGED TO 2/4 TIME. MAN'S STEP DESCRIBED. WOMAN ON OPPOSITE FT. MAN STARTS ON L FT.

STEP I.

A) CTS 1 & 2 PAS DE BAS L, 1 & 2 PAS DE BAS R, CT 1 KICK FWD R, CT 2 KICK FWD L.

B) CTS 1 & 2 PAS DE BAS R, 1 & 2 PAS DE BAS L, CT 1 KICK FWD L, CT 2 KICK FWD R.

REPEAT A) AND B).

STEP II.

ADJUSTING THE FTWORK TO 2/4 TIME REPEAT EXACTLY STEP I IN FANDANGO 8 TIMES THUS ELIMINATING THE SPIN.

STEP III.

REPEAT STEP I A) AND B).

---PRESENTED BY MADELYNNE GREENE

KREUZPOLKAAUSTRIAN

SOURCE: HERBERT LAGER, "UNSERE OESTERREICHISCHEN NATIONALTANZE" AND AUSTRIAN STUDENT'S GOOD WILL TOUR. AN ALPINE VARIATION OF A DANCE KNOWN ALL OVER EUROPE. TRADITIONAL IN THE PROVINCES OF SALZBURG AND STYRIA.

MUSIC: RECORDS - ZITHER MELODIES - AH 1897-A: PIANO - HERBERT LAGER, OUR AUSTRIAN DANCES.

FORMATION: COUPLES SIDE BY SIDE FACING LOD.

STEPS: WALKING. WALTZ.

MEAS.

- 1 & 2 HANDS HELD IN "SKATER'S" POS, R HAND ON TOP. 3 STEPS FWD STARTING OUTSIDE FT, POINT INSIDE FT FWD, AND TURN TO FACE CW.
 - 3 & 4 REPEAT IN CW DIRECTION. END FACING PARTNER.
 - 5 TAKE ONE STEP CCW DIRECTION SWING OTHER FT ACROSS POINTING AND ALSO SWING ARMS IN SAME DIRECTION.
 - 6 REPEAT SAME IN CW DIRECTION.
 - 7 & 8 RAISE JOINED HANDS ABOVE HEAD, W TURNS CW STEPPING R, L. M TURNS CCW, STEPPING L, R. LOWER HANDS TO STARTING POS.
 - 9-16 REPEAT ALL BUT AT END ASSUME BALLROOM POSITION.
 - 17-32 WALTZ TURNING CLOCKWISE, PROGRESSING CCW.
- REPEAT 4 MORE TIMES, 5 TIMES IN ALL.

---PRESENTED BY WALTER GROTHE

HIYEH NA TOV

A POPULAR LINE DANCE OF ISRAEL. THE STEPS AND THE MUSIC HAVE BEEN INFLUENCED BY THE YEMINITES.

SOURCE: DVORA LARSON, 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.

All face CCW and/

MEAS. INTRODUCTION: 2 MEASURES.

- 1-2 I. 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. I. *beside*
- 5-6 II. STAMP R, TAKING WEIGHT (CT 1), HOLD (CT 2), STEP BKWD ON L (CT 3), STEP R ~~X~~ 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. II.

THE DANCE IS REPEATED FIVE TIMES, AND FINISHES WITH A SIMPLE BOW.

--- PRESENTED BY MIRIAM LIPSTER

SOURCE: NELDA GUERRERO LINDRAY OF TEXAS WHO SPECIALIZES IN THE DANCES OF MEXICO.

MUSIC: RECORD - MH 1095.

FORMATION: IN A VARSOUVIENNE POSITION.

INTRODUCTION: BOW TO EACH OTHER DURING THE INTRODUCTION.

MEAS.

I.

- 1-4 MOVE FWD IN A CCW DIRECTION DOING 4 TWO-STEPS, STARTING WITH THE L FT.
5-8 RELEASE L HANDS. DO 4 MORE TWO-STEPS WITH M MOVING FWD AS W TURNS TWICE TO R UNDER JOINED R HANDS.
9-24 REPEAT ABOVE TWO MORE TIMES ENDING THIS FIGURE FACING PARTNERS AND HANDS RELEASED.

II.

JOIN HANDS WITH ARMS STRETCHED. STEP DESCRIBED FOR M, W DANCES WITH OPPOSITE FT.

1 STEP ON L FT TO L (1), CLOSE R NEAR L (2), HOP ON R, LIFTING L FT (3).

2 REPEAT ABOVE. *with foot on floor (R heel 2,3)*

3 WALK FWD STARTING WITH L (L,R,L).

X 4 WALK FWD ONE MORE STEP (R-L), POINT L TO L (2,3).

5-16 REPEAT ABOVE STILL CONTINUING IN A CCW DIRECTION THREE MORE SETS, END FIGURE IN DANCE POS.

III.

1 MEN TURN TO L WITH 3 RUNNING STEPS (IN PLACE).

2 PLACE R HEEL TO R SIDE, TOE POINTING UPWARD (1), PAUSE (2,3).

3-4 REVERSE ABOVE.

5-8 REPEAT ALL OF ABOVE OF THIS FIGURE.

NOTE: DURING THE RUNS OF THIS STEP KICK HEELS BKWD.

IV.

1-3 SAME AS IN FIG. II.

X 4 TURN TO OPPOSITE DIRECTION (CW) AND POINT R FT. *heel*

5-16 REPEAT THE ABOVE ONCE TO M'S R AND THEN THE ENTIRE SEQUENCE.

V.

1-16 REPEAT FIG. III ONCE AGAIN.

VI.

M'S R JOINS LADY'S L, MAN KNEELS ON R KNEE.

1-6 LADY WALTZES AROUND MAN WITH SIX STEPS, BOTH LOOK AT EACH OTHER.

7-8 MAN RISES AND TURNS THE LADY UNDER JOINED HANDS (TO HER L).

9-16 REPEAT ABOVE ONCE AGAIN.

VII.

X 1-16 STAND AS IN FIG. II, BUT WITH M'S L SIDE TWO CENTER OF CIRCLE. *Repeat* DO TWO SETS OF FIG. IV TO THE CENTER OF CIRCLE, AND TWO SETS AWAY FROM THE CENTER BACK TO PLACE. FINISH FACING PARTNER, HANDS RELEASED AND M'S BACK TO CENTER OF CIRCLE. HIS HANDS JOINED BEHIND HIM, HER HANDS ON SKIRT. *and repeat*

VIII.

1 HOP ON L FT AND AT THE SAME TIME TAP R TOE FRONT, 3 TIMES.

2 CHANGE FEET AND POINT L TOE (1), PAUSE (2,3).

3 HOP ON R FT THREE TIMES TAPPING L TOE FRONT.

4 CHANGE FEET POINTING R FRONT.

5-6 Repeat meas 1-2

7 Hop on R 2 times, tapping L

8 Cross L over R, turn on balls of feet --PRESENTED BY VYTS BELIAJUS completely around once

End: Drop MR, W L hand at end, W turn R, bow to partner.

DANCE SYLLABI FROM FORMER CAMPS

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.

VIII, MAY ALSO BE OBTAINED FROM THESE DEALERS. ONLY A LIMITED QUANTITY WAS PRINTED.

POLISH

COUPLE DANCE

NEEDLESS TO SAY, THERE ARE MANY VERSIONS OF THE WENGIERKA IN EASTERN EUROPE (SEE DANCE AND BE MERRY VOL. 1, PAGE 26) NOR IS THERE ANY DENIAL OF ITS HUNGARIAN ORIGIN, SINCE THE NAME WENGIERKA IS THE POLISH FOR "HUNGARIAN." THIS VERSION HAS THE POLISH FLOURISH SO TYPICAL IN FOLK DANCES OF THAT NATION.

RECORD: KISMET 107.

MEAS. I. VARSOUVIENNE POSITION.

- 1 START DANCING WITH OUTSIDE FT (BOY L, GIRL R). FOUR RUNNING STEPS FWD, KICKING FEET SLIGHTLY FWD.
- 2 POINT OUTSIDE FT FWD IN FRONT OF INSIDE (1), POINT OUTSIDE FT SIDWAYS (2), CLOSE FEET CLICKING HEELS TOGETHER (3), PAUSE (4). HOP ON INSIDE FT WITH EACH MOVEMENT.
- 3 FOUR RUNNING STEPS MAKING A COMPLETE CIRCLE IN PLACE, BOY BKWD, GIRL FWD.
- 4 REPEAT MEAS 2.

5-16 REPEAT ABOVE FIGURES THREE MORE TIMES.

II. JOIN INSIDE HANDS (M R, W L), FACE EACH OTHER.

- 1 STEP ON OUTSIDE FT (1), HOP ON OUTSIDE FT (2), JOINED HANDS EXTENDED STRAIGHT TO SIDE; INSIDE FT HELD SLIGHTLY TO SIDE. SWINGING INSIDE FT AND JOINED HANDS FWD, TURN BACK TO BACK AND STEP ON INSIDE FT. OUTSIDE FT HELD TO SIDE (3). HOP ON INSIDE FT (4). GIRL'S FREE HAND ON HIP, OR HOLDS SKIRT, BOY'S L HAND, DURING COUNTS 1-2, IS BENT IN FRONT OF CHEST. WHEN SWINGING BACK TO BACK (CT 3-4) HE SWINGS L ARM OUT TO L.
- 2 SAME AS MEAS 2 OF I BUT FACING EACH OTHER.
- 3 RELEASE HANDS. BOY FOLDS HIS ARMS IN FRONT OF CHEST, GIRL'S HANDS ON HIP. KICKING SLIGHTLY FWD WITH 4 RUNNING STEPS, MAKE A COMPLETE TURN IN PLACE. EACH TURNS SEPARATELY AND AWAY FROM EACH OTHER.
- 4 SAME AS MEAS 2.

5-16 REPEAT ABOVE FIGURES THREE MORE TIMES.

III. INSIDE HAND JOINED, FACE PARTNERS, M'S L ARM CURVED OVER HEAD.

- 1 HOP 4 TIMES ON INSIDE FT, MOVING SIDWAYS TWO M'S L. WITH EACH HOP CLICK HEELS TOGETHER IN MID AIR.
- 2 SAME AS MEAS 2 OF I.
- 3 RELEASE HANDS. M FOLDS HIS ARMS IN FRONT OF CHEST, W'S HANDS ON HIP. KICKING SLIGHTLY FWD WITH 4 RUNNING STEPS, MAKE A COMPLETE TURN IN PLACE. EACH TURNS SEPARATELY, AND AWAY FROM EACH OTHER.
- 4 SAME AS MEAS 2.

5-16 REPEAT ABOVE FIGURES THREE MORE TIMES.

IV. INSIDE HANDS JOINED, FACE PARTNERS. W'S L ARM CURVED OVER HEAD.

- 1 HOP 4 TIMES ON INSIDE FT, MOVING SIDWAYS TWO M'S L. WITH EACH HOP CLICK HEELS TOGETHER IN MID AIR.
- 2 SAME AS MEAS 2 OF I.
- 3 RELEASE HANDS; M FOLDS HIS ARMS. EACH STAMPS HIS R FT FWD AND SLIGHTLY TO L BESIDE PARTNER'S R FT, (1), DRAW R FT BACK TO PLACE, (2). STAMP L FT FWD AND SLIGHTLY TO R BESIDE PARTNER'S L FT, (3). DRAW L FT BACK TO PLACE, (4).
- 4 SAME AS MEAS 2.

5-16 REPEAT ABOVE FIGURES THREE MORE TIMES.

REPEAT WHOLE DANCE AS LONG AS DESIRED.

---PRESENTED BY VYTS BELIAJUS

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 VOYE FOR THEIR FURTHER RESEARCH.

THIS DANCE IS POPULAR IN HOLLAND AND IN GERMANY AROUND THE HOLLAND-BELGIUM BORDERS. MISS BURCHENAL RECORDED A GERMAN VERSION OF THE DANCE DURING THE TURN OF THE CENTURY. THE DESCRIPTION AND THE WORDS ARE FROM DUTCH SOURCES. IN GERMAN THEIR DANCE IS CALLED BOEMMEL SCHOTTISCHE.

MOEDER WIES, MOEDER WIES, KYK NOU ES AN
HOE IK DE BOEMELSCHOTS DANSEN KAN.
HAKKEN EN DE TEEN, RECHTS EN LINKER BEEN.
O, MOEDER WIES, WAAR GAAT DAT HEEN. TRALALA ETC.

MOTHER WIES, MOTHER WIES, JUST LOOK AND SEE
HOW THE BOEMELSHOTS DANCED COULD BE.
THE HEEL AND THE TOE, RIGHT AND LEFT YOU GO.
OH MOTHER WIES, IS IT NOT SO? TRALALA ETC.

TRANSLATED BY VFB.

RECORD: BUMMEL SCHOTTISCHE RCA VICTOR 45-6177

FORMATION: A DOUBLE CIRCLE IN A VARSOUVIENNE POS, FACING CCW.

MEAS. CHORUS

- 1 R HEEL FWD (1,2), R TOE BACK (3,4).
- 2 THREE WALKING STEPS FWD STARTING WITH R FT, PAUSE.
- 3-4 REPEAT ABOVE BUT STARTING WITH L FT.
- 5-8 REPEAT ALL OF ABOVE ONCE AGAIN.

FIG. I.

- 9 RELEASE HANDS, FACE PARTNERS, M'S BACK TO CENTER. M RUNS BKWD THREE STEPS AND A PAUSE STARTING WITH R FT, WHILE THE W FOLLOWS M AND AT THE SAME TIME BOTH BRUSH-CLAP OWN HANDS (HORIZONTALLY, ONE HAND BRUSHES UPWARD ANOTHER DOWNWARD).
- 10 THREE RUNS WITH W BKWD AND M FWD, TO PLACE, REPEATING BRUSH-CLAP.
- 11-12 HOOK R ELBOWS, L HAND ABOVE HEAD, STEP-HOP BEGINNING ON R FT AND THEN ON L, FOUR TIMES IN ALL, ROTATING IN A COMPLETE CIRCLE IN PLACE. (SOME HOLLANDERS RUN SEVEN TIMES INSTEAD OF STEP-HOPS).

REPEAT CHORUS

FIG. II.

- 9 M STANDS BEHIND W. R HANDS ONLY JOINED HIGH, L HANDS ON HIPS. RUN DIAG R, AWAY FROM CIRCLE WITH THREE STEPS AND A PAUSE. LOOK AT EACH OTHER OVER R SHOULDERS.
- 10 RUN DIAG L AND LOOK AT PARTNER OVER L SHOULDER.
- 11-12 WITH FOUR STEP-HOPS MOVE FWD (CCW) GIRL TURNING RIGHTWARD UNDER JOINED HANDS, WHILE M FOLLOWS WITH STEP-HOPS.
- 13-18 REPEAT ABOVE.

REPEAT CHORUS

FIG. III.

- 9 RELEASE HANDS AND PLACE THEM ON OWN HIPS. M STARTING WITH L FT, W WITH R, BOTH RUN DIAG FWD AND AWAY FROM EACH OTHER, THREE RUNS AND A PAUSE.
- 10 RUN AGAIN DIAG FWD OUT BACK TO PARTNER.
- 11-12 IN SHOULDER-HIP POS WITH PARTNER ROTATE PROGRESSIVELY WITH FOUR STEP HOPS.

ON THIS RECORD THERE IS ENOUGH MUSIC TO DO THE ENTIRE SEQUENCE TWICE AND TO END THE DANCE WITH THE REFRAIN.

--PRESENTED BY VYTS BELIAJUS

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

Errata:

SHERELE

-36-

Fig. VII, meas. 19-26 are repeated.

JEWISH

SOURCE: SHERELE IS A JEWISH WEDDING DANCE. IT IS A BRISK, GAY DANCE IN SQUARE FORMATION. BRIGHTLY COLORED HANDKERCHIEFS ARE HELD BY THE DANCERS AND ARE USED EFFECTIVELY IN MAKING MANY FIGURES OF THE DANCE. THE PATTERN HAS BEEN ARRANGED FROM MANY AUTHENTIC FIGURES BY MICHAEL MASCHLER, A TEACHER AND STUDENT FROM ISRAEL.

MUSIC: ISRAEL, IMF 115. 4/4 TIME. NO INTRODUCTION.

STEP: WALKING

MEAS I.

1-2 A. HOLDING A BRIGHTLY COLORED HANDKERCHIEF WITH INSIDE HANDS COUPLES 1 AND 3 WALK TWO EACH OTHER WITH 5 BRISK WALKING STEPS, HOLD 1 COUNT, AND BOW TO OPPOSITE PERSON.

3-4 WITHOUT TURNING, RETURN TO ORIGINAL PLACES, WALKING BKWD WITH 5 WALKING STEPS, HOLD 1 CT, BOW TO PARTNER.

5-8 COUPLES 2 AND 4 REPEAT MEAS 1-4, FIG I, EXCEPT THEY HOLD THE LAST THREE CTS AND DO NOT BOW TO PARTNER.

9 ALL MAKE A 1/4 TURN TO FACE CORNER PERSON AND BOW SLOWLY.

10 ALL MAKE A 1/2 TURN TO FACE PARTNER AND BOW SLOWLY.

II.

1-8 ALL COUPLES JOIN HANDS SHOULDER HEIGHT AND CIRCLE CW WITH 16 WALKING STEPS. THE REPEATED HANDKERCHIEFS ARE STILL HELD BY THE INSIDE HANDS OF PARTNERS. REVERSE DIRECTION AND CIRCLE CCW WITH 16 WALKING STEPS TO ORIGINAL POS.

9-10 REFORM SQUARES AND HOLD FOR FOUR CTS.

REPEATED

III.

11 B. M OF COUPLE 1 (HOLDING HANDKERCHIEF), AND W OF COUPLE 3 (WITHOUT HANDKERCHIEF) WALK FWD TO CENTER OF SQUARE WITH 4 WALKING STEPS. W TAKES CORNER OF M'S HANDKERCHIEF IN OUT-SIDE HAND TO FORM A WINDOW: R ELBOW BENDS AND IS HELD AT SHOULDER HEIGHT. THE ELBOW IS IN TO L AND ARM IS IN FRONT OF FACE, THE HAND IS SLIGHTLY TO R AND PALM TOWARD R SHOULDER. M AND W FACE TO BEGIN WINDOW.

12 MAKE 1 CW TURN WITH 4 WALKING STEPS.

13 RETURN TO ORIGINAL PLACES, WALKING BKWD WITH 4 WALKING STEPS.

14 HOLD.

15-18 M OF COUPLE 3, W OF COUPLE 1 REPEAT ACTION OF MEAS 11-14, FIG. III.

11-18 THE WINDOW FIGURE IS REPEATED BY M OF COUPLE 2, W OF COUPLE 4, AND BY M OF COUPLE 4, W REPEATED OF COUPLE 2, ACTION OF MEAS 11-18, FIG. III.

IV.

19-26 C. ALL FACE PARTNERS (M HOLD HANDKERCHIEF IN R HAND), GIVE R HAND TO PARTNER, CONTINUE AROUND THE SQUARE DOING A GRAND R AND L IN 32 WALKING STEPS.

V.

1-8 A. HOLDING HANDKERCHIEF IN R HAND M GO TO THE CENTER OF THE SQUARE AND MAKE A CLUSTER STAR REPEATED WITH R HAND. TURN STAR CW WITH 16 WALKING STEPS. REVERSE STAR TO L HAND AND TURN CCW WITH 16 WALKING STEPS.

9-10 STEP BKWD INTO ORIGINAL PLACES WITH 4 WALKING STEPS. HOLD FOR FOUR COUNTS.

1-10 REPEATED W GO TO CENTER OF SQUARE AND MAKE A R HAND CLUSTER STAR AND REPEAT ACTION OF MEAS 1-10, REPEATED FIG. V. M DO A STRONG CLAP ON COUNTS 1,3, ETC. AS W CIRCLE IN STAR FORMATION.

VI.

11-14 B. COUPLE 3 MAKE AN ARCH. COUPLE 1 GO UNDER THE ARCH AND COUPLES 1 AND 3 CROSS TO THE REPEATED OTHER COUPLES POS WITH 4 LONG WALKING STEPS. COUPLES 1 AND 3 MAKE A WINDOW WITH PARTNER AND TURN CW WITH 12 WALKING STEPS.

15-18 COUPLE 1 MAKING THE ARCH, RETURN TO ORIGINAL PLACE WITH 4 LONG WALKING STEPS. MAKE A REPEATED WINDOW WITH PARTNER AND TURN CW WITH 12 WALKING STEPS.

11-18 COUPLES 2 AND 4 REPEAT THE ACTION OF MEAS 11-18, FIG. VI. COUPLE 4 MAKES THE FIRST ARCH. REPEATED COUPLE 2 MAKES THE SECOND ARCH. (W MUST CHANGE HANDS TO MAKE THE WINDOW IN FIG. VI.)

VII.

19-26 C. ALL COUPLES JOIN HANDS SHOULDER HEIGHT, PARTNERS HOLD HANDKERCHIEFS SHOULDER HEIGHT WITH THEIR INSIDE HANDS. CIRCLE CW WITH 16 WALKING STEPS. REVERSE AND CIRCLE CCW WITH 16 WALKING STEPS. ON DECRESCEENDO OF MUSIC BOW TO CORNER, AND AFTER MUSIC HAS FINISHED BOW TO PARTNER.

---PRESENTED BY MIRIAM LIDSTER

TAMZARA (TOM-ZAH-RAH)
Armenian Dance (couple version)

SOURCE - Armenian Colony, Fresno, California

RECORD - Rec-Art #1506

FORMATION - Performed by couples and not more than three people. Hands joined crossed behind partner. (Skaters position in back)

This version is from the area around the town of Harpoot. The rhythm is the same as in the Bar or open circle version of Tamzara with a few variations in the steps and danced in couples or groups of three. The complete sequence takes 15 counts, which is divided into three series of five counts each.

COUNT	STEP
1	1. Step back on R ft. 2. Raise L ft. off floor, bending L knee, crossing in front of R ft. with L toe above R toe. 3. Pause - hold position. 4. Touch L toe in front of R ft. 5. Touch kick L heel in front of R ft., swinging L ft. forward.
2	6. Step back on L ft. 7. Raise R ft. off floor, bending R knee, crossing in front of L ft. with R toe above L toe. 8. Pause - hold position. 9. Touch R toe in front of L ft. 10. Touch kick R heel in front of L ft., swinging R ft. forward.
3.	11. Step forward on raised R ft., slightly bending L knee. 12. Hop on R ft. in place. 13. Step forward with L ft., bringing R ft. slightly in front. 14. Stamp with the R ft. 15. Pause.

Note: Couples progress around in small circle first turning right, the next time turning left, and then forward if space available. This is only done during Part 3, steps 11 to 15, which is repeated consecutively until circle is completed. Usually three times sufficient for couples (groups of three will require perhaps four) repeats of Part 3. Parts 1 and 2 are performed after each figure completed, i.e., 1, 2, 3, (1-15), turn right (repeating 11 to 15 till circle completed); 1, 2, 3, turn left (repeating 11 to 15 till circle completed); 1, 2, 3, progressing forward (repeating Part 3 about four times) if space available. Part 3, 11 to 15, should not be repeated consecutively over eight times.

Variation: Dip step can be used or in addition for parts 1 and 2, step 4 - 5, 9-10.

COUNT	STEP
1.	1. Same as above. 2. " 3. " 4. Step to L on L ft. 5. Bend L knee slightly, step behind L ft with R ft, bend R knee knee, dipping in LOD (or to left side).
2.	6. - 10. same as above, using opposite ft. (2).

"SHER" MEANS "SHEARS". IT IS OF EAST EUROPEAN-JEWISH ORIGIN. SINCE A GREAT NUMBER OF THE EAST EUROPEAN JEWS WERE TAILORS, A DANCE WITH THE SHEARS AS A FIGURE SEEMS NATURAL. HOWEVER, THIS DID NOT TURN OUT TO BE AN OCCUPATIONAL DANCE, BUT A WEDDING DANCE. FOR AMONG THE EAST EUROPEAN JEWS A WEDDING WAS ABOUT THE ONLY OUTLET FOR DANCING.

USUALLY THE SHER WAS DANCED BY THE AGED RELATIONS AND THE NEWLYWEDS AND IT WAS A JOYOUS AND SEDATE DANCE. THEREFORE, IT IS VERY APALLING TO SEE THE SHER DANCED THROUGH CALIFORNIA IN A MANNER IN WHICH THE JEWS NOT EVEN IN THEIR WILDEST NIGHTMARES WOULD HAVE DARED DANCE. AS ONE JEW EXPRESSED: "IS THIS A SHER? VEY IZ MIR (WOE UNTO MEI)." TO REPAIR THIS DAMAGE WILL BE VERY DIFFICULT SINCE THE LEADERS THEMSELVES ENCOURAGE "WILD ORGIES." A TRADITIONAL SHER WOULD BE TOO TAME FOR SUCH. PERHAPS THE TEACHING OF A DIFFERENT SHER TO A NEW TUNE MAY HELP.

RECORD: ICH BIN DENIER (I'M YOURS), STANCHEL F-8001. PLAY TWICE FOR THE DANCE.

STEP: A LIGHT FLEXIVE WALK, TWO STEPS PER MEASURE. (OR, A TWO-STEP IF DESIRED).

SHER FIGURE: M NO. 1 AND LEFT HAND W MEET ON THE 4TH STEP WITH R SHOULDERS ADJACENT. DO NOT JUMP DOWN OR BEND DOWNWARD. IF ANYTHING THERE IS A SLIGHT BKWD BEND. BACK UP TWO STEPS. PASS EACH OTHER WITH L SHOULDERS AND GO TO EACH OTHER'S PARTNERS (6 STEPS). SWING THAT PERSON WITH FOUR WALKING STEPS AND AN UPPER ARM HOLD (16 STEPS, 8 MEASURES IN ALL). M 1 SWINGS M 2, GIRL 2 SWINGS GIRL 1. REPEAT ALL OF ABOVE AGAIN BUT SWING YOUR OWN PARTNER (16 MEAS IN ALL).

REFRAIN: OPPOSITE COUPLES CHANGE PLACES WITH EIGHT STEPS (4 MEAS). M LEAD THE W AND FACE THE OPPOSITE COUPLE WHILE CROSSING. INSIDE HANDS JOINED AND HELD SHOULDER HIGH.

HANDS: FOR W ON FRONT PART OF SKIRT WHICH SHE RAISES SLIGHTLY. G'S FREE HANDS USUALLY SWING ABOUT LOOSELY FISTED, CURVING IN FRONT OF BODY.

FORMATION: SQUARE, BUT THE COUNTING IS DONE CW; TO THE L OF HEAD COUPLE IS COUPLE NO. 2, AND TO THEIR R IS COUPLE 4. IF POSSIBLE HANDKERCHIEFS SHOULD BE HELD BETWEEN EACH OTHER.

MEAS.

1-8 FORM A CIRCLE AND WALK 16 STEPS TO L.

9-16 REVERSE

17-32 DO THE REFRAIN FIGURES. HEAD COUPLES CHANGE PLACES, SIDE COUPLES CHANGE, HEAD COUPLES RETURN THEN SIDE COUPLES RETURN TO PLACE.

33-96 M NO. 1 DOES NOW THE SHER FIGURE WITH EACH COUPLE IN THE SET.

REPEAT THE WHOLE DANCE AGAIN, STARTING WITH THE CIRCLE, REFRAIN AND THEN BOY NO. 2 LEADING IN THE SHER FIGURES. THEN COUPLE 3 DOING THE SHER, AND FINALLY 4. AFTER ALL HAVE SHERRED FORM A CIRCLE ONCE AGAIN, DO THE REFRAIN FIGURES AND END THE DANCE WITH A BOW.

—PRESENTED BY VYT6 BELIAJUS

KASTRIANOS SYRTOS
GREEK

THE SYRTOS IS ONE OF THE MOST POPULAR FOLK RHYTHMS OF GREECE. THE CLAPPING AND STOMP IN THIS SYRTOS GIVES ADDED FLAVOR TO THE DANCE.

RECORD: FOLKRAFT F 10226A

SYRTOS STEP: MEAS 1: STEP R WITH R FT (1), STEP L BEHIND R (2), STEP R FT TO R (3).

" 2: HOP LIGHTLY ON R FT (1), STEP QUICKLY WITH L FT ACROSS AND IN FRONT OF R FT WITH A SLIGHT DIP ON BOTH FEET (AND), STEP R TO R (2), STEP ON L NEAR R (3).

" 3: STEP ON R (1), FLEX (SYNCOPE) KNEES (2), AND POINT L FT IN FRONT OF R (3).

" 4: BRING L FT BACK TO PLACE (1), FLEX KNEES (2), POINT R FT EITHER ACROSS L OR BKWD (3).

(4 MEASURES IN ALL).

DANCE SEQUENCE

I. THREE SETS OF SYRTOS STEPS AS DESCRIBED ABOVE.

II. RELEASE HANDS AND CLAP FIVE TIMES (3 PER MEASURE), PAUSE FOR ONE CT, STAMP WITH R FT. DURING THE STAMP EITHER SNAP FINGERS IN A FWC MOTION OR CLENCH FIST AS IF IN DEFIANCE. REPEAT THE CLAPPING AND STAMP.

III. REPEAT ALL OF ABOVE THREE MORE COMPLETE SETS (FOUR SETS IN ALL).

IV. FOLLOW WITH SEVEN SETS OF SYRTOS AND THEN THE CLAPPING SEQUENCE.

V. CONTINUE WITH TWO MORE UNITS OF SYRTOS AND A SET OF CLAPPING.

FOLK DANCE CARD 1955

(V. B-)

POLKA PIQUEE
(PICK-KAY)
FRENCH

-39-

SOURCE: POLKA PIQUEE DANCES SEEM TO BE FOUND IN MANY FRENCH DEPARTMENTS (STATES). THOUGH THE NAME IS THE SAME, STEPS AND MELODIES SEEM TO DIFFER. THE STEPS OF THIS POLKA PIQUEE ARE FROM THE PROVINCE OF BRESSE. NOT BEING ABLE TO FIND A RECORD FOR IT, THE MUSIC FROM BRITTANY, BY THAT NAME, IS USED. IT SEEMS TO FIT PERFECTLY. PERHAPS IT COULD HAVE BEEN ONE REFRAIN LONGER. THE NAME MEANS THE "POINTING POLKA" AND IS THE FRENCH EQUIVALENT OF OUR "HEEL-TOE" POLKAS.

RECORD: COLUMBIA DB 1655.

STEP: BASIC STEP - A SHARP SLAP OF ACTIVE FT AGAINST FLOOR (1), TOUCH HEEL AGAINST FLOOR WITH TOES UP (2), SAME ACTIVE FT MOVES FWD WITH A TWO STEP (1,&,2,&).

FORMATION: FOUR M AT ONE END OF THE ROOM AND 4 W AT OPPOSITE END FILE UP ONE BEHIND EACH OTHER. W HOLD ONTO SKIRTS, M'S HANDS ON HIPS.

MEAS.

- 1-8 WITH FOUR SETS OF POLKA PIQUEE STEPS ALL MOVE FWD.
- 9-16 THE LEADERS IN EACH LINE TURN SHARPLY, M'S TO L, W'S TO R, GO DOWN THE CENTER FORMING TWO LINES FACING OPPOSITES AT ABOUT EIGHT FEET APART.
- 1-16 BOTH LINES MOVE TWO EACH OTHER WITH FOUR SETS OF STEPS THEN TURN SHARPLY AROUND AND RETURN TO PLACE, END FACING FWD BEHIND THE LEADERS.
- 1-16 M MOVE CW AND ON THE OUTSIDE, GIRLS CCW AND ON THE INSIDE, BUT WITHOUT JOINING HANDS, FOLLOW LEADERS IN TWO UNJOINED CIRCLES USING THE BASIC STEP UNTIL A SQUARE IS FORMED.
- 1-16 M DANCE IN PLACE USING BASIC STEP, W DANCE FWD TO CENTER WITH FOUR AND TURNING AROUND RETURN TO PLACE WITH FOUR.
- 1-16 W DANCE IN PLACE WHILE BOYS DANCE TO THE CENTER, HOWEVER, AS EACH HEEL TOUCHES THE FLOOR THE SAME HAND MOVES UPWARD AND GOES DOWN DURING THE TWO-STEP.
- 1-16 IN CLOSED DANCE POSITION. M START WITH L FT, W WITH R. DO ONE BASIC STEP FACING CW AND ONE FACING CCW. THEN REPEAT SAME. DANCE OFF WITH 8 TWO-STEPS (OR POLKA STEPS), OR BOW IN SQUARE. SOME FRENCH GROUPS DO THIS LAST FIGURE IN AN OPEN POS ONLY WITH INSIDE W'S HAND ON M'S R SHOULDER AND HIS R HAND AROUND HER WAIST AND DANCE OFF USING THE BASIC STEP.

--PRESENTED BY VYTS BELIAJUS

DUNDAL
ISRAEL

SOURCE: BETH FAWKES OF CHICAGO. ITS GAY AND LIVELY TUNE AND DANCE PATTERN HAS MADE IT A POPULAR DANCE WITH THE YOUNG PEOPLE.

MUSIC: FOLK DANCER, MH 1090. 4/4 TIME. 1 MEASURE INTRODUCTION.

FORMATION: COUPLES FACING, HANDS JOINED STRAIGHT ACROSS.

STEPS: FLICK, STEP-HOP, BUZZ STEP.

MEAS. 1.

