

# Folk Dance Camp

UNIVERSITY OF THE PACIFIC

Stockton 4, California

1961





## PREFACE

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

So our hearty thanks to:

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

Standardization Committee of the Folk Dance Federation of California (South), Marion Wilson, Chairman.

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

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

### OUR THANKS TO ALL!!

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### Abbreviations used in the Syllabus

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

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FOLK DANCE CAMP

1961

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# ERRATA for 1961 FOLK DANCE CAMP SYLLABUS

## ADDITIONAL RECORD INFORMATION

Folkraft 1406 - La Furlana, Quad. di Aviano  
Folkraft 1047 - La Lavandera, Ballo Sardo  
Folkraft 1048 - Bal Del Truc, Saltarello  
Olympic 24-13 (Picnic in Greece) - Nesiotiko Syrto

## INDEX

Bonnie Anne is listed as Lagach Anna  
Haymakers Jig is listed as Baint An Fheir.  
Two Hand Reel is listed as Cor Beirte.

Page	Correction
10	<u>POUSETTE FOR FLOWERS OF EDINBURGH</u> Meas 3: First cpl dance <u>down</u> and second cpl <u>up</u> the set.
12	<u>HIGHLAND SCHOTTISCHE</u> Part I, Meas 2: Instead of Strathspey setting step do the following: <u>Step sdwd L (ct 1). Close R to L (ct 2). Small leap onto L as R toe is pointed to the side (ct 3). Hop on L and bending R knee, bring R ft behind L calf with toe pointed down (ct 4).</u> (Strathspey setting step has no toe point on ct 3).
23	<u>MAZURKA BOHOLANA</u> Fig IV. Meas 17-20 (rptd): Should read: "... hop on same ft <u>(ct 2)</u> , hop again on same ft <u>(ct 3)</u> ).
32	<u>QUADRILLE - POLKA</u> Fig VIII, meas 5-16: M does action described for meas 5-14. W continues Side Balance of meas 3-4.
36	<u>NITRIANSKI TANZ</u> Fig II, meas 29-30: M wheels set only <u>1/4</u> turn to his L. Ending: On last repeat of Fig I, do not move into pos for Fig II. On meas 23 M turns W out as in meas 11 releasing hands. On meas 24, W finished turn and ends with hands on hips, fingers fwd, looking at M. On meas 24 M may clap hands or slap R knee and/or floor with L hand. End facing ctr with click of heels and arms outstretched at shoulder height
62	<u>DODECANESIAN BALLOS</u> Fig I: this Fig is repeated.

DEBKA GILBOA

65 Fig I B: Add at end: "On tap of R heel, body is tilted bkwd. Look skyward  
and hands may be lifted up."

VEHAYA KE'EITS SHATUL

67 Fig II. ct 3: Add: "L hands joined."

HORA EYLAT

68 Part A, ct 1,2: Make steps gliding.

Part D: Change to read: "Part C". On line 7, opposite ct 1 write  
"Part D" in margin.

Part D: (new), ct 5: Change to read: "Step on R bwd."

ct 6: Change to read: "Hop on R".

Last line: Change to read: "Repeat part C & D."

AL TIRA

72 Fig II, ct 9: Add: "Drop hands."

Fig III: Add at beginning: "Rejoin hands, facing ctr."

HORA MAMTERA

74 Fig I, cts 19-24: Should read: "Repeat 13-18, but....."

ORCHAH BAMIDBAR

78 Last line of description: Delete the 8 (in margin) before the 16.

ROEH V' ROAH

81 Part IV, ct 12 &: Instead of run step on L in place, dancers may leap onto L.

FRANCAISE

84 Last line on pg: Repeat II through V.

DREISTEYER MIT PLATTL

88 Introduction: Omit entirely.

Fig I: Only 4 meas long not 8. Delete action of meas 3-6. In margin change  
meas 7 to meas 3. Change meas 8 to meas 4.

89 Fig 9: last line: L W begins to spin CCW no RW.

91 Fig 16: Is 16 meas long. Do Fig 11 not 2.

Fig 17: Is 16 meas long.

SZAZFORINTOS CSARDAS

95 Formation: Probably 6-10 cpls would be best in each line. There can be more  
than one line on the floor.

Fig II. Pattern consists of 2 Bokazo and 5 combinations of Leaps and Bokazos  
with 1 additional Bokazo at end.

Fig III. W hands on hips, fingers fwd. M hands behind back, R hand grasping L  
wrist.

Fig IX. last line: Change 10 times to 11 times. Last time has only one Bokazo  
(heel clicks).



MATYO

- 98 Fig VII. Finale: Add meas in margin: 7-11 (rptd).  
 Note: Finale can also be done starting with the Trembling Walk and  
 blending into a regular walking step.

TARPAI VERBUNK

- 99 Fig XV. Labfejforogatos: Change meas in margin to read: 2 meas.  
 100 Add at end of description: 12 meas. Repeat Fig XVII-XXI (Finale).

KOZACHOK PODILSKY

- 104 Part I. Line 3: M puts R arm around W.  
 105 Part VII. For general dancing it is suggested that the solos be 8 meas with  
 M and W both dancing at same time.  
 Part VIII. Do for 16 meas (8 steps) not 8 meas.

TOKYO DONTAKU

- 107 Part B, cts 1,2: Step fwd not bkwd.

LA SANMARQUENA

- 119 Fig IV, meas 11-12: On last Leap Waltz, leap fwd on L with accent (ct 4).  
 Hold ct 5. R ft is now free to start Stamp Step-Hop.

IL CODIGLIONE

- 128 Fig IV. meas 13-16, line 2: Delete all after "diagonally L". Add instead:  
"on the 4 steps bkwd".  
 After above correction, start new line and add this: "Continue action  
 of Fig IV to end of music."

ZIOGELIS

- 131 Fig I. Meas 1-4, last line: Should read: "extending R ft fwd....."

FANTASIA MICHOCAN

- 137 Fig IX. Delete all. Insert instead:  
 meas 1-8 Beg R, move bwd away from ptr on 8 pas de basques.  
 9-15 Move twd ptr on 7 pas de basques.  
 16 Step L (ct 1). Hold ct 2,3.  
 2 cts 2 quick stamps R, L.

COR BEIRTE

- 140 Formation: Double circle, ptrs facing, M with back to ctr.

BAINT AN FHEIR

- 140 Formation: Contra formation with 5 cpls in each set.

FOLK DANCE CAMP - 1961  
SECOND ERRATA SHEET

20 BINADYONG  
Fig II, meas 18-19: To cut R fwd, weight must be taken on the L.

23 MAZURKA BOHOLANA  
Fig IV, meas 17: Step moves to ML.  
Fig IV, meas 18: Step moves to MR.  
Record used in class was Mico MX 642. Fits dance as given. When using  
Villar MLP 5000, omit the repeat of Fig II.

45 ANI LEDODI  
Fig I, Part a, meas 3-4, line 1: Within the parenthesis, change to read:  
(LR, LR, L hop, R hop)  
Fig I, Part b, meas 1-2, line 5: Should read: Woman: Step hop L (cts 1,2)  
turning (CCW) to M, step-hop R (cts 3,4).....  
Fig I, part b, meas 3-4, line 2: Should read: Man: M does two step- hops  
(L, R) doing a full.....

46 EZ VACHEVES  
Fig II, meas 3, line 6: Should read: Close R to L tapping R heel to floor.....

51 ZEMER ATIK  
Fig II, Part c: Change to read Part b.

NOTE: On 1st Errata pg - change  
Folkraft 1047 to 1407 & Folkraft  
1048 to 1408.

56 RACHENITSA PO TROIKI  
Instead of trios facing CCW, all face ctr. Introduction will be 4 basic steps  
into ctr and 4 out. Repeat again.  
Fig I. W turn out from M LW to L. RW to R.  
57 Fig III: M starts fwd and W bkwd.

63 DODECANESIAN BALLOS  
Fig III, meas 1: Ct 2 should read: Step on R toe in back of L. Ct 3 should  
read: Step L in place.  
Fig III, meas 2: Ct 2 should read: Step on L toe in back of R. Ct 3 should  
read: Step R in place.  
Change W steps in the above meas to correspond with M step.  
Following information applies to the Olympic recording which was used in class.  
1. 2 meas introduction  
2. Repeat Fig IV.  
3. On first repeat of dance, do 6 syrto steps fwd the first time.

88 DREISTEYRER MIT PLATTL  
Fig 2: This Fig is only 4 meas long so do the Arch and omit the circling for  
4 meas. (If desired the arch could be done in 2 meas and the circ-  
ling for 2 meas.)  
Fig 3: At end (before Fig 4) repeat action of Fig 2.

107 TOKYO DONTAKU  
Additional Record: Folk Dancer MH 2050

114 SCHOTTIS PARA DOS PAREJAS  
Fig VI: Action of ft is same as in meas 5--8 of Fig I. On first 2 step hops  
move in twd opp cpl. Take 3rd step-hop and tap-hop in place  
facing ptr. Move out to place on next 2 step-hops and do 3rd step-  
hop and tap-hop facing ptr. Done 4 times in all. Turn as directed  
in Fig I, meas 5-8.



SQUARES  
presented by  
Jerry Helt

MONDAY DEAL  
(Jerry Helt)

One and Four R and L thru  
New # 1 go down the middle  
Split the ring line up four  
Go forward four and back once more  
Forward again across the square  
Wheel and deal when you get there  
Go down the middle two by two  
Separate go around one  
Dixie chain in the middle for fun  
Turn L Single file around one  
Dixie chain across the square  
Do a "U" turn back and stay right there  
#2 go down the middle  
Split the ring line up four  
Go forward four and back once more  
Forward again across the square  
Wheel and deal when you get there  
Go down the middle two by two  
Separate go around those two  
Dixie chain across but "U" turn back  
Forward eight and fall on back  
Double pass thru then face the middle  
Back away then pass thru  
Wheel and deal that's what you do  
Double pass thru then face the middle and  
back away  
With the nearest girl a R hand swing  
Allemande L on the corner of the ring.

BACKTRACK FUN  
(Jerry Helt)

Promenade you're not thru  
#1 Backtrack, triple pass thru  
#2 Backtrack, double pass thru  
#3 Backtrack, all pass thru the lone pair  
#4 Backtrack, follow up around the square  
All backtrack and promenade home

THRUTOYOU  
(Jerry Helt)

1 and 2 men face your corner, star thru  
Side positions forward and back  
Star thru across the track  
Those six split that couple, separate all  
the way around  
Circle 8 left when you come down  
Reverse back in single file  
Girls turn back like A R & L grand  
Meet your partner, R hands swing  
Allemande L the corner of the ring

MAD RIVER  
(Jerry Helt)

Head men with corner girls go forward and back  
Opp. box the gnat, R & L thru across the track  
All circlce 8 like you always do  
4 men go fwd and back then square thru  
4 Hands around now with the girls square thru  
in time  
4 Hands around facing out in a line  
Fwd out and back to town  
Cast off 3/4 and make a new line when you come  
down  
With the girl you got shuffle the deck  
Now Dixie chain across by heck  
Face the girl beside you and back away  
Opp box the gnat you'll hear me say  
Allemande left, etc

DO THRU TOO  
(Jerry Helt)

1 & 3 square thru 4 hands you do  
Circle half around with the side 2 and dive thru  
Heads double pass thru, heads California twirl  
you do  
Sides double pass thru, sides California twirl too  
All double pass thru, heads California twirl you do  
Dive thru all double pass thru, heads California  
twirl too  
Circle 4 half around, Opp lady L Allemande etc.



# SLUMBER TIME (Jerry Helt)

Head 2 go R and L thru  
 4 Ladies chain across with you  
 New #1 go across the floor  
 Split that cpl, line up 4  
 The line go fwd and back that way  
 Line to the R a quarter sashay  
 Fwd 6 and back to the ring  
 Cpl # 2 take a swing  
 Go fwd, split that cpl, line up 4  
 Fwd eight and back you reel  
 Fwd again, wheel and deal  
 Face the girl beside you and back away  
 Pass thru, ctrs wheel around  
 Ends duck thru the ol'back door  
 Join hands in the middle, circle 4  
 Once around, then no more  
 Pass thru, split that couple, line up 4  
 Fwd 8 and back to town  
 M step across and do-sa-do all the  
     way 'round  
 To an ocean wave when you come down  
 Rock fwd and back  
 Turn by the R, look out Mack  
 Allemande left

# NEWCOMER (Jerry Helt)

# 1 back to back  
 Swing your corner on the Lonesome track  
 With those two circle 4  
 Number 1 man break, line up four  
 Line go forward up and back  
 # 3 back to back  
 Swing your corner on the lonesome track  
 With those two circle four  
 #3 M break, line up four  
 Fwd 8 and back with you  
 R and L thru go two by two  
 Pass thru but "U" turn back  
 Fwd and back with you  
 Arch in the middle, the ends duck thru  
 Around one, box the gnat with the one  
     you met  
 Pull her by? Allemande left

# DIAMOND SHUFFLE (Jerry Helt & Frank Tyrrel)

The head 2 M with a corner girl go fwd and back  
 Now fwd again R hand lady R hand around  
 Ptrs all with a L hand around  
 The same people star in the middle of the set  
 All the way around pass your ptr.  
 Then arkie allemande with the old L hand  
 It's a R and L to and arkie thar  
 Head M side ladies in a R hand star  
 You throw out the clutch and watch 'em go  
 Twice around on a heel and toe  
 Skip that one turn the next with a L hand around  
 Rim to the middle like an allemende thar  
 The rim back up in a R hand star, shoot the  
     star half around,  
 Pass by one without a sound, swing the next  
 one 'round and 'round

# EL PASO STAR (Harold Newsom)

Ladies star R once around  
 Men promenade half way 'round  
 The opp lady a L hand swing  
 Ladies star R once inside the ring  
 M promenade half way 'round  
 Turn your partner L hand 'round

# STOLEN

One and three fwd and back  
 R hand star inside the track  
 Back by the left when you come down  
 Pick up your corner with an arm around  
 Inside out a full turn you know  
 Circle up 8 around you go  
 Four men fwd and back, in time with the band  
 Pass thru, separate behind the ladies stand  
 Fwd 8 and back  
 Ladies chain on the double track  
 Ladies square thru all four hands  
 Separate behind the gents stand  
 Fwd eight and back you go  
 Gents to the ctr with a R elbow  
 Go once and a half, turn the opp lady L you know  
 Gents square thru all four hands  
 Separate behind the ladies stand  
 Ladies square thru 3/4 around  
 Allemande L when you come down



LET 'EM GO  
(Virginia Johnson)

First lady chain to the R  
4th gent face your corner, box the gnat  
First old cpl stand back to back  
Bumps a daisy go 'round one  
Into the middle, "U" turn back  
Circle three on the outside track  
Ladies break to a line of three  
Fwd 6 and back you go \*

R hand high, L hand low  
Spin the ends and Let 'em go  
Line up 4 go forward and back  
Fwd again, bend the line  
Pass thru, circle up three  
Gentlemen break to a line of three  
Fwd 6 and back you go \*

R hand high, L hand low  
Spin the ends and Let 'em go  
Two lone men pass on thru  
Split the line go 'round two  
Box the gnat with the lonesome girl  
Then circle 4 in the middle of the world  
Gentlemen break to a line of 4  
Fwd eight and back to the land  
With the nearest girl, L allemande

\* or - Fwd 6 and back you blunder  
Triple duck and go like thunder

6 TO 2  
(Madeline Allen)

Promenade, Single File  
Head ladies turn back, right and left grand  
R, L R, L, pass the next  
Promenade, don't slow down  
Side ladies roll back, promenade 3 in line  
Lone gents turn back, circle 4  
Gents break, ladies star once around, L  
allemande

CORNPATCH  
(Jerry Helt)

Head ladies chain across, keep in time  
Heads to the R, Circle to a line  
Fwd eight and back you go  
R end High L end low  
Cross the ends and let 'em go  
Sides to the right, circle four in time  
Ladies break and make a line  
Fwd 8 and back you go  
R end high L end low  
Cross the Ladies, let 'em go  
All 4 M fwd and back you rave  
Fwd again, do-sa-do all the way around to  
an ocean wave

Balance fwd and back  
Hold the wave but make it straight  
All 4 Ladies fwd and back along the wave  
Fwd again, do-sa-do all the way around to  
an ocean wave

Everybody balance fwd and back  
All turn by the R hand full around  
Same people in the middle, star L once around  
Pass by the last turn your ptr by the R hand  
Find your corner L allemande

6 TO 2 VARIATION  
(Madeline Allen)

Circle L in the same ol' way  
Ladies roll away a half sashay  
Circle L in the same ol' way  
Ladies roll away a half sashay  
Reverse in single file  
Head ladies turn back, dixie grand  
R, L, R, L, pass by one  
Promenade the next  
Side ladies roll out pass one man  
Promenade three in line  
Head gents turn back, circle 4  
Ladies break to lines of four  
Those who can R and L thru  
4 gents cross-trail, L allemande



# CHAIN THOSE LADIES THRU THE STAR (Barry Binns)

Heads go fwd and back  
 Star R inside the track  
 Back by the left by not too far  
 (Turn far enough so the lady  
 # 1 faces lady 2 and lady 3  
 faces lady 4)  
 Chain those ladies through the star  
 (Gents 1 and 3 keep their 2 hand star  
 moving all the time, they do not  
 touch any lady coming into the ctr  
 star; Lady 1 chains with lady 2,  
 lady 3 with lady 4. Ladies 2 and 4  
 coming into star, step one place  
 behind pos vacated by girl with  
 whom they just chained. The side  
 gents take the ladies chained to them  
 and turn them around ready to send  
 them back into ctr star again.)  
 It's turning around as seen afar  
 Turn around and go back thru  
 (Ladie s 2 and 4 are now in star;  
 when they reach the opp side they  
 chain out of star; lady 2 chaining  
 with lady 3, lady 4 chaining with  
 lady 1).  
 You're headed home like you always do  
 The ladies thru that star have flown  
 Keep on chaining until they're home  
 (Keep on chaining until side gents have  
 own partners and cpls a 1 & 3 are in  
 ctr of star again.)  
 Star by the right in the middle of the land  
 Find your corner, L allemande.

\*\*\*\*\*

Here is a list of recordings by Jerry  
 Helt for your dancing and calling pleasure:  
 Mac Gregor Label  
 Instrumental  
 #757 Hit the Road/ On My Mind  
 #759 Wright's Quickstep/ Mutable Muddle  
 #769 Queen's Quadrille/ Minnie the  
 Mermaid  
 #771 Smiles/ Sing 'n' Swing  
 #787 Molly's Hoedown/ Cool Breeze  
 #799 Rosie's Gone Again/ High Society

# SIGH 'N' CRY (Jerry Helt)

MacGregor # 8755

## INTRO & BREAK

4 ladies chain, ah, chain 'em across that ring  
 You'll turn and chain those pretty babies  
 home again  
 Walk all around that corner, see-saw that pet  
 Gents star R, once around that set  
 Now meet your corner, allemande L  
 You'll do-sa-do with your own, promenade  
 your pet  
 I sigh, I cry, it's just a bit of heaven  
 when my baby smiles at me

## FIGURE

Head cpls promenade, half the outside square  
 Now go to the R,R and L thru that cpl there  
 All join hands, circle L, let's see that smile  
 Reverse back now in single file  
 4 ladies backtrack around the outside set  
 You'll pass her once, pass her again,  
 promenade the next  
 I sigh, I cry, it's just a bit of heaven when  
 my baby smiles at me.

## Sequence of Dance

Intro; heads; sides; Break; sides; heads.