- 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 hips adjacent.
- 5-6 TAKE A BACK-HOLD POS, AND WITH WEIGHT ON R FT DO 8 BUZZ STEPS TURNING CW WITH PARTNER. R HIPS ARE ADJACENT. THE R ARMS ARE STRAIGHT AND THERE IS A GOOD STRONG PULL-AWAY FROM PARTNER AS COUPLE TURNS. fwd and around M
- 7 M DROPS W'S L HAND AND WITH 4 BUZZ STEPS TURNS SLOWLY OUTWARD ($\frac{1}{2}$ TURN). AT THE SAME TIME W DOES 4 BUZZ STEPS AND SLOWLY BRINGS HER L ARM DIRECTLY OUT TO THE SIDE. M AND W FINISH IN A STRAIGHT LINE.
- 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 MEASURE 7 TO 8. THE L ARM IS UP AND OUT ON THE TURN. W's R hand, M's L hand joined, and other arm out to the side.

THE DANCE IS REPEATED SIX TIMES.

Presented by Miriam Lidster FOLK DANCE CAMP 1955

RONA HABANOTH
(COME HERE MAIDENS)

-40-

ISRAEL

SOURCE: LEARNED IN ISRAEL BY MILLIE LIBAW.

MUSIC: RECORD, ASP LA . 4/4 TIME.

FORMATION: COUPLES FACING COW. INSIDE HANDS JOINED AND BENT FWD AT WAIST HIGH WITH W'S ARM RESTING OVER THE M'S ARM, INSIDE SHOULDERS ALMOST TOUCHING. 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.

STEPS: DESCRIBED FOR THE M, THE W DOES THE SAME ON THE OPPOSITE FT.

MEAS

I.

- 1 STEP FWD ON R FT (1), BEND R KNEE WITH EMPHASIS, AT SAME TIME SLIGHTLY BENDING L KNEE (2), STEP FWD ON L FT (3), BEND L KNEE WITH EMPHASIS, AT SAME TIME SLIGHTLY BENDING R KNEE (4).
 - 2 STEP FWD ON R FT (1), BEND R KNEE WITH EMPHASIS, AT SAME TIME SLIGHTLY BENDING L KNEE (2), JUMP ONTO L FT TO L SIDE, MOVING SLIGHTLY AWAY FROM PARTNER (3), CROSS R FT OVER L FT (4)
 - 3 BALANCE-SWAY TO THE L ON L FT, AWAY FROM PARTNER (1-2), BALANCE-SWAY TO THE R ON R FT, TOWARD PARTNER (3-4).
 - 4 STEP ON L FT TO L SIDE (1), STEP ON R FT IN PLACE (2), CROSS L FT OVER R FT (3), HOLD (4).
- NOTE: ON MEAS 4 PARTNERS AGAIN COME CLOSE TOGETHER AS AT BEGINNING OF DANCE.
- 5-8 REPEAT PART I, MEAS 1-4.

II.

- 1 PARTNERS MOVING BACK TO EACH AND SLIGHTLY FWD IN LOD, STEP ON R FT FWD IN LOD (1), STEP ON L FT NEXT TO R FT (2), STEP ON R FT FWD IN LOD (3), HOLD (4). PARTNERS LOOK AT EACH OTHER OVER M'S L AND W'S R SHOULDERS.
 - 2 STEP ON L FT IN LOD, AT SAME TIME PIVOTING SLIGHTLY ON R FT TO TURN AND FACE PARTNER (1), STEP ON R FT IN PLACE (2), CROSS L FT OVER R FT, FREE HANDS CURVED IN TOWARD PARTNER, ELBOWS ALMOST TOUCHING (3), HOLD (4).
 - 3 STILL FACING PARTNER, STEP ON R FT TO R SIDE (1), STEP ON L FT IN PLACE (2), STEP FWD ON R FT, TURNING SO THAT M AND W FACE IN LOD (3), HOLD (4).
 - 4 FACING LOD, STEP ON L FT TO L SIDE (1), STEP ON R FT IN PLACE (2), CROSS L FT OVER R FT (3), HOLD (4).
- 5-8 REPEAT PART II, MEAS 1-4

--PRESENTED BY VYTS DELIAJUS

HAVA NETZE S'MAHOH
(COME LET US DANCE)

ISRAEL

SOURCE: LEARNED IN ISRAEL BY MILLIE LIBAW.

RECORD: A S P LB

FORMATION: COUPLES WITH M'S BACK TO CENTER AND W FACING CENTER OF CIRCLE. RIGHT HANDS ARE JOINED AND CLASPED. L HANDS ARE RAISED HEAD HIGH IN FRONT OF BODY AND BENT AT THE ELBOW, THUMB AND ADJACENT FINGER TOUCHING TO FORM THE SHAPE OF A NUT, THE OTHER THREE FINGERS EXTENDED UPWARD.

MEAS

I.

- 1 M AND W CROSS R FT OVER L WITH EMPHASIS, MOVING TWO PARTNERS PLACE (CW) (1), LEAP BACK ONTO L FT IN EXCHANGED PLACES (2), STEP BACK ON R FT (3), CLOSE L FT TO R FT (4).
 - 2 IN EXCHANGED PLACES, CROSS R FT OVER L FT WITH R KNEE BENT AND TWISTING BODY SLIGHTLY TO L (1), STEP BACK ON L FT (2), STEP R FT IN PLACE (3), STEP L FT IN PLACE (4).
 - 3 RETURNING TO ORIGINAL PLACES MOVING CW CROSS R FT OVER L FT, AT SAME TIME CLAPPING R PALMS IN UPWARD MOTION AND WITHDRAWING PALMS AWAY FROM EACH OTHER (1), STEP ON BALL OF L FT BEHIND R FT (2), REPEAT MEAS 3, OTW 1-2 (3-4).
 - 4 REPEAT MEAS 3, PART I.
- 5-8 REJOIN R HANDS IN CLASPED POS AND REPEAT ALL OF PART I, MEAS 1-4. AT COMPLETION, COUPLES TURN TO FACE LOD AND JOIN INSIDE HANDS. OUTSIDE HANDS HELD AS DESCRIBED ABOVE AND CURVED IN FRONT OF BODY. WEIGHT ON INSIDE FT.

II.

- M AND W BEGIN ON OUTSIDE FT. STEPS ARE GIVEN FOR THE M, THE W DOES THE COUNTERPART.
- 1 STEP FWD ON L FT IN LINE OF DIRECTION (1), CROSS R FT OVER L FT, TURNING TWO EACH OTHER AND PARTLY FACING (2), FACING PARTNER, STEP ON BALL OF L FT, BEHIND R FT. RAISED OUTSIDE ARMS WITH ELBOWS TOUCHING (3) STEP R FT IN PLACE, CROSSED OVER L FT (3)

FOLK DANCE CAMP 1955

(CONT'D NEXT PAGE)

MEAS

- 2 STEP ON BALL OF L FT, BEHIND R FT (&), STEP ON R FT IN PLACE, CROSSED OVER L FT (4), PARTNERS AGAIN TURN TO FACE LOD, INSIDE HANDS STILL JOINED, STEP FWD ON L FT IN LOD (1), STEP FWD ON R FT IN LOD (2), STEP ON L FT TO L SIDE, TURNING IN TO FACE PARTNER, JOINED HANDS EXTENDED TO M'S R AND W'S L SIDE (3), STEP AND CROSS R FT IN BACK OF L, JOINED INSIDE HANDS FORMING AN ARCH AND OUTSIDE HANDS RAISED AND CURVED TOWARD PARTNER (4).
 3 COUPLES QUICKLY TURN TO FACE LOD AND REPEAT MEAS 1, PART II
 4 REPEAT MEAS 2, PART II.
 5-8 REPEAT MEAS 1-4 PART II.
 REJOIN R HANDS IN CLASPED POS AND REPEAT DANCE FROM BEGINNING.

--PRESENTED BY VYTS BELIAJUS

KEN YOVDU
 (THUS WILL THEY PERISH)
 ISRAEL

SOURCE: KEN YOVDU IS A LINE DANCE WHICH HAS BEEN INFLUENCED BY THE DEBKA STEP OF THE ARABS. IN ITS LYRICS AND MELODY IS REFLECTED THE MILITANT DETERMINATION TO DEFEND THE NATION AGAINST INVADERS. THE MUSIC WAS WRITTEN BY URI BEN YAKOV AND THE CHOREOGRAPHY IS BY GERT KAUFMAN. THE FOLK DANCE PATTERN AS NOTATED BY DVORA LAPSON HAS BEEN INCLUDED IN THE SECOND SERIES OF ISRAELI FOLK DANCES.

MUSIC: ISRAEL 118A. 4/4 TIME. 8 MEAS INTRODUCTION (4 WITH DRUM, 4 WITH INSTRUMENT)

FORMATION: SINGLE LINE FORMATION WITH LEADER AT THE R END OF THE LINE.

STEPS: STEP-CLOSE, DEBKA, RUNNING.

MEAS.

- I.
 STANDING SHOULDER TO SHOULDER, HANDS JOINED AND DOWN, IN A SINGLE LINE FORMATION, FACING CENTER OF ROOM.
 1 BEGINNING WITH R FT STEP DIRECTLY TO R SIDE (1), CLOSE L FT TO R AND BEND BOTH KNEES SLIGHTLY (2), STEP AGAIN TO R WITH R FT (3), HOLD (4). DO NOT BRING L FT TO R ON THE HOLD.
 2 TAP L FT ACROSS IN FRONT OF R, TURNING BODY SLIGHTLY TO R (1), HOP ON R FT (2), STEP WITH L FT CLOSE TO R (3), HOLD (4).
 3 REPEAT ACTION OF MEAS 1, FIG I.
 4 DO ONE DEBKA JUMP TO THE L (JUMPING ON BOTH FEET AND TURNING BODY SLIGHTLY TO L) (1), HOP ON R FT AND TURN TO FACE FWD (2), BRING L FT TO R (3), HOLD (4).
 5-8 REPEAT ACTION OF MEAS 1-4, FIG I.
II.
 9 BEGINNING WITH R FT MOVE FWD TWO CENTER OF ROOM WITH 3 RUNNING STEPS (RLR) (1,2,3), THEN HOP ON R FT (4) LIFTING JOINED HANDS HIGH AND FINISHING FACING CCW SO DANCERS ARE ONE BEHIND THE OTHER.
 10 BEGINNING WITH L FT MOVE FWD IN A CCW DIRECTION WITH 3 RUNNING STEPS (LRL), AND HOP ON L FT TURNING 1/4 TURN TO L SO LINE IS FACING FWD TOWARD CENTER OF ROOM.
 11 BRINGING JOINED HANDS DOWN TO SIDES, BEGIN WITH R FT AND MOVE BKWD WITH 3 RUNNING STEPS (RLR) AND HOP ON R.
 12-14 REPEAT ACTION OF MEAS 9-11, FIG II.
 9-14 REPEAT ACTION OF MEAS 9-14, FIG II.

REPEATED

THUS WILL THEY PERISH
 THE ENEMIES OF ISRAEL
 THUS WILL THEY PERISH
 BUT HER LOYAL SONS WILL RISE UP
 WITH THE BRILLIANCE OF THE SUN.

--PRESENTED BY MIRIAM LIOSTER

A DANCE FOR TWO COUPLES FROM COUNTY ANTRIM, IRELAND

MUSIC: SMASH THE WINDOW, STANDARD F 14001 A: OFF SHE GOES, STANDARD F 14003 A. 8 MEAS INTRODUCT.

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

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

Best recommendation on record - Slow Jig - Irish Country Dance Series
MEAS. London P18238

- 1-8 LEAD IN AND OUT - COUPLES JOIN HANDS IN CIRCLE AND GO IN TWO CENTER (MEAS 1-2) AND OUT AGAIN (3-4). (M BEGINS HOP R, STEP L,R,L: W BEGINS HOP L, STEP RLR). REPEAT ACTION OF 1-4 (5-8).
A. COUPLE 1 ACTIVE (20 MEAS)
1-8 TURN AND CAST OFF - M TAKES W'S R HAND IN HIS R, THEY MAKE ONE TURN IN PLACE (1-2). CAST OFF AND MEET BEHIND COUPLE 2 (3-4) AND MAKE ONE TURN, L HANDS JOINED (5-6). CAST OFF AND MEET IN ORIGINAL POS (7-8).
1-4 GLIDE - JOIN BOTH HANDS, R IN PARTNER'S L AND "GLIDE" TOWARD 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 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. R HAND IN PARTNER'S 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 A

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

TROMMELVALSEN

DANISH

SOURCE: DANISH GYM TEAM.

RECORD: HARMONY 78.

FORMATION: THREE COUPLES IN A LINE. FIRST COUPLE HAS BACKS TO LDD (CCW). COUPLES #2 AND #3 FACE COUPLE #1. ALL LINES ARE PART OF A LARGE CIRCLE.

STEP: WALTZ AND RUNNING STEP.

MEAS. 1.

- 1-4 A) DIP AND DIVE FIGURE. INSIDE HANDS ARE JOINED. THE CENTER COUPLE ALWAYS MAKES THE "ARCH". COUPLE #1 RUNS THROUGH THE ARCH FORMED BY COUPLE #2. COUPLE #3 RUNS THROUGH THE ARCH FORMED BY COUPLE #1.
1ST AND 2ND NOW CHANGE PLACES WITH PARTNERS WITH M TURNING UNDER THEIR OWN R ARM AS THE COUPLES (#1 & #2) TURN TO FACE INTO SET, USING 12 RUNNING STEPS.
5-8 ALL COUPLES RETURN TO THEIR ORIGINAL POS BY REPEATING THE ACTION OF MEAS 1-4 (12 RUNNING STEPS) ONCE MORE.
1-4 B) REPEAT ALL TO ORIGINAL PLACES - EXCEPT #1 NOW FACES FWD CCW.

11.

- 9-12 A) ALL COUPLES NOW FACE FWD CCW. TAKE TWO TYROLEAN WALTZ STEPS AROUND THE CIRCLE. KEEP SETS TOGETHER.
13-16 B) IN CLOSED (SOCIAL DANCE) POS, DO A TURNING WALTZ, PROGRESSING CCW AND REVOLVING CW, FOR 4 WALTZ STEPS (4 MEAS).

9-16 --- REPEAT 9-16.

THE RECORD HAS ENOUGH MUSIC FOR FIVE COMPLETE SEQUENCES OF THE DANCE.

---PRESENTED BY LAWTON HARRIS

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.

MUSIC: 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.

- MEAS I.
- 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.
- II.
- 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.
- III.
- 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.
- IV.
- 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

NAPOLEON
DANISH

LIKE MOST DANISH DANCES, THIS ONE TOO SHOULD BE DANCED IN A SPIRIT OF FUN (HOOPLYE).

RECORD: MH 1054 (VICTOR MADE IN ENGLAND B-2710.)

FORMATION: DOUBLE CIRCLE, M IN THE CENTER FACING PARTNERS IN SHOULDER-HIP POS.

- MEAS
- 1-4 WITH A STEP PER MEAS, M STARTING WITH L, W WITH R FT. (CT 1): BRING OTHER FT NEAR FIRST, MOVING CCW.
- 5 CLAP OWN HANDS (1), CLAP PARTNER'S R HAND (2).
- 6 CLAP OWN HANDS (1), CLAP PARTNER'S L HAND (2).
- 7 CLAP OWN HANDS (1), CLAP PARTNER'S BOTH (2).
- 8 CLAP OWN HANDS (1), PAUSE (2).
- REPEAT ALL OF ABOVE MOVING CW.
- 9 FACING CCW JOIN INSIDE HANDS ONLY, FREE HANDS ON HIPS. STEP ON OUTSIDE FT (1) AND HOP ON IT (2). HANDS ARE STRETCHED BEHIND DANCERS.
- 10 BRING HANDS FWD, STEPPING ON INSIDE FT AND SOMEWHAT BACK TO BACK (1), HOP ON INSIDE FT (2).
- 11-12 REPEAT MEAS 9-10: THE STEPS SHOULD HAVE A GAY SWING.
- 13-14 FACE PARTNERS AGAIN IN A SHOULDER-HIP POS AND WITH FOUR STEP-HOPS PIVOT PROGRESSING FWD.
- 9-14 REPEAT ABOVE ONCE AGAIN.

--PRESENTED BY VYTS BELIAJUS

MALU ASAMENU BAR
(SONG OF PLENTY)

ISRAEL

SOURCE: MALU ASAMENU BAR (SONG OF PLENTY) IS A JOYOUS, GAY COUPLE MIXER DANCE EXPRESSING THE FEELING OF THANKFULNESS OF AN ABUNDANT HARVEST. THE MUSIC IS BY DAVID ZAHAVI AND THE CHOREOGRAPHY IS BY ZEV HAVAZELETH. THE FOLK DANCE PATTERN AS NOTATED BY DVORA LAPSON IS INCLUDED IN THE SECOND SERIES OF ISRAELI FOLK DANCES.

MUSIC: ISRAEL 117A. 4/4 TIME. 2 MEASURE INTRODUCTION.

FORMATION: COUPLES FORM A DOUBLE CIRCLE, M ON THE INSIDE OF THE CIRCLE AND W ON THE OUTSIDE. PARTNERS FACE EACH OTHER AND JOIN HANDS.

STEPS: WALKING, RUNNING, CROSS-STEP, DEBKA.

MEAS

I.

1 PARTNERS FACE EACH OTHER IN A LARGE DOUBLE CIRCLE (M'S BACK TO CENTER). BOTH HANDS JOINED STRAIGHT ACROSS. BEGINNING WITH R FT MOVE TWD PARTNER WITH 2 STEPS (R, L), MOVE AWAY FROM PARTNER 1 STEP (R), STAMP L FT BESIDE R (CT 1,2,3,4).

2 CLAP OWN HANDS TOGETHER (CT 1), HOLD (CT 2). DO ONE DEBKA JUMP TO THE R (JUMPING ON BOTH FT 1/4 TWIST-TURN TO R) (CT 3), HOLD (CT 4).

II.

3 BEGINNING WITH L FT CROSS L FT OVER R (CT 1), STEP BACK AND IN PLACE ON R (CT 2), STEP L FT BESIDE R (CT 3), AND WITH A 1/4 TURN TO L HOP ON L FT (CT 4).

4 REPEAT ACTION OF MEAS 3, FIG. II, BEGINNING R FT OVER L.

III.

5-6 BEGINNING WITH L FT MOVE WITH 8 RUNNING STEPS TO THE R (W MOVING CCW IN THE CIRCLE, M MOVING CW). PASS THE NEXT PERSON AND TAKE THE SECOND PERSON IN THE CIRCLE AS A NEW PARTNER. IF THE ROOM IS CROWDED AND THE DANCERS ARE CLOSE IN THE CIRCLE, I HAVE FOUND IT ADVISABLE TO PASS THREE TO KEEP THE SMOOTH MOVEMENT OF THE DANCE GOING.

IV.

7-8 JOIN BOTH HANDS WITH NEW PARTNER AND KEEPING HIPS ADJACENT, MOVE IN A CW CIRCLE WITH 8 RUNNING STEPS. THE HANDS ARE HELD AT SHOULDER HEIGHT WITH L ELBOW BENT AND R ARM STRAIGHT. FINISH CIRCLE WITH M ON INSIDE AND W ON OUTSIDE OF CIRCLE.

9-10 DROP PARTNERS HANDS AND BOTH M AND W MAKE A LARGE CIRCLE TO THEIR L WITH 8 WALKING STEPS (L SHOULDER IS LEADING AND L HAND IS HELD HIGH OVER HEAD).

11-14 REPEAT ACTION OF MEAS 7-10, FIG. IV. REVERSE THE PATTERN SO THAT THE HANDS ARE JOINED WITH L HIPS ADJACENT AND CIRCLING IS DONE CCW. THE INDIVIDUAL CIRCLES ARE MADE TO THE R WITH THE R SHOULDER LEADING AND R ARM HELD HIGH.

NOTE: DO 7 WALKING STEPS ON LAST CIRCLE AND HOLD SO THAT THE DANCE CAN BEGIN AGAIN ON R FT.

THE DANCE IS REPEATED 5 TIMES: EACH TIME WITH A NEW PARTNER.

OUR BARNS ARE FILLED WITH GRAIN
OUR VATS WITH WINE
OUR HOMES WITH THE CLATTER
OF HAPPY CHILDREN
OUR CATTLE ARE PROLIFIC
WHAT ELSE COULD WE PROVIDE, O HOMELAND
THAT IS STILL LACKING
WHAT ELSE COULD WE PROVIDE, O HOMELAND
THAT IS STILL LACKING.

--PRESENTED BY MIRIAM LIDSTER

ANA HILACH DODECH
(WHERE DID YOUR BELOVED GO)
ISRAEL

-45-

SOURCE: THIS IS A COUPLE DANCE FROM THE SONG OF SONGS SERIES, AND IS ONE IN WHICH THE YEMENITE STYLE OF MOVEMENT PREDOMINATES. THE MUSIC WAS WRITTEN BY PUGACHOV AND CHOREOGRAPHED BY SARA LEVI. IT WAS ORIGINALLY PRESENTED BY DYORA LAPSON AT THE 1952 FOLK DANCE CAMP, AND HAS BEEN REVIVED AND IS BEING DANCED BY THE FOLK DANCERS OF THE UNIVERSITY OF CALIFORNIA AND STANFORD UNIVERSITY. EACH GROUP WAS INSTRUCTED BY ONE OF THE STUDENTS FROM ISRAEL.

MUSIC: ARZI R 308-2. 4/4, 2/4 TIME. NO INTRODUCTORY MUSIC.

FORMATION: COUPLES, PARTNERS FACING.

STEPS: STEP-BEND, BRUSH-LEAP, GRAPEVINE.

MEAS I. 4/4 TIME

1-4 PARTNERS CHANGE PLACES, MOVING CCW, EACH COUPLE DESCRIBING A HALF OVAL. MEN - STEP ON R WITH R FT (CT 1), HOLD (CT 2), BRUSH L FT FWD BRINGING KNEE HIGH (CT 3), LEAP ONTO L WITH A VERY SHARP CHANGE OF FT (CT 4). M'S ACTION IS REPEATED 3 TIMES. WOMEN - BEGINNING WITH R AND MOVING CCW DO 8 STEP-BEND STEPS: STEP (CT 1), BEND KNEE OF "STEPPING" FT (CT 2).

II.

5-8 PARTNERS RETURN TO ORIGINAL PLACES STILL MOVING CCW. MEN - BEGINNING WITH R FT DO 8 STEP-BEND STEPS TO ORIGINAL PLACE. ON EVERY 4TH COUNT CLAP BACK OF OWN R HAND ON THE PALM OF OWN L HAND: USE AN UPWARD MOTION. WOMEN - DESCRIBE A HALF CIRCLE OUTWARD WITH R FT BRUSHING FLOOR LIGHTLY (CT 1), LEAP ONTO R (CT 2), STEP L BESIDE R (CT 3), HOLD AND CLAP OWN HANDS AS DESCRIBED FOR M (CT 4). W'S ACTION IS REPEATED 3 TIMES.

III. 2/4 TIME

9-10 M MAKES 1/4 TURN TO FACE W (CT 1), BOTH CROSS INSIDE FT FWD AND STEP (CT 2). M AND W ARE FACING FWD, ARMS ARE FWD AND STRAIGHT. STEP DIRECTLY FWD (SIDE STEP AS IN GRAPEVINE) WITH OUTSIDE FT, FACE PARTNER (CT 1). ARMS SWING DOWNWARD AND BACK, ELBOWS ARE STRAIGHT. JUMP ON BOTH FT, STILL FACING PARTNER, (CT 2). HOP ON OUTSIDE FT (CT 1). ARMS REMAIN BACK AND DOWN.

11-12 REPEAT ACTION OF MEAS 9-10, FIG III, BEGINNING WITH CT 2 OF MEAS 11.

13-14 STEP SIDEWARD TWO PARTNER WITH INSIDE FT (CT 2). INSIDE SHOULDERS ARE ADJACENT, ELBOWS BEND TO BRING HANDS TO SHOULDER HEIGHT. BRING OUTSIDE FT TO INSIDE FT, WITH A SLIGHT STAMP (CT 1), HOLD (CT 2). LEAP AWAY FROM PARTNER ON OUTSIDE FT AND SIMULTANEOUSLY TURN TO FACE PARTNER (CT 1), DROP INSIDE HANDS. BRING INSIDE FT BESIDE OUTSIDE FT AND CLAP HANDS AS DESCRIBED FOR M IN FIG. II (CT 2).

15-20 REPEAT ACTION OF MEAS 9-14, FIG III.

---PRESENTED BY MIRIAM LIPSTER

PENTAZALI
(CRETAN GREEK)

SOURCE: HELLENIC COFFEE HOUSE, SAN FRANCISCO.

RECORD: FOLKRAFT F-10206-B "PENTAZALI".

FORMATION: OPEN LINE DANCE, DANCED CHIEFLY BY MEN WITH HANDS ON NEIGHBORS' SHOULDERS, BODIES OFTEN HUNCHED FORWARD FROM WAIST UP.

THIS DANCE IS NATIVE TO THE ISLAND OF CRETE AND IS ALSO CALLED "PENTOZALIS." THE NAME IS MADE UP OF TWO WORDS, MEANING "FIVE" AND "STEP." IT IS OF A HUMOROUS NATURE.

MEASURE:

- 1 STEP ON THE R FT AND SWING L FT ACROSS AND IN FRONT OF R FT.
- 2 STEP ON THE L FT AND SWING R FT ACROSS AND IN FRONT OF L FT.
- 3 QUICKLY FALL ONTO THE R FT AND SWING L FT ACROSS AND IN FRONT OF R FT.
- 4 DO A QUICK L,R,L, SLIGHTLY MOVING L. R FT CROSSES OVER L FT.
- 5 DO A QUICK R,L,R, SLIGHTLY MOVING R. THE L FT MAY BE PLACED NEXT TO R FT, CROSS IN FRONT OF IT OR CROSS IN BACK OF IT.

IN MEASURES 4 AND 5, THE ACCENT IS ON THE LAST STEP. (LRL: RLR)

END WITH A "STEP R, SWING L" WHICH BECOMES THE BEGINNING OF THE DANCE ALL OVER AGAIN.

VARIATION FOR STEP #5: HEEL-CLICK TWICE, STRIKING THE L HEEL AGAINST THE R HEEL, MOVING R.

---PRESENTED BY JOHN FILCICH

FOLK DANCE CAMP 1955

FOLK DANCE CAMP 1955

DANCE DE PANNIERE

BASQUE

-46-

SOURCE: THIS DANCE WAS TAUGHT TO MADELYNNE GREENE BY YULITA ATCHONDO, DANCER IN THE CENTRE REGIONAL D'ART ET FOLKLORE, BIARRITZ, FRANCE IN JUNE 1954. IT IS CURRENTLY DANCED BY THE ETHNIC PERFORMING GROUPS IN THE BASQUE COUNTRY.

MUSIC: DANSE DE PANNIER, BISCAYE RECORDS 102-B.

FORMATION: FOUR GIRLS IN A SET. THE W CARRY THE TRAY-BASKET IN THEIR L HAND: THE EDGE OF THE TRAY RESTS ON THE L HIP. R HAND ON R HIP.

STEPS: I.

- A) STEP R HOP R (CT 1 &), STEP L HOP L (CT 2 &), STEP R HOP R (CT 3 &), STEP L REVERSING DIRECTION (4), STEP R TURNING TO OWN R (CT 5 &),
- B) STEP L HOP (CT 5 &), STEP R HOP (CT 6 &), STEP L HOP (CT 7 &), STEP R-STEP L (CT 8 &). REPEAT A), (CT 9-12). REPEAT B), (CT 13-16).

II.

SKIP - CROSSING R BEHIND L VERY TIGHTLY CROSSED: CLOSE TO EACH OTHER.

SKIP 12 TIMES (STAYING IN PLACE), (CT 1-12), SPIN OR R FT TO R (L FT BEHIND CALF OF R LEG) (CT 13-14), SPRING INTO THE AIR LIGHTLY ON BOTH FEET (CT 15), REPEAT CT 15 (CT 16) - SHOULD BE A LIGHT BOUNCY STEP.

PART I - ON INTRODUCTION ALL GIRLS FACE AUDIENCE IN THIS POS: 1 2

3 4

PART I - DANCE STEP I

- A) 1 AND 2 CHANGE PLACES (PASSING R SHOULDERS) AS 3 AND 4 CHANGE PLACES:
- B) RETURN TO ORIGINAL PLACES.
- A) 2 AND 4 CHANGE PLACES AS 1 AND 3 CHANGE PLACES:
- B) RETURN TO ORIGINAL PLACES.

1 ↔ 2

3 ↔ 4

1 ↑
3 ↓

2 ↓
4 ↑

PART IA - HOLDING TRAYS OVER HEAD IN 2 HANDS FACE AUDIENCE AND DO STEP II.

PART II - CIRCLE

DANCE STEP I.

- A) DESCRIBE A CIRCLE MOVING CCW.
- B) DESCRIBE A CIRCLE MOVING CW.
- REPEAT, A) AND B).

PART IIA - FACING CENTER OF SQUARE (WITH BASKETS OVER HEAD), DANCE STEP II.

PART III - DANCE STEP I.

- A) 1 AND 4 CHANGE PLACES.
- B) 2 AND 3 CHANGE PLACES.
- A) 1 AND 4 RETURN TO OWN PLACE.
- B) 2 AND 3 RETURN TO OWN PLACE.

1 2
↙ ↘
3 4

PART IIIA - DANCE STEP II FACING CENTER.

PART IV - REPEAT PART I

IA.

(MUSIC INCREASES IN TEMPO FOR THE FINALE.)

—PRESENTED BY MADELYNNE GREENE.

COMMUN COURTESY IS ALWAYS GOOD DANCE STYLING

MORAVAC
(MOH-RAH-VATZ)
SERBIAN KOLO

-47-

SOURCE: FROM THE MORAVA RIVER VALLEY IN SERBIA, TYPICAL OF THE "DP" (DISPLACED PERSONS) KOLOS NOW GAINING POPULARITY AMONG THE SECOND GENERATION "ETHNIC" YUGOSLAVS IN AMERICA. THIS DANCE WAS LEARNED FROM MEMBERS OF PITTSBURGH'S "ALL-UNIVERSITY JAMBURITZANS" AS DONE IN THAT AREA.

RECORD: GREYKO-102-8.

FORMATION: OPEN KOLO, LEADER AT R END, JOINED HANDS HELD STRAIGHT DOWN.

MEAS. RUNNING SIDE STEPS

- 1 ALL FACING CENTER, STEP ON THE R FT DIRECTLY IN FRONT AND TWO CENTER OF CIRCLE (CT 1), STEP ON THE L FT IN BACK OF THE R FT (CT AND), STEP ON THE R FT TO THE SIDE (R) (CT 2), STEP ON THE L FT IN BACK OF THE R FT (CT AND).
- 2 STEP ON THE R FT IN PLACE (CT 1), HOLD (CT AND), STEP ON THE L FT IN PLACE (CT 2), STEP ON THE R FT IN PLACE (CT AND).
- 3 STEP ON THE L FT IN PLACE (CT 1), HOLD (CT AND), STEP ON THE R FT IN PLACE (CT 2), STEP ON THE L FT IN PLACE (CT AND).
- 4 STEP ON THE R FT IN PLACE (CT 1), HOLD (CT AND), STEP ON THE L FT IN PLACE (CT 2), STEP ON THE R FT IN PLACE (CT AND).

IT WILL BE NOTED THAT MEAS 2,3,AND 4 ARE ACTUALLY THREE "SETS OF THREES" RLR, LRL, RLR, DONE IN PLACE. DEFINITE ACCENT ON THE FIRST STEP IN EACH CASE GIVES THE DANCE ITS UNIQUE FLAVOR.

- 5-8 REPEAT ACTION OF MEAS 1-4 TO THE L, CHANGING FTWK.

--PRESENTED BY JOHN FILCICH

RUZMARIN
SERBIAN KOLO

SOURCE: DICK CRUM LEARNED THIS DANCE DURING HIS 1954 TRIP TO YUGOSLAVIA AND OBSERVED THAT THE MELODY WAS THE SAME AS THE "HOWING" PART IN "SRPKINJA" AND OF THE SECOND PART OF "PAPAGUSA." MARTIN KARUGI, WHOSE ORCHESTRA MADE THE RECORD REMEMBERS PLAYING IT FOR DANCES AT THE START OF HIS CAREER, DURING THE LATE 20'S. THE NAME TRANSLATES TO "ROSEMARY," THE HERB WHICH IS VERY SYMBOLIC TO YUGOSLAV PEASANTS.

RECORD: BALKAN 553-B "RUZMARIN KOLO".

FORMATION: OPEN KOLO, LEADER AT THE R END: JOINED HANDS HELD STRAIGHT DOWN.

MEAS. I.

- 1 FACING DIAG R, STEP-HOP ON THE R FT IN LOD.
 - 2 CONTINUING, STEP-HOP ON THE L FT IN LOD.
 - 3 STEP ON THE R FT TO SIDE (CT 1), STEP ON THE L FT NEXT TO R FT (OR BEHIND R FT) (CT AND).
 - 4 STEP ON THE R FT TO SIDE (CT 1), CLOSE L FT TO R FT, BUT DO NOT CHANGE WEIGHT (CT AND).
- 5-8 REPEAT MEAS 1-4 TO THE L, CHANGING FTWK.

II.

- 9-12 TAKE FOUR STEP-LIFTS (OR LIGHT STEP-HOPS) TO THE CENTER OF THE CIRCLE (R,L,R,L), EXTENDING JOINED HANDS TWO CENTER OF THE CIRCLE TO BELOW SHOULDER HEIGHT.
- 13-16 TAKE FOUR STEP-LIFTS (OR LIGHT STEP-HOPS) STARTING AGAIN WITH THE R FT (R,L,R,L) BKWD INTO PLACE. EXTENDED ARMS SWING DOWN TO BE HELD LOW FOR PART I.

--PRESENTED BY J. F.

DANCE SYLLABI FROM FORMER CAMPS

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 VIII, MAY ALSO BE OBTAINED FROM THESE DEALERS. ONLY A LIMITED QUANTITY WAS PRINTED.