\*\*\*\*\*

## Instrumental (continued)

#816 Dance, Dance, Dance / Tin Lizzy  
 Quadrille  
 #831 Helt's Hassel/ Smile in Your Style  
 #833 It's You I Love/ Hash Happy  
 # 8755 Sigh'n' Cry

## With Calls

# 758 Hit the Road/ On My Mind  
 #760 Six Eight / Mutable Muddle  
 #770 Queen's Quadrille/ Minnie the Mermaid  
 #772 Smile's / Sing 'n' Swing  
 # 788 Molly's Hoedown/ Cool Breeze  
 #800 Rosie's Gone Again/ High Society  
 #817 Dance, Dance, / Tin Lizzy Quadrille  
 #832 Helt's Hassel/ Smile in your Style  
 #834 It's You I Love/ Hash Happy  
 #8625 Gone/ Seeing Nellie Home  
 #8755 Sigh 'n' Cry

LP -1208 Square Dances by Jerry Helt

Purchase these records at your local Square Dance Record Dealer



JIFFY MIXER  
(Jerry & Kathy Helt)

RECORD: "Teddy Bear Blues" Dot #45-15169

Most any rock 'n' roll or boogie

POSITION: Semi-closed, Facing LOD

FOOTWORK: Opposite, Directions for Man

Measures

Pattern

- |       |   |
|-------|---|
| 1-4   | Heel, Toe; heel, toe; slide 1;2<br>In semi closed pos, starting with L heel on floor<br>then toe on floor; Repeat with L foot; Slide in LOD<br>2 slides.              |
| 5-8   | Heel, toe; heel, toe; slide 1; 2<br>Repeat meas 1-4 in RLOD, starting with M R ft.  |
| 9-12  | Chug; 2; 3; 4<br>With both ft on floor, chug away from ptr 4 chugs,<br>M twds COH W twds wall (like Bunnyhop)   |
| 13-16 | Forward; 2; 3; 4<br>Every body do an individual 1/8 R face turn to a<br>new ptr, starting with M L ft W R ft, walk fwd 4 steps<br>to a new ptr. Repeat from beginning |

NOTE: This dance is recommended for teen agers or young minded adults

NEW CONTRAS  
presented by  
Ralph Page

Jackson's Jig (Herbie Gaudreau)  
cpls 1-3-5 etc active  
cross over before dance starts

The two gents R hand to each other  
Go once and a half around  
A L to your own and turn  
Once and a half around  
Opp Ladies chain across (don't return)  
Same 2 cpls, half R and L  
Same 4 R hand Star - back by the L  
With the next in line go do - si - do  
Same new lady swing and whirl  
Cross at the head; cross at the foot  
And the two men R hand to each other,  
etc.

The New Englander (Herbie Gaudreau)  
cpls 1-3-5 etc active  
cross over before dance starts

All fwd and back  
Swing the L hand lady  
All the cpls half promenade  
Same cpls R and L back  
Same 4 R hand Star  
L hand star the other way back  
The opp. ladies chain

Heel and Toe #2 (Herbie Gaudreau)  
cpls 1-3-5 etc active  
cross over before dance starts

Actives face down, inactives face up,  
then with the next below you  
Heel and toe and out you go  
Heel and toe and in you go  
Heel and toe and out you go  
Heel and toe and do si do  
Go once around, then pass by  
And swing the next one right below

Homosassa Hornpipe (Don Armstrong)  
cpls 1-3-5 etc active  
cross over before dance starts

Active cpls do si do ptrs  
Then swing the lady below  
Take that lady and half promenade  
Then half R and L to place  
Same 4 a L hand star  
R hand star back to place  
The men drop out and the ladies chain

Needham Reel (Herbie Gaudreau)  
cpls 1-3- 5 etc active  
cross over before dance starts

Balance and swing the one below  
Down the ctr four in line  
Turn as cpls the other way back  
Same 2 ladies chain  
Everybody pass thru, turn alone  
With the R hand lady promenade home

Queen's County Hornpipe (Roger Whynot)  
cpls 1-3-5 etc active  
cross over before dance starts

The 2 gents right hand to each other  
Turn that way once around  
Same 2 men turn by the L hand  
While the ladies join in (ahead of ptr)  
Balance and swing the next below  
Half promenade across  
Circle left once around  
Circle right once around  
Half R and L to place

-- -- -- -- --

Heel and Toe (continued)  
  
With the opp cpl half promenade  
Half R and L with the same  
Same 4 R hand star  
A L hand star the other way back  
Cross over at the head and foot  
Face the left hand lady and - -



## TRADITIONAL CONTRAS

### The Graces

cpls 1-4 etc active

don't cross over

Fwd six and back

6 hands half around

Fwd six and back again

6 Hands half around to place

Head cpl down the ctr, same way back

Cast off one cpl

2nd cpl down the ctr, same way

Back to place

Actives R hand star with 3rd cpl

L hand star back to place

R and L with 2nd cpl

### The Orange Tree

cpls 1-4 etc Active

don't cross over

1 and 3 cpls balance ptrs

R hand to ptr half way around

Balance ptrs again

1 cpl down the outside

3 cpl up the middle at the same time

Both cpls balance ptrs

Turn by R hand half way round

1 cpl up the ctr

3 cpl down the outside

1 cpl cast off one cpl

6 hands once around

R and L at the top

### Miss Parker's Fancy

cpls 1-4 active

cross over before dance starts

Active cpls down outside below 2 cpls

Up the ctr to place

Same cpl down the ctr and back

Cast off one cpl

Lady balances 2 cpl

Gent balances 3rd cpl (same time)

3 hands with same cpls

R and L 4 at the top

# KAISERLANDLER (Austrian)

Source: Traditional: the dance was introduced about 6 years ago by Walter Grothe at the Stockton Folk Dance Camp. This is a re-introduction to a new recording.

Record: Folk Dancer MH 2014

Formation: Cpls side by side inside hands held shoulder high.

Step: Walk

Music: 2/4

<u>Measures</u>	<u>Pattern</u>
4	Introduction
1-8	All walk 16 steps fwd around the ring CCW.
9-16	Join both hands so that R hips are adjacent and joined hands are bent at shoulder level. (L elbow is bent, R hand is outstretched) Walk 8 steps CW. Reverse direction as dancers take L hip pos. (R elbow is now bent and L hands are outstretched). 8 steps.
17-24	Raise inside hands drop outside hands, girl turns CCW in place as M walks around her CW, 8 steps. Reverse direction retaining same hands, 8 steps.
25-32	Boy walks behind girl, she turns as she goes and he claps. 16 steps. As the dance starts from the beginning boy moves fwd to the next girl. CW.

Presented by Walter Grothe

# SALZBURGER DREHER (Austrian)

Source: Presented by Sid Gottlieb at the 1960 Maine Folk Dance Camp

Record: Folk Dancer MH 2015 A

Formation: Cpls in ballroom pos.

Step: Walk, Slide, Pivot

Music: 2/4

<u>Measures</u>	<u>Pattern</u>
4	Introduction
1-3	Boy raising girl's R hand in his L, stays in place as girl turns under boy's L hand clockwise 4 steps.
3-4	Taking other hands, girl turns under boy's R hand in 4 steps CCW.
5-6	Ballroom pos, take two slides in line of direction.
7-8	Do 4 pivot steps in place turning clockwise. Repeat dance from beginning

Presented by Walter Grothe



# GLOSSARY OF SCOTTISH DANCE STEPS AND STYLING

presented by C. Stewart Smith

**STYLING:** The body is held erect but not stiff, chest high, arms held loosely at sides with thumbs fwd. W may hold skirts with thumb and 1st 2 fingers. All dancing is done on toes. Ptrs dance with each other, communicating by means of tension in arms and by looking at one another. When inactive, stand in place with heels together and toes apart (first position).

**SKIP CHANGE OF STEP:** Everyone knows what is meant by "change of step" - step fwd on R, bring L up behind R so that the instep of L ft is pressed to the heel of the R (making a T); now take another step fwd R. Repeat this with L ft leading. Now get the step rhythmic "R, together, R - L, together, L" and so on. Now repeat on the toes being careful that the L ft is brought up close to the R heel, not under. When this is done easily and rhythmically, add the skip with which the step begins. Teach this skip as a lift with knee and ankle extended. The step now becomes - lift, step, together, step or lift, 1, 2, 3. Now add a little hop as you lift the front leg and the step is complete. In the lift, the foot should be raised just an inch or two from the ground, ankle well extended and knee straight and well turned out. Be careful to close up properly on 2, for if a gap is left the step is shortened and the flow greatly lost. This step is used in all movements as down the middle and up again - cast off - R and L - four hands across - advance and retire, etc.

6/8 time: Hop L and lift R (ct 6 of preceding meas), step R (ct 1), step L (ct 3), step R (ct 4).  
2/4 time: Hop L and lift R (ct & of preceding meas), step R (ct 1), step L (ct &), step R (ct 2).

**PAS DE BASQUE:** Step with R ft in second pos, bring L ft to third pos in front of R and put the weight on it, then step back with the weight on R ft again. When this form of the step has been practiced as "step, beat, beat", do it on the toes. Now add the jete or quick extension of knee and ankle which the L ft must execute as the weight goes back on to the R ft. This is done in the direction in which the toe is pointed, i.e., into the intermediate fourth pos. From this pos the ft is carried round to repeat the step on the L ft. This carry round should be done so that the whole step is danced on the spot, not from side to side as was allowed while the rhythm was being taught. So now the step can be cued - 1 2 3 and.....



This step takes one measure of music and is used for setting, or for movements where little progression is required, and when two hands are given. Throughout the movement the knees must be well turned out, the body kept facing straight fwd and erect. No accessory body movements should be allowed although the posture should be easy without stiffness.

6/8 time: A light spring onto R (ct 1), step L (ct 3), step R (ct 4).

2/4 time: A light spring onto R (ct 1), step L (ct and), step R (ct 2).

**SET:** Pas de basque R and L (2 meas.)



# POUSSETTE - as for Earl of Errol's Reel:

The poussette is a form of progression, which takes its name from the French "pousser" to push, and is said to be the forerunner of the waltz. The poussette is done with 8 pas de basque, both hands joined, W beginning R, M with L.

## Measures

## Pattern

- |     |   |
|-----|---|
| 1   | With a step away from the middle of the dance, first cpl out to the M side, second and third cpl out of the W side.     |
| 2   | All take a quarter turn CW, M pulling by the R hand. M are now facing down and W up the dance.                          |
| 3   | All take a step in the direction you are going ( that is first cpl dancing down and the second and third cpl up Fig I.) |
| 4   | All take a quarter turn CW, M pulling by the R hand.  |
| 5   | All take a step into the ctr.   |
| 6   | All half turn CW to their own side  |
| 7-8 | Use last two steps to dance back into line of dance.  |

# POUSSETTE - As for Flowers of Edinburgh

The poussette is done with eight pas de basque, the woman beginning with R ft. and the man with the left. Since the man has to get his left ft free after dancing down the middle and up, his last "skip change of step" becomes step, feet together. He can now easily step off on the left ft to begin the poussette. The poussette is as follows:

## Measures

- |     |  |
|-----|--|
| 1   | With a step away from the middle of the dance, 1st cpl out to the M side, 2nd cpl out to the W.                  |
| 2   | All take a quarter turn, men pulling by the right hand; the men are now facing down, and the women up the dance. |
| 3   | All take a step in the direction you are going, that is first cpl dancing up, and the second cpl down.           |
| 4   | Pull with the right hand another quarter turn; men now have their backs to the ladies side.                      |
| 5   | All take a step into the ctr.  |
| 6   | All half turn to their own side.   |
| 7-8 | Use last two steps to dance back into line of dance. Now poussette is complete.                                  |



## GLOSSARY

Reel of Four As for "Bonnie Anne"

When the reel is danced in a line of four as in "Bonnie Anne, the figure is begun by the men who are facing one another passing by the right shoulder, then passing the man met in the middle by the left shoulder, while those going to the outside move round by the right to face the middle of the dance. If you remember to keep the left shoulder for the middle of the reel and follow the curve of the 8 at the end of the figure, the formation is quite simple.

Measures

1	Pass by R shoulder
2	Curve round by R shoulder
3	Dance into center
4	Pass by L shoulder in center
5	Pass by R shoulder
6	Curve round by R
7-8	Dance out to face ptr.

Petronella Turning for "Bonnie Anne"Measures

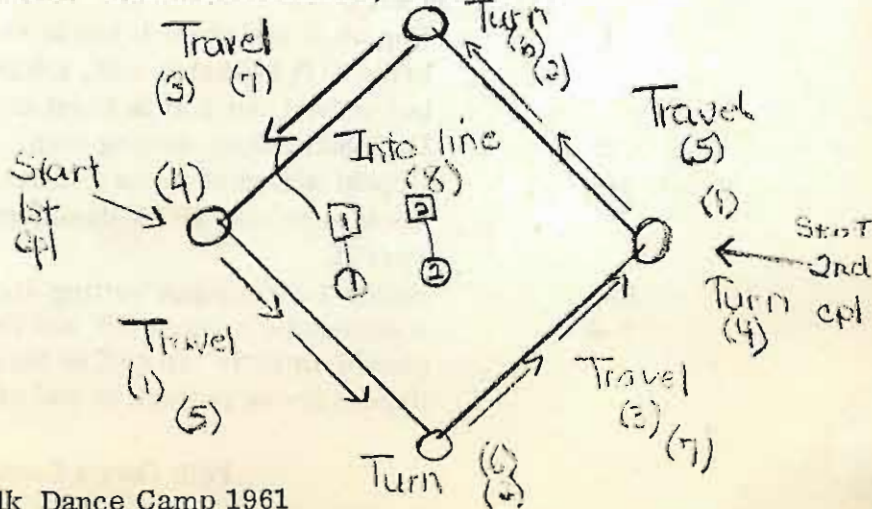
1-2	Pas de Basque, turning to R
3-4	Set to ptr (up and down)
5-6	Repeat counts 1-2 (turning)
7-8	Repeat counts 3-4 (across the dance)
9-10	Repeat counts 1-2 (turning)
11-12	Repeat counts 3-4 (Up and down)
13-14	Repeat counts 1-2 (turning)
15-16	Repeat counts 3-4 (across the dance)

Poussette for "Bonnie Anne"

In this poussette there is no progression, the first and second couple dance round one another, while third and fourth couple do likewise, from a square position and end in the original line position. The movement takes 8 bars of music and is done in a diamond formation; couples one and two dancing along one diamond formation, while couples three and four do like-wise along another diamond formation, as follows:

Measures

1	Travel
2	Turn
3	Travel
4	Turn
5	Travel
6	Turn
7	Travel
8	Turn into a line



## HESITATION WALTZ

(Scottish)

There are many hesitation waltzes. This version has been danced for years especially on the west coast of Scotland.

MUSIC: Record: London LP ACL 7708 or Parlophone # F 3417 or any suitable Scottish waltz.

FORMATION: Cpls in closed pos, M back to ctr.

STEPS AND STYLING: Step-close\*, Walk\*, Waltz\*. The body is held erect, and the steps are danced smoothly on the ball of the ft. Steps are described for the M. W dances counterpart.

\* Described in Volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, Inc. 150 Powell St. San Francisco, California

MUSIC: 3/4

<u>Measures</u>	<u>Pattern</u>
1	Step L swd LOD (ct 1). Close R to L, no wt (ct 2). Hold (ct 3).
2	Step R swd RLOD (ct 1). Close L to R, no wt (ct 2). Hold (ct 3).
3	In semi closed pos step fwd L in LOD (ct 1), hold (cts 2,3)
4	Step fwd R (ct 1), hold (cts 2,3)
5	Step L fwd LOD (ct 1), close R to L, taking wt. (cts 2,3).
6	Step L fwd LOD (ct 1), close R to L, no wt (ct 2), hold (ct 3).
7	Still in semi-closed pos step R bwd RLOD (ct 1). Hold L in front raised slightly off the floor (cts 2,3).
8-9	Repeat action of meas 7, stepping bwd L, R.
10	Face ptr in closed pos and step L crossed in back of R. Bend R knee and acknowledge ptr (cts 1,2). Recover on R (ct 3).
11-12	Still facing ptr, repeat the action of meas 5 twice.
13-16	Dance 4 waltz steps turning CW and progressing LOD.

## HIGHLAND SCHOTTISCHE (Scottish)

Skaw-teesh'

MUSIC: Record: London L.P. ACL 7708

FORMATION: Cpls in no set formation but M should have back to ctr. Ballroom pos. Description is for M. W do counterpart.

<u>Measures</u>	<u>Pattern</u>
	Part I
1	Hop on R and point L toe to side (ct1). Hop on R and bending L knee, bring L ft behind R calf, toe pointed down (ct 2). Do same for cts 3&4 but on ct 4 put L ft in front of R leg.
2	Do 1 Strathspey setting step.
3-4	Repeat action of meas 1-2 but point R to R side and travel to M R (WL) Look over MR (WL) shoulders during this action.
	Part II.
5-6	Dance 1 Strathspey setting step to ML and 1 to MR.
7-8	4 step-hops turning CW and progressing CCW about room. Raised ft should smartly tap calf of hopping leg. Knee well turned out. Repeat above pattern to end of music.



# THE EARL OF ERROL'S REEL

(Scottish)

This dance came to Scotland originally from France and was collected in Quebec, Canada, by Mary Isdale MacNab of Vancouver, B.C.

MUSIC: Record: Parlophone R 4332 "Earl of Errol's Reel"

FORMATION: Set of 3 cpls in longways formation. Line of M facing a line of W. Ptrs facing, M L shoulder twd music or head of line. Cpls numbered from 1 to 3 with first cpl at head of line.

STEPS: Skip change of step is used throughout unless description is for set or poussette where pas de basque is used. (See glossary for description of steps.)

MUSIC: 6/8

## Measures

## Pattern

### Chord

INTRODUCTION: M bow from waist, hands held at sides. W curtsy by taking small step R to R, placing L instep close to R heel and bending knees slightly, keeping back straight.

### I. Setting, Lead and Poussette

1-8

First cpl set facing one another and then join R hands facing down the dance and lead through second cpl. Set facing down the dance and lead through third cpl and finish facing each other across the dance. (Diagram 1)

9-12

First cpl set and turn by R hand to opp side and face third cpl who have turned to face down.

13-20

First cpl set to third cpl and turn, First M and Third W with R hands, First W and Third M with L hands, finishing above third cpl and facing second cpl who have turned to face down.

They set to and turn 2nd cpl, first M and second W with L hands, first W and second M with R hands, first cpl ending in first place on wrong side.

21-24

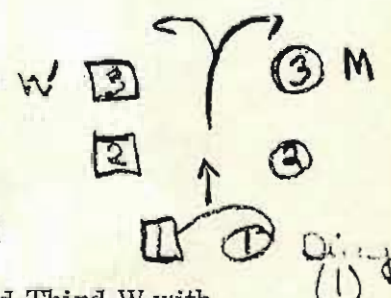
All turn ptrs with R hand, first cpl 1 1/2 times - second and third 1 time.

25-32

All join both hands with ptrs and poussette, first cpl going down to third place passing 2 cpls, second and third cpls moving up one place.

1-64

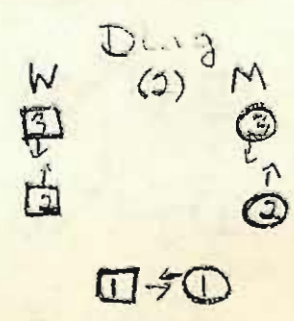
Repeat action of Fig I, meas 1-32 with the second cpl then third cpl leading.



### II. Weave the Set

1-12

First cpl face ptr, second and third M face each other, and second and third W face each other. Pass R shoulders, then L shoulders with the next and set to next person. Then pass R and L and then set to next. Pass R and L again and set to person with whom the weaving began.



13-16

All face ptrs and turn with R hand.

## III. Turns

1-2

First W and third M turn with R hand.

3-4

First W turns first M, while third M turns third W with L hand.

5-6

First W turns second M, while third M turns second W with R hand.

7-8

First W and third M giving R hand in passing return to place.

9-16

First M and third W repeat the action of Fig III, meas 1-8.

17-18

Second cpl turn each other with R hand.

19-20

Second W turns first M, while second M turns third W with L hand.

21-22

Second cpl turn each other with R hand.

23-24

Second W turns third M, while second M turns first W with L hand.

25-28

Second cpl turn ptr with R hands to own side.

29-32

All three cpls turn ptrs with R hand.

## IV. Line Up and Pousette

1-12

Third M turns R about into the middle and finishes facing the bottom of the dance (2 meas), followed in turn by third W, second M, second W, first M, first W, each taking 2 pas de basque. (Diagram 3) Dancers are now in a single line facing the bottom of the dance.

13-16

All turn individually right about with 4 pas de basque to finish as above.

17-24

First W dances in and out down the line, starting to the L of the first M, and finishes below third M. On last meas all take a step bwd on R and close L to R. (Diagram 4)

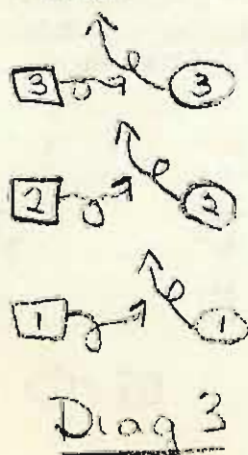
25-48

First M dances in and out down the line, starting to the L of the second W and finishes below first W. The second W, then second M repeat the in and out pattern. As second M finishes below second W all turn about to face ptr (men using pas de basque), across the dance and join both hands.

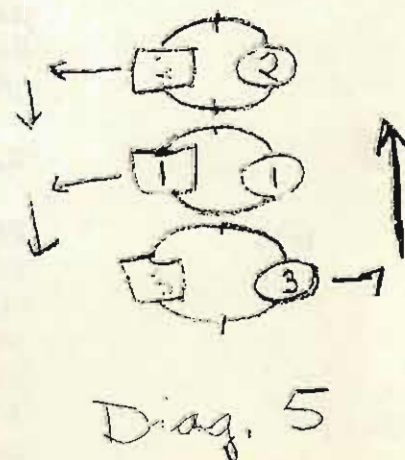
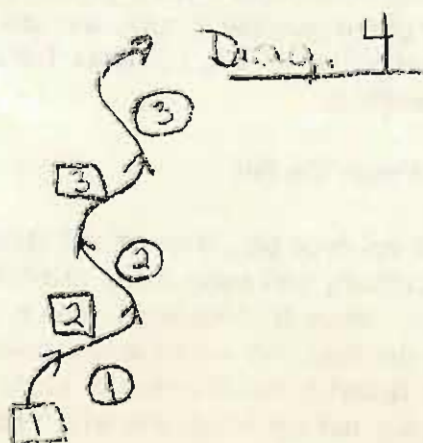
49--56

Pousette back to original places. Third cpl moves down to own place at the bottom of the set passing 2 cpls, first and second cpls moving up one place. (Diagram 5)

Chord



M bow, W curtsy as in introduction.





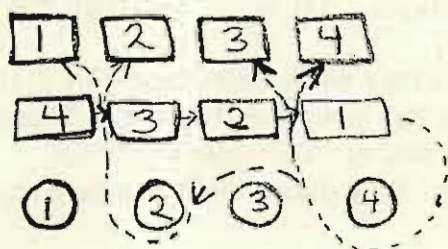
LAGACH ANNA - Bonnie Anne  
or  
AN RIOGHAL LEANABH - The Royal Child

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

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

MUSIC: Record: Parlaphone PMD 1029 - 10" Jimmy Shands Band on back of Sheperds' Crook.  
FORMATION: A four cpl dance. First lady is always "Bonnie Anne"

Fig. I.

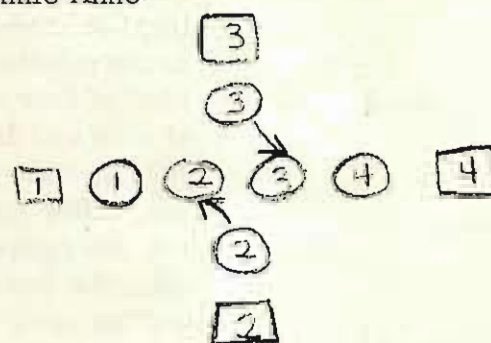
Measures

1-16

17-32

Fig. II.

□ = W  
○ = M

Pattern

First cpl (or all cpls) dance the first 16 bars of the Petronalla  
See glossary.

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

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

NOTE: As second lady steps up so do 3rd and 4th. I. E. the ladies keep all moving up, the moving up is done with skip change of step.

1-8

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

9-16

All set twice and turn ptr with R H. On the last step turn ptrs under R arm to finish in Varsouvienne Position.

All face top of set.

17-20

First cpl with 4 pas de basque steps move slightly forward, then round

by the right, to finish side by side facing down the dance.

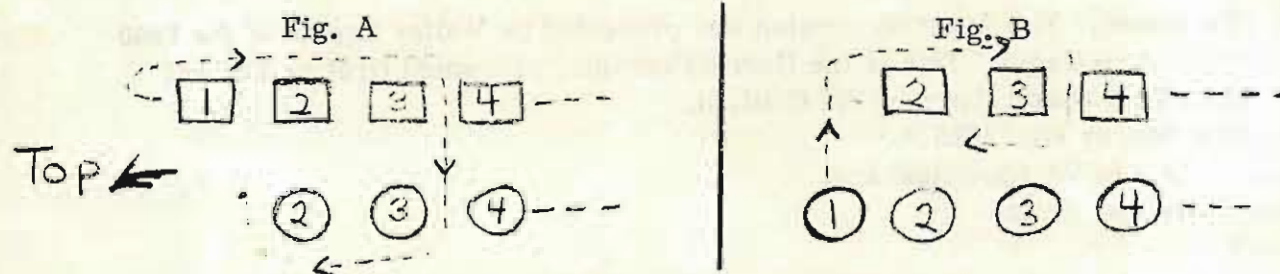
- 21-24 Second cpl dance out to the L and round to stand side by side on the M's side of the dance. Four pas de basque steps. Beginning with L ft.
- 25-28 Third cpl turning to R finish side by side on the W's side of the dance. Four pas de basque steps.
- 29-32 Fourth cpl turn R round by the R to finish facing 1st cpl. The dance is now in the form of a square.

#### MEN'S SOLO

- 1-4 All four M dance into the ctr, taking 2 pas de basque to enter and 2 to turn to face ptr.
- 5-8 All set with pas de basque or high cuts. On the last bar finish in pos, for reel of four. (See glossary) Second M moves in to face first M and third M moves in to face fourth M second and third M are back to back in the middle (Fig. II.)
- 9-16 Reel of four up and down the dance for 6 steps. On seven and eight the M turn and dance to stand in front of ptrs.
- NOTE: This figure is danced with much vigor as the men have felt that the ladies had the most of the dancing in the previous figures. Throughout this figure the ladies dance quietly in place. They must not take away the interest from the M's solo, i. e., they dance eight pas de basque and balance.
- 17-24 All set twice to ptrs and turn with two Hs.
- 25-32 All poussette back to 2 straight lines, retain ptrs R hand all bow and curtsy. See glossary.



## FLOWERS OF EDINBURGH



MUSIC: London L.P. ACL 7708

MeasuresPattern

1-6

First woman turns round by the R, and casts off 2 places, i.e. passes down behind the second and third women; crosses over, casts up two places, passing up behind the second and third men, ending in her partner's place (Fig A). At the same time the first M follows his partner, crossing over and passing behind the second and third woman, then up the middle ending in his ptrs place. (Fig B).

7-8

They set to one another.

9-14

The same again, but this time the M leads, as in Fig A, and the W follows, as in Fig B. They end in their original places.

15-16

Set to one another

17-20

First cpl lead down the middle,

21-24

And up again.

25-32

First and second cpls poussette.

Repeat having passed a cpl.

WOAF  
(Germany and Austria)

Source: Traditional. The Austrian version was presented by Walter Grothe at the 1960 Folk Dance Camp. This is the German version, presented first at the 1960 Main Folk Dance Camp by Sid Gottlieb.

Record: Folk Dancer MH 2016 A

Formation: Cpls in Varsouvienne Pos.

Step: Step close and Waltz

Music: 3/4

Measures

Pattern

- |       |  |
|-------|--|
| 4     | Introduction   |
| 1-2   | One step diag fwd to L (ct 1) bring other ft up to it and rise on both ft (ct 2 & 3) Repeat.   |
| 3-4   | Repeat but going diag fwd to R.  |
| 5-6   | Standing in place, Girl looks over her L shoulder at boy (cts 1, 2, 3) Then over her R shoulder (cts 4, 5, 6) Boy turns her slightly twds the direction she is looking each time.  |
| 7-8   | Boy drops girl's L hand, and she turns once CW under his R arm, in 6 cts, as he stands still in place.   |
| 9-12  | Repeat Meas 1-4  |
| 13-16 | Ptrs raise joined hands and keeping raised hands close together, girl walks around boy, turning twice as she does this in 12 cts. As dance continues, it is usually done as a mixer with the girls on Meas 13-16 instead of making a complete circle around her ptr, move into pos to start with the M behind. |

Presented by Walter Grothe



# MANANG BIDAY

(Philippines)

Manang Biday is a popular love song in the Ilocos region. Biday is the name of a girl. Because of the simple and catchy melody it is a favorite among young people.

MUSIC: Record: MICO MXS 639

Piano: "Philippine Folk Dances" Vol II, Francisca Reyes Aquino, Manila, Philippines, 1953.

FORMATION: Any number of cpls; M in one line with L shoulders twd music, ptrs facing. Ptrs about 6' apart. M free hands at waist, W hold skirt unless otherwise stated.

STEPS AND (Native ) Waltz; Three-step Turn: step RLR, making one complete turn R (cts 1,2,3); close L to R (ct 1), hold (cts 2,3).

Bleking Step: Extend R heel fwd (cts 1,2), step R beside L (ct 3). Next step would begin L heel fwd.

Touch Step: Touch R toe fwd (cts 1,2), step R beside L (ct 3). This step may also begin L.

Kumintang: Moving the hand from the wrist either in a CCW or CW direction.

MUSIC: 3/4

## Measures

## Pattern

	I. Bleking and Waltz
1-2	Dance 2 bleking steps, R L.
3-6	Beg. R, move fwd twd ptr with 2 waltz steps and bwd to place with 2 waltz steps. Arms in lateral pos, moving swd R and L alternately.
7-8	Three step turn R in place.
1-8	Repeat action of meas 1-8.
(repeated)	
	II. Waltz and Touch Step
1-2	Ptrs face music. Beg R, dance 2 waltz steps fwd. M hands at waist; W kumintang R hand on first meas, kumintang L on 2nd meas, free hand at waist.
3-4	Dance 2 touch steps, R L.
5-6	Repeat action of meas 1-2 (Fig II) moving bwd to place.
7-8	Three step turn R in place.
1-8	Repeat action of meas 1-8 (Fig II).
(repeated)	

Presented by Ester Timbancaya  
Notes by Dorothy Tamburini

# BINADYONG (Philippines)

SOURCE: Francisca Reyes Aquino

Binadyong (Bee-nahd-yohng) is a lively dance from the province of Iloilo in the Visayan region of the Philippines. Correct costume for W is patadyong and camisa, while M wears barong tagalog and any color of trousers.

MUSIC: Record: MICO MXS 639 "Binadyong" (45 rpm)

Piano: "Philippine Folk Dances", Vol II. Francisca Reyes Aquino, Manila, Philippines, 1953.

FORMATION: Sets of 2 cpls; M # 1 and W # 2 in line with L shoulder twd music; W # 1 and M # 2 in opp line facing ptr, ptrs about 6' apart. M free hands at waist, W free hands hold skirts unless otherwise noted.

Fig. I

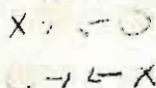


Fig. III

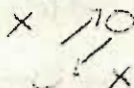
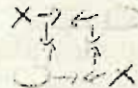


Fig. IV.



## STEPS AND STYLING:

Change step (two-step)\*, Cut step \*, Contra-gansa (Pas de Basque)\*  
Galop: Step fwd R (ct 1), cut the R ft with the L, this displacing it and at the same time taking wt on L (ct 2). It takes two galops per meas. This is executed with one ft leading and may be done in any direction. (Galop indicates action of dancer, while gallop refers to action of an animal.)

\*Described in volumes of "Folk Dances From Near and Far"

MUSIC: 2/4

## Measures

## Pattern

upbeat	I. Change - Step and Tap
A 1-2	Beg R, move fwd twd ptr with 2 change-steps.
3-4	Tap R ft in front (ct 1), tap R across in front of L (ct 2); repeat tap steps (cts 1, 2).
5-6	Beg R, move bwd to place with 2 change-steps.
7-8	Turn R in place with 4 steps RLRL (cts 1, 2; 1, 2).
9-16	Repeat action of meas 1-8.
	II. Cut and Stamp
B 17	Step R ft fwd twd ptr (ct 1), cut R fwd with the L (ct &), step R fwd (ct 2).
18-19	Do 4 cut steps, fwd R and bwd L alternately (cts, 1, 2; 1, 2).
20	Beg L ft, turn 1/2 R (CW) in place with 3 quick stamps, LRL (cts 1, & 2).
21-22	Beg R, move fwd to own place with 2 change steps. Arms in lateral pos, moving swd R and L
23-24	With 2 change steps turn R to face ptr.
17-24 (repeated)	Repeat action of meas 17-24.



- III. Contra - Gansa and Galop
- A 1-2 M clap and stamp three times to each meas (cts 1, & 2; 1, & 2), while W (R shoulders twd each other) dance 2 contra-gansa steps, R L.
- 3-4 M stamp and clap on each count (cts 1, 2; 1, 2), while W take 4 galop steps swd R to change places, passing back to back.
- 5-8 M turn R shoulder twd each other and dance contra-gansa and galop steps of meas 1-4 (Fig III), while W clap and stamp.
- 9-16 Repeat action of meas 1-8 Fig III, again with R shoulders twd each other.
- IV. Opposites Meet
- Ptrs facing. Throughout this Fig, arms are high moving swd R and L alternately.
- B 17-18 Beg R move fwd with 2 change steps to meet ptr.
- 19-20 Face opp cpl and move fwd with 2 change--steps, M #1 to meet W # 2 and M # 2 to meet W # 1.
- 21-24 Beg R, move bwd with 4 change - steps, retracing steps back to own place.

Presented by Ester Timbancaya  
Notes by Dorothy Tamburini

### MAZURKA BOHOLANA (Philippines)

Mazurka Boholana (Bo-ho-lah-nah) is from the Visayan region of the Philippines. It was popular in Bohol and in other provinces during the Spanish times. Ester Timbancaya learned this dance in her native Philippines. Correct costume is Maria Clara style for W and barong tagalog with black (or any colored) pants for M.

MUSIC: Record: Villar MLP 5000 "Philippine Folk Dances"

Piano: "Philippine Folk Dances", Vol III, Francisca Reyes Aquino, Manila, Philippines, 1956.

Music is divided into four parts: A, B C, and Coda.

FORMATION: Four cpls in two columns, W on MR, inside hands joined, all facing music.

Throughout dance, M free hands at waist, W hold skirts.

STEPS AND Native Waltz: Step L (ct 1), step R close to L (ct 2), step L (ct 3). This may also begin R and may be executed in any direction.

Cross Turn: Cross R ft in front of L (ct 1), turn L on balls of both ft (ct 2), lower heels (ct 3), Pause (cts 1, 2, 3). May also begin crossin<sup>g</sup> L in front of R. This may also be done without pause, in one meas.

Click Step: Step fwd R (ct 1), click L heel to R heel, ft on floor (ct 2), step fwd L (ct 3). May begin with either ft.

Redoba Step: Slide R ft in 2nd pos (ct 1), cut R ft swd with the L (ct 2), cut L with the R ft and raise the L ft in rear of the R knee (ct 3). This step may also begin with the L ft.

Sangig Step: Step R swd (ct 1), step L beside R (ct2), circle R ft CCW in the air (ct 3). This step always starts with the same ft. (It may also begin with L, circling L CW.)  
Mazurka\*

MUSIC: 3/4

Measures

Pattern

INTRODUCTION

- |            |   |
|------------|---|
| 1          | Hold in pos, all facing music.  |
| 2-4        | Waltz fwd R, bwd L, fwd R.  |
| 5          | Three step turn L (CCW) in place.   |
| 6          | Bow to ptr.   |
|            |   |
|            | I. Waltz and Mazurka  |
| A          | M and W turn R shoulder twd ctr of set, M behind ptr. Join both hands R with R and L with L, arms extended swd. |
| 1-2        | Beg R and moving CW (RLOD) take 2 waltz steps fwd.  |
| 3-4        | With 2 waltz steps (M still behind ptr) cpl make one turn R to again finish facing CW in set.                   |
| 5-16       | Repeat action of meas 1-4 (Fig I) three more times.   |
| 1-3        | Same pos, leading hands low. Beg R take 3 mazurka steps swd twd ctr of set.                                     |
| (repeated) |   |
| 4          | Step in place RLR (cts 1, 2, 3).  |
| 5-7        | Beg L and moving swd away from ctr, dance 3 mazurka steps.  |
| 8          | Step in place LRL (cts 1, 2, 3).  |
| 9-15       | Repeat action of meas 1-7 repeated (mazurka and steps in place).  |
| 16         | With 3 steps ptrs finish W to R of M, inside hands joined, all facing music.                                    |

II. Heel Clicks and Cross Turn

- |            |   |
|------------|---|
|            | Cpls again in 2 columns. Fwd steps should be small.   |
| 17-20      | Beg R, dance 4 heel clicks fwd twd music. Nowt on last step L.  |
| 21-22      | Cross turn L, hands Salok. Salok: To swing the arms dnwd- upwd passing in front of the body as if scooping, the trunk bent fwd following the movement of the arm doing the "salok". |
| 23-24      | Cross turn L; hands "salok".  |
| 25-28      | Beg L, repeat action of meas 17-20, continuing fwd twd music. No wt on last step R.   |
| 29-32      | Release hands. Beg R, move bwd to place with 4 waltz steps, using 4 forearm turns, R and L alternately.   |
| 17-32      | Repeat action of meas 17-32.  |
| (repeated) |   |

III. Sangig and Mazurka

- |         |  |
|---------|--|
| C 33-34 | Ptrs facing, M L shoulder twd music, both hands joined and arms extended swd. Beg MR - WL, dance 2 sangig steps away from music. |
| 35-36   | Turn CW to finish in ptrs place, MR - WL shoulder twd music.   |
| 37-40   | Repeat action of meas 33-36, beg ML - WR and moving twd music.   |



- 33-35 Finish turn ptrs facing, M back to music  
(repeated) Dance 3 mazurka steps, moving to ML.
- 36 Step swd ML - WR (ct 1), point swd MR-WL (cts 2, 3).
- 37-40 Beg MR -WL and moving to MR, repeat action of meas 33-36 repeated.
- IV. Redoba and Step - Hop - Hop
- Ptrs in ballroom pos, M back to music.
- B 17 Beg ML-WR dance one redoba step swd.
- 18 Beg MR-WL dance another redoba step swd.
- 19-20 Make 1/4 turn CW and repeat action of meas 17-18 (Fig IV).
- 21-24 Repeat action of meas 19-20 (Fig IV) two more times.
- 17-20 Still in ballroom pos, beg ML-WR, cpl turn once (CW) in place with  
(repeated) 4 step -hop- hops. (Step (ct 1), hop on same ft (ct 3), hop again on same ft.
- Finish ptrs side by side, facing music, W to MR. Release hands.
- 21-22 Dance one Mazurka swd R and three step turn R.
- 23-24 Beg L, repeat action of meas 21-22 repeated.
- finale FINALE
- 6 meas Repeat action of Introduction.

Presented by Ester Timbancaya  
Notes by Dorothy Tamburini

### MAGLALATIK (Philippines)

Maglalatik (Mahg - lah-lah-teehk) is a man's dance which comes from the Tagalog region of the Philippines, and was learned in her native Philippines by Ester Timbancaya. It depicts a war between the Moros and the Christians. The best Maglalatik dancers are found in Zapote. In the daytime during the town fiesta of Binin, the Maglalatik dancers go from house to house performing this dance for money or a gift. In the evening they dance in the procession as it moves along the street.

The Moros wear red trousers and black undershirts with long sleeves and the Christians blue trousers and white under shirts with long sleeves, For the older boys, torso may be bare and the trousers rolled up.

Coconut shells are attached to the dancers; Two pieces on front just below the shoulders two pieces at back of shoulders and two at back of the waist; two pieces above the knees and one piece in each hand. The coconut shells at the shoulders (front and back) and waist are circular, while those above the knees and those in the hands are triangular.

MUSIC: Record: "Philippine Folk Dances", Villar MLP - 5000, side 1, Band 5.

Mico MXS 518 (45 rpm)

Piano: Philippine Folk Dances Vol II, Francisca Reyes Aquino, Manila, Philippines, 1953.

The music is divided into five parts: Intro, A, B, C, D. It was composed by the late Dr. Francisco Santiago especially for this dance. The original music for the dance was rhythmic sounds produced by two bamboo sticks struck against each other, with guitar accompaniment.