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: KN-14 "NARODNO HORO," KN-1 "NALEI ROINO VINO HORO," KN-9 "HAI NARODNO HORO."

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

FOP GOES THE WEASEL
ENGLISH

SOURCE: THIS IS THE ENGLISH FORM OF THE DANCE TO A TUNE POPULAR IN THE UNITED STATES. IT IS A LONGWAYS, PROGRESSIVE MIXER DANCE WHICH AFFORDS RECREATIONAL FUN. THIS DANCE I LEARNED IN FAIRHOPE, ALABAMA, WHERE THE ENGLISH FOLK DANCE HAS AN OLD TRADITION.

RECORD: HMV C164S (NOTE: ANY AND ALL AMERICAN RECORDINGS WILL NOT FIT, AS THEY ONLY HAVE ONE REPEAT FOR EACH STRAIN, WHILE THE ENGLISH RECORDINGS ARE OF A,A, - B,B.).

FORMATION: LONGWAYS OF SETS OF TWO COUPLES OR AS MANY AS WILL. ALL ARE TO BE NUMBERED 1-2, 1-2, ETC. BOYS IN ONE LINE, GIRLS FACING IN OPPOSITE LINE.

STEP: A RUNNING SKIP STEP AND A WALK.

MEAS.

- 1-8 COUPLE 1 JOIN INSIDE HANDS (MR, W, L) AND FORM A CIRCLE WITH W 2 AND SKIP AROUND IN A RING FOR 16 STEPS. BUT DURING THE 13TH STEP MANAGE TO BE IN A DIAG OPPOSITE PLACE OF THE HOME BASE OF W 2 AT WHICH TIME W 2 POPS UNDER THE ARCHES FORMED BY COUPLE 1 AND BACKS UP TO HIS PLACE.
- 1-8 (REPEATED) NOW FORM A RING WITH W 2 AND SHE POPS UNDER IN THE SAME MANNER.
- 9-12 ALL COUPLES 1, WITH INSIDE HANDS JOINED WALK DOWN TO THE CENTER OF THE SET (BETWEEN THE TWOS) WITH EIGHT STEPS.
- 13-16 TURN ABOUT TWO PARTNER WITH A HAND RELEASE, REJOIN HANDS, SKIP BACK TO PLACE, "POP" AWAY FROM PARTNER BEHIND PERSON NO. 2 OF YOUR OWN SET AND TO A NEW PLACE ONE COUPLE DOWN.
- 9-16 JOIN BOTH HANDS WITH PARTNER AND SKIP AROUND EACH OTHER, "POPPING" BACK TO LINE. NOW START DANCE FROM THE BEGINNING WITH A NEW SET OF ONE AND TWO. WHEN A ONE REACHES THE FOOT OF A SET HE IS INACTIVE FOR A WHOLE SET.

---PRESENTED BY VYTS BELIAJUS

V V
CACAK
(CHAH'-CHAHK)

-49-

SERBIA

"CACAK" IS A VERY FIERY, TEMPERMENTAL DANCE; ALL STEPS, ESPECIALLY THOSE IN VARIATION I ARE VERY FREE AND ENERGETIC.

SOURCE: LEARNED FROM NATIVES IN YUGOSLAVIA.

MUSIC: MH 3022-B, THE DUQUESNE UNIVERSITY TAMBURITZANS.

PIANO - NARODNE IGRE ZA KLAVIR, LJ. M. BOŠNJAKOVIĆ, "PROSVETA," BELGRADE, (NO DATE).

FORMATION: SMALL LINES OF FROM 3 TO 6 DANCERS, SCATTERED ABOUT THE FLOOR, BUT ALL FACING CENTER. W AND M IN SEPARATE LINES. GRASP NEIGHBORS' BELTS AT SIDES NEAREST YOU, L ARM IN FRONT OF NEIGHBOR'S R ARM ALL DOWN THE LINE. END DANCERS TUCK THUMB OF FREE HAND INSIDE OWN BELT.

MEAS. VARIATION I

- 1 CT 1 STEP TO R WITH R FT.
- CT 2 CONTINUING R, STEP L FT IN BACK OF R FT.
- 2 SAME AS MEASURE 1.
- 3 CT 1 STEP ON R FT IN PLACE.
- CT 2 HOP ON R FT IN PLACE.
- 4 CT 1 STEP ON L FT IN PLACE.
- CT 2 HOP ON L FT IN PLACE.
- 5 CT 1 STAMP FWD ON R FT, BRING SHOULDERS BACK.
- CT 2 HOP ON R FT.
- 6 CT 1 STEP BACK TO ORIGINAL PLACE WITH L FT.
- CT 2 STEP ON R FT BESIDE L FT.
- 7 CT 1 STEP ON L FT IN PLACE.
- CT 2 HOP ON L FT IN PLACE, BRINGING SHOULDERS FORWARD.
- 8-9 SAME AS MEAS. 5-6.
- 10 STEP L-R-L IN PLACE.

VARIATION II

- 1-2 TWO 2-STEPS, BEGINNING WITH R FT, MOVING R.
- 3-5 STEP IN PLACE: R-L-R, L-R-L, R-L-R.
- 6 CT 1 - STEP L WITH L FT. CT 2 - MOVING L, CROSS R FT OVER L FT.
- 7-8 STEP IN PLACE: L-R-L, R-L-R.
- 9 CT 1 - STEP L ON L FT. CT 2 - MOVING L, CROSS R FT OVER L FT.
- 10 STEP L-R-L IN PLACE, AS IN MEAS. 10 OF VARIATION I.

-- PRESENTED BY RICHARD CRUM

V
POSKAKUSA
(PO-SKAH'-KOO-SHAH)
BOSNIA

SOURCE: LEARNED FROM NATIVES IN YUGOSLAVIA.

MUSIC: MH 3023-A, THE DUQUESNE UNIVERSITY TAMBURITZANS.

PIANO - NARODNE IGRE BOSNE I HERCEGOVINE, BOOK I, "SARAJEVSKO POLJE," SAVEZ KULTURNO-PROSVJETNIH DRUŠTAVA BOSNE I HERCEGOVINE, SARAJEVO, 1950.

FORMATION: OPEN KOLO, HANDS JOINED AND HELD DOWN AT SIDES.

NOTE: DANCE IS LIVELY, BUT MOVEMENTS ARE ALWAYS NEAT AND CONFINED. BE CAREFUL NOT TO SWING FEET TOO BROADLY DURING MEAS. 3-6.

MEAS.

- 1-2 FOUR QUICK STEP-HOPS, BEGINNING WITH R FT, MOVING TO THE R.
- 3 CT 1 - VERY SMALL STEP TO R WITH R FT. CT 2 - CLOSE L FT BESIDE R FT, TAKING WEIGHT ON L FT. CT 2 - VERY SMALL STEP TO R WITH R FT, AT SAME TIME SWINGING L FT OVER R FT.
- CT 2 - HOLD.
- 4 CT 1 - VERY SMALL STEP TO L WITH L FT. CT 2 - CLOSE R FT BESIDE L FT, TAKING WEIGHT ON R FT. CT 2 - VERY SMALL STEP TO L WITH L FT, AT SAME TIME SWINGING R FT OVER L FT. CT 2 - HOLD.
- 5 SAME AS MEAS. 3.
- 6 SAME AS MEAS. 4.
- 7-8 STAMP THREE TIMES IN PLACE WITH R FT.

-- PRESENTED BY RICHARD CRUM

VRANJANKA
(VRAHN'-YAHV-KAH)

SERBIA

SOURCE: LEARNED FROM NATIVES IN YUGOSLAVIA.

MUSIC: MH 3020-B, THE DUQUESNE UNIVERSITY TAMBOURITZANS.

PIANO - NARODNE IGRE ZA KLAVIR, LJ. M. BUŠNJAKOVIĆ, "PROSVETA," BELGRADE (NO DATE).

FORMATION: OPEN KOLO, HANDS JOINED AND HELD FWD ABOUT SHOULDER HEIGHT, BUT ARMS GENTLY CURVED.

LEADER CARRIES HANDKERCHIEF IN R HAND.

NOTE: THE WHOLE DANCE HAS A LANGUOROUS, ORIENTAL FEEL TO IT. ALL MOVEMENTS ARE RELAXED, FLOW FROM ONE INTO THE OTHER.

THIS VERSION OF "VRANJANKA" IS THE ORIGINAL, AS DONE IN VRANGE, SOUTH SERBIA. DURING THE LAST 50 TO 75 YEARS "VRANJANKA" SPREAD INTO VOJVODINA, WHERE THE MELODY BECAME SPEEDED UP, AND IN THE NORTHERN AREAS OF YUGOSLAVIA, THE DANCE IS COMMONLY DONE EXACTLY LIKE ŽIKING KOLO.

MEAS.

- 1 CT 1 - STEP TO R WITH R FT. CT 2 - LIFT ON R FT (ALMOST A HOP), MOVING R. CT 3 - STEP L FT ACROSS R FT, MOVING R.
 - 2 CT 1 - STEP TO R WITH R FT, TURNING BODY SLIGHTLY TO L, AND LEAN SHOULDERS BACK A BIT. CT 2 - PLACE L TOE IN FRONT OF R FT AND FLEX KNEES ONCE. CT 3 - IN THIS SAME POSITION, FLEX KNEES AGAIN.
 - 3 CT 1 - STEP ON L FT IN PLACE, TURNING BODY SLIGHTLY TO FACE R; KEEP SHOULDERS BACK. CT 2 - PLACE R TOE IN FRONT OF L FT AND FLEX KNEES ONCE. CT 3 - IN THIS SAME POSITION, FLEX KNEES AGAIN.
 - 4 SAME AS MEAS. 2.
 - 5 CT 1 - STEP ON L FT IN PLACE. CT 2 - STEP ON R FT IN PLACE. CT 3 - STEP ON L FT IN PLACE.
- PRESENTED BY RICHARD CRUM

MAKAZICE
(MAH-KAH'-ZEE-TSEH)

SERBIA

SOURCE: LEARNED FROM NATIVES IN YUGOSLAVIA.

MUSIC: MH 3024-A, THE DUQUESNE UNIVERSITY TAMBOURITZANS. NO PIANO MUSIC PUBLISHED.

FORMATION: OPEN KOLO, HANDS JOINED AND HELD DOWN AT SIDES.

NOTE: PART I IS DONE ENTIRELY ON TOES IN VERY TINY STEPS. DANCER MOVES NO MORE THAN A FOOT AND HALF EITHER WAY ON THE "SEVENS." PART II IS DONE WITH GREAT EMPHASIS ON THE INDIVIDUAL STEPS.

MEAS. PART I - SEVENS R AND SEVENS L

- 1 CT 1 - VERY SMALL STEP TO R ON R FT. CT 2 - SMALL STEP WITH L FT BEHIND R FT. CT 3 - VERY SMALL STEP TO R ON R FT. CT 4 - SMALL STEP WITH L FT BEHIND R FT.
- 2 CT 1 - VERY SMALL STEP TO R ON R FT. CT 2 - SMALL STEP WITH L FT BEHIND R FT. CT 3 - VERY SMALL STEP TO R ON R FT. CT 4 - HOLD.
- 3-4 AS IN MEAS. 1-2, BUT MOVING L WITH OPPOSITE FOOTWORK, I.E., "SEVENS" TO L, BEGINNING WITH L FT TO SIDE, BRING R FT BEHIND, ETC.
- PART II - SCISSORS
- 5 CT 1 - WITH A CHARLESTON-LIKE TWIST OF R ANKLE, STEP FWD ON R FT, TWO CENTER OF CIRCLE. CT 2 - WITH A CHARLESTON-LIKE TWIST OF L ANKLE, PLACE L FT FWD IN SUCH A WAY THAT BALL OF L FT IS ON FLOOR IN FRONT OF R TOE, AND L HEEL IS ALMOST TOUCHING R TOE FROM ABOVE.
- 6 CT 1 - IN THIS POSITION, CHUG BKWD TO PLACE, WEIGHT EQUALLY SHARED BY BOTH FEET. CT 2 - BRING L FT NEXT TO R FT, AND LOWER BOTH HEELS WITH HEAVY ACCENT.
- 7-8 SAME AS MEAS. 5-6.

-- PRESENTED BY RICHARD CRUM

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 VIII, MAY ALSO BE OBTAINED FROM THESE DEALERS. ONLY A LIMITED QUANTITY WAS PRINTED.

ERSKO KOLO
(AIR'-SKO-KOLO)

SERBIA

SOURCE: LEARNED FROM NATIVES IN YUGOSLAVIA.

MUSIC: MH 3020-A, THE DUQUESNE UNIVERSITY TAMBURITZANS.

PIANO - NAROCNE IGRE ZA KLAVIR, LJ. M. BOŠNJAKOVIĆ, "PROSVETA," BELGRADE, (NO DATE).

FORMATION: OPEN OR CLOSED KOLO, HANDS JOINED AND HELD DOWN AT SIDES.

NOTE: IN PART I, BE SURE TO KEEP FACING STRAIGHT TOWARD CENTER. THE SCHOTTISCHE-LIKE STEPS IN PART II ARE VERY FREE.

MEAS. PART I (SLOW)

- 1 CT 1 - STEP R FT TO R. CT & - STEP L FT BEHIND R FT.
- CT 2 - STEP R FT TO R. CT & - STEP L FT BEHIND R FT.
- 2-7 SAME AS MEAS. 1, MOVING CONTINUALLY R.
- 8 STAMP R-L, RAISING L FT IMMEDIATELY AFTER STAMP.
- 9-16 SAME AS MEAS. 1-8, BUT WITH OPPOSITE FOOTWORK, MOVING L, I.E., L FT TO SIDE, R FT BEHIND, ETC., ENDING WITH 2 STAMPS L-R, RAISING R FT IMMEDIATELY AFTER STAMP.

PART II (FAST)

TURN TO FACE FULL R:

- 1-2 RUN R-L-R-HOP (A KIND OF SCHOTTISCHE STEP), MOVING COW. BRING L KNEE UP QUITE HIGH ON HOP.
- 3-4 WITHOUT TURNING AROUND, RUN L-R-L-HOP BKWD (MOVING CT), TURNING ON HOP TO FACE CENTER.
- 5-6 RUN R-L-R-HOP INTO CENTER.
- 7-8 RUN L-R-L-HOP BKWD TO PLACE.
- 9-16 SAME AS MEAS. 1-8.

— PRESENTED BY RICHARD CRUM

BELA RADA
(BEH'-LAH RAI'-DAH)

SERBIA

SOURCE: LEARNED FROM NATIVES IN YUGOSLAVIA.

MUSIC: MH 3024-A, THE DUQUESNE UNIVERSITY TAMBURITZANS. NO PIANO MUSIC PUBLISHED.

FORMATION: OPEN KOLO, HANDS JOINED AND HELD DOWN AT SIDES.

NOTE: DANCE IS DONE ENTIRELY IN BALLS OF FEET, EXCEPTING FOR THE FINAL LOWERING OF BOTH HEELS IN MEAS. 5. DON'T MAKE BROAD ARCS WHEN BRINGING ONE FOOT BEHIND THE OTHER. FEET "HUG" EACH OTHER THROUGHOUT THE DANCE.

MEAS.

- 1 CT 1 - TINY STEP R WITH R FT. CT & - TINY STEP WITH L FT BEHIND R FT.
- CT 2 - TINY STEP R WITH R FT. CT & - TINY STEP WITH L FT BEHIND R FT.
- 2 CT 1 - STEP ON R FT IN PLACE. CT & - HOP ON R FT, BRINGING L FT AROUND IN BACK.
- CT 2 - STEP ON L TOE BEHIND R FT. CT & - HOP ON L FT, BRINGING R FT AROUND IN BACK.
- 3 CT 1 - STEP ON R TOE BEHIND L FT. CT & - HOP ON R FT, EXTENDING L FT FWD A FEW INCHES.
- CT 2 - STEP ON L FT IN ORIGINAL PLACE, EXTENDING R FT FWD A FEW INCHES.
- CT & - STEP ON R FT IN ORIGINAL PLACE, EXTENDING L FT FWD A FEW INCHES.
- 4 CT 1 - STEP ON L TOE BEHIND R FT. CT & - HOP ON L TOE, BRINGING R FT AROUND IN BACK.
- CT 2 - STEP R TOE BEHIND L FT. CT & - HOP ON R FT, BRINGING L FT FWD A FEW INCHES.
- 5 CT 1 - STEP ON L FT IN PLACE, EXTENDING R FT FWD A FEW INCHES.
- CT & - STEP ON R FT IN PLACE, EXTENDING L FT FWD A FEW INCHES.
- CT 2 - BRING FEET TOGETHER, AND LOWER BOTH HEELS WITH A HEAVY ACCENT.
- CT & - HOLD.

— PRESENTED BY RICHARD CRUM

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.

FOIRKAN PLES
(FO-TUR'-KARN FLESS)

SLOVENIA

SOURCE: LEARNED FROM THE "FRANCE MAROLT" FOLK DANCE GROUP IN LJUBLJANA, SLOVENIA.

MUSIC: MH 3023-B, THE DUQUESNE UNIVERSITY TAMBURITZANS. NO PIANO MUSIC PUBLISHED.

FORMATION: COUPLES. SEE PART I AND PART II FOR POSITIONING.

STEPS: "STEP-HOP": THE "STEP-HOP" REFERRED TO IN THE INSTRUCTIONS IS DONE IN WALTZ TIME, AND IS SIMILAR TO HOP-WALTZ STEPS OF CERTAIN OTHER NATIONALITIES. IN SLOVENIA IT IS DONE AS FOLLOWS:

MAN'S STYLE:

CT 1 - STEP ON R FT, TURNING BODY A BIT TO R. CT 2 - PAUSE.

CT 3 - HOP ON R FT, BRINGING L KNEE UP SO THAT L FT IS POINTING STRAIGHT DOWNWARD, BESIDE (ALMOST TOUCHING) INSIDE OF CALF OF R LEG, JUST BELOW R KNEE.

BEGIN FOLLOWING MEASURE WITH L FT, ETC.

WOMAN'S STYLE:

ALMOST IDENTICAL TO MAN'S STYLE, BUT KNEE IS NOT BROUGHT UP. L FT IS RAISED TO ABOUT LEVEL OF R ANKLE ON HOP.

MEAS. PART I

BOTH PARTNERS FACE DIRECTLY COW AROUND CIRCLE. M TUCKS THUMBS IN FRONT OF BELT, W PLACES HANDS ON HIPS. W STANDS A BIT FWD ON M'S R, SO THAT HER L ELBOW IS DIRECTLY IN FRONT OF M'S R ELBOW.

1-4 MAN: WITH FOUR STEP-HOPS, BEGINNING WITH L FT, M ADVANCES FWD. BE SURE ON EACH STEP-HOP TO TURN BODY SLIGHTLY IN DIRECTION OF ACTIVE FOOT.

WOMAN: AT THE SAME TIME, DOES FOUR STEP-HOPS BEGINNING WITH R FT, AS FOLLOWS:

MEAS. 1 - TURN A BIT R, AWAY FROM MAN. MEAS. 2 - TURN TO L, MOVING IN FRONT OF M TO FACE HIM.

MEAS. 3 - DANCE BKWD IN LOD, FACING M. MEAS. 4 - DANCE BKWD IN LOD, FACING MAN.

5-6 MAN: SIX STAMPING STEPS FWD L-R-L-R-L-R.

WOMAN: STILL MOVING BKWD IN LOD, SIX STAMPING STEPS R-L-R-L-R-L.

7-8 MAN: TWO STEP-HOPS FWD (L-R).

WOMAN: IN TWO STEP-HOPS (R-L) MAKE A FULL TURN R, STILL MOVING IN LOD, ENDING UP FACING M AGAIN.

9-10 MAN: SIX STAMPING STEPS FWD L-R-L-R-L-R.

WOMAN: STILL MOVING BKWD IN LOD, SIX STAMPING STEPS R-L-R-L-R-L.

11-15 MAN: FIVE STEP-HOPS FWD L-R-L-R-L.

WOMAN: IN FIVE STEP-HOPS R-L-R-L-R, AND STILL MOVING IN LOD, TURN CONTINUOUSLY R, ENDING UP AGAIN FACING MAN.

16-17 MAN: FOUR STAMPING STEPS FWD R-L-R-L.

WOMAN: STILL FACING MAN, AND MOVING BKWD IN LOD, FOUR STAMPING STEPS L-R-L-R.

ON FINAL BEAT OF MEAS. 17, M SHIFTS WEIGHT ONTO R FT, W SHIFTS WEIGHT ONTO L FT, AND THEY TAKE SHOULDER-WAIST POSITION IN PREPARATION FOR PART II.

PART II

COUPLES IN SHOULDER-WAIST POSITION. DURING PART II, COUPLE MOVES IN LOD, TURNING CONTINUALLY CLOCKWISE. STEP GIVEN HERE IS M'S, W USES OPPOSITE FOOTWORK.

18-19 TWO STEP-HOPS (M BEGINS L FT, W BEGINS R FT), TURNING CW.

20-21 FOUR STAMPS WITH A HOP AFTER FOURTH STAMP (M, L-R-L-R-HOP), (W, R-L-R-L-HOP). CONTINUE TURNING CW DURING STAMPS!

22-25 SAME AS MEAS. 18-21.

26-31 SIX STEP-HOPS (M BEGINS L FT, W BEGINS R FT), CONTINUALLY TURNING CW.

32-33 FOUR STAMPS WITH A HOP AFTER FOURTH STAMP (M, L-R-L-R-HOP), (W, R-L-R-L-HOP). CONTINUE TURNING CW DURING STAMPS!

26-33 REPEATED ONCE MORE.

NOTE: IN PART II, DANCERS NEVER STOP TURNING CW, EVEN DURING THE STAMPS.

-- PRESENTED BY RICHARD CRUM

KRIČI, KRIČI, TIČEK
(KREE'-CHEE KREE'-CHEE TEE'-CHECK)

CROATIA

SOURCE: LEARNED FROM NATIVES IN YUGOSLAVIA.

MUSIC: MH 3021-A, THE DUQUESNE UNIVERSITY TAMBURITZANS. NO PIANO MUSIC PUBLISHED.

FORMATION: DONE EITHER IN CIRCLE OR IN COUPLES (SEE BELOW).

MEAS. CIRCLE FORM

EVEN NUMBER OF M AND W, ALTERNATING IN CIRCLE, W ON M'S R. Men JOIN HANDS AT W'S BACKS.
W JOIN HANDS OVER W'S ARMS.

PART I

- 1 CT 1 - FACING 1/8 L, HOP ON R FT, EXTENDING L LEG STIFFLY OUT OF CIRCLE, ABOUT 3 INCHES OFF THE GROUND. CT & - STEP ON L FT DIRECTLY BELOW ITS EXTENDED POSITION, MOVING FWD.
CT 2 - STEP ON R FT, CONTINUING FWD CW. CT & - HOLD.

- 2-8 REPEAT ABOVE STEP 7 MORE TIMES (FOR A TOTAL OF 8), CONTINUING TO MOVE CW THROUGHOUT.

PART II

- 9-12 CONTINUE MOVING CW WITH 7 WALKING STEPS, PIVOTING ON L FT TO FACE 1/8 R ON LAST BEAT OF MEAS. 12/ (L-R-L-R-L-R-L-PIVOT). DURING THE PIVOT ON THE L FT, POINT R FT TO R IN PREPARATION FOR THE FOLLOWING MEAS. 13.

- 13-16 MOVING R (CCW), TAKE 8 WALKING STEPS (R-L-R-L-R-L-R-L). NOTE THAT THIS IS NOT THE SAME AS IN MEAS. 9-12. THERE IS NO PIVOT HERE. YOU END UP FACING 1/8 R WITH WEIGHT ON L FT.

PART III

- 1-8 THIS IS THE SAME AS PART I, BUT WITH OPPOSITE FOOTWORK, AND MOVING CCW: HOP ON L FT, STEP ON R FT, STEP ON L FT -- DONE 8 TIMES.

PART IV

- 9-12 SEVEN STEPS WITH PIVOT (R-L-R-L-R-L-R-PIVOT), STILL MOVING CCW.

- 13-16 EIGHT WALKING STEPS (L-R-L-R-L-R-L-R), MOVING CW.

COUPLE FORM

COUPLES IN SHOULDER-WAIST POSITION, DO THE SAME STEPS AS SHOWN UNDER "CIRCLE FORM."

NOTE: BE SURE TO KEEP INACTIVE LEG STIFF AND EXTENDED DURING PARTS I AND III. THIS IS NOT THE SO-CALLED "BROKEN-ANKLE" STEP OF "SELJANČICA" AND OTHER KOLOS. DURING THE WALKING STEPS, THE CIRCLE DOES NOT DIP, BUT REMAINS COMPLETELY LEVEL THROUGHOUT.

— PRESENTED BY RICHARD CRUM

GREEK SYRTOS

MUSIC: V 26-8220 OR V 26-8014

FORMATION: BROKEN CIRCLE, LEADER AT R END (DO NOT WIND UP AS IN KOLOS). GREEK DANCING, LIKE THAT OF THE BALKANS AND NEAR EAST OFFERS UNUSUAL BEAUTY AND THRILLS OFTEN DIFFICULT FOR THOSE TRAINED IN WESTERN MUSIC AND DANCING TO EXPERIENCE. THE SYRTOS OFFERS THE LEADER AN OPPORTUNITY TO EXPLORE ALL CHOREOGRAPHIC POSSIBILITIES AND SHOW OFF HIS REPERTOIRE OF FANCY STEPS AND EMBELLISHMENTS, THOUGH NOT WITH A COMPETITIVE FEELING. THE REST OF THE DANCERS CONTINUE WITH THE BASIC STEP AS DESCRIBED. THE LEADER MAY TIRE OR DECIDE TO GIVE SOMEONE ELSE A CHANCE IN WHICH CASE HE GOES TO THE END OF THE LINE AND THE NEXT PERSON LEADS.

MEAS. (THE DANCE PATTERN MAY BE FIT INTO FOUR MEASURES, THOUGH THE MUSIC MAY BE IN OTHER TIMING.)

- 1 STEP ON R FT TO THE R (CT 1, &). STEP ON L FT BEHIND R (CT 2), STEP ON R FT (CT &).
2 STEP ON L, R, L.
3 STEP R FT, POINT L FT FWD.
4 STEP L FT BACK, POINT R FT IN PLACE.

VARIATIONS. AT END OF MEAS. TWO IT IS COMMON TO LIFT OR HOP LIGHTLY ON THE R FT.

IN MEAS. ONE THE R FT MAY BE PLACED IN FRONT OF L FT, TURNING THE BODY TO THE L TO BEGIN THE DANCE.

— PRESENTED BY JOHN FILCICH

SROTES
(SHROCH'-TESH)
CROATIA

SOURCE: LEARNED FROM IVAN IVANČAN, DIRECTOR, JOŽA VLAHOVIĆ FOLK DANCE GROUP, ZAGREB.

MUSIC: MH 3021-B, THE DUQUESNE UNIVERSITY TAMBURITZANS. NO PIANO MUSIC PUBLISHED.

FORMATION: COUPLES. SEE UNDER PART I AND PART II FOR POSITIONING.

NOTE: THIS DANCE IS FROM THE ZAGORJE-PRIGORJE AREA OF CROATIA, WHERE THE STYLE IS RATHER STIFF AND RUSTIC. BE CAREFUL NOT TO MOVE FWD DURING THE COURSE OF PART I -- THE "STAMP-CHUGS" ARE ALL DONE COMPLETELY IN PLACE. ABOVE ALL, DO NOT DO A REGULAR POLKA STEP IN PART II.

STEP: "ZAGORJE POLKA STEP". THIS STEP OCCURS IN PART II, DONE AS FOLLOWS:
(MAN'S STEP GIVEN, WOMAN USES OPPOSITE FOOTWORK)

CT 1 - FALL ON FULL R FT, BENDING KNEE SLIGHTLY.

CT & - FALL ON FULL L FT, ABOUT 6 INCHES L OF R FT, AGAIN BENDING KNEE SLIGHTLY.

CT 2 - FALL ON FULL R FT, WITH A DEEPER, MORE ACCENTED BEND OF KNEE THAN ON FIRST TWO STEPS.

CT & - HOLD.

THE WHOLE STEP IS NOW REPEATED BEGINNING WITH THE L FT. THE STEP ITSELF IS VERY ROUGH, "CLODDY," IN A CRUDE PEASANT STYLE. THERE IS NOT EVEN A SUGGESTION OF A HOP ANYWHERE IN IT, NOR DOES ONE FOOT EVER "CLOSE" TO THE OTHER. DURING THE ACTUAL DANCE, COUPLES ARE IN SHOULDER-WAIST POSITION FOR THIS STEP, AND MOVE FREELY ABOUT THE FLOOR, TURNING CONTINUOUSLY CLOCKWISE.

MEAS. PART I

COUPLES STAND SIDE BY SIDE, SCATTERED ABOUT FLOOR, W IS ON M'S R. INSIDE HANDS JOINED, FREE HANDS ON OWN HIP. DURING PART I, M'S AND W'S STEPS ARE IDENTICALLY THE SAME.

1 CT 1 - STAMP FWD ON FULL R FT.

CT & - CHUG ON R FT BACK TO ORIGINAL PLACE, BRINGING L FT A BIT FWD AT THE SAME TIME.

CT 2 - STAMP FWD ON FULL L FT.

CT & - CHUG ON L FT BACK TO ORIGINAL PLACE, BRINGING R FT A BIT FWD AT THE SAME TIME.

2 SAME AS MEAS. 1.

3 CT 1 - STEP SIDeways TO R WITH R FT. CT & - CLOSE L FT TO R FT, TAKING WEIGHT ON L FT.

CT 2 - STEP SIDeways TO R WITH R FT. CT & - LIFT (ALMOST A HOP) ON R FT.

4 SAME AS MEAS. 3, BUT MOVING L WITH OPPOSITE FOOTWORK.

5-7 SAME AS MEAS. 1-3.

8 M TAKES THREE STEPS L-R-L TO STAND IN FRONT OF W, FACING HER. W MEANTIME STEPS L-R-L-R (FOUR STEPS) IN PLACE, IN PREPARATION FOR PART II.

PART II

9-14 SIX "ZAGORJE POLKA STEPS," IN SHOULDER-WAIST POSITION, M BEGINNING WITH R FT, W BEGINNING WITH L FT. TURN AS A COUPLE CW, MOVING FREELY AROUND FLOOR.

15-16 STOP TURNING, AND FACING EACH OTHER SQUARELY, STILL IN SHOULDER-WAIST POSITION, LOWER HEELS 7 TIMES IN PLACE. THIS RAPID BOUNCE IS TRICKY, BUT CAN BE MASTERED IF YOU REMEMBER TO KEEP KNEES FAIRLY STIFF, AND NEVER LET TOES LEAVE THE FLOOR.

17-24 SAME AS MEAS. 9-16.

AFTER FINISHING PART II, USE THE PAUSE IN THE MUSIC TO RESUME POSITION FOR PART I, AND BEGIN THE DANCE ALL OVER AGAIN.

— PRESENTED BY RICHARD CRUM

"STYLE IS PREFERABLE TO SPEED, AND AUTHENTICITY TO VIGOR."

U ŠEST KORAKA
(OO SHEET KO'-NAH-KAH)

SERBIA

SOURCE: LEARNED FROM NATIVES IN YUGOSLAVIA.

MUSIC: BALKAN S-107 - "NOVO ŽIKINO KOLO", BALKAN S-108 - "PERINO KOLO", SONART M-211 - "KRUSHEVACHKO KOLO", BALKAN 535 - "SITNO KOLO".

NOTE: THIS KOLO IS THE MOST POPULAR SINGLE KOLO IN YUGOSLAVIA TODAY. THERE ARE THOUSANDS OF MELODIES FOR IT, AND NEW ONES ARE ALWAYS BEING COMPOSED, JUST AS IS THE CASE WITH POLKAS OR WALTZES IN THIS COUNTRY. THE NAME "U ŠEST KORAKA" MEANS "IN SIX STEPS."

FORMATION: OPEN CIRCLE OR LINE, HANDS JOINED AND HELD DOWN AT SIDES.

"U ŠEST KORAKA" IS A HIGHLY IMPROVISED DANCE, WITH MANY PERSONAL VARIATIONS ON THE BASIC PATTERN. THE VARIATIONS GIVEN HERE ARE BUT A FEW THAT WERE GLEANED FROM SEVERAL GOOD DANCERS IN YUGOSLAVIA.

STEP: "SYNCOATED THREES". THIS STEP APPEARS ALL THROUGH THE VARIATIONS, AND IS DONE AS FOLLOWS:

(BEGINNING, FOR EXAMPLE, WITH R FT.)

CT 1 - STEP R FT IN PLACE. CT & - HOLD.

CT 2 - STEP L FT BESIDE R FT. CT & - STEP R FT IN PLACE.

ALSO DONE BEGINNING WITH L FT. THE IMPORTANT THING IS THE "SLOW-QUICK-QUICK" RHYTHM.

FOR CONVENIENCE, COUNT ONE-AND-TWO-THREE. STRESS BALLS OF FEET THROUGHOUT, AND DO THE STEPS WITH GREAT ELASTICITY IN KNEES.

MEAS. VARIATION I ("BASIC STEP")

- 1 CT 1 - STEP R WITH R FT. CT 2 - CLOSE L FT TO R FT, TAKING WEIGHT ON L FT.
- 2 CT 1 - STEP R WITH R FT. CT 2 - CLOSE L FT TO R FT, WITHOUT TAKING WEIGHT ON L FT.
- 3 CT 1 - STEP L WITH L FT. CT 2 - CLOSE R FT TO L FT, WITHOUT TAKING WEIGHT ON R FT.
- 4 CT 1 - STEP R WITH R FT. CT 2 - CLOSE L FT TO R FT, WITHOUT TAKING WEIGHT ON L FT.
- 5-8 SAME AS MEAS. 1-4, BUT WITH OPPOSITE FOOTWORK, AND MOVING TO L.