**FORMATION:** Dancers in 2 columns facing audience, Christians at L side, Moros at R side. Columns are 6' apart and dancers in each column 4 ft from each other. Dancers opp each other are ptrs; 4 to 6 pairs to each set.

**STEPS:** I. (2 meas) Step R ft fwd, knee bent, twisting body to L (ct 1, &), step L in place and face front (ct 2, &); step R ft bwd and twist body to R (ct 1, &), step in original place and face front (ct 2, &).

II. (2 meas) Leap fwd onto R ft and twist body to L (cts 1, &), step L bwd to place and face front (ct 2, &); step R bwd and twist body to R (ct 1, &), step L to place and face front (cts 2, &).

III. (2 meas) Leap fwd onto R and twist body to L (cts 1, &), step L bwd to place and face front (ct 2, &); Leap bwd with L and twist body to R (cts 1, &), step L fwd to place and face front (cts 2, &).

Note: In all the above steps, knees are relaxed and slightly bent. To move fwd in Step I, take a bigger step fwd than bwd with R, and step L fwd instead of in place. To move fwd in Steps II and III, take a bigger leap fwd than bwd and step L fwd instead of in place.

Hand Movements: R or L hand means the coconut held in that hand; knee, shoulder, etc., means the coconut attached to that part of the body.

(2 meas) Strike R knee with R hand (ct 1), L knee with L hand (ct &) front of L shoulder with R hand (ct 2); front of R shoulder with L hand (ct &), back of R shoulder with R hand (ct 1), back of L shoulder with L hand (ct &), back of waist at R side with R hand (ct 2), back of waist at L side with L (ct &).

**MUSIC:** 2/4, 3/4

<u>Measures</u>	<u>Pattern</u>
2/4 meter	ENTRANCE (INTRODUCTION)
1-16	Christians enter from L, Moros from R. Beg R, march briskly to places. Beg R hand upwd and L dnwd, strike coconuts on each count of every meas. On ct 2 of meas 16, face front and step L in place.
	INTERLUDE
1-8	Execute Step I four times. Hands follow movement of ft. If R ft is in front, R hand is in front and L is in rear, elbows bent; When L ft is in front, L hand is in front and R in rear. Do not click coconut shells.
	I. Enemies Meet
1-8	Facing front, execute Step I four times in place. Continue hand movements.
9-16	Execute Step I four times, casting off, # 1 person on both sides leading. Continue hand movements. On meas 16, leaders should be about 1/2 way to ft of original line.



## II. Up the Center

- 1-8 a. Execute Step II four times until # 1 M reach ft of set.  
 9-16 Continue Step II four more times # 1 turning inward to lead up the set. Continue hand movements.
- 1-8 b. Execute Step III four times to finish in own place.  
 9-16 Face ptr and execute Step III four times in place.

## INTERLUDE

- 1-8 Repeat action of Interlude.

## III. The Battle

- 1-2 Beg R, take 4 steps fwd to meet ptr. Arms swing naturally at sides.
- 3-4 Strike coconut shells in any part of ptrs body 6 times (cts 1 & 2, 1 & 2).
- 5-6 Beg R, take 4 steps fwd to ptrs place, passing R shoulders.  
 7-12 Turn 1/2 to face ptr and repeat action of meas 1-6 (Fig III) to finish in own place.
- 13-24 Repeat action of meas 1-12 (Fig III).

3/4 meter  
 2 meas

## PAUSE

Turn R shoulder twd ptr, ready for next Fig.

## IV. Waltz in Circle

- 1-16 Beg R, take 16 waltz steps fwd, moving in a CW circle.  
 17-32 Turn 1/2 R and move fwd with 16 waltz step in a CCW circle. Circling dancers click own shells swd R and L alternately on cts 2,3, of every meas.

## V. To Center and Out

- 1 Facing ctr of circle dancers waltz fwd R, clicking coconut shells overhead on cts 2,3.
- 2 Waltz bwd L, arms down at sides.
- 3-4 Turn 1/2 R and repeat action of meas 1-2 (Fig V).
- 5-32 Repeat action of meas 1-4 (Fig V) seven more times.

2/4 meter  
 1-16

## EXIT

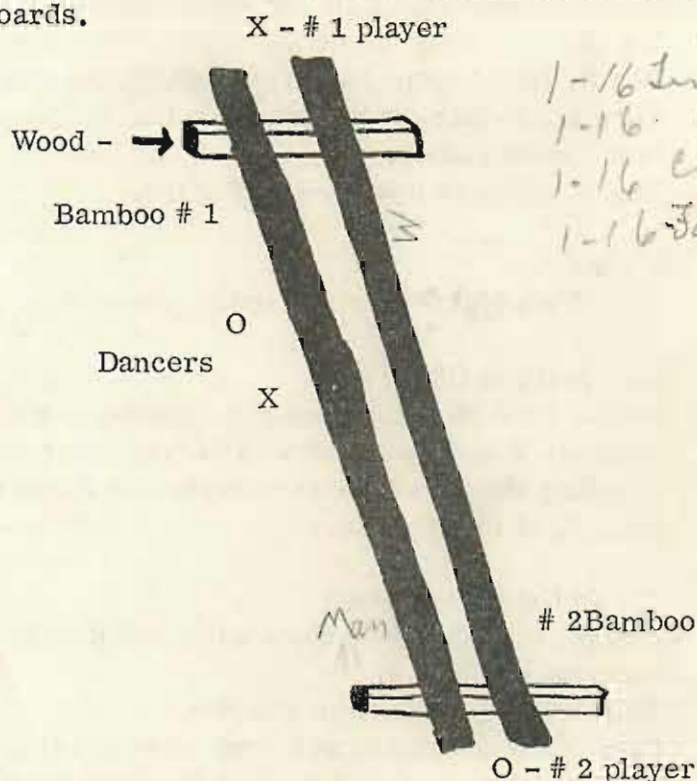
Repeat action of Fig I, moving fwd, Christians turning L and Moros turning R to exit.

Presented by Ester Timbancaya  
 Notes by Dorothy Tamburini

# TINIKLING (Philippines)

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

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



MUSIC: Record: Villar MLP 5000 Mico TM - 006

Philippine National Dances - Reyes - Tolentino, Silver Burdette Co. , 1946

FORMATION: Ptrs side by side, W to R of M, inside hands joined; M outside H on his waist, W holding skirt. Both face the poles.

STEPS: Waltz, run, leap, hop

Tinikling Step Right: Hop on L ft at L side of bamboos (ct 1), small leap onto R between the poles (ct 2), small leap onto L in same spot (ct 3). (Outside, inside, inside) Bend R arm upwd about head level, hand circling CCW, back of M L on waist, WL holding skirt.

Tinikling Step Left: Hop (or leap) on R at R side of bamboo poles (ct 1), small leap onto L between the poles (ct 2), small leap onto R in same spot (ct 3). Reverse hands.

Bamboo rhythms: Strike poles together by sliding them against the boards or lifting them an inch or so (ct 1), open the bamboos and strike them twice against the boards (cts 2, 3).



MUSIC: 3/4

MeasuresPattern

## INTRODUCTION

- 1-4 Beg R, dance 4 waltz steps fwd to places on outside of pole # 1. Finish ptrs facing, M Hs on waist, W holding skirt, M nearer player # 2.  
Bamboo: Silent (meas 1); strike together on ct 1 of each meas (meas 2-4).
- 5 Stand with wt on L (ct 1), tap R twice between the poles (cts 2, 3).
- 6-8 Repeat action of meas 5 three times more.

## I. Tinikling

- 1-7 Dance 7 Tinikling steps, R and L alternately.
- 8 Small leap R outside pole # 2 (ct 1), small leap onto L inside (ct 2), hop L in same place, making one turn L (CCW) (ct 3).
- 9-15 Dance 7 Tinikling steps, L and R alternately.
- 16 M: Leap onto L outside pole # 1 (ct 1), turn CW by taking a small leap R inside, and hop R in same place (cts 2, 3). Finish near bamboo player # 2 and facing ptr.
- W: Leap onto L outside pole # 2 (ct 1), small leap onto R inside (ct 2), hop R inside, moving bwd near bamboo player # 1 (ct 3).

## II. The Chase

- 1-2 M on L side of pole # 1, W on L side of Pole # 2. Both beg L, take 4 running steps (LRLR) fwd outside the poles (cts 1, 2, 3, 1); turn 1/2 R (cw) and leap onto L, R between the poles (cts 2, 3).
- 3-8 Moving CW around the poles, repeat action of meas 1-2 (Fig II) three times more. On last count (meas 8, ct 3) hop L.
- 9-15 Beginning R and moving CCW, repeat action of meas 1-7 (Fig II.)
- 16 M dance 1 Tinikling step to finish on same side of poles as ptr and facing her, while W steps in place.

## III. Kuradang Step

- Ptrs facing; M outside pole # 1, W outside pole # 2.
- 1-2 Beg R, dance one change step diag fwd R (cts 1, &, 2), step L across in front of R (ct 3); change step diag bwd R (cts 1, &, 2), point L ft in front (ct 3).
- 3-4 Beg L diag fwd L, repeat action of meas 1-2.
- 5-16 Repeat action of meas 1-4 three more times. (On last meas M leap over to W L side, to finish both facing poles.)

## IV. Feet apart

- 1 Jump with both ft apart, outside the poles (ct 1); jump twice with ft together between the poles (cts 2, 3). Both Hs joined straight across, swing joined Hs outward, shoulder high (ct 1); swing joined hands down in front, between ptrs (cts 2, 3).
- 2-3 Repeat action meas 1 (Fig IV) 2 more times
- 4 Jump with both ft apart outside the poles (ct 1); release Hs and jump twice between poles, making 1/2 turn to R to finish ptrs back to back (ct 2, 3).



5-8 M Hs on waist, W holding skirt, repeat action of meas 1-4 (Fig IV) to finish facing ptr.

9-16 Repeat action of meas 1-8 (Fig IV) to finish M on L side of pole # 1, W on L side of pole #2, ptrs facing diag across poles.

NOTE: As ptrs leap to place on meas 16, W does not turn.

#### V. Tinikling Steps Sideways

In this pattern MR- WL ft always takes action outside the poles on ct 1 of each meas. Both outside pole # 2; both facing poles, W on MR with inside hands joined.

1 Beg MR-WL, hop outside pole #2 (ct 1), leap between poles (ML-WR) (ct 2), hop on same ft (ct 3).

2 Leap fwd (MR-WL) outside pole #1 (ct 1), leap bwd (ML-WR) between poles (ct 2), hop on same ft (ct 3).

3 Leap bwd outside pole #2 (ct 1), leap fwd (ML-WR) between poles (ct 2) hop on same ft in same spot (ct 3),

4 Repeat action of meas 2.

5 Repeat action of meas 1.

6 Repeat action of meas 2.

7 Leap onto MR-WL outside pole # 2 (ct 1), release hands and leap bwd between poles on ML-WR (ct 2), hop in place on same ft making 1/2 turn (ML-WR) to face opp direction (ct 3).

8-13 Join ptrs near hand and beg with leap bwd outside pole # 1, repeat action of meas 1-6.

14 Leap bwd (MR-WL) outside pole #1 (ct 1), leap fwd (ML-WR) between poles (ct 2), hop in place on same ft. (ct 3).

15 Leap fwd (MR-WL) outside pole #2 (ct 1), M leap bwd between poles while W leaps in place (ct 2), M hop on same ft between poles while W hops in place (ct 3).

16 M leap bwd R, outside pole # 1 while W pauses outside pole # 2 (ct 1), both pause (cts 2, 3). Finish both in own places.

#### VI. Diagonal

M to outside pole # 1, W outside pole # 2, ptrs facing diag across poles, M nearer bamboo player # 2.

1 Leap onto L outside the poles (ct 1); leap R diag fwd twd ctr between the poles (ct 2); leap L in same spot (ct 3). Join R Hs on cts 2,3).

2 Both turn 1/4 L and leap R diag bwd across the other pole, releasing R Hs (ct 1); leap L diag fwd twd ctr between the poles (ct 2); leap R in same spot (ct 3). Join L Hs on cts 2,3.

3-6 Repeat action of meas 1-2 (Fig VI) two more times.

7 Repeat action of meas 1 (Fig VI),

8 With one Tinikling step, exchange places with ptr. Finish ptrs facing.

9-15 In exchanged places, repeat action of meas 1-7 (Fig VI).

16 With one Tinikling step, both finish in starting place of Fig I. outside of pole # 1, ptrs facing.

#### VII. Back to Back

1-2 With 2 Tinikling steps, ptrs pass L shoulders, pass back to back and move bwd to place (L Do si do).



- 3-8 Repeat action of meas 1-2 (Fig IV) three times more.  
 9-16 Repeat action of meas 1-8 (Fig IV) passing R shoulders. Finish in own place outside the poles.

### VIII. Waltz

- M Hs at waist, W Hs in lateral pos ( R and L alternately) during waltz.  
 1-4 Beg R, both waltz fwd outside the poles, M twd bamboo player # 2 and W twd player # 1.  
 5-7 Both move bwd to place with 3 waltz steps, RLR.  
 8-14 M Hs at waist, W hold skirts. Beg with hop on L outside the poles, dance 7 Tinikling steps. (M start outside pole # 1), (W outside pole # 2) On these steps ptrs move fwd little by little.  
 15 M leap to L side of W and join R hands, while W makes a three step turn L under their raised joined hands.  
 16 Bow.

### Complete Sequence of Steps for Tinikling

#### Introduction

#### I. Tinikling

#### II. The Chase

#### III. Kuradang (Finish near pole.)

#### IV. Feet Apart (Finish outside pole # 2, facing poles, W on MR with inside hands joined.)

#### V. Tinikling Sideways (Finish M outside pole # 1, W outside pole # 2)

#### VI. Diagonal (Change places on meas 5 and meas 10. Finish W outside pole # 2, M outside # 1, ptrs facing diag.)

#### VII. Back to Back (Finish in own place, R shoulder twd poles)

#### VIII. Waltz

Presented by Ester Timbancaya  
 Notes by Dorothy Tamburini

# QUADRILLE - POLKA (Russia)

**SOURCE:** This Russian dance, using 4 cpls in a set, is described in "Russian Quadrilles, Edition Art" published in Moscow, U.S.S.R., 1945.

**RECORD:** Beryozka Dance Ens. in Russian Dances BR 50075 Side A, Band 1.  
No introduction. Music in 2/4 meter.

**FORMATION:** Cpls 1 & 4 side by side, backs to music. Cpl 4 to L of Cpl 1. Cpls 2 & 3 stand opp, about 6 ft away. Cpl 2 faces cpl 1. Cpl 3 faces cpl 4. Each W to R of ptr. When hands are free, W holds skirt. M hands hang naturally at sides.

**STEPS:** Walking: One step to a ct. Knees are relaxed and flexible.

Russian Polka: A polka with the hop omitted on the upbeat so step actually resembles a two-step.

Walk-Polka Combination: Take 2 meas. Walk R (ct1), L (ct 2). Beg R, do 1 Russian Polka (meas 2). Next combination would start L. Used only by W.

Side Balance: Step to L side with L (ct 1). Close R to L (no wt) (ct 2). May be done beg to R with R.

## Measures

## Pattern

### I. Honors

- 1-4 W stand in place. M advance to W directly opp on 6 walking steps beg R (3 meas). Close R to L (meas 4, ct 1). Bow to opp W (ct 2). Cpls 1&2, 3&4 are working together.
- 5-8 M, beg L, back up to place on 6 walks. On meas 8 close ft together (ct 1) and bow to ptr (ct 2).
- 9-12 M stand in place. W advance to opp M on 6 walking steps. On meas 12 curtsy to opp M (R ft behind on curtsy).
- 13-16 W, beg R, back up to place on 6 walks. On meas 16 curtsy to ptr.

### II. Women Star Circle

- 1-4 W form R hand star by extending arms but do not hold hands at ctr. Using 2 Walk- Polka Comb, beg R, circle CW 1/2 way around to diag opp. M. W 1 go to M 3, W 2 to M 4, W 3 to M 1, W 4 to M 2.
- 5-8 Hooking L elbows with M, circle once CCW. W use 2 Walk-Polka Comb, Beg R. M walk 8 steps.
- 9-12 W repeat action of meas 1-4 (Fig II) to return to place.
- 13-16 Hooking L elbows with ptr, circle once CCW. W use 2 walk-polka comb, beg R. M walk 8 steps. End facing cpl directly opp.

### III. Couples Honor

- 1-4 Join inside hands, elbows bent, with ptr. Advance to meet opp cpl (Cpl 1 to 2, etc). M use action of Fig I, meas 1-4. W use action of Fig I, meas 9-12.
- 5-8 Back up to place on 8 walking steps. On last 4 steps wheel 1/4 turn as a cpl, to end in place facing adj cpl. Cpl 1 now faces cpl 4.



- 9-16 Repeat honors to this new cpl. Wheel  $1/4$  turn on last 4 cts to end in original formation.

#### IV. Arches

- 1-4 Cpls 1 & 3 raise joined inside hands. On 8 walks, beg R all advance to opp cpls place. Cpls 2 & 4 duck under arches. Wheel  $1/4$  turn at end of action to face new cpl. Cpl 1 now faces cpl 4.
- 5-8 Cpls 2 & 4 now arch. On 8 walks, beg R, advance to new corner. Cps Cpls 1 & 3 duck. Take  $1/4$  turn at end to face new cpl. Cpl 1 now faces Cpl 2.
- 9-12 Cpls 1 & 3 arch. Repeat action to new corner. Take  $1/4$  turn at end to face new cpl. Cpl 1 now faces Cpl 4.
- 13-16 Cpls 2 & 4 arch. Repeat action to home pos. Finish in original pos. Note: During this Fig all cpls circle once around the set. Alternate arching and ducking with cpls 1&3 starting with arches. Cpls 1&3 travel CCW and cpls 2&4 CW.

#### V. Promenade

- 1-2 All M walk to ctr of set, R, L, R, close L to R. W wait in place.
- 3-4 Using same ftwk, W move to stand directly behind ptr. On last ct, W tap M on R shoulder with R hand. M stand in place.
- 5-6 Using same steps as in meas 1-2 (Fig V) M turn R to face ptr and offer R hand to her. W places R hand in MR.
- 7-8 M, using joined hands, turn W  $3/4$  turn to her L. W take 3 steps, L, R, L. On 4th step (R), drop joined hands and W take MR arm with L. M meanwhile make  $1/4$  turn L so ptrs are facing CCW, with R shoulders twd original pos.
- 9-10 Cpls move CCW on 4 steps beg L.
- 11-12 On 4 more steps W move to M ahead, make  $1/2$  turn L and hook R arm in ML. M make  $1/2$  turn R on the 4 steps to pick up W behind. M 1 with W 4, M 2 with W 1, M 3 with W 2, M 4 with W 3. All cpls are facing CW.
- 13-14 Cpls move CW on 4 steps beg L.
- 15-16 On 4 more steps W move to M ahead (original ptr), make  $1/4$  turn R to face ptr. M make  $1/4$  turn L in place to face ptr. Ptrs join 2 hands straight across. M has back to ctr and faces his original pos.

#### VI. Women Visit Men

- 1-2 Beg ML, WR move out of ctr on 3 steps and close ft together on ct 4 (no wt).
- 3-4 Backing up to place, repeat action of meas 1-2 (Fig VI) but start MR, WL.
- 5 Side Balance to ML, WR.
- 6 Side Balance to MR, WL.
- 7-8 On 4cts beg R, W turn once to R and progress to M on her R. M step (beg L) almost in place and join hands straight across with next W on his R.
- 9-32 Repeat action of meas 1-8 (Fig VI) 3 more times. W travel around set. Ptrs end together with 2 hands joined in original place.

## VII. Women Circle

- 1-16 Drop hand hold. M, on 8 walks beg R, pass L shoulder with ptr and move to original place in set. Turn R to face ctr of set. Stand in place for rest of Fig. W, beg R, use Walk-Polka Combination 4 times. Move to ctr and join hands in circle, shoulder height, elbows bent. Circle R (CCW). Circle L (CW) on 4 more Walk-Polka Combination. End in front of ptr, both facing ctr. W drop hands and hold skirt.