VARIATION II ("STEP-HOP WITH SYNCOATED THREES")

- 1 CT 1 - STEP R WITH R FT. CT & - HOLD.
- CT 2 - HOP ON R FT, MOVING R. CT & - STEP ON L FT BESIDE R FT, TAKING WEIGHT ON L FT.
- 2-4 THREE "SYNCOATED 3'S" IN PLACE (R-L-R, L-R-L, R-L-R).
- 5-8 SAME AS MEAS. 1-4, BUT WITH OPPOSITE FOOTWORK, MOVING L.

VARIATION III ("FOURS")

- 1 CT 1 - STEP TO R WITH R FT. CT & - STEP IN BACK OF R FT, WITH L FT.
- CT 2 - STEP TO R WITH R FT. CT & - STEP IN BACK OF R FT WITH L FT.
- 2-4 THREE "SYNCOATED 3'S" IN PLACE (R-L-R, L-R-L, R-L-R).
- 5-8 SAME AS MEAS. 1-4, BUT WITH OPPOSITE FOOTWORK, MOVING L.

VARIATION IV ("SEVENS")

- 1 CT 1 - STEP TO R WITH R FT. CT & - STEP L FT IN BACK OF R FT.
- CT 2 - STEP TO R WITH R FT. CT & - STEP L FT IN BACK OF R FT.
- 2 CT 1 - STEP R WITH R FT. CT & - STEP L FT IN BACK OF R FT.
- CT 2 - STEP R WITH R FT. CT & - HOLD.
- 3-4 TWO "SYNCOATED 3'S" IN PLACE (L-R-L, R-L-R).
- 5-8 SAME AS MEAS. 1-4, BUT WITH OPPOSITE FOOTWORK, MOVING L.

VARIATION V ("CUTS")

- 1 CT 1 - STEP TO R ON R FT. CT & - HOLD. CT 2 - HOP ON R FT. CT & - STEP ON L FT IN BACK OF R FT.
- 2-3 DO "CUT-STEP" SHOWN IN MEAS. 1 TWO MORE TIMES.
- 4 ONE "SYNCOATED 3" IN PLACE (R-L-R).
- 5-8 SAME AS MEAS. 1-4, BUT WITH OPPOSITE FOOTWORK, MOVING L.

VARIATION VI ("FOURS WITH CUTS")

- 1 "FOURS" AS IN MEAS. 1 OF VARIATION III.
- 2-3 TWO "CUT-STEPS" AS IN VARIATION V.
- 4 ONE "SYNCOATED 3" IN PLACE (R-L-R).
- 5-8 SAME AS MEAS. 1-4, BUT WITH OPPOSITE FOOTWORK, MOVING L.

-- PRESENTED BY RICHARD GRIM

MOSAICO MEXICANO

A MEDLEY OF MEXICAN CORRIDO STEPS

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

MUSIC: 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 CHORE - 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 SLOW AWAY FROM EACH OTHER ON MEAS. 1-4 AND TOWARDS 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 (L,R,L,R) TRAVELING FWD ON LAST STAMP LIFT R FT AND HOLD 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 TOWARD 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 TOWARDS 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, FINISH IN PARTNER'S PLACE WITH R SHOULDER TOWARDS 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.

4/4 TEMPO

- 1 3 STEP TURN TOWARDS PARTNER AND HOLD 1 CT (M START R, WL).
 2 3 STEP TURN AWAY FROM PARTNER AND HOLD 1 CT.
 3 2 TURNS (2 STEPS FOR EACH) MOVING TOWARDS 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.

pointing L ft fwd and bk
and leaping diagonal to L.

-- 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.

MUSIC: ANY RECORDING OF BALLROOM PASO DOBLE. THE STEP ROUTINE HEREWITH IS MADE TO FIT THE MUSICAL ARRANGEMENT OF ANY REGULAR PHRASED 2/4 PASO DOBLE. SUGGESTED RECORDS: LA CORRIDA, GAARE 701. CONCHITA, IMPERIAL 158.

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 BWD, 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 OR L HIP ADJACENT), ONE MOVING FWD, THE OTHER BKWD.

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

1. TURN IN CLOSED POS - PIVOTING ON 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.
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 SDDW, PARTNERS FACING AND TURNING BODY IN DIRECTION OF AND WITH EACH CROSS STEP.
2. GRAPEVINE IN PLACE (OFTEN CALLED FROTAOO 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.

MEAS. 1. (DONE TO 2/4 MUSIC)

- 1-4 COUPLES IN BALLROOM POS FACING PARTNER, M FACING LOD. B ONE STEPS TRAVELING LOD, M FWD AND W BKWD. (M START L, W R). M STEP R FT ACROSS L ON 3TH 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 HIP 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 FWD).
- 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.).
11. 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 (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 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 1/2 TURN CCW TO ASSUME BANJO POS, R HIP ADJACENT.

BALLROOM PASO DOBLE (CONT'D)MEAS.

- 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

KERRY DANCE

MUSIC: HIS MASTER'S VOICE 89727

FORMATION: TWO COUPLES FACING TWO COUPLES IN TWO LINES.

MEAS:I.

- 1-2 FOUR WALKING STEPS TO MEET OTHER LINE.
- 3-4 FOUR WALKING STEPS BKWD TO PLACE.
- 5-6 TWO STEP SWINGS IN PLACE.
- 7-8 TURN SINGLY IN PLACE.
- 1-8 REPEAT ACTION IN MEAS. 1-8.
- II.
- 1-4 JOIN HANDS IN A CIRCLE AND SLIDE TO THE L (8 GALLOP STEPS).
- 5-8 REPEAT ACTION TO R.
- 9-10 FOUR SKIP STEPS FWD (TOWARD CENTER).
- 11-12 FOUR SKIP STEPS BACK TO PLACE.
- 13-14 (BREAKING INTO ORIGINAL LINES), TWO STEP-SWING HOPS IN PLACE (ENDS BACK UP INTO THE LINES).
- 15-16 TURN SINGLY IN PLACE.

III.

- 1-4 LINES ADVANCE (8 WALKING STEPS), RELEASE HAND HOLDS IN LINE, JOIN R HAND WITH OPPOSITE, TURN ONCE AROUND AND BACK INTO ORIGINAL LINES.
- 5-6 TWO STEP-SWING HOPS IN PLACE.
- 7-8 TURN SINGLY IN PLACE.
- 9-16 REPEAT ACTION OF MEAS. 1-8, BUT USE L HANDS ON THE TURN.

-- PRESENTED BY SALLY HARRIS

HEEL AND TOE POLKA

MUSIC: MACGREGOR CPM 10-401

FORMATION: CIRCLE OF PARTNERS.

MEAS.I.

- 1-4 ALL START WITH L FT - INSIDE HANDS JOINED. TWO HEEL AND TOE POLKAS FWD.
- 5-8 8 SKIPPING STEPS FWD.
- 9-12 REPEAT MEAS. 1-4.
- 13-14 FOUR SKIP STEPS FWD.
- 15-16 FACE PARTNER, JUMP TO SIDE STRIDE POSITION (CT 1), JUMP TO CLOSED FEET POSITION (CT 2), HOLD (CTS 3-4).

II.

- 1-2 PARTNERS FACING, ALL START L FT. FOUR SKIP STEPS BKWD FROM PARTNER.
- 3-4 FOUR SKIP STEPS TO PARTNER.
- 5-8 HOOK R ELBOWS, TURN $1\frac{1}{2}$ TIMES WITH PARTNER.
- 9-16 REPEAT MEAS. 1-8, ENDING IN POSITION TO START DANCE FROM THE BEGINNING.

-- PRESENTED BY SALLY HARRIS

VRTIELKA (SLOVAK CZARDAS)

SLOVAKIA

SOURCE: LEARNED BY ANATOL JOUKOWSKI WHILE ON TOUR IN SLOVAKIA, 1935-36. PLACE: NOVE ZAMKI.

MUSIC: KOLO FESTIVAL KF 803-B.

MEASURE - 2/4, 4/8. COUNT 1,2,3,4.

FORMATION: COUPLES. M'S L HAND HOLDING W'S R HAND. M'S R HAND ON W'S WAIST, W'S L ARM ON M'S SHOULDER.

MEAS.	CT.	MAN	WOMAN
		<u>PATTERN I (6 MEAS.)</u>	
1	1	STEP R FT TO R	STEP L FT TO L
	2	CLOSE L FT TO R FT	CLOSE R FT TO L FT
	3	STEP R FT TO R	STEP L FT TO L
	4	CLOSE L FT TO R FT, WEIGHT ON R FT	CLOSE R FT TO L FT, WEIGHT ON L FT
		BEND BOTH KNEES	BEND BOTH KNEES

2	1-4	REPEAT MEAS. 1. M STARTS L AND W STARTS R.	
3	1	BEND BOTH KNEES, TURN L HEEL OUT	
	2	BEND BOTH KNEES, TURN R HEEL OUT	
	3	BEND BOTH KNEES, BOTH HEELS OUT, CLOSE POSITION IN PLACE	
	4	HOLD POSITION	

NOTE: W START OPPOSITE HEELS.

4-6 REPEAT MEAS. 1-3.

PATTERN II (7 MEAS.)

1	1	STEP R FT FWD	STEP L FT BKWD
	2	CLOSE L FT TO R FT	CLOSE R FT TO L FT
	3	STEP R FT FWD	STEP L FT BKWD
	4	CLOSE L FT TO R FT	CLOSE R FT TO L FT
2	1	STEP IN PLACE R FT	PIVOT IN PLACE, CW
	2	STEP IN PLACE L FT	STEP L FT
	3	STEP IN PLACE R FT	STEP R FT AND FINISH PIVOT
	4	HOLD POSITION	COMPLETE 360°. HOLD.

NOTE: M HOLD R ARM OF W WITH L ARM. FREE HANDS ON HIPS.

3 1-4 M REPEAT MEAS. 1 OF W.

W REPEAT MEAS. 1 OF M.

4 1-4 REPEAT MEAS. 2 OF W.

REPEAT MEAS. 2 OF M.

5-7 REPEAT MEAS. 1-3 OF PATTERN I.PATTERN III (5 MEAS.)

1	1	M STEP R FT DIAG R
	2	CLOSE L FT TO R FT
	3	M STEP R FT DIAG R
	4	CLOSE L FT TO R FT.
2	1	M STEP L FT DIAG L
	2	CLOSE R FT TO L FT
	3	M STEP L FT DIAG L
	4	CLOSE R FT TO L FT.
3	1	M STEP CW ON R FT
	2	STEP L FT
	3	STEP R FT FINISH 180°
	4	HOLD POSITION, FACING PARTNER.

NOTE: MEAS. 1-3, W START TO OWN R DOING SAME PATTERN AS M. M AND W HOLD HANDS ON OWN HIPS.

4-6 REPEAT MEAS. 1-3, FINISHING ON STARTING POSITION OF PATTERN III.

REPEAT PATTERN II - 7 MEAS.

REPEAT PATTERN III - 5 MEAS.

* REPEAT PATTERN II - 7 MEAS.

*NOTE: ON 7TH MEASURE

CT 1 W STEPS BKWD L FT

2 STEP R FT

3 STEP L FT

4 END TO R OF PARTNER FACING SAME DIRECTION.

FOLK DANCE CAMP 1955

Errata:

Pattern II, meas 3 and 4: Delete and add M and W repeat action of meas 1 and 2 in reverse direction, M bk W fwd.

VRTIELKA (CONTO.)

MEAS.	CT.	MAN	WOMAN
<u>PATTERN IV (6 MEAS.) FAST TEMPO</u>			
1	1	M W START L FT TO L	
	2	CLOSE R FT TO L FT	
	3	STEP L FT TO L	
	4	CLOSE R FT TO L FT.	
2	1	M W STEP R FT TO R	
	2	CLOSE L FT TO R FT	
	3	STEP R FT TO R	
	4	CLOSE L FT TO R FT.	
3	1	M STEP IN PLACE R FT.	W STEP L CCW IN FRONT OF PARTNER
	2	STEP L FT	STEP R
	3	STEP R FT.	STEP L ENDING TO L OF PARTNER.
NOTE: W'S L ARM CHANGES TO L SHOULDER OF PARTNER. M W FREE HANDS ON HIPS.			
4-6	REPEAT MEAS. 1-3, REVERSE DIRECTION AND FEET.		

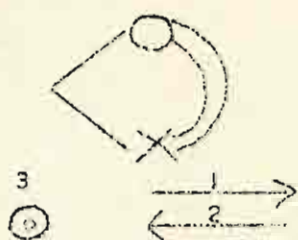
PATTERN V (7 MEAS.)

NOTE: HAND POSITION. JOIN L HANDS, JOIN R HANDS. L OVER R IN FRONT.

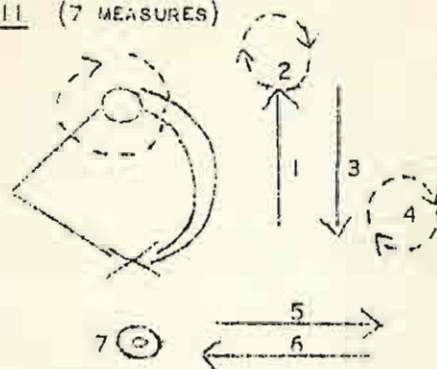
1	1	BOTH STEP R FT FWD	
	2	CLOSE L FT TO R FT	
	3	STEP R FT FWD	
	4	CLOSE L FT TO R FT.	
2	1	W PIVOT L (CCW). STEP L	
	2	STEP R	
	3	STEP L FINISH PIVOT $1\frac{1}{2}$ TURNS (HANDS JOINED).	
	1	M STEP R	
	2	STEP L	
	3	STEP R ALL IN PLACE TURNING 180° CW.	
3-4	REPEAT MEAS. 1-2 STARTING OPPOSITE DIRECTION AND OPPOSITE FEET, FINISHING IN STARTING POS.		
5-7	REPEAT MEAS. 1-3 OF <u>PATTERN I</u> .		
REPEAT PATTERN IV - 6 MEAS.			
REPEAT PATTERN V - 7 MEAS.			
REPEAT PATTERN IV - 6 MEAS.			
REPEAT PATTERN V - 7 MEAS.			
FINAL MEAS. 3 CTS. M TURN W CCW HOLDING R HANDS, COMPLETING 2 TURNS UNDER HIS R ARM, FINISH POSE POSITION.			

-- PRESENTED BY ANATOL JOUKOWSKI

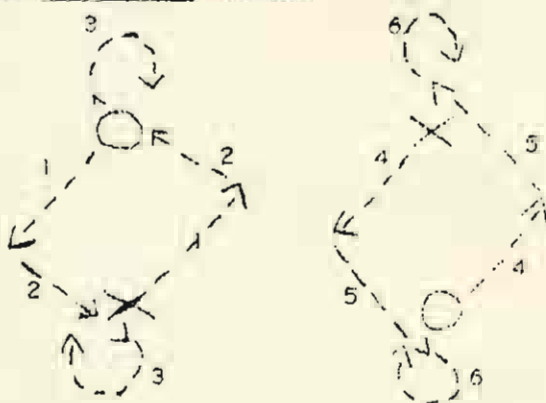
(1) PATTERN I (6 MEASURES)



(2) PATTERN II (7 MEASURES)

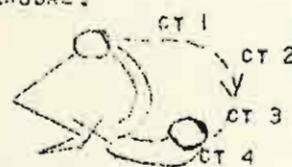


(3) PATTERN III (6 MEASURES)

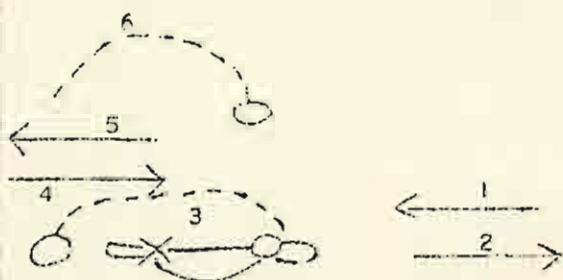


(4) REPEAT PATTERNS II, III, II

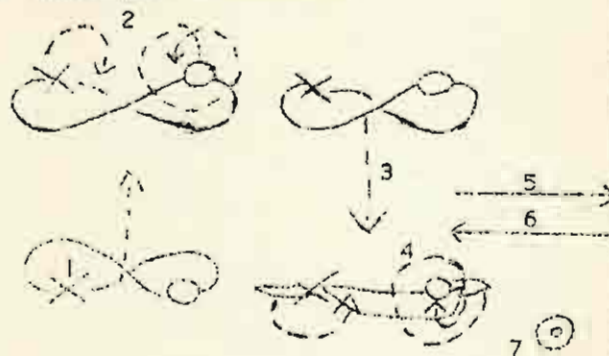
7TH MEASURE:



(5) PATTERN IV (6 MEASURES) FAST

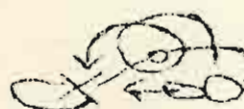


(6) PATTERN V (7 MEASURES)



(7) REPEAT PATTERN V

FINE (1 MEASURE - 3 COUNTS)



DAVNO ORO

SOURCE: MACEDONIAN ETHNIC DANCE FROM PETRICH. LEARNED BY ANATOL JOUKOWSKI WHILE ON TOUR IN MACEDONIA, 1930-40.

MUSIC: SLAV-ART, JOHN FILCICH, "SPECIAL".

MEASURES: 3/4 AND 7/16 (2 2 3)

COUNT: 1,2,3.

FORMATION: TWO LINES IN SEMI-CIRCLE, FACING EACH OTHER. W INSIDE, M OUTSIDE. HANDS JOINED, M WITH M, W WITH W.

NOTE: M AND W DO THE SAME STEPS. W DON'T LIFT FEET HIGH AS M.

MEAS. PATTERN I (10 MEASURES - SLOW)

- 1 CT 1 - STEP R FT TO R, WEIGHT ON R FT. CT 2 - L FT START CROSS R FT, CT 3 - L FT FINISH CROSS, STEP WEIGHT ON L FT.
- 2 CT 1 - STEP R FT TO R, L KNEE BEND HIGH, CROSS. FRONT R FT. CT 2 - WEIGHT ON R FT, SAME POSITION. CT 3 - WEIGHT ON R FT, SAME POSITION.
- 3 CT 1 - STEP L FT TO L, R KNEE BEND HIGH; CROSS, in FRONT L FT. CT 2 - WEIGHT ON L FT, SAME POSITION. CT 3 - WEIGHT ON L FT, SAME POSITION.
- 4 REPEAT MEAS 2.
- 5 CT 1 - STEP L FT CROSS, R FT TO R. CT 2 - WEIGHT ON L FT. CT 3 - STEP R FT TO R, WEIGHT ON R FT.
- 6-10 REPEAT MEAS. 1-5, STARTING TO L. WITH L FT

PATTERN II (14 MEASURES - SLOW)

- 1 CT 1 - STEP R FT DIAG TO R. CT 2 - CROSS L FT FRONT R FT. CT 3 - STEP L FT DIAG R.
- 2 CT 1 - STEP R FT DIAG R. CT 2 - CROSS L FT DIAG FRONT OF R FT. BEND. KNEE HIGH, WEIGHT ON R FT. CT 3 - SAME POSITION.
- 3 CT 1 - STEP L FT DIAG BACK TO L. CT 2 - CROSS R FT DIAG BACK L FT. CT 3 - STEP ON R FT, WEIGHT ON R FT.
- 4 CT 1 - STEP L FT DIAG BACK TO L. CT 2 - CROSS R FT BACK L FT. R KNEE BEND HIGH DIAG TO L, WEIGHT ON L FT. CT 3 - SAME POSITION.
- 5 CT 1 - STEP R FT TO R. CT 2 - CROSS L FT FRONT R FT. CT 3 - STEP L FT TO R.
- 6 REPEAT MEAS. 5.
- 7 REPEAT MEAS. 5.
- 8 CT 1 - STEP R FT TO R, L FT CROSS FRONT R FT, KNEE BEND, HIGH. CTS 2-3, SAME POSITION.
- 9-15 REPEAT MEAS. 1-7, STARTING L FT TO L

PATTERN III (16 MEASURES, FASTER)

- 1 CT 1 - STEP R FT TO R. CT 2 - TOUCH L FT FRONT OF R FT, ACROSS. CT 3 - HOP ON L FT REPLACING R FT.
- 2-3 REPEAT MEAS. 1.
- 4 CT 1 - STEP R FT TO R. CT 2 - TOUCH L FT ACROSS R FT. CT 3 - HOLD POS, WEIGHT ON R FT.
- 5-8 REPEAT MEAS. 1-4, STARTING L FT TO L
- 9-15 REPEAT MEAS. 1-8.
- 17 CT 1 - WEIGHT ON L FT, CROSS R FT FRONT L FT, KNEE BEND, HIGH. CT 2-3, SAME POSITION.

REPEAT PATTERN I (10 MEAS.)

REPEAT PATTERN II - WITHOUT MEAS. 8 (14 MEAS.)

REPEAT PATTERN III - WITHOUT MEAS. 17 (16 MEAS.)

PATTERN IV (32 MEASURES - FAST, 2 2 3)

NOTE: MEAS. 1-4, M AND W JOIN HANDS, M'S L HAND WITH W'S L HAND, M'S R HAND WITH W'S R. DON'T CROSS HANDS. ONE PERSON HOLDS TWO PERSONS, EXCEPT FIRST LEADING M.

COUNTS ARE 1, 2, 3. 3 IS A LONGER TIME, WITH A SMALL ACCENT.

- 1 CT 1 - SMALL STEP ON R FT IN PLACE. BEND L KNEE. CT 2 - SMALL STEP ON L FT IN PLACE. BEND R KNEE. CT 3 - BIG STEP ON R FT, CROSS L FT IN FRONT. BEND L KNEE.
- 2 CT 1 - SMALL STEP ON L FT IN PLACE. BEND R KNEE. CT 2 - SMALL STEP ON R FT IN PLACE. BEND L KNEE. CT 3 - BIG STEP ON L FT, CROSS R FT IN FRONT. BEND R KNEE.
- 3 REPEAT MEAS. 1.
- 4 REPEAT MEAS. 2.
- 5-8 REPEAT MEAS. 1-4.

9 MAN:

- CT 1 - STEP R FT TO R
- CT 2 - CLOSE L FT TO R FT
- CT 3 - SMALL STEP ON R FT BACK, AT SAME TIME L FT CROSS OVER R FT, BEND

WOMAN:

- STEP L FT TO L
- CLOSE R FT TO L FT
- SMALL STEP L FT BACK, AT SAME TIME R FT CROSS OVER L FT. BEND BOTH KNEES. WEIGHT ON R FT.

BAVNO GRO (CONTO)

MEAS.

9 (CONTO FROM P. 62, M'S PART)
 . . . BEND BOTH KNEES. WEIGHT ON L FT.

10-16 REPEAT MEAS. 9 (ALTOGETHER, 8 TIMES). W beginning L
 REPEAT PATTERN IV, MEAS. 1-16.

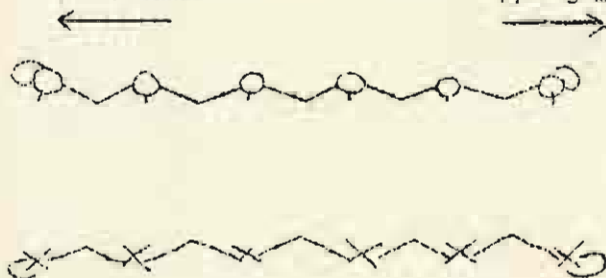
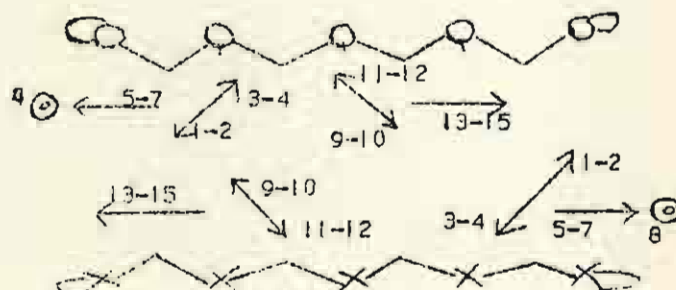
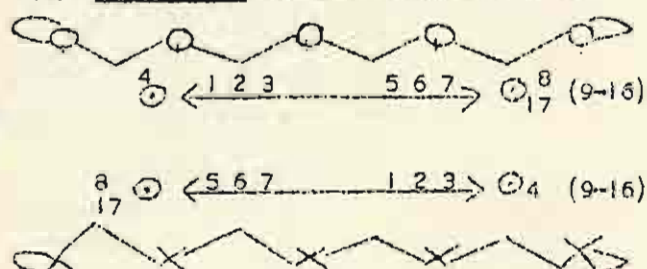
NOTE: THE DANCE IS PROGRESSING TO M'S R (CCW) OR IN SNAKE WISE, DEPENDING ON DANCE SPACE.
 ALL STEPS ARE VERY SUPPLE AND KNEES ARE BENT. IN SLOW PART, JOINED HANDS ARE MOVING UP IF
 THE DANCERS PROGRESS FRONT, AND DOWN WITH BKWD STEPS.

— PRESENTED BY ANATOL JOUKOWSKI

(1) PATTERN I (10 MEASURES)

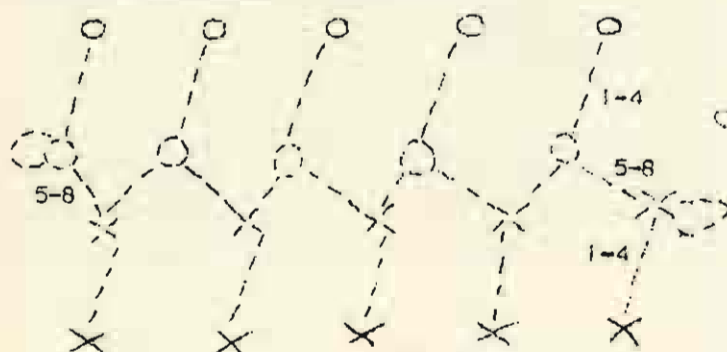
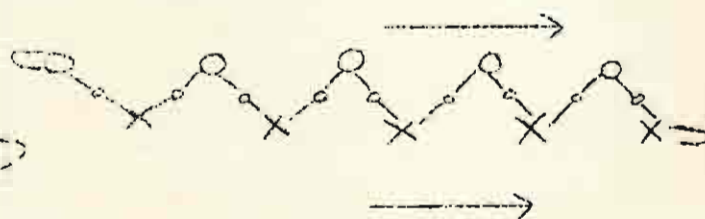
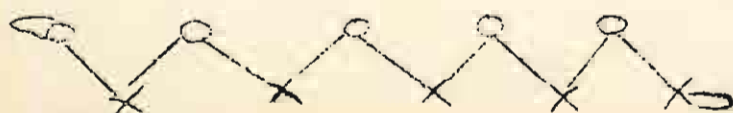
1 - 5 MEAS.

11 - 5 MEAS.

(2) PATTERN II (15 MEASURES - 14 + 1)(3) PATTERN III (17 MEASURES - 16 + 1)(4) REPEAT PATTERNS I, II, III
(10, 14, 16 MEASURES)

SAME FORMATION

(NO 17TH MEASURE)

(5) PATTERN IV (8 MEASURES - FAST)(6) PATTERN IV (8 MEASURES)(7) REPEAT PATTERN IV (8 MEASURES) (5)(8) REPEAT PATTERN IV (8 MEASURES) (6)REPEAT PATTERN IV (8 MEASURES) (6)

RUSSIAN QUADRILLE

SOURCE: "RUSSKIE KADRILI", PUBLISHED BY THE ACADEMY OF SCIENCE, U. S. S. R. THIS IS A DANCE FOR ONE OR MANY FORMATIONS OF FOUR COUPLES, TAUGHT BY ANATOL JUKOWSKY AT THE FOLK DANCE FEDERATION-SOUTH'S INSTITUTE HELD IN SANTA MONICA, CALIFORNIA, JANUARY 29-30, 1955.

MUSIC: STINSON 3157A, OR "ARGE" 1017A - "ACH VUI SENI MOI SENI"

2/4 TIME, PHRASE OF 4 MEASURES.

FORMATION: 4 COUPLES IN SQUARE FORMATION, 2 COUPLES FACING EACH OTHER, W ON M'S R. HANDS ON HIPS, FINGERS TOWARD BACK AND POINTING DOWNWARD.

- STEPS:
1. TROPKA: STEP R,L,R AND CHUG ON R EXTENDING L LEG FWD, POINTING L TOE DOWN AND OUTWARD. REPEAT STARTING L,R,L.
 2. VERIOVOCHKA (RUSSIAN SKIP STEP): IN PLACE, ALTERNATING FEET, STARTING WITH R FT BEHIND L, DISPLACE EACH FT.
 3. STEP-TOUCH: WT ON R FT, SLIDE L FT FWD SO L HEEL TOUCHES IN FRONT OF R TOE, THEN WITH WEIGHT ON L FT, SLIDE R FT FWD SO R HEEL TOUCHES IN FRONT OF L TOE.
 4. PRYSIADKA: M'S R HAND ON HIP, L HAND STRAIGHT UP TO L, SQUAT WITH BACK STRAIGHT, KNEES OUT IN WIDE V (CT 1), STRAIGHTEN KNEES AND EXTEND R LEG DIAG TO R, HEEL TO FLOOR, TOE UP (CT 2), OR OPPOSITE DIRECTION AND FEET.

MEAS.I. BOWS

- 1-2 M $\frac{1}{4}$ PIVOT TURN L, W $\frac{1}{4}$ PIVOT TURN TO R, AND BOW (CTS 1-4).
 3-4 BOTH $\frac{1}{2}$ PIVOT TURN TO FACE PARTNERS, M TURN R AND W L, AND BOW (CTS 5-8).
 5-6 EACH COUPLE 3 STEPS TO APP CPL, ON 4TH CT CLOSE AND BOW. ALL ACTION STARTS R FT (CTS 1-4).
 7-8 EACH COUPLE 3 STEPS BKWD, STARTING WITH R FT TO ORIGINAL PLACE, ON 4TH CT TURN AND BOW TO OWN PARTNER (CTS 5-8).

II. MEN'S VISIT

- 1-4 ALL M, STARTING WITH R FT TAKE 8 WALKING STEPS TOUCHING L HAND WITH OPP M AND GOING CCW AROUND OPP W (CTS 1-8).
 5-8 RETURN TO OWN PLACE WITH 4 RUSSIAN POLKA STEPS, HANDS ON HIPS (CTS 9-16). AT SAME TIME W DO STEP-TOUCH IN PLACE.

III. WOMEN'S VISIT

- 1-8 ALL W PERFORM STEPS IN FIGURE 11, EXCEPT R HANDS TOUCH, WITH 8 WALKING STEPS CW AROUND OPP M (CTS 1-8), AND RETURN TO OWN PLACE WITH 4 RUSSIAN POLKA STEPS, HANDS ON HIPS (CTS 9-16) AT SAME TIME M DO STEP-TOUCH IN PLACE.

IV. CIRCLE

- 1-8 4 COUPLES FORM SINGLE CIRCLE AND WITH HANDS ON HIPS TAKE 8 WALKING STEPS CW, THEN 4 RUSSIAN POLKA STEPS TO ORIGINAL POSITIONS (CTS 1-16).

V. MEN'S BRUSH STEP

- 1-2 M STEP R FT (CT 1), BRUSH L FT AND SLAP L THIGH WITH BACK OF L HAND (CT 2), STEP L,R,L (CTS 3 & 4), FORMING INSIDE CIRCLE PASSING 2ND W.
 3-4 M REPEATS SAME ACTION GOING TO 3RD W ($\frac{1}{2}$ CIRCLE) (CTS 5-8).
 5-8 M TAKES 8 WALKING STEPS AROUND W CCW, W TAKES 8 SMALL WALKING STEPS IN OWN SMALL CIRCLE CW (CTS 1-16).
 9-16 REPEAT ABOVE STEPS, M RETURNING TO OWN PLACE (CTS 1-16).

VI. WOMEN'S STEP

- 1-2 WITH ARMS ACROSS CHEST W MOVE TWD PARTNER WITH 3 STEPS R,L,R (CTS 1-3), WITH WT ON R FT EXTEND L HEEL TO TOUCH FLOOR IN FRONT OF R FT (CT 4), TOE IS POINTING TO R SIDE.
 3-4 W MOVE BKWD STARTING WITH L FT AND EXTENDING R HEEL TO TOUCH FLOOR IN FRONT OF L FT (CTS 5-8).
 5-8 W TAKES 8 WALKING STEPS CW OUTSIDE CIRCLE, STOPPING IN FRONT OF 3RD M (CTS 9-16). HANDS ARE ON HIPS.
 9-16 W REPEATS ABOVE STEPS AND FINISHES FACING OWN PARTNER (CTS 9-16). WHILE W ARE DANCING, M WITH HANDS ON HIPS, STANDING WITH WEIGHT ON R FT, FLEXES R KNEE (CT 1), STAMPS WITH L FT (CT 2), REPEATS SAME ACTION.

VII. PARTNER TURNS

- 1-4 WITH HANDS ON HIPS FACING PARTNERS, BOTH M AND W PERFORM W'S STEP FROM FIGURE VI, WALKING FWD 3 STEPS R,L,R, AND TOUCHING L HEEL TO FLOOR AND OPENING HANDS TO PARTNER ON 4TH CT, BKWD 4 CTS REPLACING HANDS TO HIPS (CTS 1-8).
 5 FWD TO PARTNER WITH 2 WALKING STEPS AND WITH M'S R HAND ON W'S WAIST, W'S R HAND ON M'S WAIST (CTS 9-10).
 6-7 4 WALKING STEPS AROUND CW (CTS 11-14).