## VIII. Men Visit Women

- 1-2 W, beg R, turn to R on 4 steps to face out of set. M, beg R, walk 4 steps diag R to face W on R.
- 3-4 W do 2 small Side Balance steps in place beg R. Balances may be so small as to become a sway. M dance in front of the new W. Stamp R (ct 1). Hit L heel next to R (nowt) (ct &). Stamp L next to R (ct 2). Hit R heel next to L (no wt) (ct &). Stamp R, L, R (meas 4, cts 1, &, 2). No wt on last stamp R. Hold ct &.
- 5-16 Repeat action of meas 1-4 (Fig VIII) 3 more times. M travel to new W on R each time. On meas 15-16, instead of stamps to own ptr, join 2 hands across. Both walk 3 steps to L in small circle to change places. On 4th ct assume ballroom pos. M back to ctr.

## IX. Couples Polka

- 1-16 Polka with ptr, turning CW and traveling CCW around set.

Presented by Anatol Joukowsky  
Notes by Ruth Ruling



KOLO from SUMADIJA  
(Yugoslavia)

**SOURCE:** Kolo from Sumadija (Shu mah dee yah) was learned by Anatol Joukowsky from the natives in Yugoslavia.

**RECORD:** Sonart M - 212B Shumadiya Kolo 2/4 time. No introduction.

**FORMATION:** Lines of 6 people. Hold onto belts of neighbors with L arm in front of neighbor's R arm. End dancers place free hand behind back. Separate into groups of 4 lines. Each group of 4 lines arrange themselves to form a square, facing in.

**STEPS:** Knees are flexible. Each step is done with a plie or bend of knee.  
 Heel Lift: This is a hop that has been diminished to the point where only the heel leaves the ground.  
 Weaving Run: One step to a ct. On each running step going fwd cross the stepping ft in front of wt-bearing ft. When going bwd, cross the stepping ft behind the wt-bearing ft. This gives a "weaving effect".

Measures

Pattern

- I. Side - Step
  - 1 Step to R side with R (ct 1). Cross L behind R (ct 2).
  - 2 Step to R side with R (ct 1). Heel lift on R as L leg (knee bent) is lifted in front of R lower leg (ct 2).
  - 3-4 Repeat action of meas 1-2 but start to L with L.
  - 5-16 Repeat action of meas 1-4 three times ( 8 Side - Steps in all).
- II. Long Side Step
  - 1 Step to R side with R (ct 1). Cross L behind R (ct 2).
  - 2-3 Repeat action of meas 1 (Fig II) two times.
  - 4 Step to R side with R (ct 1). Heel lift on R an L leg (knee bent) is lifted in front of R lower leg (ct 2).
  - 5-8 Repeat action of meas 1-4 (Fig II) but start to L with L.
  - 9-16 Repeat action of meas 1-8 (Fig II).
- III. Cross Step
  - 1 Step R across in front of L with accent (ct 1). Body is slightly bent fwd over R. L ft remains in place. Step back on L in place (ct 2).
  - 2 Step R next to L (ct 1). Step L in place (ct &). Step R in place (ct 2). Hold (ct &).
  - 3-4 Repeat action of meas 1-2 (Fig III) but start with L across in front of R.
  - 5-16 Repeat action of meas 1-4 (Fig III) 3 times ( 8 Cross Steps in all). On meas 16, last ct &, do not hold but instead step R in preparation for Fig IV.
- IV. Back and Forward
  - 1 Step on L directly behind R heel (ct 1). Small hop on L as R leg is brought in arc around behind L (ct &). Step on R directly behind L heel (ct 2). Small hop on R as L leg is brought in arc around behind

(continued IV.)

R (ct &). There will be a small amount of movement bwd during this meas.

2 Step L behind R heel (ct 1). Small step fwd on R (ct &). Close L up to R heel (ct 2). Small step fwd on R (ct &). This meas should produce movement fwd to balance bwd movement of meas 1 (Fig III).

3-16 Repeat action of meas 1-2 (Fig III) 7 times (8 in all). Step always starts with L. On meas 16 hold last ct &.

#### INTERLUDE

1-8 Turning a little to R, walk 7 small steps along side of the imaginary square. Beg R and hold ct 2 of meas 4. Keep lines straight. Turning a little to L, walk 7 steps back to place. Beg L and hold ct 2 of meas 8.

1-16 Repeat action of Fig I.

1-16 Repeat action of Fig II.

1-16 Repeat action of Fig III.

#### V. Heel Bounce

1 Ft together. Swing heels to R, raising and lowering heels 3 times (cts 1, &, 2). Hold ct &. This would be 3 small bounces.

2 Repeat action of meas 1 (Fig V) but swing heels to L.

3 With larger movement, bounce heels once to R (ct 1). Do 1 large bounce to L (ct 2).

4 In ctr, do 3 small heel bounces (cts 1, &, 2).

5-16 Repeat action of meas 1-4 (Fig V) 3 times (4 patt in all).

#### VI. Weaving Run

1-2 With body bent fwd, do 4 weaving run steps fwd beg R.

3-4 Straightening body, do 4 weaving run steps back to place beg R.

5-16 Repeat action of meas 1-4 (Fig VI) 3 times (in and out 4 times in all).

1-16 Repeat action of Fig I.

1-12 Repeat action of Fig II. Music fades out so Fig II is not completed.

Presented by Anatol Joukowsky

Notes by Ruth Ruling



NITRIANSKI TANZ  
(Slovakia)

SOURCE: This is a Slovakian Csardas for one man and two women. Learned by Anatol Joukowsky while in Slovakia.

RECORD: Folk Art FALP I Side 2, Band 1. Nitrianski Csardas 4/4 and 2/4 meter. No introduction.

FORMATION: Sets of 1M between 2 W in a large circle all facing ctr of the large circle. M join hands with outside hands of W in front of W. W inside hands on near shoulder of M. Joined hands held a little fwd so all shoulders are in line.

STEPS: Walk: Knees are relaxed.

W turns: On R turns, start with R ft. On L turns, start with L ft. This means that W may have to anticipate turns to free correct ft. Special directions are given to the 1 W. Description same for M and W unless otherwise noted.

<u>Measures</u>	<u>Pattern</u>
4/4 meter	I. Facing Center
1	Step to R on R (cts 1, 2). Step L over R (cts 3,4).
2	Step to R on R (cts 1,2). Close L to R (no wt) (cts 3,4).
3-4	Repeat action of meas 1-2 but start to L with L.
5	Repeat action of meas 2.
6	Repeat action of meas 2 but start to L with L. RW take wt on cts 3,4.
7	M and LW small step to R on R (ct 1). Close L to R (ct 2). LW hold cts 3,4. M may click heels on cts 3,4. RW make L turn on 3 steps beg L (1 to a ct). Close on ct 4. Keep hands joined on turn so RW ends beside M with MR arm around RW and joined R hands on her R hip. Her L hand on MR shoulder.
8	M and RW small step to L on L (ct 1). Close R to L (no wt) (ct 2). RW hold cts 3,4. M may click heels. LW make R turn beg R on 3 steps (1 to a ct). Close on ct 4. LW ends in same pos as RW but at L side of M.
9	Beg R, all move twd ctr on 4 walks.
10	Click heels on cts 1&3.
11-12	Raising joined hands, M give lead to W for turns. RW turn R twice (beg R) on 8 steps. LW turn L twice (beg L) on 8 steps (no wt on last). W end in beg pos of Fig I. M step in place for 4 cts and then click heels on cts 1 & 3 of meas 12. On last ct end ft together, ready to start dance again.
13-20	Repeat action of meas 1-8.
21	Beg R, all back out of ctr on 4 walks (1 to a ct).
22	Click heels on cts 1 & 3.
23	Keeping hand hold, on 4 steps M turn RW 1/2 turn R and LW 1/2 turn L. M & RW beg R. LW beg L. RW no st on last. W end side by side with backs to ctr and facing M. Hs still joined. W free Hs on hips, fingers fwd.

- 24 On 4 steps, M wheel set  $1/4$  turn to his R so M faces LOD and W RLOD. M beg R, WL. Instead of walking, M may click heels on cts 1 & 3.
- 2/4 meter II. Facing LOD  
Description for M, W opp.
- 1 In LOD, step fwd R (ct 1), L (ct 2). (W start bwd on L).
- 2 In LOD, step fwd R (ct 1), L bending knee and extending R ft to side (ct 2)
- 3 In place step R (ct 1), L (ct &), R, bending knee and extending L ft to side (ct 2). Hold ct &.
- 4 Repeat action of meas 3 (Fig II) but start L.
- 5-8 Repeat action of meas 1-4 (Fig II).
- 9-10 In LOD, step R (ct 1), L (ct 2), R (meas 10, ct 1). Close L to R (ct 2). Thus far W has done opp. Now follow specific directions.
- 11 M small step to R on R, WL to L on L (ct 1). M close L to R. LW R to L (both no wt) (ct 2). At same time, M turn RW  $1/2$  turn L on 2 steps beg L. RW end at R side of M, joined R hands on her R hip. Her L hand on MR shoulder. This is same pos for RW as at end of meas 7, Fig I.
- 12 M and RW small step to L on L (ct 1). Close R to L (No wt) (ct 2). At same time, M turn LW  $1/2$  turn R on 2 steps beg R. LW end at L side of M, joined L hands at her hip. Her R hand on ML shoulder. This is the same pos for LW as at end of Meas 8, Fig. I All are now facing LOD.
- 13-14 Walk 4 steps in LOD, all beg R. LW no wt on last step.
- 15-16 On 3 steps M turn RW  $1/2$  turn R beg R and LW  $1/2$  turn L (beg L) so W end in starting pos of Fig II. M step R, L, R (no wt.) All hold ct 2 of meas 16.
- 17-28 Repeat action of meas 1-12 (Fig II).
- 29-30 All beg R. On 4 steps M wheel set  $1/2$  turn to his L so all face ctr. LW no wt on last step.
- 31-32 On 3 steps M turn RW 1 turn R (beg R) and LW 1 turn L (beg L) so W end in starting pos of Fig I. M steps R, L, R (no wt). All hold ct 2 of meas 32.
- 1-24 Repeat action of Fig I.  
This time the music is in 2/4 time. Action is just the same as in the 4/4 time but cts differ. Meas are counted 1, &, 2, & instead of 1, 2, 3, 4. Same no of steps are taken in each meas. Since tempo is faster, M may wish to release W hands during the turns on meas 11-12.
- 1-32 Repeat action of Fig II.
- 1-32 Repeat action of Fig I. (2/4 time)

Presented by Anatol Joukowsky  
Notes by Ruth Ruling



CALUSH DANCE from GORJ  
(Rumania)

**SOURCE:** Calush (Cah loosh) Dance from Gorj(gore yeh) is descended from a traditional religious dance. It is for men only. It was learned by Anatol Joukowsky from the natives in Rumania.

**RECORD:** Through Rumania in Song and Dance BR 50155 Side B, Band 3 4/4 meter. No introduction.

**FORMATION:** Circle of M with hands on upper arms of neighbors. Stand with ft astride, facing ctr.

<u>Measures</u>	<u>Pattern</u>
	I.
1	Shift wt onto R with bend of R knee (ct 1). Ball of L ft remains on floor. Bend R knee 3 more times (cts 2,3,4).
2	Shift wt onto L with bend of L knee (ct 1). Ball of R ft remains on floor. Bend L knee 3 more times (cts 2,3,4).
3-8	Repeat action of meas 1-2 three more times ( 8 wt shifts in all).
	II.
1-3	Let hands move down and join hands with neighbors in a circle. Walk in LOD 6 steps beg R (each step takes 2 cts). Small bend of knees on each step.
4	Stamp R (no wt) (cts 1, 2). Repeat (cts 3,4). On each stamp raise joined hands overhead as an accent.
5-8	Repeat action of meas 1-4 (Fig II) but on stamps thrust joined hands down.
9-16	Repeat action of meas 1-8 (Fig II).
	I. (Variation)
1	Keep hands joined and held down as in Fig II. Ft again is stride pos. Shift wt onto R with bend of knee (ct 1). Ball of L ft remains on floor. Bend R knee once more (ct 2). Shift wt onto L with bend of L knee (ct 3). Ball of R ft remains on floor. Bend L knee once more (ct 4).
2-8	Repeat action of meas 1 (Fig I) Variation 7 times (16 shifts of wt in all).
	II.
1-16	Repeat action of Fig II.
	<u>Break in Music</u>
	III.
1	Hands are still joined. Facing ctr, take small leap onto R. At same time, sharply bend L knee so L ft comes up under body and L heel kicks self (ct 1). Hop on R and extend L ft (toe pointed) fwd sharply by straightening L knee (ct 2). Small leap onto L beside R, sharply bending R knee so R ft comes up under body and R heel kicks self (Ct 3). Hop on L and extend R ft ( toe pointed) fwd sharply by straightening R knee ( ct 4).

- 2-4 Repeat action of meas 1 (Fig III) 3 times (8 in all).  
 5-8 Release joined hands. Extend arms out a little above shoulder height, elbows straight. Using same ftwk as in meas 1-4 (Fig III) turn once around to R. At end of turn place hands on upper arms of neighbors.

## IV

- 1 Turn body a little R to move in LOD. Step R in LOD (ct 1). Chug fwd on R while stretching L leg in LOD (ct 2). Land on L (ct 3). Hop on L (ct 4).  
 2-8 Repeat action of meas 1 (Fig IV) 7 more times (8 in all). At end, hands move from shoulder down to joined pos.  
 1-8 Repeat action of Fig III.  
 1-8 Repeat action of Fig IV.  
 1-8 Repeat action of Fig III.

Presented by Anatol Joukowsky  
 Notes by Ruth Ruling

ZASPALA YANA YANINKA  
 (Macedonia)

- SOURCE:** This line dance takes its name from the title of the song. It belongs to the family of Paidushka Horos, which are found throughout Bulgaria and Macedonia. There are many variations. This one was learned by Anatol Joukowsky from the natives in Macedonia.
- RECORD:** Macedonia Sperry LP 39 Side 2, No. 13. 5/16 meter. No introduction.
- RHYTHM:** Paidushka Horos are in 5/16 or 5/8 rhythm with 2 beats to each meas. This recording is in 5/16 meter. The first beat has a value of 2/16 and the second 3/16. The accent is on the second beat which gives the characteristic "limping step".
- FORMATION:** Dancers in open circle with leader at R end of Line. Belt hold should be used with L arm in front of neighbor's R. Because of lack of belts on most folk dancers, hands may be joined down at sides.

MeasuresPattern

- I.  
 1 Step R in front of L (2/16). Step swd L on L (3/16).  
 2-3 Repeat action of meas 1 two more times.  
 4 Hop on L (2/16). Step R beside L (3/16).  
 5 Hop on R (2/16). Step L beside R (3/16).  
 6-10 Repeat action of meas 1-5.



## II.

- 1 Step R in front of L (2/16). Step back onto L in place (3/16).
- 2 Hop on L (2/16). Step R near L (3/16).
- 3-4 Repeat action of meas 1-2 (Fig II) but beg L in front of R.
- 5 Large step fwd R (2/16). Step L beside R (3/16).
- 6 Small leap onto R kicking L fwd, toe pointed (2/16). small leap onto L, kicking R fwd, toe pointed (3/16).
- 7 Step bwd on R (2/16). Step L beside R (3/15)/
- 8 Repeat action of meas 7 (Fig II).
- 9-16 Repeat action of meas 1-8 (Fig II).
- 1-10 Repeat action of Fig I (Vocal starts here)
- 1-16 Repeat action of Fig II
- 1-10 Repeat action of Fig I
- 1-16 Repeat action of Fig II

## INTERLUDE (No vocal)

- 1 Taking 3/4 turn R to almost face LOD, hop on L (2/16). Step R in LOD (3/16).
  - 2 Hop on R (2/16). Step L in LOD (3/16).
  - 3 Turning to face ctr, step swd R on R(2/16). Take large step on L behind R (3/16).
  - 4-24 Repeat action of meas 1-3 of Interlude 7 times (8 times in all ).
  - 1-52 Repeat Fig I & II two times alternately.
  - 1-24 Repeat interlude. (No vocal)
  - 1-26 Repeat Fig I & II
  - 1-36 Repeat interlude (No vocal)
- Repeat pattern of Interlude 12 times instead of 8.

Note; Because there is no introduction and the rhythm may be difficult, it is suggested that, when learning the dance, dancers start at the first repetition of Fig I. This is where the vocal first appears. Fig I & II would be danced 2 times instead of 3 times before the first interlude.

Presented by Anatol Joukowsky  
Notes by Ruth Ruling

STARA VLAINA  
(Southeastern Serbia)

Pronunciation: Stah' - ra Vla' -ee -na (Old Valch Kolo)

SOURCE: Originally described by the Jankovic sisters in their book, "Narodne Igre", Vol. I, published by Prosveta, Belgrad, 1934.

MUSIC: Jugoton C - 6579, "Stara Vlaina" (available on both 78 and 45 rpm) 2/4 time.

FORMATION: Open circle, leader at R end. Each dancer grasps belt of nearest person in line, with L arm in front of neighbor's arm. End dancers may tuck thumb of free hand inside own belt, or place arm behind back. This is basically a man's dance.

Measures

Pattern

- No introduction
- |     |  |
|-----|--|
| 1   | Step R to R (ct 1); step L across in front of R (ct 2).  |
| 2-3 | Repeat action of meas 1 two more times.                  |
| 4   | Step R to R (ct 1); swing L across in front of R (ct 2). |
| 5   | Step L to L (ct 1); swing R across in front of L (ct 2). |
| 6   | Step R to R (ct 1); swing L across in front of R (ct 2). |
| 7   | Step L to L (ct 1); step R across in front of L (ct 2).  |
| 8   | Step L to L (ct 1); swing R across in front of L (ct 2). |
- Variation: After the sequence has been repeated a few times, meas 8 may be done by stamping lightly L,R,L in place.

Presented by John Filcich

ARMENIAN MISIRLOU

SOURCE: Frances Ajoian, leader of Armenian dance group in Fresno. Danced independently of the popular folk dance version.

RECORD: Festival 3505 - A, "Misirlou". 2/4 time.

FORMATION: Broken circle, leader at R end. All hands joined by linking neighbor's little fingers, elbows bent, hands near shoulders.

Measures

Pattern

- |     |  |
|-----|--|
| 4   | Introduction - no action   |
| 1   | Point L across in front of R                                       |
| 2   | Point L directly to L side about a foot distance from first point. |
| 3-4 | Repeat action of meas 1-2.   |
| 5   | Step on L across in front of R.                                    |
| 6   | Step on R across in front of L.                                    |
| 7   | Step L across in front of R (ct 1); step R to R side (ct 2).       |
| 8   | Step L in back of R (ct 1); step R to R side (ct 2).               |
- Repeat from beginning

Note: During the pointing action of meas 1-4, knees are very flexible.

Presented by John Filcich



## MOLDAVIAN HORA

Moldavia is the easternmost province of Romania; it borders the USSR, which annexed part of the former larger province. There are countless variations of the hora which can be danced interchangeably. The basic hora step described below when simply danced to the right and left constitutes the hora in its primitive form. The four variations used in this arrangement make an interesting and somewhat challenging dance to fit the particular recording of native melodies.

RECORD: Bruno 50104 B #2 "Through the Balkans in Song and Dance" LP 2/4 time.

FORMATION: Open or closed circle; hands are joined near shoulder height, elbows bent. Leader at R end if done in open kolo formation.

STEPS: Basic Hora : (takes 2 meas to complete)

Meas 1: step to R on R (ct 1); step L behind R (ct 2).

Meas 2: step to R on R (ct 1); swing L across R, lifting R heel or slight hop on R (ct 2).

Usually followed by Basic Hora to L, reversing ftwk.

Flick: A quick, jerky kick of a suspended ft with full knee extension. As done in this dance the R ft is suspended just above the floor, R knee bent. The R ft is extended twice to 1 ct of music, the first time the knee is not fully extended, but the second time it is. The flicks are done on the upbeat and ct of the music.

STYLING: The steps should be done in a controlled and precise fashion. Posture is erect, but relaxed.