MEAS.

RUSSIAN QUADRILLE (CONTD)

- 8 RETURN TO ORIGINAL POSITIONS (CTS 15-16).
- 9-16 REPEAT ACTION (CTS 1-16), TURNING $1\frac{1}{4}$ TURN CCW TO FINISH WITH W INSIDE CIRCLE, PARTNERS FACING.
- VIII. MEN'S PRYSIAOKA, WOMEN'S STAR
- 1-4 HANDS ON HIPS, M PRYSIAOKA, DOWN (CT 1), UP WITH WT ON R FT, L FT EXTENDED TO L (CT 2), STEP L, R, L IN PLACE (CTS 3-4). REPEAT SAME ACTION (CTS 5-8), STARTING OPPOSITE FT.
- 5-8 M STEP L (CT 9), EXTEND R HEEL TOUCHING FLOOR IN FRONT OF L FT (CT 10), ALTERNATING R AND L (8 TIMES IN ALL) (CTS 9-16).
- 9-16 M REPEAT ALL STEPS (CTS 17-32).
- 1-4 AT SAME TIME W STEP R FT, EXTEND L HEEL IN FRONT OF R FT, REPEAT TO R, REPEAT L, THEN R (CTS 1-8).
- 5-8 W FORMING R HAND STAR WALK 8 STEPS CW TO 3RD M ($\frac{1}{2}$ CIRCLE) (CTS 9-16).
- 9-16 W REPEAT ACTION 1-16.
- IX. FORMING LINES
- 1-8 #4 M LEADS #3, #2 AND #1 M TO FORM LINE WITH 16 WALKING STEPS CCW, OUTSIDE W'S LINE. #1 W LEADS #2, #3 AND #4 W CW TO FORM LINE FACING M, WITH 16 WALKING STEPS (CTS 1-16).
- 9-16 M REPEATS M'S STEPS FROM FIGURE VI (CTS 17-32).
- 9-12 W REPEATS FIRST 8 CTS FROM FIGURE VI, ARMS OPEN TO PARTNER (CTS 17-24).
- 13-16 W WALK 8 STEPS IN INDIVIDUAL CIRCLE CW, ARMS ON HIPS (CTS 25-32).
- X. CROSSOVER
- 1-4 ALL REPEAT STEPS FROM FIRST 8 CTS OF FIGURE VI, HANDS ON HIPS, LEADING WITH R ELBOWS (CTS 1-16).
- 5-8 WITH 8 WALKING STEPS CROSS TO OPPOSITE LINES, PARTNERS CHANGING PLACES PASSING L SHOULDERS, TURNING CW TO FACE PARTNERS (CTS 9-16).
- 9-16 REPEAT ACTION, COUPLES RETURNING TO ORIGINAL PLACES, PASSING R SHOULDERS (BACK TO BACK). M JOIN HANDS UP FORMING ARCH, W JOIN HANDS DOWN (CTS 17-32).
- XI. WEAVING
- 1-8 #1 W LEADING W'S LINE WITH 8 RUSSIAN POLKA STEPS CCW AROUND M'S LINE TO #4 M (CTS 1-16).
- 9-16 W CONTINUING WITH 8 RUSSIAN POLKA STEPS WEAVE THRU M'S LINE FINISHING BESIDE PARTNERS, #1 W TO R OF #1 M, ETC. (CTS 17-32).
- XII. CIRCLE AND FINISH
- 1-16 ALL JOIN HANDS, AND STARTING WITH R FT DO 16 PAS SE BASQUES, #1 M LEADING LINE CCW INTO A CIRCLE (CTS 1-32), AND LEADING ALSO CW, OR SLAKE LINE, DEPENDING ON LEADER'S SPACE.
- 17 M AND W STEP OUT OF CIRCLE TURNING TO FACE PARTNER, HANDS ON HIPS (CTS 1-2).
- 18-25 16 VERIOVOCHKA STEPS, STARTING R FT BKWD (CTS 3-18).
- 26 ALL STOP (CT 19). RAISE R HAND UP TO R, L HAND DIAG DOWN TO L.
- 3 CHORDS - RUN TO PARTNERS AND PUT ARMS AROUND THEM.

-- PRESENTED BY ANATOL JOUKOWSKI

RUSSIAN QUADRILLE, (CONTO)

<p>(1) (CTS 1-16)</p>	<p>(2) (CTS 1-16)</p>	<p>(3) (CTS 1-16)</p>	<p>(4) (CTS 1-16)</p>
<p>(5) (CTS 1-32)</p>	<p>(6) (CTS 1-16)</p>	<p>(6) (CONTO) (CTS 17-32)</p>	<p>(7) (CTS 1-32)</p>
<p>(8) (CTS 1-32)</p>	<p>(9) (CTS 1-16)</p>	<p>(9) (CONTO) (CTS 17-32)</p>	<p>(10) (CTS 1-8)</p>
<p>(10) (CONTO) (CTS 9-16)</p>	<p>(10) (CONTO) (CTS 17-24)</p>	<p>(10) (CONTO) (CTS 25-32)</p>	<p>(11) (CTS 1-16)</p>
<p>(11) (CONTO) (CTS 17-32)</p>	<p>(12) (CTS 1-32)</p>	<p>(12) (CONTO) (CTS 1-16)</p>	<p>(FINISH) (3 CTS)</p>

PAICHOVO HORO

SOURCE: ETHNIC DANCE FROM BULGARIA, LEARNED BY ANATOL JOUKOWSKI WHILE ON TOUR IN BULGARIA, 1938.

IS ALSO PUBLISHED BY THE Bulgarian State Academy of Science

MUSIC: SLAV-ART (JOHN FILGICH) AND ED KREMER RECORD SHOP - "SPECIAL"

MEASURES: 2,2,2,3 COUNT: 1,2,3,4.

16

FORMATION: LINE, M AND W JOINED HANDS.

MEAS. INTRODUCTION - 8 MEAS.

- 1 CT 1-2/16 - WEIGHT ON L FT, STAMP R FT FRONT L FT. JOINED HANDS ABOVE.
 CT 2-2/16 - HOLD POSITION. CT 3-2/16 - HOLD POSITION.
 CT 4-3/16 - BEND L KNEE, R FT IN AIR.

2-8 REPEAT MEAS. 1.

PATTERN I - 4 MEAS.

- 1 CT 1 - STEP R FT CROSS L FT TO L. CT 2 - STEP L FT TO L. CTS 3-4 - REPEAT CTS 1 & 2.
 2 CT 1 Hop on L in place CT 2 - STEP R FT IN PLACE. CT 3 - Hop on R in place.
 CT 4 - STEP L FT IN PLACE.
 3 CT 1 - STEP R FT TO R. CT 2 - CROSS L FT BACK OF R FT. CT 3 - STEP R FT TO R.
 CT 4 - CROSS L FT IN FRONT OF R FT.
 4 CTS 1-3 - REPEAT 3 CTS OF MEAS. 3. CT 4 - CLOSE L FT TO R FT.

REPEAT PATTERN I THREE TIMES, IN ALL 4 TIMES (16 MEAS.)

PATTERN II - 4 MEAS.

- 1 STANDING IN 1ST POSITION, HEELS OUT, KNEES IN, TOES JOINED INSIDE. (CT 1)
 CT 2 - HEELS TOGETHER, KNEES STRAIGHT. CTS 3-4 - REPEAT CTS 1 & 2.
 2 REPEAT MEAS. 1
 3 REPEAT MEAS. 3 OF PATTERN I.
 4 REPEAT MEAS. 4 OF PATTERN I.
REPEAT PATTERN II THREE TIMES, IN ALL FOUR TIMES.

PATTERN III - 4 MEAS.

- 1 CT 1 - JUMP ON L FT TO R, EXTENDING R FT DIAG TO R. CT 2 - STEP R FT IN PLACE, BENDING L
 KNEE. CT 3 - STEP L FT IN PLACE, BENDING R KNEE. CT 4 - STEP R FT IN PLACE, BEND L KNEE.
 2 CT 1 - JUMP ON R FT TO R, EXTENDING L FT CROSSING FRONT OF R FT. CT 2 - STEP L FT IN PLACE,
 BENDING R KNEE. CT 3 - STEP R FT IN PLACE, BENDING L KNEE. CT 4 - STEP L FT IN PLACE,
 BENDING R KNEE.
 3 CT 1 - JUMP ON R FT TO L, EXTENDING L FT DIAG TO L. CT 2 - STEP L FT IN PLACE, BENDING R
 KNEE. CT 3 - STEP R FT IN PLACE, BENDING L KNEE. CT 4 - STEP L FT IN PLACE, BEND R KNEE.
 4 CT 1 - JUMP ON L FT TO L, EXTENDING R FT DIAG TO L. CT 2 - STEP ON R FT IN PLACE, BENDING
 L KNEE. CT 3 - STEP ON L FT IN PLACE, BENDING R KNEE. CT 4 - STEP ON R FT IN PLACE, BEND-
 ING L KNEE.

REPEAT PATTERN III THREE TIMES, IN ALL FOUR TIMES.

REPEAT PATTERN I FOUR TIMES - 16 MEAS.

REPEAT PATTERN II FOUR TIMES - 16 MEAS.

PATTERN IV - 16 MEAS.

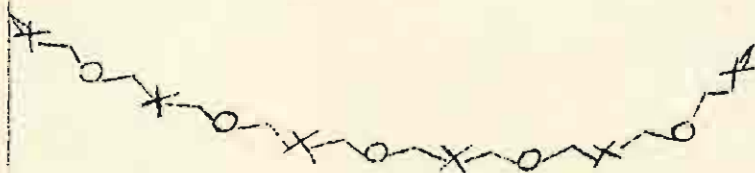
- 1-2 CTS 1-8 - 8 WALKING STEPS, START R FT, FORMING CIRCLES (5-8 PEOPLE) FACING INSIDE.
 3-6 REPEAT MEAS. 1 OF PATTERN II.
 7-10 REPEAT MEAS. 2 OF PATTERN I.
 11-14 REPEAT MEAS. 1 OF PATTERN II.
 15-16 CTS 1-8 - 8 STEPS IN PLACE, TURNING TO OWN L, FORMING CIRCLE FACE OUT, SIDE HANDS JOINED.
REPEAT PATTERN III THREE TIMES - 12 MEAS.
 4 MEAS, 16 CTS - WITH 16 WALKING STEPS FORM THE INTRODUCTION FORMATION.
 4 MEAS, 16 CTS - REPEAT MEAS. 1 OF INTRODUCTION FOUR TIMES.
REPEAT PATTERN I FOUR TIMES - 16 MEAS.
REPEAT PATTERN II FOUR TIMES - 16 MEAS.

-- PRESENTED BY ANATOL JOUKOWSKI

DAICHUVO HORO (CONTD)

(1) INTRODUCTION - 8 MEASURES

④ IN PLACE

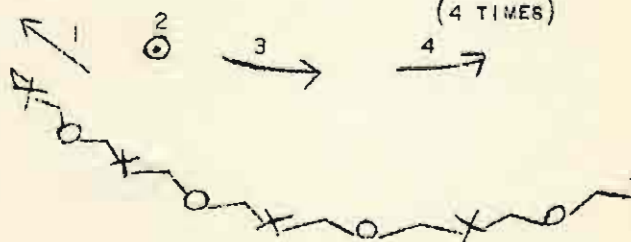


(2) PATTERN 1 - 16 MEASURES

(5)

(9)

(4 TIMES)



(3) PATTERN 11 - 16 MEASURES

(6)

(10)

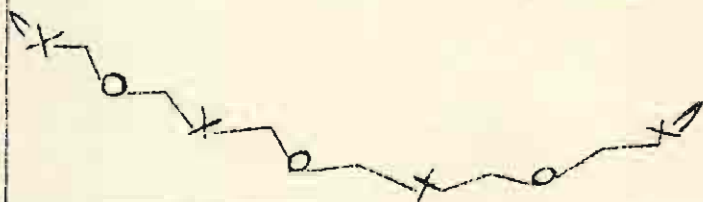
①

2

3 →

4. →

(4 TIMES)



(4) PATTERN III - 16 MEASURES

1

2

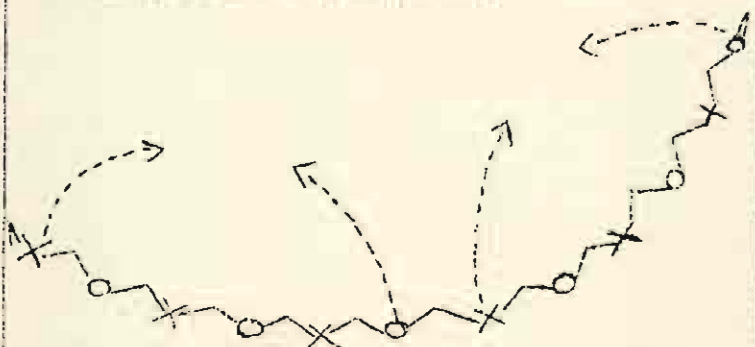
← 3

4

(4 TIMES)

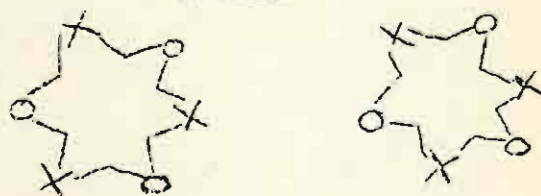


(7A) PATTERN IV - 2 MEASURES (1-2)

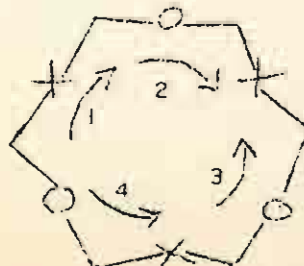
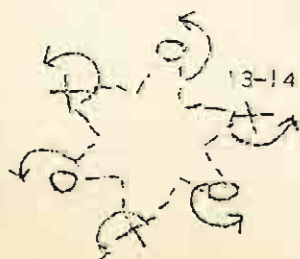


(78) PATTERN IV - 12 MEASURES (3-14)

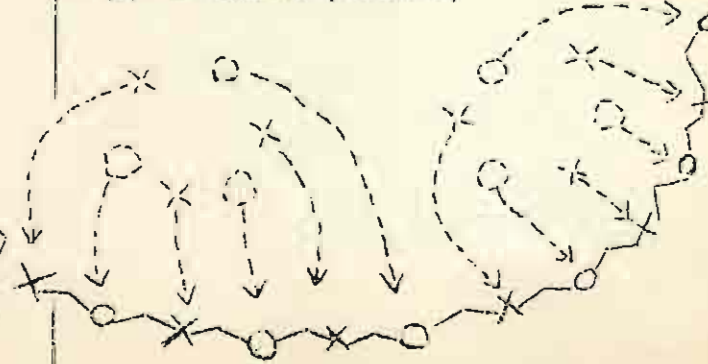
IN PLACE



(7C) PATTERN IV - 2 MEASURES (15-16) 12
MEASURES OF PATTERN III



(8) 4 MEASURES (16 STEPS)



PUTTJENTER

GERMAN

SOURCE: FROM THE PROVINCE WESTPHALIA, GERMANY.MUSIC: FOLK DANCER MH 1049.FORMATION: FOUR COUPLES IN A SQUARE.STEPS: WALKING, SKIPPING.MEAS. INTRODUCTION - BOW TO YOUR PARTNER, JOIN INSIDE HANDS, BOW TO YOUR CORNER, JOINING HANDS AND THUS FORMING THE CIRCLE.A.

1-4 CIRCLE CW WITH 8 WALKING STEPS.

1-4 (REPEATED) CIRCLE CCW WITH 8 WALKING STEPS.

5-8 FACE YOUR CORNER, STAMP 3 TIMES IN PLACE ON FIRST THREE CTS OF MEAS. 5. CLAP OWN HANDS 3 TIMES ON FIRST THREE CTS OF MEAS. 6.

ON MEAS. 7-8 JOIN BOTH HANDS FWD WITH CORNER AND SKIP CW ONCE AROUND IN PLACE (4 SKIPS).

5-8 (REPEATED) FACE YOUR PARTNER. STAMP, CLAP, AND SKIP IN THE SAME MANNER.

9-16 WINDING PATH (SCHLÄNGELGANG) OF THE GIRLS. WHILE M REMAIN STATIONARY, ALL FOUR W SKIP IN A WINDING PATH CW AROUND THE CIRCLE, EXECUTING A CHAIN BY GIVING R HANDS TO THEIR OWN PARTNER, L TO THE NEXT, R TO THE NEXT, AND SO ON. WHEN THEY REACH HOME, THEY GIVE BOTH HANDS TO THEIR PARTNER AND SWING ONCE AROUND CW IN PLACE WITH SKIPPING STEPS (MEAS. 15-16).

9-16 (REPEATED) NOW M SKIP CCW AROUND CIRCLE IN A WINDING PATH, WHILE W REMAIN STATIONARY.

B. MILL OF THE WOMEN

1-4 (WITH REPETITION). THE FOUR W JOIN R HANDS IN CENTER BY PLACING THEIR HANDS ON THE WRISTS OF W AHEAD OF THEM. WALK FWD CW WITH 8 STEPS, THEN CHANGE HOLD, JOIN L HANDS AND WALK 8 STEPS CCW THE OTHER WAY, RETURN TO PLACE, FACE THE CORNER AND

5-8 (WITH REPETITION) STAMP, CLAP, AND SKIP AS EXPLAINED IN PART A.

9-16 (WITH REPETITION). SAME AS EXPLAINED IN PART A.

C. MILL OF THE MEN

1-4 (WITH REPETITION). SAME AS EXPLAINED IN PART B FOR W'S MILL.

5-8 (WITH REPETITION). STAMP, CLAP, AND SKIP AS EXPLAINED IN PART A.

9-16 (WITH REPETITION). SAME AS EXPLAINED IN PART A.

ENDING CIRCLE

1-4 (WITH REPETITION). JOIN HANDS IN A LARGE CIRCLE, WALK 8 STEPS CW, AND 8 STEPS CCW.

-- PRESENTED BY SALLY HARRIS

PANT CORLAN YR WYN

(THE LAMB'S FOLD)

WELSH

SOURCE: ORIGINALLY INTRODUCED BY LUCILE CZARNOWSKI AT FOLK DANCE CAMP 1951.MUSIC: HMV B 9893FORMATION: DANCERS STAND IN THREES FACING CCW, M IS IN THE CENTER WITH A W ON EACH SIDE. IF AN EQUAL NUMBER OF M AND W ARE PRESENT AN INSIDE CIRCLE OF 1 W AND 2 M MAY BE FORMED. CENTER DANCERS HOLD OUTSIDE HANDS OF THE OTHER TWO DANCERS WHO JOIN INSIDE HANDS ABOVE CENTER DANCERS' HEADS. (IF CENTER DANCER IS VERY TALL, HANDS ARE JOINED IN BACK.)STEP: LLANOVER STEP - "RUN, RUN, RUN, HOP" - STEPS HAVE AN EVEN CT AS IN SCHOTTISCHE RHYTHM. STEPS ARE ALL TAKEN ON BALL OF THE FT WITH EACH ABOUT 8 INCHES IN FRONT OF OTHER FT. FEET ARE LIFTED ONLY A FEW INCHES FROM THE FLOOR, EVEN ON THE HOP.MEAS. I. FORWARD AND BACK

1-4 STARTING R FT TAKE 4 LLANOVER STEPS FWD.

5-8 TAKE 3 LLANOVER STEPS BKWD: TAKING 3 STAMPS ON EIGHTH MEAS. WHILE CENTER PERSON MOVES BKWD UNDER THE JOINED HANDS OF THE TWO OUTSIDE DANCERS, FINISHING IN CIRCLE WITH HANDS CROSSED.

II. STEP, HOPS IN PLACE, CIRCLE AND PROGRESS

9-12 STARTING R FT, 4 STEP HOPS IN PLACE, LOW SWING OF FREE LEG ACROSS SUPPORTING LEG. CIRCLE TO R - 8 RUNNING STEPS, FINISHING IN STRAIGHT LINE FACING CCW, INSIDE HANDS JOINED.

13-16 ALL MOVE FWD WITH 2 LLANOVER STEPS - MOVE BKWD 4 SLOW WALKING STEPS.

17-20 CENTER DANCER MOVES FWD TO NEXT GROUP WITH 2 LLANOVER STEPS AND 4 WALKING STEPS. CENTER DANCERS MOVE A LITTLE CIRCLE OUTWARD WITH 2 LLANOVER STEPS. TAKE 4 WALKING STEPS WITH NEW CENTER DANCERS.

-- PRESENTED BY SALLY HARRIS

CIRCASSIAN CIRCLE

ENGLISH

MUSIC: METHODIST WORLD OF FUN 109-A ("GOOD HUMOR"), HMV B2215.

FORMATION: SINGLE CIRCLE OF PARTNERS, FACING CENTER.

1. ALL JOIN HANDS AROUND THE CIRCLE. WALK TO THE CENTER 4 STEPS, FALL BACK TO PLACE 4 STEPS. REPEAT.
2. W MOVE FWD 4 STEPS, BOWING ON THE FOURTH BEAT, AND FALL BACK TO PLACES 4 STEPS. M MOVE TOWARD CENTER OF CIRCLE 4 STEPS, BOWING ON FOURTH BEAT. THEN MAKE A HALF-TURN TO THE L (AS THEY ARE FACING THE CENTER). THEY TAKE THE GIRL WHO WAS AT THEIR L AS NEW PARTNER.
3. M SWING NEW PARTNERS IN PLACE WITH A TWO-HAND SWING, THEN TAKE SKATING POSITION (HANDS CROSSED, THE PARTNERS HOLD HANDS) AND PROMENADE AROUND THE CIRCLE IN A CCW DIRECTION, M ON THE INSIDE. THE LENGTH OF THE SWING IN #3 DEPENDS ON THE TIME USED. THERE IS MUSIC FOR ONE SWING AROUND (8 CTS).

-- PRESENTED BY SALLY HARRIS

JUMP JIM CROW

JUMP, JUMP, JUMP JIM CROW,
TAKE A LITTLE TWIRL AND AROUND YOU GO,
SLIDE, SLIDE AND POINT YOUR TOE,
THEN YOU TAKE ANOTHER PARTNER
AND YOU JUMP JIM CROW.

MUSIC: PIONEER RECORD 3013-B

FORMATION: DOUBLE CIRCLE, PARTNERS FACING.

MEAS.

- 1-2 JOIN HANDS. TAKE TWO SLOW JUMPS FOLLOWED BY THREE QUICK JUMPS. THIS IS DONE IN PLACE.
- 3-4 PARTNERS RUN AROUND EACH OTHER WITH RUNNING STEPS. HANDS ARE STILL JOINED.
- 5-6 EACH PLAYER TAKES TWO SLIDES TO HIS R, MEETS NEXT PARTNER, AND POINTS R TOE.
- 7 JOIN HANDS WITH NEW PARTNER.
- 8 JUMP IN PLACE THREE TIMES.
REPEAT FROM BEGINNING WITH NEW PARTNER.

-- PRESENTED BY SALLY HARRIS

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.

-- PRESENTED BY SALLY HARRIS

REEFER'S HORNYPIPE

SIX COUPLES ONLY IN A SET. 1 & 4 ACTIVE AND
CROSS OVER BEFORE DANCE STARTS.

FORWARD AND BACK SIX
SIX HANDS HALF AROUND
FIRST TWO LADIES CHAIN
HALF PROMENADE, HALF RIGHT AND LEFT
FORWARD AND BACK SIX
SIX HANDS HALF AROUND TO PLACE, SECOND COUPLE
UP THE OUTSIDE.

THE GEUD MAN OF BALLINGIGH

HMV 10621 "GEUD MAN OF BALLINGIGH"
ANY NUMBER OF COUPLES IN 2 LINES THOUGH IT IS
BETTER NOT TO HAVE MORE THAN 8 TO 10 COUPLES IN
EACH SET.

ACTIVE CPLS JOIN HANDS AND GO DOWN THE CENTER 1
PLACE AND WALK AROUND CPL #2 RETURN TO PLACE -
LADY ROUND LADY, GENT ROUND GENT
THE TWO M JOIN HANDS AND WALK FWD AND BETWEEN THE
2 LADIES, DROP HANDS RETURN TO PLACE.
COUPLE 2 JOIN HANDS AND WALK UP SET, SEPARATE,
AROUND CPL 1, RETURN TO PLACE. THE 2 LADIES JOIN
HANDS AND WALK FWD AND BETWEEN THE 2 MEN, WALK
AROUND THEM AND RETURN TO PLACE.
ACTIVE MEN "SET" TO THEIR R AND L IN FRONT OF
SECOND LADY THEN TURN ONCE AROUND BY THEMSELVES
TO THEIR OWN R, RETURN TO PLACE. ACTIVE LADIES
DO THE SAME TO SECOND GENTS.
FOUR HANDS ROUND HALFWAY, BREAK CIRCLE WHEN
ACROSS SET. THEN ALL "SET" TO OWN R AND L. ALL
PASS THROUGH TO ORIGINAL SIDE OF SET AND TURN IN
PLACE TO FACE THE CENTER OF THE SET.

LOCA REEL

1-3-5 ETC COUPLES ACTIVE. CROSS OVER BEFORE
DANCE STARTS.

FOUR HANDS AROUND WITH COUPLE BELOW
SWING YOUR LEFT HAND LADY (BOTH COUPLES)
PUT HER ON YOUR RIGHT AND CIRCLE FOUR
ACTIVE COUPLES SWING PARTNERS
DOWN THE CENTER, SAME WAY BACK, CAST OFF
LADIES CHAIN.

ROAD TO CALIFORNIA

1ST AND 4TH COUPLES ACTIVE AT START AND OTHERS
OTHERS AS SOON AS POSSIBLE.

TO THE OPPOSITE SIDE BELOW ONE COUPLE
BALANCE - FACING OUT
TURN WITH THE RIGHT HAND ONCE ABOUT
BALANCE OUT ONCE MORE
TURN WITH THE LEFT HAND ONCE AROUND
SWING YOUR HONEY ROUND AND ROUND
DOWN THE CENTER WITH YOUR OWN
BRING HER BACK THE OTHER WAY HOME
CAST OFF, AND A RIGHT AND LEFT FOUR
RIGHT AND LEFT BACK IN THE SAME OLD TRACK
TO THE OPPOSITE SIDE BELOW ONE COUPLE. FOLK DANCE CAMP 1955

HARD TIMES

COUPLES 1-4 ETC ACTIVE. DON'T CROSS OVER.

FORWARD AND BACK SIX: SIX HANDS HALF AROUND
FORWARD AND BACK AGAIN, SIX HANDS AROUND
TO PLACE
RIGHT HAND STAR WITH 3RD COUPLE, LEFT HAND
STAR BACK TO PLACE
RIGHT AND LEFT WITH SECOND COUPLE
DOWN THE OUTSIDE AND BACK
DOWN THE CENTER AND BACK, CAST OFF.

ISLE OF SKYE

COUPLES 1-4 ETC ACTIVE. DON'T CROSS OVER

FIRST THREE COUPLES FORWARD AND BACK
CHASSEZ HALF AROUND TO LEFT
FORWARD AND BACK AGAIN
CHASSEZ HALF AROUND TO PLACE
FIRST FOUR RIGHT HAND STAR
SAME TWO COUPLES SWING PARTNERS
LEFT HAND STAR BACK TO PLACE
ACTIVE COUPLE SWING PARTNERS
ACTIVE COUPLE DOWN THE CENTER AND BACK
CAST OFF, RIGHT AND LEFT.

QUEEN'S FAVORITE

COUPLES 1-4 ETC ACTIVE. CROSS OVER BEFORE
DANCE STARTS.

BALANCE AND SWING NEXT BELOW
DOWN THE CENTER WITH PARTNER
UP THE OUTSIDE TO PLACE
TOP TWO COUPLES GRAND RIGHT AND LEFT
SAME TWO COUPLES HALF PROMENADE
HALF RIGHT AND LEFT TO PLACE.

ARKANSAS TRAVELER

COUPLES 1-3-5 ETC ACTIVE. DO NOT CROSS
OVER.

ALL FORWARD AND BACK
FORWARD AGAIN AND CROSS OVER
ALL FORWARD AND BACK AGAIN
FORWARD AND CROSS TO PLACE
ACTIVE COUPLES RIGHT HAND STAR WITH
COUPLE BELOW
LEFT HAND STAR BACK TO PLACE,
ACTIVE COUPLES SWING PARTNERS
ACTIVE COUPLES DOWN THE CENTER AND BACK
CAST OFF RIGHT AND LEFT

RORY O'MORE

COUPLES 1-4 ETC ACTIVE. DON'T CROSS OVER.
FIRST COUPLE CROSS OVER GO DOWN OUTSIDE BELOW
TWO COUPLES
UP THE CENTER, CROSS TO PLACE, AND CAST OFF
JOIN RIGHT HANDS WITH PARTNER, BALANCE
STEP TWO STEPS TO OWN RIGHT BY EACH OTHER,
JOIN LEFT HANDS, BALANCE AGAIN
TURN CONTRA CORNERS
BALANCE TO PARTNER, TURN TO PLACE.

RICKETT'S HORNPIPE *no*6 HANDS JOINED GO FORWARD AND BACK

 6 HANDS HALF ROUND TO THE RIGHT

 1ST COUPLE UP THE CENTER

 ____ BACK TO PLACE

 CAST OFF GO FORWARD AND BACK

 CIRCLE 6 HAND LEFT TO PLACE

 ____ RIGHT AND LEFT FOUR

 ____ RIGHT AND LEFT BACK

 6 HANDS JOINED GO FORWARD AND BACK

MEGUNTICOOK'S REEL *no*

1ST COUPLE CROSS OVER

 DOWN THE OUTSIDE BELOW 3RD COUPLE

 TURN 3RD COUPLE WITH LEFT HAND ROUND

 TURN YOUR PARTNER RIGHT HAND ROUND

 TURN 2ND COUPLE LEFT HAND ROUND

 TURN PARTNER RIGHT TO PLACE

 ____ DOWN THE CENTER

 ____ SAME WAY BACK

 CAST OFF AND RIGHT AND LEFT 4

 ____ RIGHT AND LEFT BACK

 1ST COUPLE CROSS OVER

PATRONELLA *no*

BALANCE PARTNER, TURN 1/4 TO THE RIGHT

 BALANCE AGAIN AND AROUND TO THE RIGHT

 BALANCE AGAIN AND AROUND TO THE RIGHT

 BALANCE AGAIN AND AROUND TO THE RIGHT

 ____ PARTNERS DOWN THE CENTER

 ____ SAME WAY BACK

 ____ RIGHT AND LEFT 4

 ____ RIGHT AND LEFT BACK

 BALANCE PARTNER, TURN 1/4 TO THE RIGHT

NEW CENTURY HORNPIPE *no*ACTIVE COUPLES FORWARD AND BACK

 RIGHT TO YOUR PARTNER GO $1\frac{1}{2}$

 ____ TWO LADIES CHAIN

 ____ CHAIN RIGHT BACK

 ACTIVE COUPLES FORWARD AND BACK

 RIGHT TO YOUR PARTNER GO $1\frac{1}{2}$

 ____ RIGHT AND LEFT FOUR

 ____ RIGHT AND LEFT BACK

 ACTIVE COUPLES GO FORWARD AND BACK

TIPSY PARSONBALANCE AND SWING THE NEXT BELOW

 ____ FORWARD 6 AND BACK

 ____ 6 HANDS AROUND

 1ST & 3RD COUPLES DOWN THE CENTER

 ____ SAME WAY BACK

 ____ 1ST COUPLE

 CAST OFF & RIGHT AND LEFT FOUR

 ____ RIGHT AND LEFT BACK

 BALANCE AND SWING THE NEXT BELOW

GOOD GIRL *no*BALANCE AND SWING THE NEXT BELOW

 CIRCLE FOUR WITH THE OPPOSITE 2

 ____ THE OTHER WAY BACK

 ALL DOWN THE CENTER WITH YOUR OWN

 ____ COME RIGHT BACK

 SAME TWO LADIES CHAIN

 ____ CHAIN RIGHT BACK

 BALANCE AND SWING THE NEXT BELOW

ALL CONTRAS SUPPLIED BY RALPH PAGE

BALANCE AND SWING THE ONE BELOW

DOWN THE CENTER TWO BY TWO

BRING YOUR PARTNER BACK WITH YOU

CASH OFF AND THE LADIES CHAIN

CHAIN THE LADIES BACK AGAIN

AND HALF PROMENADE ACROSS

AND HALF RIGHT AND LEFT TO PLACE

BALANCE AND SWING BELOW

MORNING STAR

ODD COUPLES ACTIVE AND DO NOT CROSS OVER

RIGHT HAND TO YOUR PARTNER, BALANCE AND SWING

LEFT HAND TO YOUR PARTNER, BALANCE AND SWING

DOWN THE CENTER WITH YOUR OWN

SAME WAY BACK AND DON'T YOU ROAM

CAST OFF AND A RIGHT AND LEFT FOUR

RIGHT AND LEFT BACK AS YOU DID BEFORE

RIGHT HAND TO YOUR PARTNER, BALANCE AND SWING

FALLEN TIMBER REEL (TIMBER SALVAGE REEL)

ODD COUPLES CROSS OVER AND ARE ACTIVE

DO SA DO THE ONE BELOW

DO SA DO YOUR PARTNER-O

BALANCE AND SWING YOUR PARTNER

DOWN THE CENTER WITH YOUR OWN

COME RIGHT BACK AND DON'T YOU ROAM

CAST OFF AND A RIGHT HAND STAR

LEFT HAND BACK FROM WHERE YOU ARE

DO SA DO THE ONE BELOW

RECORD: MH 5008

COUPLES 1-3-5 ETC ACTIVE AND CROSS OVER BEFORE DANCE STARTS

ACTIVE COUPLES DO SI DO

ALLEMANDE LEFT WITH ONE BELOW

DOWN THE CENTER FOUR IN LINE

TURN AROUND AND THE SAME WAY BACK TO PLACE

EACH LINE OF FOUR CIRCLE FOUR HANDS ONCE AROUND

THE OTHER WAY BACK

SAME TWO LADIES CHAIN.