<u>Measures</u>	<u>Pattern</u>
	I.
1-2	Introduction - no action
1-2	Basic Hora to R.
3-4	Basic Hora to L
A 5	Move twd ctr of circle R, L.
6	Continue twd ctr with R, swing L fwd.
7	Move back to place, stepping L, R.
8	Step back on L (ct 1); hop on L (ct &); stamp R heel next to L (ct 2 &).
9-32	Repeat Fig I 3 more times.
	II.
1-4	Basic Hora to R and L
B 5-6	Basic Hora to R
7	Step L next to R (ct 1); hop L (ct 2).
8	Flick R twice (upbeat and ct 1); stamp R heel twice beside L (upbeat and ct 2).
9-16	Repeat Fig II. exactly.
	III.
1-2	Basic Hora to R
3	Hop R, brushing L back at same time (ct 1); hop R, brushing L fwd at same time (ct 2).
C 4-6	Repeat meas 1-3, Fig III. beginning L and reversing ftwk throughout.

- 7 Step R to R (ct 1); step L behind R (ct 2).  
 8 Step R to R (ct 1); step L next to R (ct &); step R in place (ct 2).  
 9-32 Repeat all of Fig III, three more times, beginning L and reversing ftwk the 2nd and 4th times thru.

## IV.

- 1-4 Basic Hora to R and L.  
 5 Wt on L, flick R twice (upbeat and ct 1); stamp R heel once, no wt (ct 2).  
 A 6 Flick R twice (upbeat and ct 1); stamp R heel twice no wt (upbeat and ct 2).  
 7 Flick R twice (upbeat and ct 1); hold (ct 2).  
 8 Stamp R close to L, three times, no wt (cts 1, &, 2).  
 9-16 Repeat Fig IV, meas 1-8, exactly.

Presented by John Filcich

DRMES #2  
 (Croatian)

Pronunciation: Dur'-mesh

SOURCE: Arranged by John Filcich, based on traditional Croatian Drmes steps.

RECORD: Kolo Festival 804 (78 rpm); 4804 (45 rpm) "Drmes # 2". 2/4 time

FORMATION: Cpls in shoulder waist pos, informally spaced around room.

MeasuresPattern

- No introduction  
 upbeat Hop L  
 1-2 In place, step R, L, R (cts 1, &, 2).  
 A upbeat Hop R  
 3-4 In place, step L, R, L (cts 1, &, 2).  
 5-16 Repeat action of meas 1-4, 3 more times, alternating ftwk.  
 Assume pos with R hips adjacent, M's L hand on W's R upper arm, R hand remains at waist.  
 1-8 Turn CW, R ft leading, 7 buzz steps (or czardas turn steps). On meas 8 shift pos to L hips adjacent with M's R hand on ptr's upper arm.  
 9-16 Turn CCW, L ft leading, 7 buzz steps. On meas 16, with wt on L ft pause and assume original shoulder waist pos to repeat dance from beginning.

Variation: Circle of dancers, no ptr. Croatian basket hold, arms in back of adjacent dancers.

- A 1-16 All facing ctr, beg with hop on L, dance steps as described above  
 B 1 Moving CW, cross R in front of L (ct 1); step to L on L (ct 2).  
 2-7 Continue action of meas 1, progressing CW.  
 8 With wt on R (ct 1); swing L ft around and cross in front of R, (no wt (ct 2).  
 9 Step on L (ct 1); step to R on R (ct 2) progressing CCW  
 10-15 Continue action of meas 9, moving CCW.  
 16q With wt on L (ct 1) pause and face ctr in preparation for A music and 1st step of dance.

Presented by John Filcich



# KASTORIANOS (Greek)

Pronunciation: Kah-sto-rih-ahn'-noh

SOURCE: Athan Karras, Greek dance leader from New York City. Introduced at 1960 San Francisco Kolo Festival.

RECORD: Folkraft 1022 GA, "Kastriano Syrtos". 2/4 time.

FORMATION: Open circle, leader at R end, hands joined and held at shoulder height, elbows bent. Leader's R arm outstretched.

## Measures

## Pattern

- |       |   |
|-------|---|
|       | No introduction   |
| 1     | Facing diag R of ctr, lift on L slightly, step fwd in LOD on R, close L to R, step fwd in LOD on R (cts 1, &, 2). |
| 2     | Repeat, beg L and continuing in LOD.  |
| 3     | Repeat, beg R and continuing in LOD.  |
| 4     | Face diag L of ctr, move CW with a step, close, step, beg L.  |
| 5-12  | Repeat action of meas 1-4, 2 more times.  |
| 13-16 | Face ctr, clap hands 4 times (cts 1, &, 2, &)   |
| 14    | Clap hands (ct 1); stamp R ft (ct 2).   |
| 15-16 | Repeat action of meas 13-14.  |

The dance is repeated exactly as above 3 more times, 4 in all. The 5th time there is no clap sequence, just continue the syrtos step thru all 16 meas (clarinet solo). The 6th and 7th times thru the dance is just as described. The 8th time, there is no clap sequence as the music ends with meas 12.

Presented by John Filcich

ET DODIM KALA  
(Time for Love)  
Israeli

A couple dance, choreographed by Levi Moshe in the Yemenite style.

MUSIC: Symphonia, HS 203

FORMATION: Couples facing. L hands joined and low.

STEPS: Yemenite step, leap, tap.

MUSIC: 4/4

Measures

Pattern

- |     |   |
|-----|---|
|     | I. Yemenite and Open  |
| 1   | Yemenite R  |
| 2   | Yemenite L  |
| 3   | Yemenite R, accenting step by bending knee and taking wt over R (ct 3); transfer weight back onto L (ct 4).   |
| 4   | Step away from ptr, looking to own R and opening away from ptr so that L shoulders are adjacent (ct 1). Step back onto L (ct 2), close R to L (ct 3), hold (ct 4).<br>Change hands. R hands joined and held, elbow bent and upward at shoulder level. |
| 5-6 | Repeat action, Fig I, meas 1-2. The changing of hands is done gradually.  |
| 7   | Yemenite R (step to R making 1/4 turn CCW (ct 1), finish Yemenite step and tap L toe behind R heel (ct 4).  |
| 8   | Circle L leg fwd in small arc (ct 1-2), bring L heel on floor in front of R ft (ct 3), hold (ct 4).   |
|     | II. Yemenite and Tap  |
| 1   | R hands joined at shoulder level. Tap L heel lightly on floor (ct 1 & 3). At the same time snap fingers of L hand. Hand is held at shoulder level.  |
| 2   | Yemenite L moving across in front of ptr to a L hip-adjacent pos, L arms around ptrs waist, R hands held at head level.   |
| 3   | Circle R leg and tap R heel lightly in front of L, (ct 1 & 3). Snap fingers of R hand simultaneously with heel-tap.   |
| 4   | Yemenite R moving across in front of ptr to a R hip-adjacent pos, R arms around ptr's waist, L hand at head level.  |
| 5-7 | Repeat action of Fig II, meas 1-3.  |
| 8   | Yemenite R, turning CCW 1/4 turn to finish in opp original pos. Close R to L in preparation for repeating the dance. Hold (ct 4).   |

Presented by Miriam Lidster



ANI LEDODI  
(Wine Dance)

Ani Ledodi was choreographed by Rivka Sturman and the lyrics are translated to mean "I belong to my beloved and my beloved belongs to me." It is a gay, relaxed dance, created to give an opportunity for each person to be creative on a given pattern.

MUSIC: Melodic line: Songs and Folk Dances, Vol. 2, pg. 9, copyright, 1957 by Edition Negen, Joel Schreiber, Tel-Aviv.

Record: Israeli Songs and Folk Dances, Symphonia Records, LP HS 201.

FORMATION: Couple dance. Hands in semi-varsouvienne pos., M's L arm around W waist, W's R arm hanging at side. L hands joined.

STEPS: Step-close, step hop.

MUSIC: 4/4

Measures

Pattern

Introduction

I. Danced with vigor and youthfulness.

- |                                  |  |
|----------------------------------|--|
| 1-2                              | a) Beg L. Step-close, step close (LR, LR), step L hop L and swing Rft through. Step on R, hop with L ft lifted gaily in back.  |
| 3-4                              | Step close, step close, step hop, step hop (LR, LR, LR, RL) as W turns to L (CCW) to face M. L hands remain joined. M dances step hops in place.   |
| 5-8                              | Return to semi varsouvienne pos. Repeat I a.   |
| b) Inside hands joined, W leads. |  |
| 1-2                              | Step close, step close (LR, LR), ct 1, 2, 3, 4.<br><u>Man:</u> M pulls away onto L ft (knee bent), wt on L (ct 1), R shoulder twd W. Clap 2 times (ct 2, 3), near L shoulder. Transfer wt back onto R, straightening knees (ct 4).<br><u>Woman:</u> Step hop LR (ct 1, 2), turning (CCW) to M, step hop RL (ct 3, 4), turning back in LOD. |
| 3-4                              | Step close, step close (LR, LR), ct 1, 2, 3, 4.<br><u>Man:</u> M does two step hops (LR, RL) doing a full turn to his L (CCW), ct 1, 2, 3, 4.<br><u>Woman:</u> W stepping on Lft (knee bent), leaning twd M (ct 1); clap 2 times over L knee shoulder height (ct 2, 3). Transfer wieght to R, straightening knees (ct 4).                  |
| 5-8                              | Repeat I b.  |

Repeat entire dance.

Presented by Miriam Lidster

EZ VACHEVES  
(Israeli)

A vivacious cpl dance of Israel. The title means "the sheep and goats. The music and lyrics were written by M. Shelem and the choreography for the dance by Yoav Ashriel.

MUSIC: Karmon Israeli: Vanguard, VRS 9048

FORMATION: Single circle of cpls. M facing CCW. R hands joined waist height, L hands raised shoulder height and used freely.

STEPS: Running, stamp, buzz steps.

MUSIC: 4/4

Measures

Pattern

- |                   |   |
|-------------------|---|
|                   | Introduction  |
| A 1               | I- Move CCW. M beg R and move fwd, W beg R and move bwd with 4 running steps (ct 1-4).  |
| 2                 | Step on R twd ptr. L hand drops (ct 1). Leap onto L reversing pos with ptr, M with back to LOD. L hand raises (ct 2). Jump onto both feet (ct 3). Land on L (ct 4).   |
| 1-2<br>(repeated) | Repeat action of fig I, ct 1-4, 1-4 moving CW to original pos.  |
| 3                 | II - M dance with vigor. M vigorous stamp R ft. fwd at the same time bringing R shoulder fwd (ct 1); R arm down at side, gaze is over R shoulder.<br>NOTE: R leg is straight on stamp. There is no knee bend.<br>Pause (ct 2). Leap backward on L (ct 3). The leap is high and wide.<br>Close R to L tapping L heel to floor while bending the knees (ct 4).  |
| 4                 | Stamp R ft fwd (ct 1). Pause (ct 2), as in meas. 3 (ct 1-2).<br>Repeat cts 1-2. meas. 4 but stamping on L ft with L shoulder fwd twd W. W simultaneously with M steps softly fwd on R while bending both knees (ct 1). Hands are raised waist height, palms up. Step on L toe behind R while lifting the body slightly (ct 2).<br>Repeat ct 1--2.<br>Step with R fwd, knee is bent. Hands (palm up) are raised diag up to eye level (ct 1). Step on L behind R. Body lifts on (&).<br>Step back on R while lifting L ft slightly off floor (ct 2). Hands move back beyond hips, palms up. Lift body and step on L (ct 3-4). |
| 3-4<br>(repeated) | Repeat act on of Fig II, meas 3-4   |
| 5                 | III - Join both hands with ptr. Bend knees (sit on knees). Body is held erect. M high-wide leap fwd on R (ct 1). Small step fwd L (ct 2). Place R ft slightly fwd, near L toe, and do a heel-toe on R (ct 3-4). At the same time W moves backward with same step as M. W does heel-toe fwd twd M. Keep ft close to toe of L   |
| 6-8               | Repeat Fig. III, meas 5, 3 times.<br>NOTE: Hands move outward in a slight circular movement on leap.  |



- IV Assume waist pos with R hand on L hip of pt, L hand raised outward shoulder height.
- 9-10 3 buzz steps turning CW.  
Reverse hand pos and step on R ft (ct 3).  
Brush L fwd in preparation for turning CCW (ct 4).
- 11-12 Buzz turn CCW.

As danced by Miriam Lidster in Israel.

BAT SURIM  
(Israeli)

Bat Surim is a gay dance choreographed by Yoav Ashriel.

MUSIC: Symphonia, HS 203.

FORMATION: Cpls in single circle, W to M's R. Hands at side. Face ctr of circle.

STEPS: Leap, running, clapping

MUSIC: 4/4

Measures

Pattern

2 meas

Introduction

1

I. a) Beg R, leap R to R (ct 1), close L to R (ct 2); simultaneously raise hands to shoulder height in preparation for claps. 2 claps (ct 3-4). Knees bend on ct 3 and remain bent ct 4.

2-4

Repeat Fig. I (a), 3 times.

1 \

b) Hands joined and down

Light stamp R to R transferring weight over R ft (ct 1). Hold (ct 2). Brush L across in front of R (ct 3). Hop (ct 4) in place.

2

Beg with L. Do 4 light running steps CCW (ct 5-8).

3-4

Repeat Fig I. (b), meas 1-2, to L CW. Beg on L. On ct 8 turn to face ctr.

5

4 running steps twd ctr. On first step body drops down lightly. On ct 3-4 gradually raise hands up above head, body straightens.

6

4 running steps bwd, beg R. Lower hands to sides (ct 1-4).

7

Face pt in single circle by stepping R (ct 1), hold (ct 2). Close L to R (ct 3, hold (ct 4).

1-4



II a) Face ptr in a single line. Repeat action of Fig I. (a) 4 times. On every 4 beats cpl makes a 1/4 turn to his R moving CCW in a circle. Finish in original pos.

1-7

b) Repeat action of Fig I (b), meas 1-7

M begins R and moves out of circle, W to inside. On running steps of meas. 4 run twd pt and take waist pos (R arm around pt waist, L arm outstretched shoulder height), and turn with 8 running steps.

Finish in original pos in single circle.

Presented by Miriam Lidster

EREV SHEL SHOSHANIM  
(Israeli)

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

MUSIC: Melodic line: Songs and Folk Dances, # 1, pg 12, Edition, "Negen", Joel Schreiber, 59 Allenby St. Tel-Aviv, 1957.

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

FORMATION: Open circle, Hands joined and down.

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

MUSIC: 4/4

Measures

Pattern

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

As danced by Miriam Lidster in Israel



TA'AM HAMAN

(Israeli)

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

Music: Melodic line: Phamplet #8, Merkaz Letarbut Ulechinuch, Israel, 1957.

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

Formation: Couples in double circle. Face CCW. Hands crossed, R in R, L in L.

Steps: Yemenite step, sliding step, brush, two-step.

Music: 3/4

Meas: Pattern

INTRODUCTION

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

As danced by Miriam Lidster  
in Israel.

VAYIVEN UZIYAHU

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

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

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

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

Steps: Running, bounce, cross-leap.

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

Meas. Pattern

INTRODUCTION: Folk Dancer, MH 1154 (2 measures)  
Symphonia (2 measures)

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

As danced in Israel by  
Miriam Lidster



ZEMER ATIK

(Israeli)

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

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

Record: \*Symphonia, HS 201

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

Steps: Running, step bend

Music: 4/4

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

As danced in Israel by  
Miriam Lidster

ITI M'LVANON  
(Come with me from Lebanon)  
Israel

This is a couple dance in Yemenite style, presented by Dvora Lapson. The dance was composed by Rivka Sturman in answer to a need felt by the younger Israeli folk dancers for a social type of folk dance.

MUSIC: Record: Arzi R - 307 - 1, "Iti M'Lvanon" from Song of Songs. Music by Nira Chen of Ein Harod

FORMATION: Cpls facing CCW with W on M's R. Ptrs hook little fingers of L hand, M's R arm around W's waist; W's R arm at her side.

STEPS: Yemenite three step, running step\*, hopping \*, three-step turn\*.

MUSIC: 4/4

Measures

Pattern

Introduction

Cts 4 &  
hold.

The Yemenite three step begins with a two-beat hold.

I. Yemenite Three Step and Face Partner

- A 1 One Yemenite three step to L: M and W step to L side with L ft (ct 1); step in place with R ft. (ct 2); cross L ft in front of R ft. (ct 3); Hold (ct 4).
- 2 Cross R ft. in front of L (ct 1), hold (ct 2); step back into place with L ft (ct 3); close R ft beside L, (ct 4), rise on ball of R ft (ct &) and
- 3 M and W cross L ft in front of R (ct 1); M steps slightly bwd with R ft. (ct 2); step back onto L (ct 3) and hop on L (ct 4) (lifting R ft about 12" from floor and pointing it twd ptr). Simultaneously W steps fwd. R (ct 2) turning CCW (back to LOD) to face ptr. as she steps bwd on L (ct 3), hop on L ft. and lift R ft pointing it twd ptr. (ct 4).
- Note: Ptrs little fingers remain joined through this step. As W turns with back to LOD, M remains facing CCW.
- 4 M steps fwd, R twd ptr. (ct 1); step L beside R (ct 2); cross R in front of L (ct 3), and hold (ct 4 &). Simultaneously W steps R fwd. twd ptr (ct 1), step on L turning CW to finish beside ptr. (ct 2), and close R to L (ct 3) (M now puts his R arm around W's waist), hold (ct 4).
- Note: When W becomes proficient in doing meas 4 she may also cross R ft in front of L (ct 3).

A 1-4  
repeated

Repeat action of Fig I, meas 1-4.

II. Yemenite Three Step and Running Step

- B 5-6 Repeat action of Fig I, meas 1-2.
- 7 Both move fwd with 3 light running steps L, R, L lifting on ball of L ft. on last running step (ct 1, 2, 3); and holding lift (ct 4).
- 8 One Yemenite three step beg R: Both M and W step R with R ft (ct 1); step in place with L (ct 2); cross R in front of L (ct 3), hold (ct 4).



B 5-8 Repeat action of Fig II, meas 1-4  
(repeated)

### III. Yemenite Three Step and Three Step Turn

A 1-2 Repeat action of Fig I, meas 1&2  
3 Ptrs drop hands keeping them poised; take 3 small steps, both turning CW once around in place L, R, L (ct 1, 2, 3). (Ptrs continue to look at each other as they turn) Hold (ct 4).  
4 Rejoin hands and repeat Yemenite step to R (Fig II, meas 8)  
A 1-4 Repeat action of Fig III, meas 1-4.  
(repeated)

### IV. Yemenite Three Step and Cross over

B 1-2 Repeat action of Fig I, meas 1-2  
3 Little fingers of L hand are hooked and R arm is free; both are facing CCW. Repeat action of Fig I meas 3 with M swinging W across in front of him so that she finishes with her back to center of room. As M takes his step he turns to face ptr. and finishes with his back to wall.  
4 Repeat action of Fig I, meas 4 with W crossing back to ptr's R. Both are now facing CCW.  
B 1-4 Repeat action of Fig IV, meas 1-4.  
(repeated)

Presented by Miriam Lidster

MA NAVU  
(Israeli)

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

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

Record: \*Symphonia, HS. 201

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

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

Music: 4/4

Meas. Pattern

2 INTRODUCTION

1-2 I. Beginning with R, touch R toe fwd (in front of L) (ct 1). Touch R toe to R side (ct 2). Step R behind L (ct 3). Step L beside R (ct &). Step fwd on R (ct 4). Rock back on L (ct 1). Rock fwd R (ct 2). Rock back on L (ct 3). Step R in place (ct &). Close L to R (ct 4).

3-4 Repeat Fig. I, meas 1-2, beginning with L.

NOTE: The rocking step is a quiet shifting of weight with feet being kept on the floor. On the last rock backward and the forward-close step there is a slight lift of the chest or a forward "impulse" movement.

1 II. Yemenite step R (ct 1 & 2). Brush L across to R, turning CCW to face LOD (ct &). Step-close-step LRL (ct 3 & 4). On (ct &). turn to face ctr in order to...

2-4 Repeat action of Fig. II, meas 1, three times.

As danced by Miriam Lidster  
in Israel



## NESIOTIKO SYRTO

Pronunciation: Nee-see-oh-tee-ko Sear-toe

SOURCE: Professor Viglas, Athen, 1957

FORMATION: Chain of dancers with leader at right, joined hands held at shoulder height.