DUD'S REEL

SUGGESTED RECORD: "REILLEY'S OWN" MH 1072 B
COUPLES 1-3-5 ETC ACTIVE AND CROSS OVER BEFORE DANCE STARTS.

ACTIVE COUPLES BALANCE & SWING THE ONE BELOW

OPPOSITE LADIES CHAIN

ALL FORWARD AND BACK

ALL FORWARD AND BACK AGAIN

CIRCLE FOUR HANDS ONCE AROUND

BACK WITH A LEFT HAND STAR

BONNY LASS OF ABERDEEN

SUGGESTED RECORD: "HAMILTON HOUSE" HMV C-3842
COUPLES 1-4-7 ETC ACTIVE. Do NOT CROSS OVER

DOWN THE OUTSIDE BELOW TWO COUPLES

CROSS OVER AND CAST UP ONE COUPLE

FORWARD SIX AND BACK

RIGHT HAND TO PARTNER, TURN 3/4 ROUND THE FORWARD SIX AGAIN

TURN OPPOSITE LEFT HAND CORNER WITH LEFT HAND ONCE AROUND

TURN PARTNER WITH RIGHT HAND

TURN OTHER CORNER WITH LEFT HAND

BALANCE AND SWING PARTNER.

BRICKLAYER'S HORNPIPE

SUGGESTED RECORD: "PIPER'S LASS" MH 5002A
COUPLES 1-3-5 ETC ACTIVE. Do NOT CROSS OVER.

ACTIVE COUPLES CROSS OVER INSIDE, BELOW SECOND COUPLE

UP ON THE OUTSIDE TO PARTNER'S PLACE, TURN PARTNER WITH RIGHT HAND 1 1/2 AROUND

DOWN THE CENTER AND SAME WAY BACK AND CAST OFF

ACTIVE LADY SWINGS SECOND GENT

ACTIVE GENT SWINGS SECOND LADY

RIGHT AND LEFT FOUR.

ALL CONTRAS SUPPLIED BY RALPH PAGE

FOR THE BEST - AND MOST INFORMATION ON
CONTRAS - SUBSCRIBE TO RALPH PAGE'S OWN
MAGAZINE, "NORTHERN JUNKET"

BEAUX OF OAK HILL

COUPLES 1-3-5 ETC ACTIVE. CROSS OVER BEFORE DANCE STARTS.

DOWN THE CENTER WITH THE ONE BELOW, SAME WAY BACK

ALL SWING BELOW (THE ONE WITH WHOM YOU WENT DOWN THE CENTER)

LADIES CHAIN

HALF PROMENADE, AND HALF RIGHT AND LEFT TO PLACE.

SACKETT'S HARBOR

COUPLES 1-4-7 ETC ACTIVE. DON'T CROSS OVER.

FORWARD AND BACK SIX (FIRST 3 COUPLES, ETC.)

SIX HANDS THREE QUARTERS ROUND TO THE LEFT

FIRST COUPLE CHASSE THE CENTER AND BACK

CAST OFF, TURN CONTRA CORNERS, CROSS OVER TO OWN SIDE

FORWARD AND BACK SIX

SIX HANDS THREE QUARTERS ROUND TO RIGHT TO PLACE.

ST. PATRICK'S DAY IN THE MORNING

COUPLES 1-4-7 ETC ACTIVE. CROSS OVER BEFORE DANCE STARTS.

DOWN THE OUTSIDE AND BACK

DOWN THE CENTER AND BACK, CAST OFF

FORWARD SIX AND BACK

SIX HANDS HALF AROUND (TO OPPOSITE SIDES)

FORWARD AND BACK SIX AGAIN

RIGHT HAND STAR WITH COUPLE ABOVE

LEFT HAND STAR BACK TO PLACE

LADIES CHAIN.

BEAUX OF ALBANY

COUPLES 1-4-7 ETC ACTIVE. DON'T CROSS OVER.

HEAD TWO COUPLES FORWARD AND BACK

FORWARD AGAIN AND BOTH COUPLES SWING

BOTH COUPLES DOWN THE CENTER, OTHER WAY BACK

CAST OFF, RIGHT HAND STAR WITH COUPLE ABOVE

LEFT HAND STAR BACK TO PLACE

RIGHT AND LEFT WITH COUPLE BELOW.

HULL'S VICTORY

COUPLES 1-3-5 ETC ACTIVE. DO NOT CROSS OVER.

RIGHT HAND TO PARTNER, LEFT TO OPPOSITE AND BALANCE FOUR IN A LINE

TURN OPPOSITE WITH LEFT HAND ONCE AROUND

RIGHT TO PARTNER TURN ONCE AROUND AND

BALANCE FOUR AS YOU DID BEFORE

SWING PARTNER

DOWN CENTER AND BACK

CAST OFF AND RIGHT AND LEFT.

OPERA REEL

COUPLES 1-4-7 ETC ACTIVE.

DOWN THE OUTSIDE AND BACK

DOWN THE CENTER AND BACK

CAST OFF AND REEL PARTNER ONCE AND A HALF AROUND

REEL BELOW WITH LEFT ELBOW

REEL PARTNER WITH RIGHT ELBOW

REEL ABOVE WITH LEFT ELBOW

BALANCE AND SWING PARTNER.

OLD COUNTRYMAN'S REEL

COUPLES 1-3-5 ETC ACTIVE. DO NOT CROSS OVER.

FIRST LADY AND SECOND GENT DOWN THE CENTER, SAME WAY BACK, LADY CAST OFF

FIRST GENT AND SECOND LADY DOWN THE CENTER, SAME WAY BACK, GENT CASTS OFF

FIRST FOUR FORWARD AND BACK

HALF RIGHT AND LEFT

FORWARD AND BACK AGAIN

HALF RIGHT AND LEFT TO PLACE.

GLOVER'S REEL

COUPLES 1-3-5 ETC ACTIVE AND CROSS OVER BEFORE DANCE STARTS.

DO SI DO THE ONE BELOW

ALLEMANDE RIGHT YOUR PARTNER

ALLEMANDE LEFT THE ONE BELOW

COME BACK AND SWING YOUR PARTNER

DOWN THE CENTER, BACK, CAST OFF

RIGHT HAND STAR WITH COUPLE BELOW

LEFT HAND STAR BACK TO PLACE.

DOWNFALL OF PARIS

COUPLES 1-4-7 ETC ACTIVE. DON'T CROSS OVER.

DOWN THE OUTSIDE AND BACK

DOWN THE CENTER WITH PARTNER AND BACK (SAME WAY) CAST OFF

FORWARD AND BACK SIX

SIX HANDS HALF AROUND

FORWARD AND BACK AGAIN

SIX HANDS HALF AROUND TO PLACE

RIGHT HAND STAR WITH COUPLE BELOW

LEFT HAND STAR BACK TO PLACE WITH SAME

RIGHT AND LEFT WITH COUPLE ABOVE.

FOR THE BEST - AND MOST - INFORMATION ON
CONTRAS, SUBSCRIBE TO RALPH PAGE'S
OWN MAGAZINE, "NORTHERN JUNKET"

MONEY MUSK

COUPLES 1-4-7 ETC ACTIVE. DO NOT CROSS OVER.

GO ONCE AND A HALF AROUND

BELOW ONE COUPLE AND FORWARD SIX

THREE-QUARTERS ROUND AND
FORWARD SIX ACROSS THE FLOOR

THREE-QUARTERS ROUND TO PLACE
RIGHT AND LEFT ACROSS THE FLOOR

RIGHT AND LEFT BACK AS YOU DID BEFORE

(REPEAT DANCE FROM BEGINNING.)

(NOT PROMPTED: ACTIVE COUPLES JOIN R HANDS IN
CENTER OF SET AND MAKE A COMPLETE TURN CW, ONCE
AND A HALF AROUND, FINISHING SO THAT W WILL BE
FACING TOWARD THE M AND THE M TOWARD THE W. W
PROCEEDS TO WALK BEHIND AND BELOW ONE M AS THE
M WALKS BEHIND AND BELOW ONE W, SO THAT THE
ACTIVE W IS NOW STANDING BETWEEN TWO M AND THE
ACTIVE M IS STANDING BETWEEN TWO W. THE SECOND
"FORWARD SIX" IS DONE FACING THE HEAD AND FEET
OF THE SET.)

IMPORTANT: WHEN THE ACTIVE COUPLE REACHES THE
BOTTOM OF THE SET, THEY WILL FIND ONLY ONE
COUPLE TO WORK WITH INSTEAD OF TWO, BUT THEY
PRETEND THE OTHER COUPLE IS THERE.

CHRISTMAS HORNPipe

COUPLES 1-4-7 ETC ACTIVE. MAY BE DONE WITH
EVERY OTHER COUPLE ACTIVE. DON'T CROSS OVER.
FIRST LADY BALANCE FIRST AND SECOND GENTS
THREE HANDS AROUND WITH THE SAME
FIRST GENT BALANCE FIRST AND SECOND LADIES
THREE HANDS AROUND WITH THE SAME
ACTIVE COUPLES DOWN THE CENTER AND BACK - SAME
WAY

CAST OFF AND RIGHT AND LEFT FOUR.

BANKS OF THE DEE

COUPLES 1-4-7 ETC ACTIVE. CROSS OVER BEFORE
DANCE STARTS.

DOWN THE OUTSIDE, MEET IN THE CENTER BELOW THE
3RD COUPLE

UP THE CENTER TO PLACE

DOWN THE CENTER, SAME WAY BACK, CAST OFF

SWING THE LADY BELOW AND THE GENT ABOVE

(GENTS SWING LADY BELOW THEM FOLLOWING CAST
OFF, LADIES SWING MEN THEY CAST OFF.)

SWING THE LADY ABOVE AND THE GENT BELOW

(GENT SWINGS THE LADY HE CAST OFF, LADY
SWINGS NEXT MAN BELOW.)

RIGHT AND LEFT FOUR (COUPLES 1 & 2, 4 & 5, ETC.)

WASHINGTON'S QUICKSTEP

(NEW HAMPSHIRE AND VERMONT)

MUSIC: APEX 26276, "RUSTIC JIG"

EVERY OTHER COUPLE CROSS OVER BEFORE DANCE STARTS.

RIGHT HAND STAR WITH COUPLE BELOW

LEFT HAND STAR BACK TO PLACE

DOWN THE CENTER WITH YOUR PARTNER AND BACK

CAST OFF AND RIGHT AND LEFT FOUR

BALANCE AND SWING YOUR PARTNER.

HAYMAKER'S JIG

MUSIC: MH 1073, "WRIGHT'S QUICKSTEP".

BELTONA 1001, "DASHING WHITE SERGEANT."

COUPLES 1-3-5 ETC ACTIVE AND CROSS OVER BEFORE
DANCE STARTS.

BALANCE AND SWING THE ONE BELOW

BALANCE AND SWING PARTNER

GO DOWN THE CENTER FOUR IN LINE (ACTIVE COUPLES
END PREVIOUS SWING FACING DOWN CENTER, JOIN
HANDS WITH COUPLE THEY SWUNG BELOW, TO GO
DOWN THE CENTER. HANDS SHOULDER HEIGHT,
BENT ELBOWS)

COME RIGHT BACK, YOU'RE DOING FINE

LADIES CHAIN

CHAIN THE LADIES BACK AGAIN

BALANCE AND SWING THE ONE BELOW.

ALL THE WAY TO GALWAY

MUSIC: MH 1034, "ROAD TO BOSTON"

COUPLES 1-3-5 ETC ACTIVE AND CROSS OVER BEFORE
DANCE STARTS.

DOWN THE CENTER WITH PARTNER

UP THE OUTSIDE TO PLACE

DO SI DO YOUR OWN

DO SI DO THE ONE BELOW

BALANCE AND SWING THE SAME

HALF PROMENADE

HALF RIGHT AND LEFT.

JEFFERSON'S REEL

1ST, 3RD, 5TH, ETC COUPLES ACTIVE. DO NOT CROSS OVER.
CIRCLE FOUR HANDS AROUND WITH COUPLE BELOW (TO LEFT)
CIRCLE FOUR HANDS AROUND THE OTHER WAY TO PLACE
SAME TWO COUPLES RIGHT HAND STAR
SAME TWO COUPLES LEFT HAND STAR BACK TO PLACE
ACTIVE COUPLES DOWN THE OUTSIDE AND BACK
DOWN THE CENTER FOUR IN LINE
INSIDE ARCH, OUTSIDE UNDER
UP THE CENTER TO PLACE.
(FOR ADVANCED GROUPS DO SAME FIGURES EXCEPT
SUBSTITUTE "RIGHT AND LEFT FOUR" IN PLACE OF
"RIGHT HAND STAR, LEFT HAND STAR.")

FRENCH FOUR

SUGGESTED RECORD: MH 1506
1ST, 3RD, 5TH, ETC COUPLES ACTIVE. DO NOT CROSS OVER.
ACTIVE COUPLES BALANCE PARTNERS
CROSS OVER BEHIND ONE COUPLE AND BALANCE AGAIN
CROSS OVER (THE WAY YOU ARE THEN FACING) RETURN
TO PLACE
SWING PARTNER
DOWN THE CENTER WITH PARTNER, OTHER WAY BACK
AND CAST OFF
RIGHT AND LEFT FOUR.

LADY BOGART'S REEL

SUGGESTED RECORD: MH ARKANSAS TRAVELER
1ST, 4TH, 7TH, ETC COUPLES ACTIVE. CROSS OVER
BEFORE DANCE STARTS.
ACTIVE COUPLES BALANCE AND SWING
DOWN THE CENTER WITH PARTNER
SAME WAY BACK AND CAST OFF
FORWARD SIX AND BACK
LEFT HAND UNDER, RIGHT HAND OVER
THE TWO END COUPLES SWING
SAME TWO COUPLES HALF RIGHT AND LEFT TO PLACE.

NEWLYWEDS REEL

SUGGESTED RECORD: MH 1505
1ST, 3RD, 5TH, ETC COUPLES ACTIVE. DO NOT CROSS OVER.
ACTIVE COUPLES: RIGHT HAND TO PARTNER, LEFT
HAND TO OPPOSITE BALANCE FOUR IN LINE
TURN WITH THE LEFT HAND ALL THE WAY AROUND
ACTIVE LADIES WALK UP THE SET, ACTIVE GENTS
WALK DOWN THE SET
SAME WAY BACK TO PLACE
ALLEMANDE LEFT YOUR PARTNER AND SWING THE
OPPOSITE LADY
WALK AROUND THE COUPLE ABOVE, THE LADY AROUND
THE LADY, GENT AROUND THE GENT
DO SO ON YOUR PARTNER.

MARTHA WASHINGTON'S REEL

SUGGESTED RECORD: MH 1505
1ST, 3RD, 5TH, ETC COUPLES ACTIVE. CROSS OVER
BEFORE DANCE STARTS.
BALANCE AND SWING THE ONE BELOW
OPPOSITE LADIES CHAIN
HALF SASHAY ACROSS THE SET (LADIES BACK TO BACK)
HALF RIGHT AND LEFT TO PLACE
CIRCLE FOUR HANDS HALF AROUND
HALF RIGHT AND LEFT TO PLACE.

GERMAN POLKA CONTRA

SUGGESTED RECORD: MH 1507
1ST, 3RD, 5TH, ETC COUPLES ACTIVE. DO NOT CROSS OVER.
ACTIVE COUPLES RIGHT HAND STAR WITH COUPLE BELOW
LEFT HAND STAR BACK TO PLACE
BOTH COUPLES DOWN THE CENTER
FIRST COUPLE UP OUTSIDE ON LADIES' SIDE - SECOND
COUPLE UP OUTSIDE ON GENT'S SIDE
SAME TWO COUPLES CIRCLE FOUR HANDS HALF AROUND
THREE HANDS AROUND ON LADIES' SIDE, ACTIVE GENT
CROSS OVER
RIGHT AND LEFT FOUR.

LORD RANDALL'S BRIDE

1ST, 3RD, 5TH, ETC ACTIVE. DO NOT CROSS OVER.
TOP TWO COUPLES BALANCE AND SWING PARTNERS
BOTH COUPLES DOWN THE CENTER
FIRST COUPLE UP OUTSIDE ON LADIES' SIDE, SECOND
COUPLE UP OUTSIDE ON GENTS' SIDE.
SAME TWO COUPLES CIRCLE FOUR HANDS HALF AROUND
THEN LEFT HAND STAR ONCE AROUND TO PLACE
SAME TWO COUPLES HALF PROMENADE, HALF RIGHT AND
LEFT TO PLACES.

ARKANSAS TRAVELER

1ST, 3RD, 5TH, ETC COUPLES ACTIVE. DO NOT CROSS OVER.
ALL FORWARD AND BACK
FORWARD AGAIN AND CROSS OVER
ALL FORWARD AND BACK AGAIN
FORWARD AND CROSS TO PLACE
ACTIVE COUPLES RIGHT HAND STAR WITH COUPLE BELOW
LEFT HAND STAR BACK TO PLACE
ACTIVE COUPLES SWING PARTNERS
ACTIVE COUPLES DOWN THE CENTER AND BACK
CAST OFF RIGHT AND LEFT.

FIGURE EIGHT

1ST, 4TH, ETC COUPLES ACTIVE. DON'T CROSS OVER.
ACTIVE COUPLES MAKE YOUR FIGURE EIGHT BELOW
FIGURE EIGHT ON OPPOSITE SIDE
DOWN THE CENTER WITH PARTNER, OTHER WAY BACK
CAST OFF, RIGHT AND LEFT FOUR.

FOLLOW THE LEADER

1. FIRST AND THIRD LEAD OUT TO THE RIGHT
2. CIRCLE FOUR WITH ALL YOUR MIGHT
3. AND PULL 'EM STRAIGHT TO LINES OF FOUR
4. FORWARD EIGHT AND EIGHT FALL BACK
5. FORWARD EIGHT, PASS THRU,
6. TURN TO THE LEFT IN SINGLE FILE
7. MAKE A WHEEL AND SPIN IT A WHILE
8. FIRST GENT, WHEREVER YOU ARE,
9. LEAD RIGHT OUT TO A RIGHT HAND STAR
10. GIRLS REACH UNDER WITH YOUR LEFT HAND
11. TO AN ALLEMANDE LEFT, AND A RIGHT AND LEFT GRAND
12. MEET YOUR OWN AND PROMENADE
13. TWO AND FOUR YOU BOW AND SWING
14. PROMENADE HALF, OUTSIDE THE RING
15. CIRCLE EIGHT AND AROUND YOU GO
16. CIRCLE EIGHT AND DON'T BE SLOW
17. SECOND GENT, TURN RIGHT BACK
18. AND PULL THE OTHERS ALONG IN THE SAME OLD TRACK
19. CIRCLE TO THE LEFT WITH THE SUNNY SIDE OUT
20. BREAK WITH THE LEFT, PULL THE RIGHT GIRL UNDER
21. ALLEMANDE LEFT AND GO LIKE THUNDER,
22. RIGHT TO YOUR OWN AND GRAND RIGHT AND LEFT.

LIGHTED LANTERN SCRAMBLE AS CALLED BY FRANK LANE

1. FIRST AND THIRD BALANCE AND SWING
2. PROMENADE OUTSIDE THE RING, GO ALL AWAY AROUND
3. THE TWO HEAD LADIES CHAIN TO THE RIGHT
4. TURN 'EM BOYS DON'T TAKE ALL NIGHT
5. THEN THE FIRST AND THIRD DO A RIGHT AND LEFT THROUGH
6. WHILE THE SIDE TWO COUPLES GET READY TO
7. GO UP TO THE MIDDLE AND THE OPPOSITES SWING
8. FACE THE COUPLE ON THE OUTSIDE RING
9. SPLIT THOSE TWO LIKE YOU'VE DONE BEFORE
10. GO AROUND JUST ONE AND LINE UP FOUR
11. FORWARD EIGHT AND BACK TO THE LAND
12. GENTS GO FORWARD AND LEFT ALLEMANDE
13. A RIGHT TO YOUR OWN GO RIGHT AND LEFT GRAND.

SAN LEANDRO RAMBLER

BY LUKE RALEY

1. FIRST AND THIRD GO FORWARD AND BACK
2. FORWARD AGAIN AND BOX THE GNAT
3. PULL 'EM BY, GO ROUND ONE
4. GO INTO THE MIDDLE AND BOX THE FLEA
5. PASS BACK TO THE SIDE OF THE SEA
6. SPLIT THAT COUPLE AND LINE UP FOUR
7. FORWARD EIGHT AND BACK WITH YOU
8. FORWARD AGAIN AND PASS THRU
9. ARCH IN THE MIDDLE AND THE ENDS TURN IN
10. A RIGHT AND LEFT THRU AND GONE AGAIN
11. TURN 'EM BOYS AND PASS THRU
12. SPLIT THAT COUPLE AND LINE UP FOUR
13. FORWARD EIGHT AND EIGHT BACK OUT
14. ARCH IN THE MIDDLE AND THE ENDS TURN OUT
15. GO ROUND ONE LIKE YOU ALWAYS DO
16. THEN DOWN THE MIDDLE AND CROSS-TRAIL THRU
17. SPLIT THE RING GO ROUND ONE
18. INTO THE MIDDLE AND BOX THE GNAT
19. RIGHT AND LEFT THRU THE OTHER WAY BACK
20. TURN 'EM BOYS AND PASS THRU
21. ALLEMANDE LEFT, ETC.

CALIFORNIA TWIRL

1. FIRST AND THIRD YOU BOW AND SWING
2. CHAIN THOSE GALS ACROSS THE RING
3. SIDE LADIES CHAIN ACROSS THE FLOOR
4. HEADS TO THE MIDDLE AND CIRCLE FOUR
5. ONE FULL TURN - DON'T BE LATE
6. CALIFORNIA TWIRL, THEN SEPARATE
7. GO ROUND TWO AND YOU'RE FOUR IN LINE
8. FORWARD EIGHT AND BACK TO THE WORLD
9. CENTER FOUR CALIFORNIA TWIRL
10. GO ROUND ONE - MAKE A BRAND NEW LINE
11. FORWARD EIGHT AND BACK AGAIN
12. PASS THRU AND ENDS TURN IN
13. DUCK TO THE CENTER - OPPOSITES SWING
14. SWING THAT HONEY IN THE MIDDLE OF THE RING
15. CIRCLE FOUR IN THE MIDDLE OF THE FLOOR
16. ONE FULL TURN - DON'T STEP ON HER
17. CROSS TRAIL - THERE'S YOUR CORNER
18. ALLEMANDE LEFT THE OLD LEFT HAND, ETC.

THE DOUBLE CROSS

1. TWO AND FOUR DO A RIGHT AND LEFT THRU
2. FIRST AND THIRD PASS THRU
3. SPLIT THE RING GO ROUND JUST TWO
4. FOUR IN LINE YOU STAND
5. FORWARD EIGHT AND BACK WITH YOU
6. FORWARD AGAIN AND PASS THRU
7. JUST THE ENDS - CROSS TRAIL THERE
8. WALK HALF WAY ROUND THE EDGE OF THE SQUARE
9. CIRCLE UP FOUR WITH THAT OTHER PAIR
10. ONCE AROUND DON'T YOU BLUNDER
11. INSIDE ARCH, OUTSIDE UNDER
12. CROSS TRAIL AND SPLIT THE RING
13. WALK RIGHT BY YOUR PRETTY LITTLE THING
14. ALLEMANDE LEFT, ETC.

SQUARE ROBIN

1. FIRST AND THIRD ROW AND SWING
2. PROMENADE HALF WAY ROUND THE RING
3. DOWN THE CENTER WITH A RIGHT AND LEFT THRU
4. HALF SASHAY, THAT'S WHAT YOU DO
5. CIRCLE FOUR IN THE MIDDLE OF THE FLOOR
6. GO ONCE AROUND AND THEN NO MORE
7. CALIFORNIA TWIRL AND FACE THE SIDES
8. WITH A RIGHT AND LEFT THRU, THEN A HALF SASHAY
9. CIRCLE UP HALF WHILE YOU'RE THAT WAY
10. CALIFORNIA TWIRL AND FACE OUTSIDE
11. FORWARD EIGHT AND BACK THAT WAY
12. WHIRLAWAY WITH A HALF SASHAY
13. JOIN HANDS AGAIN AND THE ENDS TURN IN
14. PASS THRU TO A LEFT ALLEMANDE
15. RIGHT TO YOUR PARTNER, RIGHT AND LEFT GRAND.

EASY PICKIN'S

1. HEAD TWO GENTS AND YOUR CORNER GIRL
2. FORWARD UP AND BACK TO THE WORLD
3. FORWARD AGAIN AND BOX THE GNAT
4. RIGHT AND LEFT THRU AND THE OTHER WAY BACK
5. TURN 'EM BOYS AND PASS THRU
6. TURN ALONE AND DON'T BE LATE
7. ALL JOIN HANDS AND CIRCLE EIGHT
8. NOW ONE AND THREE GO FORWARD AND BACK
9. RIGHT AND LEFT THRU ACROSS THE TRACK
10. FOUR LADIES STAR THREE QUARTERS ROUND
11. TO A JO-PAS-S WHEN YOU COME DOWN
12. HER BY THE LEFT, CORNERS RIGHT
13. PARTNER LEFT, LEFT HAND ROUND
14. PROMENADE THE CORNER AS YOU COME DOWN.

TRAILIN' DO PASO

1. WHIRLAWAY WITH A HALF SASHAY
2. CIRCLE LEFT IN THE SAME OLD WAY
3. SIDE TWO GENTS AND A BRAND NEW GIRL
4. FORWARD UP AND BACK TO THE WORLD
5. FORWARD AGAIN WITH A RIGHT AND LEFT THRU
6. HEADS TO THE RIGHT AND CIRCLE FOUR
7. HEAD GENTS BREAK AND LINE UP FOUR
8. FORWARD EIGHT AND BACK YOU GO
9. CROSS TRAIL THRU TO A DO PASO (ORIGINAL PARTNER)
10. PARTNER LEFT WITH A FULL TURN AROUND
11. CORNERS ALL WITH A RIGHT HAND AROUND
12. BACK TO YOUR PARTNER LEFT HAND AROUND
13. PROMENADE GO ROUND THE TOWN.

TRAILIN' DO PASO VARIATION

1. WHIRLAWAY WITH A HALF SASHAY
2. SWING THE GAL THAT'S COMING YOUR WAY
3. ALLEMANDE LEFT THE CORNER MAID
4. COME BACK ONE AND PROMENADE
5. PROMENADE, BUT DON'T SLOW DOWN
6. SIDE TWO GENTS AND THE GAL WITH YOU
7. WHEEL AROUND DO A RIGHT AND LEFT THRU
8. FULL TURN AROUND TO A BRAND NEW TWO
9. CIRCLE UP FOUR YOU'RE DOING FINE
10. HEAD GENTS BREAK AND FORM A LINE
11. FORWARD EIGHT AND BACK YOU GO
12. CROSS TRAIL THRU TO A DO PASO.

THERE SHE IS

1. ALL FOUR LADIES CHAIN ACROSS
2. ONE AND THREE DO A RIGHT AND LEFT THRU
3. TURN 'EM BOYS AND LEAD TO THE RIGHT
4. CIRCLE UP FOUR YOU'RE DOING FINE
5. HEAD GENTS BREAK AND FORM A LINE
6. FORWARD EIGHT AND BACK YOU GO
7. RIGHT HAND HIGH, THE LEFT HAND LOW
8. SPIN THE ENDS AND LET 'EM GO
9. SIDE TWO COUPLES LEAD TO THE RIGHT
10. CIRCLE FOUR YOU'RE DOING FINE
11. GENTLEMEN BREAK AND FORM THAT LINE
12. FORWARD EIGHT AND BACK YOU GO
13. RIGHT HAND HIGH, THE LEFT HAND LOW
14. SPIN THE GENTS AND LET 'EM GO
15. ALL FOUR LADIES PASS THRU
16. TURN TO THE LEFT GO SINGLE FILE
17. GENTS TURN AROUND, THERE'S YOUR DATE
18. PROMENADE 'TIL YOU ALL GET STRAIGHT.

EWE TURN

BY JIM YORK, MILL VALLEY, CALIFORNIA

FIRST AND THIRD YOU BOW AND SWING
 PROMENADE JUST HALF THE RING
 HALF-WAY ROUND AND THEN NO MORE
 FOUR LADIES CHAIN, A GRAND-CHAIN FOUR
 FIRST AND THIRD GO FORWARD AND BACK
 TRAIL ON THRU, MAKE A U-TURN BACK

(COUPLES PASS THRU THEN CROSS TRAILS, WITH
 W CROSSING TO L IN FRONT OF PARTNER - M
 GOES TO R BEHIND PARTNER. THEN BOTH MAKE
 A SHARP U-TURN TOWARD PARTNER - W TURNING
 R FACE, M TURNING L FACE. END IN ORIGINAL
 OPPOSITE POSITION, FACING IN, W TO R OF
 HER TEMPORARY PARTNER.)

RIGHT AND LEFT THROUGH ACROSS THE FLOOR
 SIDES DIVIDE AND LINE UP FOUR

(ACROSS HEAD POSITIONS THIS FIRST TIME)
 GO FORWARD AND BACK LIKE A DRUNK ON A BINGE
 PASS RIGHT THRU - THE ENDS WILL HINGE
 CENTERS SWING OUT THREE-QUARTERS ROUND
 NEW LINES OF FOUR WHEN YOU COME DOWN

(ACROSS SIDE POSITIONS THIS TIME)
 FORWARD EIGHT AND BACK LIKE THAT
 RIGHT TO YOUR OPPOSITE - BOX THE GNAT
 RIGHT AND LEFT THROUGH THE OTHER WAY BACK
 FOUR LADIES STAR IN THE MIDDLE OF THE LAND
ALL THE WAY ROUND TO THE SAME OLD MAN
 ALLEMANDE LEFT, GO ALL THE WAY AROUND
 RIGHT AND LEFT GRAND AS YOU COME DOWN . . .

TAKE IT EASY

BY JIM BROWER, TEXARKANA, TEXAS

FIRST AND THIRD YOU BOW AND SWING
 UP TO THE MIDDLE AND BACK AGAIN
 FORWARD AGAIN AND TRAIL ON THROUGH
 AROUND JUST ONE STAND FOUR IN LINE
 FORWARD EIGHT AND BACK LIKE THAT
 FORWARD AGAIN AND BOX THE GNAT
 BOX THE FLEA AND LISTEN TO ME
 THE HEADS STAR RIGHT ABOUT A MILE
 ONCE AND A HALF FOR AN ALAMO STYLE
 CORNER LEFT AND HOLD ON TIGHT
 CATCH YOUR PARTNER BY THE RIGHT
 BALANCE FORWARD, BALANCE BACK
 TURN WITH A RIGHT TO THE OUTSIDE TRACK
 BALANCE AGAIN WHEN YOU COME DOWN
 TURN THE LEFT HAND LADY ALL-THE-WAY AROUND
 LADIES CHAIN ACROSS YOU KNOW
 TO THE OPPOSITE MAN, DO-PASSO
 BACK TO YOUR OWN WITH A LEFT HAND SWING
 GENTS STAR RIGHT ACROSS THE RING
 TURN THE OPPOSITE - LEFT HAND WHIRL
 AND PROMENADE THE CORNER GIRL . . .

REPEAT FIGURE USING SIDE COUPLES.

HIGHLAND WHIRL

BY WAYNE DONHOFF, LOS ANGELES, CALIFORNIA

LADIES CENTER, BACK TO THE BAR
 GIT OUT-A-THERE GALS! FOUR GENTS STAR
 ALL THE WAY ROUND 'TIL YOU MEET YOUR MAID
 WITH THE ARM AROUND FOR A STAR PROMENADE
 STAR PROMENADE WITH THE PRETTY LITTLE GIRL
 SPREAD OUT WIDE - DO A CALIFORNIA WHIRL

(HANGING ON WITH HIS L AND HER R, PARTNERS
 CHANGE PLACES WITH EACH OTHER BY RAISING THEIR
 JOINED HANDS AND THE M WALKING AROUND THE W,
 TURNING SLIGHTLY L FACE. AT SAME TIME, W WALKS
 FWD UNDER THEIR JOINED HANDS WITH SLIGHT R FACE
 TURN.)

BALANCE AND YOU SWING LIKE THUNDER
 SAME OLE GAL, NOW DON'T YOU BLUNDER
 EASE THE LADIES BACK-TO-BACK, GENTS WALK RIGHT
 AROUND THE TRACK

ALL THE WAY ROUND AND ALL THE WAY BACK
 SAME GIRL A LEFT HAND ROUND, ONCE-AND-A-HALF
 YOU'RE GOIN' TO TOWN

GENTS TO THE CENTER, BACK TO BACK
 GIRLS WALK RIGHT ON THE OUTSIDE TRACK
 NOW LISTEN GALS TO WHAT I SAY, REVERSE AND GO THE
 OTHER WAY

MEET YOUR PARTNER WITH A RIGHT HAND ROUND
 ONCE-AND-A-HALF TO THE OUTSIDE LANE
 ALLEMANDE LEFT AND THE LADIES CHAIN
 TO THE OPPOSITE GENT, THAT'S WHERE YOU'RE SENT
 BETTER PROMENADE HOME WITH A BRAND NEW GENT
 WALK ALONG HOME ON THE HEEL AND TOE, YOU GOT A
 DATE WITH A BRAND NEW BEAU . . .