HISTORY: Syrto is the development of an ancient dance. "Kalamatiano" is the best known version of it, and "Nesiotiko Syrto" is the version from the islands.

It precedes, often, the Ballos and in this case uses the same music.

STYLE: The syrto itself is a more "dragging dance:" as the name indicates it than the national "Kalamatiano". Steps are more of a shuffle. The music will often have some influence on the spirit (solemn or gay) of the dancers.

Rhythm: 2/4 Easily broken into a slow-quick-quick pattern. Count : 1, & for SLOW, 2 for QUICK, and & for QUICK.

MeasuresPattern

- I.
- |     |         |   |
|-----|---------|---|
| 1   | Ct 1, & | Step fwd on full right ft.                        |
|     | 2       | Step fwd on toe of L ft (it is in front of R ft). |
|     | &       | Keep L ft where it is and close R ft to it.       |
| 2   | 1, &    | Step fwd on full L ft.                            |
|     | 2       | Step fwd on toe of R ft (it is in front of L ft). |
|     | &       | Keep R ft where it is and close left ft to it     |
| 3-8 |         | Repeat measure 1-2 3 more times.                  |
- II.
- |      |         |  |
|------|---------|--|
| 1    | Ct 1, & | BACK TO DIRECTION: Step back on full R ft.   |
|      | 2       | " " " Step back on toe of L ft.              |
|      | &       | " " " Close full R ft.                       |
| 2    | Ct 1, & | " " " step back on full L ft                 |
|      | 2       | FACE TO DIRECTION: step fwd on toe of R ft   |
|      | &       | " " " Close full L ft to it.                 |
| 3    | Ct 1, & | " " " Step fwd on full R ft.                 |
|      | 2       | " " " Step fwd on toe of L ft.               |
|      | &       | " " " Close full R ft to it.                 |
| 4    | Ct 1, & | " " " Step fwd on full L ft.                 |
|      | 2       | BACK TO DIRECTION: Step back on toe of R ft. |
|      | &       | " " " Close full L ft to it.                 |
| 5-16 |         | Repeat measure 1-4 3 more times.             |
- III. (done face to ctr)
- |   |         |  |
|---|---------|--|
| 1 | Ct 1, & | Step R ft to R (going in direction of dance CCW) |
|   | 2       | Step on L ft behind R.                           |
|   | &       | Step R ft to R.                                  |

- 2 Ct 1, & Hop on the 2 legs: R ft cross in front of L.  
 2 Hop CCW on R ft.  
 & Hop and cross L ft in front of R one.  
 3-8 Repeat meas 1-2 3 more times.

Full foot: It means to put the entire foot flat on the floor. It is opp to the next step, which in this dance is done on the toe.

Presented by Michel Cartier

RACHENITSA PO TROIKI  
 (East Bulgarian dance for three)

Pronunciation: Ra-che-nee-tsa po tro-ee-kee

Source: Learned from native dancers and through the Koutev Ensemble (Sofia)

Records: Severnyashka Rachenitsa, Xopo LP 1-b, band 4

Panagyurska Rachenitsa, Xopo LP 2-b, band 6

Formation: Trios facing CCW. M in the ctr with 2 ptrs on each side of him. Inside hands joined at shoulder level to start dance.

History: Rachenitsa are so well known throughout Bulgaria that it can be called a "National Dance". The Rachenitsa for three is the rarest of them. Some ethnologist presume that it derived from the lack of men in villages during war time.

Style: It is very gay and free, sometime wild. The men execute some of the figures described below according to their skill. They will embellish them with some improvisations at certain point of the dance.

Rhythm: The 7/16 rhythm is easily broken down into a quick-quick-slow pattern: 1, 2, ③

Basic Step: The basic step on spot is a form of Pas de Basque with a prolonged 3rd beat.

The basic step forward is a triple run.

" " on spot: ct 1: step on R ft.

2: Close L ft to it, changing wt.

③ Step on R ft, L ft is raised from ground.

" " forward: ct 1: Leap fwd on R ft (on toes)

2: Close with L ft (on toes)

③ Leap fwd on R ft with a little swing of L ft bwd.

Measures

Pattern

1-16

Introduction

16 basic steps fwd CCW.

1-8

I. Showing Off

The M do improvisations in front of the ladies (see below).

Ladies do 8 basic steps on spot.

1-8

The 2 ladies turn twd the M under his arms with 8 basic steps. M do 8 basic steps on spot.



## II.

## II. The Flirt

1-8

The M pass his R arm around the waist of his R hand ptr and both turn CCW (8 steps) under the arch formed by the L hand of the M and the R hand of the ptr at his L.

1-8

Repeat the same thing but flirting with the L hand lady.

## III. Backward and Forward

1-2

Without releasing hand: M move bwd (2 steps) and ladies move fwd (2 steps).

3-4

Reverse: M fwd and ladies bwd.

5-8

Repeat meas 1-4.

1-4

The trio form a circle: the two ladies join their free hands. M dive under arch formed by the 2 ladies and they follow to finish all with back to ctr. (4 basic steps).

5-8

Retrace steps to end in original circle.

## IV. The Eight

1-8

The trio execute a figure 8 with eight basic steps (see below).

1-4

The trio take this pos: the M give his two hands to the outside hands of his two ladies partner, the ladies join their two inside hands under. In this pos the cpl take 4 basic steps: 2 moving diag to R and fwd, 1 moving bwd, 1 moving twd original place.

5-8

Repeat meas 1-4

## Improvisations for Men (First figure)

1 Ct 1-2 Fall on knees by bending knees (it is called "Klyakane" in Bulgarian)

③

Hop and kick left ft fwd.

2 Ct 1-2 Fall again on heels by bending knees.

③

Hop and kick R ft fwd.

3 Ct 1, 2, ③ Step and hop on R ft and make a complete turn CW on spot.

4 Ct 1

Stamp with L ft

2

Stamp with R ft.

③

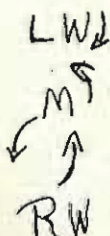
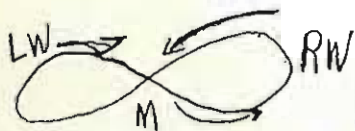
Stamp with L ft

Use this improvisation this way. Fall on your heels to face your ptrs and execute all that is described. Repeat again still facing your ptrs and at the last moment when you hop and turn (3rd meas) you rejoin your ptrs and stamp in your own original place. You are ready to go on to the next part.

You can use a simpler improvisation here, if you wish.

## Figure 8

Is is what the Scottish-English terminology calls "the hey.". The M start CCW to turn around his R hand ptr, the R hand ptr face the M and turn around him CCW (Pass L shoulders) The L hand ptr goes CW around the R hand ptr when she passes the man. (Pass R shoulders). Everybody have change place, and continue the same way until they come back to their original place. It has to be done with 8 basic steps.



RACHENITSA NA SRYATA  
(Bulgarian dance in contra  
formation)

Pronunciation: Ra-che-nee-tsa na Sree-a-ta

Source: from dancers in Bulgaria, 1957, 1959

Records: Rachenitsa from Briagovo, Folkdancer LP MH 109, band 4

Pred Tsenkini Rachenitsa, Xopo LP 1-a, band 6

Formation: Dancers form a contra formation (two rows of dancers, 8 feet apart) Alternate M and W preferably. Hands on belt of neighbors, R over L. Ending dancers carry handkerchief.

History: It is performed during the wedding ceremony, when the bride's sister-in-law meets her in her father-in-law's house.

Style: The name indicates the character of the dance: "Na Sryata" means to meet. The action calls for the dancers to meet, part and meet again. It is very free and the dance described below is only a version of what can be done.

Rhythm: The 7/16 rhythm is easily broken down into a quick-quick-slow pattern: 1, 2, ③

Basic step: Ct 1: Leap fwd on R ft (on toes).

2: Close with L ft (on toes).

③ Leap fwd on R ft with a little swing of L ft backward.  
Reverse ftwk to go backward.

Measures

Pattern

I.

- |       |  |
|-------|--|
| 1     | Basic step fwd beg with R ft                                       |
| 2     | Basic step Fwd beg with L ft.                                      |
| 3     | Basic step fwd beg with R ft.                                      |
| 4     | Ct 1 put the L ft fwd.   |
|       | 2 pause  |
|       | ③ hop and stamp on this L ft (it is called "chukche" in Bulgarian) |
| 5-8   | Repeat 1-4 but reversing ftwk and going back                       |
| 9-12  | Repeat 1-4   |
| 13-16 | Repeat 1-4 but reversing ftwk and going back                       |

II.

- |       |  |
|-------|--|
| 1     | Ct 1 Jump on L ft fwd, R ft pointed fwd.     |
|       | 2 Jump on L ft fwd, R ft pointed fwd.        |
|       | ③ Move fwd on R ft.                          |
| 2     | Repeat but reverse ftwk                      |
| 3-4   | Repeat 1-2                                   |
| 5-8   | Four basic steps going bwd (Start with R ft) |
| 9-12  | Repeat 1-4                                   |
| 13-16 | Four basic steps going bwd (start with R ft) |

III.

- |   |  |
|---|--|
| 1 | Ct 1 Jump on L ft fwd, R ft pointed at R   |
|   | 2 Jump on L ft fwd, R ft pointed in front. |
|   | ③ Move fwd on R ft, crossed in front of L. |



- 2 Repeat meas 1 but reverse ftwk.  
 3-4 Repeat 1-2  
 5-8 Four basic step going bwd (start with R ft)  
 9-12 Repeat 1-4  
 13-16 Four basic steps going bwd (start with R ft).

## IV.

- 1 Ct 1 Hop on L ft and L ift R ft (knee bend).  
     2 Stamp the R ft fwd  
     ③ Bring the L ft close to the R ft  
 2-4 Repeat meas 1 3 times  
 5-8 Four pas de basque moving bwd (start: R bwd)  
 9-12 Repeat meas 1-4.  
 13-16 Four pas de basque moving bwd (start: R bwd)

## V.

- 1 Ct 1 hop on your two feet: R cross in front of L  
     2 " " "  
     ③ " " "  
 2-4 Same thing but reverse ftwk  
 5 Ct 1 Lift the R ft in front (knee not bend)  
     2 The R ft is placed on ground with weight of body on.  
     ③ Lift the L ft bwd.  
 6 Ct 1 Lift L ft in front (knee bend)  
     2 Continue this movement of L ft  
     ③ Put down L ft behind R ft where it start.  
 7 Ct 1 Hop bwd on your two ft: R ft cross behind L  
     2 " " "  
     ③ " " "  
 8 Ct 1 " " L ft cross behind R  
     2 " " "  
     ③ " " "  
 9-16 Repeat meas 1-8.  
 1-8 8 basic steps moving bwd.  
 9 Hop and cross R ft in front of L.  
 10 Hop on your ft apart.  
 11 Hop and cross L ft in front of R.  
 12 Hop on your ft apart.  
 13 Hop and cross R ft in front of L.  
 14 Hop on your feet apart.  
 15 Ct 1-2 slide fwd on your two ft together  
     ③ slide bwd on your two feet apart.  
 16 Ct 1-2 bring together your two ft.  
     ③ pause.

Chukeche or Tap: means the movement when the heel of a foot which is placed on the ground is raised for an instant and brought down again.

Presented by Michel Cartier

RACHENITSA FROM DOBRUDJA  
(Man's dance from Dobrudja,  
Bulgaria)

Pronunciation: Dobrujansky Rachenitsa - Do-bru--zhan - sky Ra - che-nee-tsa

Source: Khiril Kharalampiev, Sofia 1957

Record: Rachenitsa from Dobrudja, Folk Dancer LP 109 MH-b, band 3

Formation: The M one behind another, form a circle following a leader. There is no hand hold, because it is a dance solo. The action of the dance is CCW and in and out of the circle.

History: At the end of the summer, when the last bundle of wheat is brought back to the barn, festivities begin. It is in this occasion that this particular dance is executed by the men. It is a description of their work in the field

Style: Because of their geographic position the Dobrudjan people, especially the men, have a special style: ft flat on the round, knee bend, but very proudly erect, head shaking from one side to the other. The gesture are very verille and the men shout at some brusque change of them. Hands have a great deal to do.

Rhythm: The 7/16 rhythm is easily broken down into a quick-quick-slow pattern, 1,2,3. Compared to the other rachenitsa the tempo as this one is considerably slowed down.

Basic step: Ct 1: step fwd on R ft  
2: swing L ft in front, knee bend.  
3: hold  
Start with L ft for next measure.

Measures

Pattern

- |     |   |
|-----|---|
| 1-8 | <p>I. Going to Work<br/>8 basic steps CCW<br/>Hands: The arms are parellel to the ground and palm of hands face direction of movement. The shoulders give a rolling effect to the arms in rachenitsa tempo.</p>   |
| 1-8 | <p>II. Rolling Up the Shirt<br/>8 basic steps going twd the ctr of the formation.<br/>Hands: at "1" clap in hour own hands and with the three following measures roll your right arm shirt. At "5" clap in your own hands and with the three following meas roll your L hand arm shirt.</p> |
| 1   | <p>III. The Work<br/>Take this pos: face ctr, ft apart, body bend fwd from waist and your two hands clasp in your back.<br/>Ct 1 (Weight of body on L ft ): hop and stamp on L heel (chukche) .<br/>2 Stamp with R ft at R .<br/>3 Stamp with R ft in front .</p>                           |



- 2 Ct 1 (Weight of body on R ft): hop and stamp on R heel (chukche)  
 2 Cross and stamp L in front of R, Lift R ft behind.  
 ③ Stamp R ft behind L one  
 3-8 Repeat measures 1-2 but reversing ftwk.

#### IV. Coming Back From Work

- 1-8 Turn back at the ctr and with 8 basic steps you go back to the circle you came from at figure 2.  
 Hands: swing left arm in front of chest and R one in back at first meas, reverse movement for second meas etc.

#### V Joy at the End of the Harvest

- 1 Ct 1 Step fwd on L ft.  
 2 Lift the R leg at 90 % angle and clap your hand under.  
 ③ Keep the R leg in pos and clap your hand over.  
 2-8 Repeat meas 1 but reverse ftwk.

#### VI. Bringing a Bundle of Wheat In

Take the pos of carrying a bundle of wheat on your back: bend your body from the waist, bend also knee, the L hand goes to L shoulder to hold an imaginary string tying the wheat into a bundle, R hand goes in back with palm facing out to protect the body from the bundle.

- 1 Ct 1 Move fwd on R ft  
 2 Close with L ft (knee still bend)  
 ③ Kick R ft in front and bring it back close to the L one  
 2-8 Repeat exactly the same thing.

Chukche or Tap: means the movement when the heel of a foot which is placed on the ground is raised for an instant and brought down again.

Presented by Michel Cartier

# DODECANESIAN BALLOS

(Couple dance from the Greek Islands)

**Pronunciation:** Bah-lohs

**Source :** A Greek dancer now living in Montreal: Nassau Stereopolis

**Records:** Pot-Pourri of Ballos, Olympic 24-13, band 1

Matia San Ke Ta Dika Sou, Festival F 3508

**Formation:** It can start with a syrto formation with some cpls breaking away and dancing a few figures in the ctr and going back to the syrto formation, or, with all cpls scattered on the floor. The dancers stand in cpls facing CCW. W on R of M. Inside Hs joined at shoulder level and sometimes holding handkerchief.

**History:** It is a type of dance known all over the islands of Greece. Each group of Islands (as the Dodecanesion version here) has its own version and the man in the cpl itself chooses the figures in the version of his island. It was, centuries ago, probably an erotic dance and still today some of the gestures recall the mating of birds. It was called "Ballo" by the Italians because it recalls to them a popular form of medieval couple dance.

**Style:** It is a flirting dance. The man is proud and tries to catch his ptr. The lady is shy, runs away and casts down her eyes at the beginning of the dance. It is gay and liting; the men snap their finger or slap on their boots. The women have a little swaying of the shoulder. Both use handkerchiefs. Walking steps are done on the ball of the feet (no sliding) and knees are flexible.

**Rhythm:** 2/4 easily broken into a Slow-quick-quick pattern. Count 1, & for SLOW, 2 for QUICK, & for QUICK.

**Basic step:** Ct 1, & Step on L fwd

2 Step on R fwd

& Step on L fwd

Ct 1, & Step on R fwd

2 Step on L fwd

& Step on R fwd

This is the men's step. W use opp ftwk. This is what is termed "Syrto step", it could be described as a broad step followed by 2 quick steps. It can be done fwd, bwd, side-cross etc. ....

## Measures

## Pattern

1-4

I. Dancers get to know each other.

4 syrto steps fwd (CCW).

5-8

4 syrto steps coming back (CW).

II. Man try to approach the lady)

This is the man's step, he is slightly back to ctr, action moving

1

Ct 1, & Stamp on L ft, bending on L knee

2 Step fwd (CCW) on R ft (can be a stamp of R heel)

& Step fwd (CCW) on L ft.

2

Ct 1, & Cross and step on R ft behind L one.

2 Step on L ft CCW.

& Step on R ft CCW.



- 3-4 Repeat 1-2 going CCW.  
 5-8 Repeat 1-4.  
 This is the lady's step:  
 1-2 With 2 syrto steps she turns CW while progressing CCW. While she turns she bends to the outside to avoid the M who is trying to catch her attention.  
 3-4 Repeat 1-2 always progressing CCW.  
 5-8 Repeat 1-4.

### III. Man try to take the lady's waist

Dancers are facing each other, man back to ctr. This is the Man's step. When he moves fwd he tries to pass one arm around his ptr's waist.

- 1 Ct 1, & Move CCW twd the lady on L. L arm close to ptrs waist.  
     2 Close R ft to L one.  
     & Step back on L ft.  
 2 Ct 1, & Move CW twd the Lady on R. R arm close to ptr's waist.  
     2 Close L ft to R one  
     & Step back on R ft.  
 3-4 Repeat 1-2.  
 5-8 Repeat 1-4/  
 Woman's step  
 1 Ct 1, & Step CCW on R ft.  
     2 Close L ft to R one.  
     & Step on R ft on place.  
 2 Ct 1, & Step CW on L ft  
     2 Close R ft to L one.  
     & Step on L ft on place.  
 3-4 Repeat 1-2  
 5-8 Repeat 1-4

### II.

- 1-8 Repeat Fig II as described above.  
 IV. Man force her ptr to promenade with him  
 1-4 4 syrto step s fwd (CCW) in banjo pos.  
 5-8 4 syrto steps fwd (CCW) in reverse banjo pos.  
 II.  
 1-8 Repeat the second Fig as described above.

### V. Man is angry and show off

This is the man's step. He is back to ctr and face to ptr.

- 1 Ct 1, & Squat on both ft.  
     2 Hop and turn CW on R ft.  
     & Step on L ft on place.  
 2 Ct 1, & Stamp slightly on R ft.  
     2 Stamp slightly on L ft  
     & Stamp slightly on R ft.  
 3 Ct 1, & Cross and step on L t in front of R, lift this R one.  
     2 Step on R ft behind L one, lift this L one.  
     & Step on L still in front of R which is lifted.  
 4 Ct 1, & Kick R toe on floor, behind L ft.  
     2 With an arc and knee high, L ft goes CCW  
     & Cross R ft behind L with a hop and bending R knee  
 5-8 Repeat 1-4

# Woman's Steps

- 1-4 She uses 4 syrto steps to turn on spot, CW not looking at all at this showing off of her ptr.  
5-8 Repeat 1-4

# VI. Man try to lift skirt of his ptr.

This is the man's step. Both ptr will exchange places and come back.

- 1 Ct 1, & Step fwd on L bending L knee, R hand with handkerchief sweep the floor.  
2 Step fwd on R ft.  
& Step fwd on L ft and turn back to face ctr.  
2 Ct 1, & Step bwd on R ft.  
2 Step backward on L ft.  
& Step in place on R ft.  
3-4 Repeat 1-2 to end in original place  
5-8 Repeat 1-4 once more.  
1

# Woman's step

- 1-8 They are the same, but opp ftwk, but she does not bend knee and tries to avoid the handkerchief of her ptr by lifting her skirt.

**Banjo position:** Ptrs give both hands, and they place themself in such an manner that M is facing the direction (CCW) and the lady has back to it. R hips adjacent. Action goes CCW, this means that the lady goes bwd.