ARIZONA DOUBLE STAR

AS CALLED BY BRUCE JOHNSON, SANTA BARBARA, CALIF.

FIRST AND THIRD - LISTEN TO THE CALL
 IT'S A RIGHT AND LEFT THRU ACROSS THE HALL
 BOX THE GNAT WITH THE OPPOSITE GAL
 AND STAR BY THE RIGHT THREE-QUARTERS ROUND
 (HEADS IN A RIGHT HAND STAR, THE LADY IN FRONT
 OF THE GENT)

A LEFT HAND STAR WITH THE COUPLE YOU'VE FOUND
 (COUPLE TO THE RIGHT OF STARTING POSITION)
 OUT TO THE MIDDLE AND THE ACTIVE LADIES CHAIN
 FACE THE MIDDLE AND CIRCLE UP FOUR
 ALL THE WAY 'ROUND AND THEN NO MORE
 PASS RIGHT THRU AND SPLIT THAT PAIR
 HEAD FOR HOME, WHEN YOU GET THERE
 DO-SA-DO YOUR PARTNERS ALL
 RIGHT TO THE GAL AT THE CORNER OF THE HALL
 BACK TO YOUR PARTNER WITH A LEFT HAND ROUND
 PROMENADE THE CORNER AS YOU COME DOWN
 (ORIGINAL CORNER).

LINE 'EM UP

BY JERRY HELT, CINCINNATI, OHIO

NUMBER ONE, BOW AND SWING
 PROMENADE THE OUTSIDE RING
 ALL THE WAY AROUND I SAY
 NUMBER THREE HALF BASHAY
 NUMBER TWO LEAD RIGHT DON'T GET SORE
 SPLIT THAT COUPLE LINE UP FOUR
 NUMBER ONE SPLIT THE RING YOU'RE DOING FINE
 AROUND JUST TWO STEP SIX IN LINE
 NUMBER FOUR BOW AND SWING
 PROMENADE ONE QUARTER AND DIVIDE THE RING
 AROUND JUST THREE AND LINE UP EIGHT
 (ONE LINE OF EIGHT - ALL LADIES TOGETHER AND
 ALL GENTS TOGETHER)
 GO FORWARD NOW LET THE CENTER BREAK
 (THE LADIES GO LEFT, GENTS GO RIGHT, BREAKING
 IN THE CENTER AS TWO LINES OF FOUR)
 WHEEL THE LINES THREE-QUARTERS ROUND
 (AT THIS POINT LADIES ARE IN ONE LINE, FACING
 GENTS IN OTHER LINE OF FOUR)
 FORWARD EIGHT AND BACK TO TOWN
 PASS THRU ACROSS THE FLOOR
 JOIN HANDS AGAIN, TWO CIRCLES OF FOUR
 (LADIES IN ONE CIRCLE, GENTS IN OTHER)
 CHANGE THE RINGS TO A LEFT HAND STAR
 FIRST GENT GO AROUND THE LADIES STAR
 THE OTHER GENTS FOLLOW THE OUTSIDE TOWN
 (GENTS MOVE SINGLE FILE, CW AROUND THE
 LADIES' LEFT HAND STAR)
 RIGHT TO YOUR PARTNER, TURN HER AROUND
 (ORIGINAL PARTNER)
 ALLEMANDE LEFT WITH YOUR LEFT HAND
 HERE WE GO IN A RIGHT AND LEFT GRAND . . . ETC.

GIMMICK

TRY USING ANY OF THE NORMAL FWD SIX PROGRESSIONS
TWICE, THEN:

FORWARD SIX AND BACK WITH YOU
 FOUR LITTLE LADIES CROSS-TRAIL THRU
 (PASS THRU, THEN CROSS TRAILS)
 ALLEMANDE LEFT WITH THE OLD LEFT HAND
 PARTNER RIGHT, GO RIGHT AND LEFT GRAND.

LISTEN YOU

JOE LEWIS, DALLAS, TEXAS

FIRST AND THIRD, YOU BOW AND SWING
 GO FORWARD UP AND BACK AGAIN
 FORWARD NOW TO SWAP AND SWING
 FACE THE COUPLE ON THE SIDE OF THE RING
 SPLIT THAT COUPLE AND COME BACK IN
 SWING THE SAME OLE GAL AGIN
 FACE THE MIDDLE - RIGHT AND LEFT THRU
 TURN HER ROUND AND LISTEN YOU
FORWARD ALL, GIRLS STAR LEFT
 GENTS WALK RIGHT ON THE OUTSIDE SET
 SECOND TIME YOU MEET YOUR BASE
 A RIGHT HAND FULL AROUND THAT MAID
 ALLEMANDE LEFT . . . ETC.

JELLY-BEAN HOEDOWN

BY JOE LEWIS (AS CALLED BY BRUCE JOHNSON)

FIRST AND THIRD YOU BOW AND SWING
 UP TO THE CENTER AND BACK TO THE RING
 BOX THE GNAT WITH THE OPPOSITE, SON
 THEN PULL HER THRU, GO ROUND JUST ONE
 INTO THE CENTER - A LEFT HAND STAR
 FULL TURN AROUND FROM WHERE YOU ARE
 PICK UP YOUR CORNER WITH AN ARM AROUND
 STAR PROMENADE - GO ROUND THE TOWN
 INSIDE OUT, OUTSIDE IN
 A FULL TURN AROUND AND STAR AGIN
 GALS IN THE MIDDLE, ROLL-AWAY
 FOUR GENTS STAR IN THE SAME OLE WAY
 LADIES TURN BACK ON THE OUTSIDE TRACK
 GO TWICE AROUND 'TIL YOU MEET AGIN
 THEN GENTS SLIDE OUT, LADIES SLIDE IN
 MEET THE NEXT TIME BOX THE GNAT
 RIGHT AND LEFT GRAND FROM WHERE YOU'RE AT . . .

DROP OFF THE LADIES

FENTON JONES, GLENDALE, CALIFORNIA

THE FIRST AND THIRD BALANCE AND SWING
 GO FORWARD TO THE MIDDLE AND BACK AGAIN
 NOW THE HEAD TWO LADIES CHAIN
 WHEEL 'EM AROUND NOT TOO FAR
 FOUR GENTS CENTER WITH A RIGHT HAND STAR
 PICK UP THE GALS IN YOUR HOME TOWN
 KEEP ON TURNING THAT STAR AROUND
 NUMBER ONE GENT YOU START THE FUN
 DROP OFF THE LADIES, ONE BY ONE
 THE LADIES STAND IN A LINE OF FOUR
 THE FOUR GENTS TURN IN THE MIDDLE OF THE FLOOR
 NUMBER ONE GENT, YOU'RE FEELING FINE
 TAKE YOUR CORNER OFF THE LINE
 ALL STAR PROMENADE AND KEEP IN TIME
 BACK RIGHT OUT AND CIRCLE WIDE
 YOU'VE GOT YOUR PARTNER BY YOUR SIDE.

HORRIBLE HASH

BY JIM YORK, MILL VALLEY, CALIFORNIA

FIRST AND THIRD BOW AND SWING
 GO PROMENADE THE OUTSIDE RING
 ALL THE WAY ROUND DON'T TAKE ALL NIGHT
 LEAD ON OUT TO THE COUPLE ON THE RIGHT
 STAR BY THE RIGHT AND HERE WE GO
 WALK ON ALONG ON THE HEEL AND TOE
 BACK BY THE LEFT DOWN THE SAME OLD LANE
 HEADS LEAVE THE STAR - HEAD LADIES CHAIN
 NOW CIRCLE IN THE MIDDLE LIKE YOU OUGHT TO DO
 FULL TURN AROUND THEN PASS RIGHT THRU
SPLIT THE SIDES AND SWING AT THE WALL
 NEW CENTER COUPLE - CIRCLE THE HALL
 FULL TURN AROUND THEN PASS RIGHT THRU
 DO-SA-DO WITH THE OUTSIDE TWO
 TURN THE OPPOSITE RIGHT, RIGHT HAND AROUND
 PARTNER LEFT AS YOU COME DOWN
 OPPOSITE RIGHT LIKE YOU OUGHT TO DO
 PARTNER LEFT AND FACE THOSE TWO
 INSIDE HIGH - OUTSIDE LOW
 JOIN HANDS IN THE MIDDLE AND AROUND YOU GO
 FULL TURN AROUND - YOU'RE GONE AGIN
 PASS RIGHT THRU, THE HEADS DIVE IN
 OUTSIDE OUT - INSIDE IN
 INSIDE OUT - OUTSIDE IN
 CIRCLE HALF AND DON'T BE SLOW
 INSIDE HIGH - OUTSIDE LOW
 JOIN HANDS IN THE MIDDLE AND AROUND YOU GO
 FULL TURN AROUND IN THE MIDDLE OF THE LAND
 PASS RIGHT THRU TO A LEFT ALLEMANDE
 RIGHT TO YOUR MONEY FOR A RIGHT AND LEFT GRAND.

CHANGING TIDES

BY WILLIS BROWN

FIRST AND THIRD BOW AND SWING
 LEAD ON OUT TO THE RIGHT OF THE RING
 CIRCLE HALF AND DON'T YOU BLUNDER
 INSIDE ARCH AND OUTSIDE UNDER
 CIRCLE FOUR IN THE MIDDLE OF THE FLOOR
 ONCE AROUND AND RAISE SOME CAIN
 GIRLS IN THE MIDDLE DO A LADIES CHAIN
 TURN 'EM ONCE AND A HALF, HERE'S WHAT YOU DO
 CHAIN 'EM AGAIN WITH THE OUTSIDE TWO
 CHAIN THE GIRLS ON THE LONGER TRACK
 CHAIN THEM OVER, CHAIN THEM BACK
 CHAIN LITTLE SALLY, CHAIN LITTLE SUE
 CHAIN DELINDA, SHE'S THERE TOO
 KEEP ON CHAINING, YOU'RE NOT THROUGH YET
 KEEP ON CHAINING 'TIL YOU GET YOUR PET
 HEAD COUPLES STAR IN THE MIDDLE OF THE TOWN
 AROUND TO YOUR CORNER FOR A LEFT HAND ROUND
 WITH YOUR OWN, BOX THE GNAT AS YOU COME DOWN
 PASS THRU ACROSS THE LAND
 ALLEMANDE LEFT, ETC.

WATCH 'EM SMILE

BY JOHNNY DAVIS

FIRST AND THIRD BOW AND SWING
 --- --- ---
 OUT TO THE RIGHT AND CIRCLE FOUR
 HEAD GENTS BREAK AND FORM A LINE
 FORWARD EIGHT AND BACK IN TIME
 FORWARD AGAIN AND BOX THE GNAT
 SAME LADY DO SA DO
 BACK TO BACK, AROUND YOU GO
 THEN PASS THROUGH AND WATCH 'EM SMILE
 TURN TO THE LEFT GO SINGLE FILE
 A LEFT HAND STAR AND SPIN IT AWHILE
 BACK WITH THE RIGHT AND DON'T BE SLOW
 GENTS REACH BACK AND DO PASO
 PARTNER LEFT AND CORNER RIGHT
 PARTNERS LEFT AND THE GENTS STAR RIGHT
 TO THE OPPOSITE LADY FOR A LEFT ALLEMANDE
 TO A NEW LITTLE GIRL FOR A RIGHT AND LEFT GRAND.
 (ORIGINAL CORNER GIRL).

RED DOG

BY JIM YORK

FIRST AND THIRD BOW AND SWING
 SIDES DIVIDE TO THE CORNERS OF THE RING
 HEADS GO FORWARD AND BACK TO THE BAR
 FORWARD AGAIN, A RIGHT HAND STAR
 FULL TURN AROUND LIKE YOU OUGHT TO DO
 WHEN YOU GET STRAIGHT, CROSS TRAIL THRU
 NEW CORNERS LEFT, A LEFT HAND SWING
 RIGHT HAND ROUND YOUR OWN PRETTY THING
 SIDES DIVIDE TO THE CORNERS OF THE RING
 HEADS GO FORWARD AND BACK TO THE BAR
 FORWARD AGAIN, A RIGHT HAND STAR
 WHEN YOU GET STRAIGHT, HAVE A LITTLE FUN
 CROSS TRAIL THRU, AROUND JUST ONE
 BOX THE GNAT IN THE MIDDLE OF THE LAND
 PULL HER BY, THEN LEFT ALLEMANDE
 PARTNER RIGHT, A RIGHT AND LEFT GRAND.

LA VETA STAR

BY MARVIN SHILLING

LADIES CENTER AND BACK TO THE BAR
 GENTS TO THE CENTER WITH A RIGHT HAND STAR
 BACK BY THE LEFT BUT NOT TOO FAR
 PASS YOUR OWN AND DON'T BE SHY
 TURN THE NEXT WITH THE RIGHT HAND HIGH
 A RIGHT HAND SWING GO ALL THE WAY AROUND
 WAGON WHEEL SPIN AS YOU COME DOWN
 HOOK RIGHT ON AND THE LADIES SWING IN
 TO A RIGHT HAND STAR, HANG ON TO YOUR MAN
 ROLL AWAY WITH A HALF SASHAY
 FOUR GENTS STAR IN THE SAME OLD WAY
 LADIES TURN BACK TO THE MAN BEHIND
 ALLEMANDE LEFT, YOU'RE DOING FINE
 GRAND RIGHT AND LEFT, ETC.

(REPEAT ALL THREE TIMES.)

BACK TO THE SHADE
BY TOM MULLEN

COUPLES ONE AND THREE BOW AND SWING
PROMENADE THE OUTSIDE RING
ALL THE WAY ROUND LIKE YOU WERE BEFORE
COUPLE ONE FACE TWO AND THREE FACE FOUR
(DIAGONALLY)

FORWARD EIGHT AND BACK TO THE SHADE
BOX THE GNAT WITH THE OPPOSITE MAID
PULL HER BACK THRU AND TURN TO THE LEFT
GO SINGLE FILE - INDIAN STYLE
LADIES TURN IN TO A RIGHT HAND STAR
GENTS KEEP GOING THE WAY YOU ARE
PASS HER ONCE AND YOU HEAR HER SING
REVERSE THE STAR, REVERSE THE RING
PASS HER ONCE AND DON'T BE LATE
MEET YOUR HONEY AND CATCH ALL EIGHT
WITH A RIGHT HAND HALFWAY ROUND
BACK BY THE LEFT GO ALL THE WAY ROUND
CHAIN THE LADIES STRAIGHT ACROSS
AROUND THE OPPOSITE, DON'T GET LOST
CHAIN 'EM BACK AND YOU SHOULD KNOW
MEET YOUR HONEY WITH A DO PASO
PROMENADE, ETC.

BREAK THE STAR
BY CHIP HENDRICKSON

ONE AND THREE GO FORWARD AND BACK
RIGHT AND LEFT THRU AND TURN 'EM AROUND
HEAD LADIES CHAIN ACROSS THE TOWN
RIGHT AND LEFT BACK IN THE MIDDLE OF THE FLOOR
GO FORWARD AND BACK AGAIN ONCE MORE
FORWARD AGAIN AND CIRCLE FOUR
THREE-QUARTERS ROUND BUT NOT TOO FAR
PASS RIGHT THRU FOR A RIGHT HAND STAR
(1 WITH 4, 3 WITH 2)
STAR BY THE RIGHT, NOW BACK BY THE LEFT
GO ALL THE WAY AROUND
HEAD GENTS ON THE OUTSIDE, BREAK FOR HOME
THE REST WILL FOLLOW, DON'T YOU ROAM
GO SINGLE FILE, NOW STAR BY THE LEFT
STAR BY THE LEFT IN THE MIDDLE OF THE HALL
GENTS REACH BACK FOR THE CORNER DOLL
PULL 'EM ALL THRU, GO RIGHT AND LEFT GRAND, ETC.
(REPEAT ONCE FOR HEADS, TWICE FOR SIDES.)

CHAINING STAR
BY COLLIE LEE

FIRST AND THIRD BOW AND SWING
GENTS TO THE CENTER RIGHT ELBOW SWING
ONCE AND A HALF IN THE MIDDLE OF THE RING
OPPOSITE LADY LEFT ELBOW SWING
CHAIN THESE GIRLS TO THE RIGHT OF THE RING
TWO AND FOUR YOU BOW AND TWIRL
GENTS TO THE CENTER RIGHT ELBOW TWIRL
ONCE AND A HALF AND THEN UNFURL
LEFT HAND ROUND THE OPPOSITE GIRL
CHAIN THESE GIRLS TO THE RIGHT OF THE WORLD
FOUR GENTS CENTER WITH A LEFT HAND STAR
ONCE AND A HALF BUT NOT TOO FAR
TURN THE OPPOSITE GIRL WITH THE OLD RIGHT HAND
GIRLS STAR LEFT IN THE MIDDLE OF THE LAND
TURN ONCE AND A HALF BUT DON'T LOOK BACK
RIGHT TO YOUR OWN AND BOX THE GNAT
GRAND RIGHT AND LEFT FROM WHERE YOU'RE AT.

ROLL STAR
BY T. J. MILLER

(ANY OPENER WITH A PROMENADE)
GIRLS ROLL INTO A RIGHT HAND STAR
FORWARD MEN FROM WHERE YOU ARE
MEET YOUR OWN LIKE AN ALLEMANDE THAR
MEN SWING INTO A RIGHT HAND STAR
NOW MEN SWING OUT AND GIRLS SWING IN
THROW IN THE CLUTCH, YOU'RE GONE AG'IN
GO TWICE AROUND 'TIL YOUR DATE YOU SEE
WITH THE SAME GIRL YOU BOX THE FLEA
MEN STAR RIGHT ACROSS YOU GO
OPPOSITE LADY DO PASO
HER BY THE LEFT AND CORNER RIGHT
HER BY THE LEFT FOR A LEFT ALLEMANDE
ALL THE WAY AROUND FOR A RIGHT AND LEFT GRAND.
(WITH ORIGINAL CORNER)

DON'T STOP YET
BY FRANK TYRELL

HEAD COUPLES CENTER AND THEN COME BACK
CROSS TRAIL THRU, MAKE A U TURN BACK
PASS RIGHT THRU AND SPLIT THE RING
AROUND JUST ONCE, DON'T STOP YET
BOX THE GNAT IN THE CENTER OF THE SET
CROSS TRAIL THRU AND SPLIT THE RING
AROUND JUST ONE AND STAR BY THE RIGHT
MEET YOUR CORNER WITH A LEFT ALLEMANDE, ETC.

HI LILI WALTZ
BY MARIE REIERSON

MUSIC: "HI LILI" - SHAW #59

POSITION: OPEN, INSIDE HANDS JOINED. DIRECTIONS FOR M, W DOES THE COUNTERPART.

MEAS. INTRODUCTION: FOUR MEASURES

- 1-4 WALTZ OUT, WALTZ IN, BACK TO BACK, FACE TO FACE.
STARTING ON L, TRAVELING FWD, WALTZ SLIGHTLY AWAY FROM PARTNER. WALTZ IN TO FACE PARTNER.
CHANGE HANDS TO M'S L AND W'S R, WALTZ BACK TO BACK. WALTZ FACE TO FACE.
- 5-6 PAS DE BASQUE L, PAS DE BASQUE R.
STILL FACING PARTNER, JOIN BOTH HANDS, EXTENDED TO SIDES, DO A BACK PAS DE BASQUE TO L,
THEN TO THE R.
- 7-8 CROSS OVER, STEP-HOLD.
DROPPING M'S L AND W'S R, W CHANGES PLACES WITH M, CROSSING UNDER M'S R ARM IN THREE STEPS
AND MAKING 1/4 L FACE TURN TO FACE RLOD (M MAKES 1/4 R FACE TURN TO FACE RLOD), STEP TO SIDE
TOWARD PARTNER (M TO R, W TO L), AND TOUCH M'S L, W'S R BY INSTEP.
- 9-16 REPEAT MEAS. 1-8 IN RLOD. END FACING LOD, INSIDE HANDS JOINED.
- 17-20 WALTZ OUT, CROSS OVER, BALANCE OUT, BALANCE IN.
WALTZ SLIGHTLY AWAY FROM PARTNER. WALTZ TOWARD PARTNER AND W CROSSES OVER UNDER M'S R ARM
TO CHANGE PLACES, BOTH FACE RLOD. BALANCE TO SIDE AWAY FROM PARTNER, BALANCE IN TOWARD PARTNER.
- 21-24 REPEAT MEAS. 17-20 IN RLOD. END FACING LOD, INSIDE HANDS JOINED.
- 25-28 REPEAT MEAS. 1-4.
- 29-32 WALTZ, 2, 3, 4.
FOUR ROTARY WALTZ STEPS IN CLOSED POSITION, MAKING TWO R FACE TURNS. END IN OPEN POSITION,
FACING LOD.
- 33-36 WALTZ OUT, WALTZ IN, WALK AROUND, 2, 3, 4, 5, 6.
WALTZ SLIGHTLY AWAY FROM PARTNER. WALTZ IN TOWARD PARTNER. TAKE BANJO POSITION AND WALK
AROUND PARTNER IN SIX STEPS.
- 37-40 WALTZ, 2, 3, TWIRL.
IN CLOSED POSITION, TAKE THREE ROTARY WALTZ STEPS, MAKING 1 1/2 R FACE TURN, AND TWIRL W ON
4TH WALTZ MEASURE TO OPEN POSITION, FACING LOD TO START DANCE AGAIN.
- NOTE: COMPLETE DANCE IS REPEATED THREE MORE TIMES. END WITH TWIRL AND BOW.

--PRESENTED BY JACK SANKEY

SALTY DOG RAG

MUSIC: "SALTY DOG RAG", DECCA 27981 (RED FOLEY).

POSITION: PROMENADE. FOOTWORK IS SAME THROUGHOUT - START WITH RIGHT FOOT.

MEAS. INTRODUCTION: WAIT 8 MEAS. START ON VOCAL.

- 1-2 SIDE, BEHIND, SIDE, BRUSH. SIDE BEHIND, BRUSH.
(GRAPEVINE) MOVING TO R, TWO WALL, STEP WITH R FT, STEP BEHIND R FT WITH L FT, STEP WITH R
FT TO R AND BRUSH L FT. SECOND MEAS SAME AS FIRST, EXCEPT START L FT AND MOVE TO L TWO COH.
- 3-4 WALK, 2, 3, 4.
FOUR SLOW WALKING STEPS LOD STARTING WITH R FT (SWAGGER, ALSO SEE FOOTNOTE.)
- 5-8 REPEAT MEAS. 1-4.
- 9 CROSS, 2, 3, BRUSH.
STARTING WITH R FT AND JOINING L HANDS, M DOES GRAPEVINE OUT AND BRUSH L FT, WHILE W MOVES
IN TWO COH WITH THREE STEPS AND A BRUSH.
- 10 ROLL, 2, 3, BRUSH.
STARTING WITH L FT BOTH MAKE L FACE TURN IN 3 STEPS AND A BRUSH TO RETURN TO ORIGINAL SIDE.
- 11-12 STAR AROUND, 2, 3, 4.
RIGHT HAND STAR, WALK AROUND PARTNER CW WITH 4 SLOW STEPS.
- 13-16 REPEAT MEAS. 9-12.
ENTIRE DANCE IS DONE SEVEN TIMES, PLUS ENDING.
ENDING: REPEAT MEAS. 1-2.

FOOTNOTE: IT IS FUN TO DO THIS ROUTINE WITH THE SCHOTTISCHE FEEL -- 1, 2, 3, HOP ON THE GRAPEVINE
AND USING A STEP HOP INSTEAD OF THE SLOW WALKING STEPS. THIS IS THE SIMPLEST AND LEAST
TIRING FORM. ALSO WITH A CLOG STEP IF YOU CAN DO IT.

-- PRESENTED BY JACK SANKEY

MATINEE WALTZ

BY CLED HARDEN

MUSIC: WINDSOR 7629STARTING POSITION: OPEN, INSIDE HANDS JOINED, FACING LOD. DIRECTIONS FOR M, W DOES COUNTERPART.MEAS.

- 1-4 WALTZ AWAY, FACE TOUCH, -. TWIRL, BALANCE BACK.
 START L FT, DO ONE WALTZ STEP FWD AND SLIGHTLY AWAY FROM PARTNER, L-R-L. STEP FWD PARTNER ON R FT TO FACE, TOUCH L TOE BESIDE R FT, HOLD 1 CT. M TAKES 3 STEPS IN PLACE, L-R-L, WHILE W MAKES ONE FULL R FACE SPOT TWIRL IN PLACE WITH 3 STEPS, R-L-R, UNDER JOINED HANDS, TO END WITH PARTNERS TAKING CLOSED POSITION, M'S BACK TOWARD COH. BALANCE BKWD ON R FT AND HOLD 2 CTS.
- 5-8 WALTZ, WALTZ, BALANCE FORWARD, BALANCE BACK (OPEN OUT).
 START FWD ON L FT AND TAKE TWO L FACE TURNING WALTZ STEPS MAKING A 3/4 TURN TO END WITH M FACING RLOD BALANCING FWD ON L FT, HOLD 2 CTS. BALANCE BKWD ON R FT, OPENING TO OPEN DANCE POSITION, BOTH FACING RLOD.
- 9-16 REPEAT ACTION OF MEAS. 1-8 IN RLOD, ENDING IN CLOSED POSITION WITH M FACING LOD.
- 17-20 TWINKLE FORWARD, WALTZ BACK (PIVOT), TWINKLE BACK, WALTZ FORWARD (FACE).
 AS IN A "WALTZ TWINKLE," STEP ON L FT ACROSS IN FRONT OF R (W CROSSES R FT IN BACK OF L), TURNING SLIGHTLY R FACE TO "SIDECAR" POSITION WITH L HIPS ADJACENT, STEP R AND L IN PLACE. WALTZ BKWD SLIGHTLY ACROSS RLOD BY STEPPING BKWD ON R AND TAKING TWO STEPS IN PLACE L-R. AS IN A TWINKLE, STEP ON L FT ACROSS IN BACK OF R (W CROSSES R FT IN FRONT OF L), TURNING L FACE TO "BANJO" POSITION WITH R HIPS ADJACENT, STEP L-R IN PLACE. WALTZ FWD SLIGHTLY ACROSS RLOD BY STEPPING FWD ON R FT, THEN STEPPING L-R WHILE PIVOTING R TO FACE PARTNER AND TAKING CLOSED DANCE POS. M FACING LOD, READY TO BALANCE BKWD ON L FT.
- 21-24 BALANCE BACK, WALTZ, WALTZ, TWIRL.
 BALANCE BKWD ON L FT, HOLD 2 CTS. START FWD ON R FT AND DO TWO R FACE TURNING WALTZ STEPS MAKING ONE FULL TURN. W MAKES ONE FULL R FACE TWIRL UNDER THE JOINED HANDS, L-R-L, WHILE M TAKES THREE STEPS IN PLACE R-L-R, TO END IN OPEN DANCE POS, FACING LOD, INSIDE HANDS JOINED.
- 25-28 WALTZ AWAY, FACE, TOUCH (TO SIDECAR), -. WALTZ FORWARD, WALTZ BACK (TO CLOSED).
 START L FT, DO ONE WALTZ STEP FWD AND SLIGHTLY AWAY FROM PARTNER. STEP TWO PARTNER ON R FT TO ASSUME SIDECAR POS WITH L HIPS ADJACENT, M FACING WALL, ARMS EXTENDED, TOUCH L TOE BESIDE R FT, AND HOLD ONE CT. TAKE ONE WALTZ STEP DIAGONALLY ACROSS RLOD, L-R-L. TAKE ONE WALTZ STEP BKWD DIAGONALLY ACROSS LOD, R-L-R, IN SIDECAR POS, PIVOTING ON LAST STEP TO TAKE CLOSED DANCE POS, M'S BACK TOW COH.
- 29-32 BALANCE BACK, WALTZ, WALTZ, TWIRL.
 BALANCE BKWD ON L FT, HOLD TWO CTS. START FWD ON R FT AND DO TWO R FACE TURNING WALTZ STEPS MAKING ONE COMPLETE TURN. M TAKES 3 STEPS IN PLACE, WHILE W MAKES FULL R FACE TWIRL UNDER JOINED HANDS. END BOTH FACING LOD, INSIDE HANDS JOINED, OPEN POSITION, TO REPEAT DANCE.
ENDING: FOLLOW TWIRL OF MEAS. 32 WITH PARTNERS ACKNOWLEDGING.

-- PRESENTED BY JACK SANKEY

HIGH ROCKIN' SWING

BY GEORGE AND MAXINE PEEK, LONG BEACH, CALIFORNIA

MUSIC: RCA VICTOR 20-5181POSITION: PARTNERS FACING, M'S BACK TO CENTER, TRAILING HANDS JOINED. DIRECTIONS GIVEN FOR M, W USES OPPOSITE FOOTWORK.MEAS. INTRODUCTION: VERY SHORT -- ABOUT 1 BEAT.

- 1-2 SIDE, BEHIND, SIDE, FRONT. SIDE, BEHIND, SIDE, FRONT.
 PROGRESSING SOWD IN LOD DO AN 8-STEP GRAPEVINE. STEP L TO L SIDE, IN BACK OF L ON R, TO L SIDE ON L, IN FRONT OF L ON R. REPEAT. TURNING TO FACE LOD ON LAST STEP IN OPEN POS.
- 3-4 ROCK FORWARD, BACK, FORWARD, BACK. TURN AWAY, 2, 3, CLOSE.
 IN OPEN POSITION STEP (ROCK) FWD ON L, BACK ON R, FWD ON L, BACK ON R. RELEASING HANDS TURN AWAY FROM PARTNER (M-L FACE, W-R FACE) MAKING A FULL TURN IN 3 STEPS L, R, L, PROGRESSING SLIGHTLY FWD IN LOD ON TURN, CLOSE R TO L ASSUMING SEMI-CLOSED POSITION BOTH FACING TWO LOD.

(CONTINUED, NEXT PAGE)

MEAS.HIGH ROCKIN' SWING (CONT'D)

- 5-6 STEP, TOUCH IN BACK, STEP, TOUCH IN BACK. STEP, TOUCH, STEP, TOUCH.
STEP FWD ON L PIVOTING 1/4 TWO PARTNER TO FACE RLOD, SWING R AROUND CLOSE TO FLOOR AND TOUCH TOE SLIGHTLY BEHIND L, STEP FWD IN RLOD ON R PIVOTING 1/2 TWO PARTNER TO FACE LOD, SWING L AROUND CLOSE TO FLOOR AND TOUCH TOE SLIGHTLY BEHIND R. REPEAT.
- 7-8 TWO-STEP TURN, TWO-STEP TURN.
ASSUMING CLOSED POS, DO 2 SLOW TWO-STEPS MAKING 1 CW TURN, ENDING IN BANJO POSITION.
- 9-12 TWO-STEP FORWARD, TWO-STEP PIVOT, TWO-STEP FORWARD, TWO-STEP FACE.
IN BANJO POSITION, DO 2 TWO-STEPS (M FWD, W BKWD) IN LOD PIVOTING INDIVIDUALLY 1/2 TURN R FACE ON 3RD STEP OF 2ND TWO-STEP TO SIDECAR POS. DO 2 TWO-STEPS IN RLOD (M FWD, W BKWD) TURNING TO FACE PARTNER IN LOOSE CLOSED POS AT END OF 2ND TWO-STEP, M'S BACK TO CENTER. (ABOVE SAME AS IN "SWINGIN' ALONG")
- 13-14 SIDE, BEHIND, SIDE-PIVOT, POINT. SIDE, BEHIND, SIDE-PIVOT, POINT.
STEP TO L SIDE ON L, IN BACK OF L ON R, TO L SIDE ON L PIVOTING 1/4 TURN R TO FACE TWO RLOD, POINT R TOE FWD IN RLOD. STEP TO R SIDE ON R, IN BACK OF R ON L, TO R SIDE ON R PIVOTING 1/4 TURN L TO FACE TWO LOD, POINT L TOE FWD IN LOD.
- 15-16 GIRL-TWIRL, 2, STEP, TOUCH. REVERSE-TWIRL, 2, STEP, TOUCH.
M DOES A GRAPEVINE AND TOUCH IN LOD -- STEP TO L SIDE ON L, BEHIND L ON R, TO L SIDE ON L, TOUCH R TOE BY L INSTEP, WHILE W DOES A R FACE TWIRL UNDER OWN R AND M'S L ARM IN 2 STEPS, R-L, STEPS TO SIDE ON R, TOUCHES L BY R (CHANGE HAND-HOLD ON "TOUCH" TO M'S R, W'S L). M DOES A GRAPEVINE AND TOUCH IN RLOD -- STEP TO R SIDE ON R, BEHIND R ON L, TO R SIDE ON R, TOUCH L TOE BY R INSTEP, AS W DOES A L FACE TWIRL UNDER OWN L AND M'S R ARM IN 2 STEPS, L-R, STEPS TO SIDE ON L, TOUCHES R BY L.
REPEAT ENTIRE DANCE THREE MORE TIMES. END WITH BOW AND CURTSY.

--- PRESENTED BY JACK SANKEY

VIENNA DREAMS

BY JACK AND LAVERNE RILEY, SEATTLE, WASHINGTON

MUSIC: "VIENNA DREAMS," AQUA RECORD NO. 203.POSITION: OPEN, INSIDE HANDS JOINED, TRAVELING LOD. W DOES COUNTERPART.MEAS. INTRODUCTION - 4 MEASURESPART I

- 1-4 WALTZ OUT, WALTZ IN, BACK TO BACK, FACE TO FACE.
STARTING ON L TRAVELING FWD USE RUNNING WALTZ STEPPING L, R, L SLIGHTLY AWAY FROM PARTNER. WALTZ IN TO FACE PARTNER R, L, R. CHANGE HANDS TO M'S L AND W'S R. USING RUNNING WALTZ (M R FACE) TRAVEL SLIGHTLY BKWD IN LOD BACK TO BACK WITH PARTNER L, R, L. WALTZ TO A FACE TO FACE POS (M L FACE) R, L, R.
- 5-8 WALTZ, 2, 3, 4. IN CLOSE DANCE POS DO 4 REGULAR TURNING WALTZ STEPS (VIENNESE STYLE) TURNING CW TRAVELING LOD.
- 9-16 REPEAT MEAS. 1-8 ENDING IN OPEN POS, INSIDE HANDS JOINED.

PART II

- 17-20 STEP, SWING,-- AND ROLL. STEP, SWING,-- STEP, FACE,-- SWINGING JOINED HANDS FWD STEP DIAGONALLY ON L, SWING R IN FRONT OF L. EXCHANGE PLACES WITH PARTNER BY M CROSSING BEHIND W IN A R FACE ROLL STEPPING R, L, HOLD WHILE W CROSSES IN FRONT OF M WITH A L FACE ROLL IN TWO STEPS. END FACING LOD, W ON M'S L SIDE, M'S L HAND JOINED WITH W'S R. SWINGING JOINED HANDS FWD STEP DIAGONALLY ON R, SWING L IN FRONT OF R. STEP ON L FACING PARTNER AND TOUCHING LEADING HANDS, M'S BACK TO WALL.
- 21-24 STEP, SWING,-- AND ROLL. STEP, SWING,-- STEP, FACE. REPEAT MEAS. 17-20 STARTING ON M'S R. END FACING PARTNER, M'S BACK TO CENTER, BOTH HANDS JOINED IN BUTTERFLY POS (PALMS OF HANDS TOUCHING).
- 25-28 LEFT,--, CLOSE. LEFT,--,-- RIGHT,--, CLOSE. RIGHT,--,-- STEP L ALONG LOD, HOLD, CLOSE R TO L. STEP L ALONG LOD, TOUCH R BY L. STEP R ALONG RLOD, HOLD, CLOSE L TO R. STEP R ALONG TOUCH L BY R.
- 29-32 WALTZ, 2, 3, 4. FOUR REGULAR WALTZ STEPS AS IN MEAS. 5-8.
DANCE PATTERN COMPLETELY A TOTAL OF FOUR TIMES.
BREAK: AT THE END OF THE 1ST AND 2ND TIMES THROUGH THE DANCE ONLY, YOU BALANCE FWD LOD AND BACK, IN OPEN POS. TURN W UNDER M'S L ARM AT THE END OF THE 3RD AND 4TH TIMES THROUGH, IN PLACE OF THE 4TH WALTZ.

--- PRESENTED BY JACK SANKEY

JGROPO

NATIONAL DANCE OF VENEZUELA

SOURCE: ARRANGED BY LISA AND WALTER LEKIS, WHO HAVE WORKED WITH THE MINISTRY OF EDUCATION, CARACAS, VENEZUELA, ON DANCES FROM THIS REGION.

MUSIC: MONOGRAM FD-12-48 (78 RPM), ALCOA MEP-124 (45 RPM).

FORMATION: COUPLES IN A CIRCLE FACING LOD (CCW). W LINKS L ARM WITH PARTNER'S R, AND HOLDS SKIRT WITH R HAND. M RESTS BACK OF HIS L HAND ON BACK OF L HIP.

STEPS: **VALSIAO:** (WALTZ) A TRUE WALTZ STEP, DONE WITH VERY SHORT LIVELY BOUNCING STEPS.

ESCOBILLAO: (BRUSH STEP) STAMP L (CT 1), BRUSH BALL OF R FWD (CT 2) AND BKWD (CT 3), STEP R IN PLACE (CT 4), STEP L IN PLACE AND TAKE WEIGHT (CT 1), BRUSH R FWD (CT 2) AND BKWD (CT 3), STEP R (CT 4), STEP L AND TAKE WEIGHT (CT 1), BRUSH R FWD (CT 2) AND BKWD (CT 3), STEP R (CT 4), STEP L (CT 1), HOLD (CTS 2,3).

ZAPATEAO: (HEEL STEP) STAMP L (CT 1), STRIKE R HEEL SHARPLY (CT 2), STAMP R TAKING WEIGHT (CT 3).

MEAS. **INTRODUCTION:** COUPLES ASSUME POSITION AS DESCRIBED ABOVE.

- 1 **I. CORRIDO.** PARTNERS ARM IN ARM STAND SLIGHTLY FACING IN A NATURAL GREETING.
- 2-16 STARTING ON INSIDE FT, PARTNERS DANCE 15 VALSIAO STEPS, TURNING VERY SLIGHTLY INWARD AS STEP IS STARTED WITH INSIDE FT AND SLIGHTLY OUTWARD AS NEXT STEP IS STARTED WITH OUTSIDE FT.
- 17-24 **II. VALSIAO AND VUELTA.** PARTNERS ASSUME CLOSED BALLROOM POSITION AND DANCE 8 VALSIAO STEPS TURNING CW AND PROGRESSING CCW.
- 25-28 WHILE M DANCES 4 VALSIAO STEPS FWD CCW, W RELEASES L HAND FROM M'S R AND DANCES 2 VALSIAO STEPS TURNING ONE FULL TURN R UNDER JOINED HANDS (M'S L, W'S R), THEN REVERSES TURN, THIS TIME TURNING L ONE FULL TURN WITH 2 VALSIAO STEPS. THIS MUST NOT BE PERFORMED AS A PIVOT.
- 29-32 M CONTINUES WITH 4 MORE VALSIAO STEPS AS W AGAIN TURNS R WITH 4 VALSIAO STEPS MAKING 2 COMPLETE TURNS.
- 1-4 **III. ESCOBILLAO.** COUPLES SEPARATE AND WITH L SHOULDERS ADJACENT (M HOLDS HANDS BEHIND BACK, W HOLDS SKIRT IN EACH HAND SWISHING SKIRT GRACEFULLY WHILE DANCING), DANCE ONE ESCOBILLAO STEP EACH TURNING L ON LAST STEP R (CT 4), STEP L (CT 1), HOLD (CTS 2,3), TO POSITION WITH R SHOULDERS ADJACENT.
- 5-8 PARTNERS NOW DANCE ANOTHER ESCOBILLAO STEP, THIS TIME STARTING WITH THE R FT, REVERSING FOOTWORK ACCORDINGLY.
- 9-16 REPEAT ACTION OF MEAS. 1-8.
- 17 **IV. CRUZAO.** WHILE TURNING SLIGHTLY TO THE R SO THAT L HIPS ARE ADJACENT, PARTNERS JOIN BOTH HANDS AND DANCE ONE CROSS VALSIAO STEP BY CROSSING WITH L OVER R AND COMPLETING A VALSIAO STEP (L,R,L).
- 18 REPEAT ACTION OF MEAS. 17, THIS TIME TURNING L (R HIPS ADJACENT) AND PERFORMING ANOTHER CROSS VALSIAO STEP, STARTING WITH R FT (R,L,R). ARMS SHIFT EACH TIME THE BODY TURNS.
- 19 REPEAT ACTION OF MEAS. 17.
- 20 REPEAT ACTION OF MEAS. 18, CROSSING AND STEPPING R (CT 1), STEP L (CT 2), HOLD (CT 3).
- 21-24 REPEAT ACTION OF MEAS. 17-20, STARTING WITH R FT AND REVERSING FOOTWORK.
- 25-28 REPEAT ACTION OF MEAS. 17-20.
- 29-32 REPEAT ACTION OF MEAS. 21-24.
- 1-16 **V. VALSIAC.** PARTNERS ASSUME CLOSED BALLROOM POSITION AND DANCE 16 VALSIAO STEPS TURNING CW AND PROGRESSING CCW IN LOD. PARTNERS SEPARATE AND END FACING EACH OTHER, M BACK TO CTR.
- 17-28 **VI. ZAPATEAO.** PARTNERS DANCE 12 ZAPATEAO STEPS DESCRIBING A CIRCLE WHILE TURNING AWAY FROM EACH OTHER (M'S L, W'S R) AND END FACING EACH OTHER, M'S BACK TO CENTER.
- 29-32 PARTNERS MOVE BKWD AWAY FROM EACH OTHER WITH 8 STAMPS.
- 1-8 DANCE 4 VALSIAO STEPS FWD TO RETURN TO PARTNER AND ASSUME CLOSED BALLROOM POSITION AND DANCE 4 MORE VALSIAO STEPS TURNING CW AND PROGRESSING CCW.
- 9-16 REPEAT ACTION FIG. II, MEAS. 25-32.
- 17-32 REPEAT ACTION FIG. III, MEAS. 1-16.
- 1-16 REPEAT ACTION FIG. IV, MEAS. 17-32.
- 17-32 REPEAT ACTION FIG. V, MEAS. 1-16.
- 1-16 REPEAT ACTION FIG. VI, MEAS. 17-32.
- 17-32 **CODA:** USING 4 VALSIAO STEPS, DANCE FWD RETURNING TO PARTNER AND ASSUME CLOSED BALLROOM POSITION AND DANCE 12 VALSIAO STEPS TURNING CW AND PROGRESSING CCW IN LOD.

— PRESENTED BY GRACE PENNYMAN

RASCA PETATE

CHIAPAS, MEXICO

SOURCE: LEARNED BY HENRY "BUZZ" GLASS IN MEXICO CITY DURING THE YEAR 1954-55 FROM SEÑOR ESCOTO AND SEÑOR GÓMEZ.

MUSIC: PEERLESS, "RASCA PETATE," 2003.

FORMATION: DANCERS ARRANGED IN LONGWAYS FORMATION, PARTNERS FACING, ABOUT FOUR FEET APART. W HAS A REBOZO WORN ACROSS BACK AND WRAPPED AROUND EACH ARM. HANDS ON SKIRT. M HAS HANDS CLASPED IN BACK.

STEPS: BASIC ZAPATEADO AND STAMPS - STEP SLIGHTLY FWD ON R, STEP IN PLACE ON L, STEP ON R BESIDE L. REPEAT THIS PATTERN BY STEPPING SLIGHTLY FWD ON L, STEPPING IN PLACE R AND BRINGING L BESIDE R. REPEAT THE PATTERN BEGINNING R, L, R, L MAKING 6 PATTERNS IN ALL. MAKE A HALF TURN L AT THE SAME TIME TAKING 4 STAMPS R, L, R, L. REPEAT THE SIX BASIC ZAPATEADOS AND FOUR STAMPS MAKING A HALF TURN R. REPEAT ZAPATEADOS AND STAMPS FOR FOUR COMPLETE REPETITIONS.

NOTE: THE FEET ARE KEPT VERY CLOSE TO THE FLOOR AS THE ACTION IS QUITE RAPID.

1. BASIC ZAPATEADO AND STAMPS

AS MUSIC BEGINS, DANCERS MAKE A QUARTER TURN TO OWN R TO FACE UP OR DOWN THE SET. BOTH BEGINNING ON THE R FT, EXECUTE THE BASIC ZAPATEADO (6) AND STAMPS (4), WITH HALF TURNS ALTERNATELY L, R, L, R. ON THE LAST FOUR STAMPS PARTNERS FACE EACH OTHER ACROSS THE SET.

2. ZAPATEADO VARIATION AND BUZZ TURN

STAMP ON R IN PLACE AT THE SAME TIME STRIKING L HEEL BESIDE R, TAP L TOE BESIDE R MOMENTARILY TAKING WEIGHT, TRANSFER WEIGHT BACK TO R AND AT THE SAME TIME STRIKE L HEEL ON FLOOR BESIDE R. REPEAT THE SAME PATTERN STARTING L, AS STAMP IN PLACE ON L AT THE SAME TIME STRIKING R HEEL BESIDE L, QUICKLY FOLLOWED BY TAPPING R TOE BESIDE L FT MOMENTARILY TAKING WEIGHT, STEP AGAIN ON L IN PLACE AND AT THE SAME TIME STRIKE R HEEL ON FLOOR BESIDE L. TURNING TO THE R ONE TURN, TAKE FOUR BUZZ STEPS TO FACE PARTNER. REPEAT ALL OF THE ABOVE SEQUENCE BEGINNING ON ALTERNATE FEET AND DOING THE BUZZ TURN ALTERNATELY L, R, L (FOUR COMPLETE SEQUENCES IN ALL).

3. BASIC ZAPATEADO AND STAMPS

PARTNERS AGAIN FACE UP OR DOWN THE SET TO REPEAT ALL OF STEP 1 AS DESCRIBED ABOVE.

4. RASCA PETATE STEP (RASPING STEP)

STAMP ON R FT IN PLACE AT SAME TIME BRUSHING L FT SLIGHTLY FWD AND BACK (KEEPING BRUSHING FT CLOSE TO FLOOR), MOMENTARILY TAKE WEIGHT ON L, TRANSFER WEIGHT TO R AND AT THE SAME TIME BRUSH L FT SLIGHTLY FWD. TO REPEAT THE PATTERN, STAMP ON L FT IN PLACE AT THE SAME TIME BRUSHING R FT SLIGHTLY FWD AND BACK (FEET CLOSE TO FLOOR) MOMENTARILY TAKE WEIGHT ON R, TRANSFER WEIGHT TO L AND AT SAME TIME BRUSH R FT SLIGHTLY FWD. REPEAT ALTERNATELY 16 TIMES IN ALL DOING STEP IN PLACE FACING PARTNER.

5. BASIC ZAPATEADO AND STAMPS

DANCERS AGAIN REPEAT ACTION OF STEP 1.

6. PASEO--WALTZ

BEGINNING FACING EACH OTHER, STEP SLIGHTLY FWD ON L MAKING A QUARTER TURN L AND AT THE SAME TIME EXTEND R TOE FWD ON FLOOR (FEET ARE ASTRIDE AND PARTNERS FACE AWAY). STEP ON R AND PIVOTING ON R A HALF TURN, BRING L TOE EXTENDED FWD (FEET ASTRIDE) SO DANCERS ARE FACE TO FACE. WITH SIX WALKING STEPS, MAKE ALMOST TWO FULL TURNS TO FACE EACH OTHER IN OPPOSITE PLACE. REPEAT THE SAME PATTERN BACK TO ORIGINAL POSITION AND THEN ONCE MORE CHANGE PLACES. ON THE 4TH REPETITION A VARIATION OCCURS AS FOLLOWS: STEP ON L EXTENDING R TOE FWD (BACK TO BACK), STEP ON R MAKING A HALF TURN R AND EXTENDING L TOE FWD (FACE TO FACE). AS DANCERS MEET IN THE CENTER, M TAKES REBOZO FROM W'S R ARM AS SHE RETAINS HOLD OF IT WITH HER L HAND. SHE MAKES A L TURN BACKING UP WITH WALKING STEPS TO ORIGINAL PLACE WHILE M BACKS UP WITH WALKING STEPS TO HIS PLACE. DANCERS END HOLDING THE REBOZO WITH TWO HANDS ALLOWING THE REBOZO TO DIP SLIGHTLY.

(CONTINUED, NEXT PAGE)

RASCAPEATE (CONT'D)7. BALANCE AND TURN

WITH WALTZ BALANCES, M BALANCES SOWD L AND R, W R AND L. DANCERS THEN TAKE 3 STEP DISHRAG TURN TO M'S L AND W'S R AND CLOSE THE FREE FT TO THE SUPPORTING FT. REPEAT BALANCE AND 3 STEP TURN IN THE SAME MANNER IN THE OPPOSITE DIRECTION. REPEAT ALL (4 TIMES IN ALL).

8. ENREDO (WINDUP)

THIS STEP IS A VARIATION OF STEP 1 PERFORMED IN THE FOLLOWING MANNER: W HOLDING ONE END OF REBOZO DOES 6 BASIC ZAPATEADOS CONTINUALLY TURNING L AND WINDING THE REBOZO ABOUT HER WAIST. AT THE SAME TIME M HOLDS THE OTHER END OF THE REBOZO (KEEPING IT TAUT), DOES 6 BASIC ZAPATEADOS IN PLACE. DIRECTLY FACING EACH OTHER THE DANCERS STAMP R, L, R, L. W UNWINDS TURNING R WITH 6 ZAPATEADO STEPS, M DOING 6 IN PLACE AND BOTH END AGAIN WITH 4 STAMPS R, L, R, L. REPEAT WINDING AND UNWINDING, W AT THE END KEEPING THE REBOZO.

9. BASIC ZAPATEADO AND STAMPS

REPEAT ACTION OF STEP 1.

10. ZAPATEADO VARIATION AND BUZZ TURN

REPEAT STEP 2 AS DESCRIBED ABOVE.

11. BASIC ZAPATEADO FORWARD AND BACK

PARTNERS ARE DIRECTLY OPPOSITE, FACING. THEY TAKE ALL OF THE BASIC ZAPATEADO (6) IN PLACE AND ON THE 4 STAMPS R, L, R, L THEY BACK AWAY FROM EACH OTHER. REPEAT BASIC ZAPATEADOS AND ADVANCE TOWARD EACH OTHER ON THE FOUR STAMPS. REPEAT ALL. ACCENT THE LAST STAMP TO POSE.

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

— PRESENTED BY HENRY GLASS

JOTA TAPATIA (JOTA JALISIENSE)MEXICAN

SOURCE: LEARNED BY HENRY "BUZZ" GLASS IN MEXICO CITY, AUTUMN OF 1954, FROM SEÑOR GÓMEZ AND SEÑOR ESCOTO. THIS DANCE IS VERY POPULAR WITH MEXICAN DANCE GROUPS AND MAY BE SEEN AT MANY DANCE FIESTAS. THOUGH THIS MEXICAN DANCE HAS BEEN INFLUENCED BY ITS SPANISH COUNTERPART, ITS STYLING AND FLAVOR IS MEXICAN AND IT SHOULD NOT BE CONFUSED WITH THE SPANISH JOTA.

MUSIC: FOLK DANCER, "JOTA TAPATIA," MH 1094-A.

FORMATION: LINES OF M AND W FACING EACH OTHER ABOUT EIGHT FEET APART, CURVED ARMS HELD ABOUT SHOULDER HEIGHT WITH HANDKERCHIEF IN R HAND IF DESIRED.

STEPS: BASIC JOTA — JUMP ON BOTH FEET WITH SLIGHT BEND OF KNEES (CT 1), HOP ON L FT STRAIGHTENING L KNEE AND AT THE SAME TIME EXTENDING BENT R LEG IN BACK OF L (CT 2), STEP ON R FT IN BACK AND TO THE SIDE OF L (CT 3), STEP SOWD ON L (CT 4), CROSS R OVER AND TO THE SIDE OF L (CT 5), BRING L UP BESIDE R (CT 6).

1. BASIC JOTA

WITH BOTH DANCERS MOVING TO THEIR OWN L AND THEN R ALTERNATELY, EXECUTE THE BASIC JOTA STEP AS DESCRIBED ABOVE. (32 MEAS. IN ALL.)

2. LEAP WALTZ

A. CHANGING PLACE — BEGINNING ON R FT, DANCERS TAKE FOUR LEAP WALTZ PATTERNS PASSING PARTNER BY R SHOULDERS. ON FIFTH PATTERN, MAKE A HALF TURN R TO FACE PARTNER FOLLOWED BY BACKING UP (SIXTH), AND THEN TURNING TO THE R, ONE TURN IN TWO MORE OF THESE PATTERNS (8 MEAS). REPEAT IN THE SAME MANNER PASSING R SHOULDERS TO MOVE BACK TO ORIGINAL PLACE (8 MEAS).

B. AROUND PARTNER — AGAIN ADVANCING TWO PARTNER, DANCERS TAKE TWO LEAP WALTZES. FACING PARTNER, DANCERS CIRCLE AROUND EACH OTHER CW WITH TWO LEAP WALTZES UNTIL BACK IS TWO ORIGINAL POSITION. DANCE BKWD WITH TWO LEAP WALTZES FOLLOWED BY ONE TURN TO R IN TWO PATTERNS TO FACE PARTNER (8 MEAS). REPEAT IN SAME MANNER TO END IN ORIGINAL PLACE (8 MEAS).

JOTA TAPATIA (CONTINUED)

3. WALTZ BALANCE SIDEWARDS AND TOUR JETE
- A. ALONG THE LINE - WALTZ BALANCE SDWDS R AND L WITH ARMS MOVING Laterally R AND L FOLLOWED BY A TOUR JETE TO THE R (KEEP FEET CLOSE TO FLOOR ON TOUR JETE). REPEAT WALTZ BALANCE SDWDS L AND R FOLLOWED BY A TOUR JETE TO THE L ARMS MOVING Laterally IN THE SAME MANNER. REPEAT ALL (16 MEAS. IN ALL).
- B. CHANGING PLACES - WITH R HIPS POINTING TWD EACH OTHER, DANCERS AGAIN WALTZ BALANCE R AND L WITH LATERAL ARM MOVEMENTS FOLLOWED BY A TOUR JETE TO CHANGE PLACES (PASSING IN FRONT). REPEAT (HIPS POINTING) WALTZ BALANCE SDWD L AND R FOLLOWED BY A TOUR JETE TO THE L BACK TO OWN PLACE (PASSING IN FRONT). REPEAT ALL OF THIS ACTION (16 MEAS. IN ALL).
4. CIRCLING PARTNER--STAMP, HEEL-TAP
WITH R HIPS ADJACENT, L HANDS HELD HIGH WITH HANDKERCHIEF, R HANDS ON HIP, DANCERS CIRCLE CW IN SPOT TURN IN THE FOLLOWING MANNER: STAMP R FT (CT 1), STRIKE L HEEL BESIDE R (CT 2), TAP L TOE BESIDE R TAKING WEIGHT (CT 3). CONTINUE FOR 14 MEAS. ON MEAS. 15 STAMP R (CTS 1,2,3) STARTING TO MAKE A HALF TURN R. ON MEAS. 16, STAMP L AND R WITH L HIPS ADJACENT (16 MEAS). REPEAT ALL OF THE ABOVE ACTION WITH R HANDS HIGH AND L HIPS ADJACENT, CIRCLING CCW ENDING IN ORIGINAL POSITION (16 MEAS).
5. (REPETITION) WALTZ BALANCE SIDEWARDS AND TOUR JETE, ALONG THE LINE AND CHANGING PLACES. REPEAT ALL OF STEP 3 AS DESCRIBED (32 MEAS. IN ALL).
6. (REPETITION) CIRCLING PARTNER--STAMP, HEEL-TAP.
REPEAT ALL OF STEP 4 AS DESCRIBED ABOVE CIRCLING CW AND THEN CCW (32 MEAS. IN ALL).
7. (REPETITION) BASIC JOTA
REPEAT BASIC JOTA AS DESCRIBED ABOVE FOR 14 MEAS. ALTERNATELY L AND R. ON MEAS. 15 DO FIRST HALF OF JOTA STEP AS BENDING KNEES (CT 1), HOPPING ON R (CT 2) AND AT THE SAME TIME BRINGING L IN BACK OF R, STEP ON L IN BACK AND TO SIDE OF R (CT 3). MAKING A HALF TURN R, SO L HIPS ARE ADJACENT, DANCERS STAMP R AND L (MEAS. 16) TO END IN POSE WITHOUT HANDS HIGH.

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

-- PRESENTED BY HENRY GLASS

LA CHILENA (SAN MARQUENA)
GUERRERO, MEXICO

SOURCE: LEARNED IN MEXICO 1954-55 BY HENRY "BUZZ" GLASS FROM SEÑORA ALURA FLORES DE ANGELES AT THE NATIONAL UNIVERSITY OF MEXICO.

MUSIC: FOLKRAFT, "LAS SANMARQUENAS," F 1038-B.

FORMATION: PARTNERS FACING ABOUT EIGHT FEET APART. HANDKERCHIEF IN R HAND, W HOLDING SKIRT WITH FREE HAND, M'S FREE HAND IN BACK.

1. ENTRANCE (RUNNING WALTZ)
WITH 8 RUNNING WALTZES BEGINNING WITH THE R FT DANCERS CHANGE PLACES PASSING R SHOULDERS. REPEAT THE SAME PATTERN BACK TO PLACE 6 RUNNING WALTZ STEPS. DANCERS WAVE HANDKERCHIEFS SIDE TO SIDE GRACEFULLY.
2. INTERLUDE: WALTZ BALANCE
IN PLACE WALTZ BALANCE SIDEWARDS R, L, R, L.
3. ZAPATEADO
MOVING SLIGHTLY TO THE SIDE, OBLIQUELY R AND L, DO THE FOLLOWING PATTERN:
STAMP ON R, STAMP ON L BESIDE R, STAMP R, STAMP R AGAIN AND AT THE SAME TIME BRUSH L FT FWD (DIAGONALLY) ACROSS IN FRONT OF R, BRUSH L FT BACK WITH WEIGHT STILL ON R FT (6 CTS).
REPEAT THE SAME BEGINNING WITH THE L FT. REPEAT PATTERN 8 TIMES IN ALL.

LA CHILENA (CONTINUED)

3. ZAPATEADO (CONTINUED)

WITH 4 WALTZ BALANCES MAKE ONE TURN TO THE R IN PLACE, FOLLOWED BY TURNING L IN PLACE WITH 4 WALTZ BALANCES.

THIS IS FOLLOWED BY 8 WALTZ BALANCES IN PLACE.

REPEAT ALL OF ZAPATEADO, WALTZ TURNS, AND WALTZ BALANCES AS ABOVE.

4. LEAP WALTZ AND CIRCLING

WITH 4 LEAP WALTZES DANCERS ADVANCE TWO EACH OTHER UNTIL R SHOULDERS ARE ADJACENT. (HANDKERCHIEF IS CARRIED ABOUT CHEST HEIGHT WITHOUT WAVING.) AS DANCERS MEET MAKE A HALF TURN R AT THE SAME TIME BRINGING HANDKERCHIEF ABOVE HEAD AND MOVE BACK IN A SMALL CW CIRCLE 8 LEAP WALTZ PATTERNS. MAKING A HALF TURN L SWEEP ARM DOWNWARD AND THEN UP AT THE SAME TIME TO AGAIN BACK UP WITH 8 LEAP WALTZ STEPS MOVING CCW, FOLLOWED BY 4 LEAP WALTZES TO BACK UP INTO ORIGINAL POSITION.

5. STAMP STEP-HOP

PASSING R SHOULDERS DANCERS CHANGE PLACES WITH 4 STAMP STEP-HOP PATTERNS. IN OPPOSITE PLACE DANCERS TURN R WITH FOUR MORE OF THESE PATTERNS.

REPEAT BACK TO PLACE, PASSING R SHOULDERS.

STAMP STEP-HOP PATTERN: STAMP ON FLAT OF R FT, STEP-HOP ON R, LIFTING L SLIGHTLY FROM FLOOR IN BACK. REPEAT ON L.

6. SQUARE (CUADRO)

MOVING CONTINUALLY TO THEIR OWN R DANCERS FOLLOW THE OUTLINE OF A SQUARE, MOVING A QUARTER OF THE SQUARE EACH STEP SEQUENCE.

STARTING R DANCERS TURN IN TWO WALTZ PATTERNS R AND L, FOLLOWED BY THREE STAMPS R, L, R.

DANCERS HAVE MOVED ONE QUARTER OF THE SQUARE AND FACE PARTNER WHILE TAKING THREE STAMPS IN PLACE. CONTINUE MOVING AROUND THE SQUARE IN THE SAME MANNER EACH TIME BEGINNING WITH THE R FT. EACH TIME ON THE THIRD STAMP (R), STAMP R WITHOUT TAKING WEIGHT ON IT SO THAT IT IS FREE TO START NEXT WALTZ.

7. TORO (BULL) STEP

DANCERS HOLD HANDKERCHIEF WITH BOTH HANDS SIMULATING A MATADOR HOLDING HIS CAPE. HANDKERCHIEF IS HELD ABOUT WAIST LEVEL.

IN THIS POSITION DANCERS WALTZ BALANCE IN PLACE R, L, R, L. W PRETENDING TO BE THE BULL DUCKS UNDER W'S HANDKERCHIEF AS DANCERS MEET PASSING R SHOULDERS TO EXCHANGE PLACES IN FOUR RUNNING WALTZ STEPS. REPEAT BALANCES R, L, R, L WITH W ASSUMING THE CHARACTER OF THE BULL AS DANCERS AGAIN CHANGE BACK TO ORIGINAL POSITION IN FOUR RUNNING WALTZES.

8. LIGHT AND HEAVY ZAPATEADO

REPEAT ZAPATEADO AS IN STEP 3 LIGHTLY ON TOES 4 TIMES R, L, R, L AND THEN REPEAT 4 TIMES HEAVILY R, L, R, L.

9. SQUARE (CUADRO)

REPEAT FIGURE 5.

10. ON THE LAST PART OF SQUARE FIGURE TAKE LAST THREE STAMPS TO END SIDE BY SIDE, R HIPS ADJACENT, HANDKERCHIEF HIGH.

THIS MATERIAL WILL APPEAR IN BOOK FORM SHORTLY, AND IS NOT TO BE REPRODUCED.

— PRESENTED BY HENRY GLASS

LAS CHIAPANECAS

CHIAPAS, MEXICO

SOURCE: LEARNED BY HENRY "BUZZ" GLASS IN MEXICO, 1954-55, FROM SEÑORA ALURA FLORES DE ANGELES AT THE NATIONAL UNIVERSITY OF MEXICO. THIS BAILE REGIONAL MAY BE SEEN THROUGH MEXICO AND HAS BEEN ARRANGED IN MANY WAYS, BOTH FOR STEP PATTERN AND FORMATION.

MUSIC: FOLKRAFT, "CHIAPANECAS," F 1040-A.

FORMATION: A LINE OF DANCERS FACING THE AUDIENCE OR ACROSS THE FLOOR. W'S HANDS ON SKIRTS, M'S HANDS CLASPED IN BACK. (MAY ALSO BE DANCED WITH A LINE OF W IN FRONT OF A LINE OF M, OR A LINE OF COUPLES, OR A DOUBLE CIRCLE OF COUPLES.)

1. ENTRANCE--"TWO STEP WALTZ"

BEGINNING FROM A LINE (OR FROM A CIRCLE), BEGINNING WITH THE R, MOVE CCW WITH TWO-STEP WALTZ ALTERNATING R AND L. END IN A LINE ACROSS THE FLOOR LEADING OUT FROM CIRCLE. ON THE LAST 4 MEASURES MAKE ONE TURN R IN TWO WALTZ PATTERNS AND STAMP R, L, R (32 MEAS. IN ALL).

NOTE: IF USING COUPLES, GROUP ENTERS FROM LINE FORMATION, M ON THE INSIDE. CIRCLE HALL CCW ENDING IN LINE. ON LAST 4 MEASURES COUPLES MAY WHEEL TO END SIDE BY SIDE OR W MAY PASS PARTNERS BY L SHOULDER TO END IN FRONT OF M'S LINE.

2. RIDING STEP

BEGINNING WITH THE L, MOVE OBLIQUELY L AND R IN PLACE WITH THE FOLLOWING ACTION: STEP-HOP ON THE L AT THE SAME TIME BRINGING R FT FWD IN AN ARC JUST IN FRONT OF L (CTS 1,2,3), STEP-HOP ON L AT THE SAME TIME BRUSHING R FT BKWD (CTS 4,5,6). MOVING OBLIQUELY R, STEP-HOP ON R BRINGING L FWD IN AN ARC JUST IN FRONT OF R (CTS 1,2,3), STEP-HOP ON R AT THE SAME TIME BRUSHING L BKWD (CTS 4,5,6). REPEAT BEGINNING L AND END FACING FWD WITH FOUR STAMPS R, L, R, L. REPEAT ALL OF THIS ACTION BEGINNING R, L, R (32 MEASURES IN ALL).

3. CLAPPING

BEGINNING WITH THE R AND MOVING R, MAKE ONE TURN IN TWO WALTZ STEPS AND STAMP R, L, R. REPEAT WALTZ TURN L IN SAME MANNER STAMPING L, R, L. REPEAT ALL. DANCERS CLAP TWICE ON THE LAST TWO STAMPS (16 MEAS IN ALL).

4. STEP-HOP AND STEP-BRUSH

MOVING ALTERNATELY SOWD L AND R, TAKE THE FOLLOWING ACTION: STEP-HOP ON L AT THE SAME TIME LIFTING R SLIGHTLY BESIDE AND IN FRONT OF L. MOMENTARILY PLACE WEIGHT ON R TOE (CTS 1,2,3). REPEAT TWO MORE TIMES MOVING L. ON THE FOURTH SEQUENCE STEP-HOP ON L LIFTING R AND THEN BRUSH R BKWD (WEIGHT ON L). REPEAT ALL MOVING SOWD R, L, R (16 MEAS. IN ALL).

5. STEP-HOP STEP

TURNING IN PLACE TO THE R IN A SMALL CIRCLE CW, TAKE THE FOLLOWING ACTION: STEP-HOP ON L LIFTING R SLIGHTLY BESIDE AND IN FRONT OF L AND THEN TOUCH R TO L MOMENTARILY TAKING WEIGHT (CTS 1,2,3). CONTINUE MAKING 12 REPETITIONS. END WITH A TURN R IN TWO WALTZES FOLLOWED BY STAMPS R, L, R (16 MEAS. IN ALL).

6. REPEAT DANCE FROM FIGURE 2 OMITTING ENTRANCE (STEP 1).

FOR COUPLES IN A DOUBLE CIRCLE:

1. STEP 1 IS DANCED CCW AROUND THE CIRCLE.
2. STEPS 2, 3, AND 4 FACING LOD.
3. STEP 5 BEGINS AND ENDS FACING LOD.

THIS DANCE WILL APPEAR IN BOOK FORM SHORTLY AND IS NOT TO BE REPRODUCED.

--- PRESENTED BY HENRY GLASS