Presented by Michel Cartier



# DEBKA GILBOA

Debka Gilboa is inspired by Mt. Gilboa which stands guard over the Valley Jezreel.

Record: Arzi R 312 - 2 A 2006 Recorded in Israel

Hold First 8 meas.

Formation: Line facing fwd.

## I.

- A In place RF fwd with 1/4 turn to R, hold: LF fwd, hold; LF back, hold; Jump on both ft; Hop on RF
- B 2 running steps LF, RF Jump on both ft; Hop on RF; step back on LF, hold; Tap right heel fwd twice.

Repeat Fig I A and B.

## II

With body bent slightly fwd, take 2 slides RF - close LF, slide RF - close LF, cross RF in front of LF, step in place with LF, leap on RF to R side, cross LF in front of RF.

Above combination is done 4 times.

## III.

Crossing RF in front of LF, take 3 reverse slides to L, starting with RF. (Each reverse slide consists of:)

1. Cross RF in front of LF
2. LF slides close.

Step on RF, - hop-turn to the right on RF, Run 2 steps fwd (LF, RF), Jump on both ft and hop on RF, Step back with LF. Tap R heel fwd twice.

Presented by Ruth Browns

**TIDREHI**  
(Israel)

Tidrehi means "stamp".

Record: Folk Dancer MH 1092

Formation: Small lines or circle. Joined hands held low. Face to R or CCW.

Counts

Pattern

Part A

1. Leap fwd on R.
2. Leap on L
3. Point R toe fwd as R shoulder goes fwd.
4. " " bwd as R shoulder goes back.
5. Leap fwd R.
6. Leap fwd on L.

Repeat all of Part A

Part B

1. Stamp on R ft
  2. Pause
  3. Step L ft to L
  4. Step R ft in place.
  5. Cross L in front of R
  6. Pause
  7. Stamp R to R side.
  8. Stamp L beside R.
- 
1. Run lightly fwd on R.
  2. Run fwd on L
  3. Jump on both feet.
  4. Hop on R ft with L ft up in air as you turn 1/4 turn L.
  5. Jump on both ft.
  6. Turn and Hop on R ft with L in air as you turn to face CCW.
  7. Close left to R ft.

Repeat all of second part of dance.

Presented by Ruth Browns



VEHAYA KE'EITS SHATUL  
(Israel)

**Source:** Dance by Shalom Hermon. 1st present by Zafra Tatcher at Stockton (1958)  
**Record:** Israel Music Foundation LP 7  
**Formation:** Cpls in a double circle; boys on inside, girls outside.

**Count** Boys and Girls do same steps with same feet.  
 Fig. I.  
 Boys face CCW. Girls face CW. Right hands joined at waist level.  
 L arms raised above shoulder level. Ptrs look at each other all the time.

1	Step fwd on L.
2	Step fwd on R.
3	Jump on both feet.
4	Jump on L turning to reverse directions. Boys now face CW, girls CCW.
5	Change hands. Step fwd on R.
6	Step fwd on L.
7	Jump on both feet.
8	Jump on R. Turning to face original directions.
9-16	Repeat 1-8 once more.

Fig II.  
 Ptrs face each other, boy's back to ctr. R hands joined.

1	Pivot on both feet to the L, bending knees. (1/4 turn)
2	Pivot on both feet to face ptr, straightening knees.
3	Pivot on both feet to the R, bending knees.
4	Pivot on both feet to face ptr, straightening knees.
5-8	Release hands. In 4 steps walk in a small circle in place CCW. L, R, L, R. Clap on first step.
9-12	Repeat 1-4 once more.
13-16	In 4 running steps to the L change ptrs.

Presented by Ruth Browns

**Words:** Vehaya ke'eits shatul.

Vehaya ke-etiz shatul, etiz shatul al mayim / 2  
 Oho,oho, etiz shatul al mayim / 2

And he shall be like the planted tree  
 Planted on water.

# HORA EYLAT (Israel)

Eylat is the Southern most part of Israel.

Record: On the Road to Elath LP Elektra EKL 156 A

Formation: Circle Hold hands, all face CCW.

- Part A
- 1, 2. Step fwd on L ft and R ft.
  3. Step hop on L making a half turn to L.
  4. Step hop bwd on R.
  5. Step bwd on L
  6. Leap on R make half turn into CCW direction.

Repeat part A.

- Part B
- Three steps fwd like a glide L (1) R (2) L (3) & hop on L (4). On hop face ctr of circle.
5. Step on R to R side.
  6. Step on L to L side.
  7. Step on R to R side.
  8. and hop on R. On hop face CCW.

Repeat part B

Repeat part A twice.

- Part D
- All face CW.
1. Step hop on L fwd.
  2. Step hop on R fwd. On last step hop face ctr of circle.
  3. Step on L to L side and hold ct 4.
  5. Step on R to R side,
  6. Step L to L side. On last step face CW.

1. Step hop on R fwd.
2. Step hop on L fwd.
3. Jump on both ft.
4. Leap bwd on L ft.
5. Step on L bwd.
6. Bring R ft to L

Repeat part D.



Song: Hora Eylat

Hay Elath, od nivnekh eer vah-ehm bahmidbar  
aht keer yaht hahpelaheem lahmahhar

shahyahrah ponah elathah  
ahl midbar haherev rahd  
hol milmahtah tekhol milmahlah  
zot hahdehrek leelath

hay elath etc.  
shahyahrah ponah ovehret  
lahmidbar hagedood shah-aht  
zot hahderekh ayn ah-hehret  
zot hah- dehrek le Elath

Translation

Hey Elath  
You will be the city and the mother of the desert.  
Hey Elath,  
The wonder of tomorrow, the city of Hope.

A caravan moved to Elath  
The evening comes to the desert  
The sand below, the sky above  
This is the road to Elath.

A caravan just moved and passed  
A regiment went down the dessert  
This is the way, No other choice  
This is the road to Elath.

Presented by Ruth Browns

DEBKA RAFIAKH-  
(Arabic)

Translation: Prison named Rafiakh

Record: Foldraft No. 1127

Position: Open circle, leader at R.

Counts

Pattern

I.

Starting pos: All face ctr with hands joined, each dancer retaining hold of neighbor's R hand, bends his L elbow and places his L arm horizontally across his back.

- 1 Place R heel fwd in front of Lft.
- 2 Step R ft beside L ft.
- 3-4 Repeat 1-2
- 5 Turn R (CCW) Cross L in front of R
- 6 Step R to R side beside L, as you turn back to face ctr.
- 7-8 Raise and Lower heels twice.
- 9-16 Repeat Fig I.

II.

- 1 Stamp R heel across in front of L ft.
- 2 Face R and Step R fwd (CCW).
- 3 Step L fwd (CCW).
- 4 Turn L on balls of ft to face ctr and lower heels
- 5-24 Repeat Fig II, five more times.

III.

- Facing ctr holding hands, straight down.
- 1-4 4 low jumps on both feet, backing up slightly.
- 5 Stamp R ft fwd, bending body, thrusting R elbow fwd.
- 6 " " " " " " " " with a little more emphasis fwd.
- 7 Close R ft to L as you rise on toes of both ft and come down
- 8 Hold
- 9 Rise on Toes, Cross L ft in front of R turning body a little to R.
- 10 Step R ft to R side beside L, returning to face ctr.
- 11-12 Raise and Lower heels twice.

IV.

- Return to original chain hold as in Fig I. & II, face ctr (body) turn head only to R in profile, progressing to R.
- 1 Step swd to R with R ft bringing R shoulder a little fwd.
- & Close L ft to R, bring shoulder back in place.
- 2-4 Repeat Fig IV, cts 1, &
- 5-8 Continue going to R, but turn head to L in L profile
- 9-16 Repeat cts 1-8.



## V.

- 1 Same chain hand hold, moving CCW.
- 1 Small stamp to R with R ft, bend R knee and R shoulder fwd.
- 2 Stamp R ft fwd to R, bent knee, emphasis R shoulder fwd.
- 3 Cross L ft in front of R, turning to face R, and body straightens up.
- 4 Step R with R ft, beside L as body turns to face ctr.
- 5-24 Repeat 1-4 five more times.

## VI.

Holding hands straight down, facing ctr.

- 1 Stamp R ft straight fwd (twds ctr) turning body to L a little, bend knees crouch over R ft.
- 2 Same as 1, but move a little fwd.
- 3 Straighten body, tap L heel fwd.
- 4 Stamp L heel in place.
- 5-8 Repeat 1-4
- 9 Hop on L ft and place R heel fwd
- 10 Hop on R ft beside L, and place L heel fwd.
- 11-12 Raise and lower heels twice.

Note: Maintain the bouncy quality characteristic of Debkas, by taking short steps and adding a slight but sharp knee band to each movement.

Presented by Ruth Browns

AL TIRA  
(Israeli)

Translation: Don't be afraid

Record: LPElectra 166 (Around the Campfire)

Formation: Circle dance, everyone facing ctr, holding hands straight down, feet about 12 inches apart.

I.

- 1-2 Bend knees, swing body to L and down bending fwd from waist over to R side and straightening up, body tilted slightly to R.
- 3-4 Repeat 1-2 but reverse direction going from R to L
- 5 Leap onto R ft facing CCW body bent fwd from waist
- 6-7-8 In bent pos run fwd L, R, L.
- 9-10 Straightening body, held up proudly, Leap fwd CCW R ft. and L ft.
- 11 Step on toe of R ft, step L full foot a little past R (running pivot step).
- 12 Repeat 11
- 13-16 Repeat 9-12
- 17-32 Repeat all of Fig I. 1-16.

II.

Facing ctr

- 1-2 Step R ft fwd, hop on R ft, swinging arms fwd about waist high L ft swing a little fwd off ground.
- 3 Step on L ft, kicking Rft back off ground, hands come back to original place (L ft sort of replaces R ft).
- 4 Step on R ft where L was kicking L ft straight back. (Ct 3 & 4 should be like a scissor motion in back).
- 5 Step on Lft moving twd ctr.
- 6 Leap on R ft " " "
- 7 Step on L ft " " "
- 8 Stamp R ft beside L, turning 1/4 turn to L, everyone's R side should be facing ctr.
- 9 Same pos, stamp R ft again.
- 10 Hold.
- 11 Step L ft to L.
- 12 Close R ft to L.
- 13 Step L ft to L starting to make a L turn.
- 14 Leap onto R ft completing a full turn, facing ctr again.
- 15-16 Step in place L, R, L.

III.

- 1-2 Swaying to R, Step R, L, R.
- 3-4 " to L, Step L, R, L.
- 5 Facing CCW, Leap R ft fwd.
- 6 Step L ft past R, continuing moving CCW.
- 7-8 Repeat 5-6, but leap higher.
- 9-16 Repeat all of 1-8.

(Some records repeat Fig III 4 times in all)



Words to Song:

All Tira, Avdi Yaakov, Hen chalamta chalom  
 All Tira, Avdi Yaakov, Ma norah hamasom  
 Nitzav Lo Hassulam im mal-achei shama-yim  
 Yordim ve- olim kulam im tzechorei knafa-yim  
 Uishar kochacha, ya-akov echa  
 Kuma Ledarkecha eedma Mizracha.  
 Lech kadima al techatta lech lecha  
 Ki tihi yeh ha -- aretz ata lecha ulzar - acha

Translation:

My servant Jacob don't be frightened  
 You have just dreamt a dream  
 This place is so terrifying  
 A ladder full of angels from the sky  
 Is standing here  
 They are all going up and down  
 with their white wings  
 Brother Jacob well done  
 Go on thy journey forward to the east.  
 Go forward don't be frightened,  
 Without fear, go, go, because this land  
 will now belong to you and  
 Thy children.

Presented by Ruth Browns

# HORA MAMTERA (Israel)

Translation: Dance of the Sprinkler System

Record: Elektra # 156, "On the Road to Elath"

Formation: Circle dance, holding hands straight down, all face CCW, moving CCW.

## Counts

## Pattern

### I.

- 1-2 Step R, hop R.
- 3-4 Step L, hop L.
- 5-6 Step R, hop R.
- 7 Step L in front of R.
- 8 Step R to R.
- 9 Step L behind R.
- 10 Step R to R.
- 11 Step L in front of R.
- 12 Hop on L, face ctr.
- 13 Step R to R.
- 14 Step L beside R.
- 15 Step R to R.
- 16 Step L beside R.
- 17 Step R to R.
- 18 Hop on R.
- 19-24 Repeat 13-12, but reverse ftwk starting with L ft.
- 25-48 Repeat from beginning.
- 49-50 Stamp Rft, stamp L ft.

### II.

- 1 Turning to R, Step R ft making 1/2 circle.
- 2 Still turning to R, Step L ft. completing full circle.
- 3 Jump on both feet.
- 4 Land on L ft, R ft off ground.
- 5 Step fwd. R ft hands going fwd.
- 6 Step L in place, hands coming back to side.
- 7 Jump on both feet.
- 8 Land on L ft.
- 9-16 Repeat Fig II- 1-8.

### III.

- 1 Join hands moving CCW, Step R.
- 2 Hop on R.
- 3 Step L.
- 4 Hop on L.
- 5 Jump on both feet.
- 6 Leap bwd on R.
- 7 Step back on L
- 8 Hop on L.
- 9-16 Repeat Fig III 1-8.



## IV.

Face ctr.

- 1 Stamp R to R side.  
 2 Hold.  
 3-5 Yemenite L. (Step L ft to L , R toe close to L heel Cross L ft. in front of R).  
 6 Stamp R to R side.  
 7 Stamp L in place.  
 8 Hold  
 9-16 Repeat Fig IV.

## V.

- 1-16 Repeat Fig III. (Twice)

## Words:

Sovee Sovee mahmtetrah  
 lefahsehr peneenay orah  
 sovee vехаteezee mayim  
 ehts yahreeah bahsederah  
 ahdahmah teetehn peeryah  
 beOayn gehsehm meeshahmayim

Ron keeloo-ah bahtseenor  
 tseenorot orkay hahnehgev  
 soo darkoh shell hahmeezmor  
 yah-ahloo maymay tehom  
 hantetrah omerhret lehem  
 Negev, Negev mah meeyom  
 negev mahmtetrot ahlehkhah.

## Translation:

Turn around little sprinkler  
 Scatter the pearls of light  
 Turn and spray the water  
 The tree will cheer in the row  
 The earth will bear the fruit  
 Altho' no rain has come from above.

There's joy and bubble in the pipes  
 Those pipes are Negev's veins  
 There's song that comes right through  
 From tap to clod from depths to heights  
 This is the sprinkler singing loud.  
 It sings of bread and of the day  
 When all the Negev will become  
 A green and fertile land.

Presented by Ruth Browns

**ORCHAH BAMIDBAR**  
(Israeli)

**Translation:** Caravan in the Desert.

**Record:** LP Angel 65018 (Sharona Aron sings)

**Formation:** Cpl dance, W on M's R side, inside hands joined, only M's hand to be seen from front. Hands held straight down. Cpls scattered about hall but all facing one direction. Can be done in a double circle facing CCW.

<u>Counts</u>	<u>Pattern</u>
	<b>I.</b>
	Don't cover very much space cts 1-16.
&	Hold
1	Step R ft to R and bend knee
2	Step L toe close to R heel
3	Step R ft in front of L
4	Hold
5	Step L toe in place
6	Step R toe to R
7	Cross L ft in front of R.
8	Hold
&9-16	Repeat <u>and 1-8.</u>
	<b>II.</b>
1	Turning together as one unit making 1/2 circle in place Step down on R ft bend knee. Circle is CW.
2	Step on L toe, continuing circle
3-5	Repeat 1-2 then only 1
6	Hold
7	Returning to original pos, Step L ft fwd, bend knee,
8	Step on R toe fwd continuing the circle.
9-10	Repeat 7-8 (Should be in original pos).
11	Repeat 7.
12	<u>Men:</u> step R toe behind L ft <u>Women:</u> Step R ft straight back
13	Both close L ft to R
14	Hold
	(Count 12 separates the cpl a little to allow room for next Fig)
	<b>III.</b>
	Throughout Fig III L knee is bent and head sways a little from L to R. Hands swing up on Ct 1 and remain for Fig III.
1	Swing R ft fwd in air from L side to R side, L ft slightly bent, hands still joined with ptr swing hands up over head.
2	Step R ft to R side.
3	Step L in place (knee bent).
4	Touch R heel on floor beside L ft.
5	Touch R toe " " " " "
6	Step R straight back put wt on it.
7	Step L in place.
8	Kick R ft fwd with bent knee, as if to dislodge some sand on instep.



- 9-16 Men: Repeat 1-8 .  
 9-15 Women: Repeat 1-7 .  
 16 " " " Step fwd on R ft.

## IV.

Men: Arms stretched to sides, still facing fwd.

- 1 Step R to R.  
 2 Step L ft in front of R (a slight contraction).  
 3 Step R ft to R .  
 4 Make 3/4 of turn R while stepping L ft to R ft, ending on toes, M should be facing W, (Wrap L ft around R ft).  
 5 Returning to place but ending on R side of W, step fwd R ft bending knee.  
 and Step L toe fwd.  
 6 Step Rft fwd bending knee.  
 and Step L ft back, while turning 1/4 turn to R facing direction at the start of the dance.  
 7 Close R to L .  
 and hold.

Woman:

- 1-7 & Same as M but opp footwork, ending on M's L side.

## V.

- 1-16 Repeat Fig III cts 1-8, twice.  
 17 Repeat ct 1 of Fig III turning 1/4 to face your ptr.  
 18-21 Repeat Fig III cts 2-5 .  
 22 Hop on L ft leaving R where it is, a little in front of L and off ground.  
 23 Step R in place, bending both knees.  
 24 Bring L ft to R and done up on toes standing facing each other, standing very close.

## VI.

- 1 Turning to own R step down Rft bend knee (1/4) turn .  
 and Step on L toe continuing circle (1/4 turn) .  
 2 and Repeat 1 and, facing each other again.  
 3 Step back on R ft bending knee  
 and Step L in place straightening body.  
 4 Step R straight fwd, R shoulders are adjacent, bodies leaning fwd, R hand goes straight fwd to join hand with ptrs.

## VII.

- 1 Step L ft to L side  
 2 Close R ft to L and bend knees and go all the way down  
 3 Still down, turn knees to R side, L hips adjacent  
 4 Come straight up to standing pos. (During 1-4 the L hand makes 3/4 of a circle coming up over to L side and down, on Ct 4 L hand should be straight down, the 2 hands should be so close that they look like one, and R hand should be raised to arch over head.)

- 5 Step L ft fwd bend knee starting to make circle  
 and Step on R toe fwd.  
 6 and Repeat 5 and  
 7 Step L ft fwd bend knee ( should have completed circle from pos you were at in Ct 5).  
 and Step R toe in place.  
 8 Close L ft to R.  
 9-12 Repeat Fig VII ct 1-4, but opp ftwk, start R.  
 13 Step R ft fwd, starting to make circle, bend knee.  
 and Step on L toe continuing circle.  
 14 Step R ft fwd bend knee.  
 and Step on L toe, M should now be in original place at strat of dance, W has to make more of a turn to also be in original place. You should now be facing pos you started dance originally.  
 15 Step R ft straight back, bend knee, body tilted a little back  
 and Step L in place.  
 8-16 Close R ft to L, and quickly put hands in starting pos..

Presented by Ruth Browns.

Words:

Yamin u-smol, rak chol vachol  
 Yatzhiv midbar lelo mish-ol  
 Orcha ovra, duman naah, kidmut chalom  
 sham mufla-ah  
 utzlil oleh, Yored katzuv  
 gmalim posim benot atzuv  
 dindan, dindan, ze shir hanedod  
 tafof use-et, shatok unedod.

Translation:

Right and Left, sand only sand  
 The desert is yellow, without a path.  
 A caravan is coming slowly moving  
 like a dream image full of wonder  
 and a note rises and goes down  
 with rhythm.  
 The camels step in a desolate scene  
 din don that's the song of roving, You  
 suffer quietly, step and rove.



# AHAVAT HADASSAH (ISRAELI)

Source: Dance by Rivka Sturman

Translation: The Love of Country

Record: Folkraft F 1434, on LP or 78

Formation: A line or circle dance. For Chorus, hands joined with arms extended straight downward, or each dancer retains hold of neighbor's R hand and bends L elbow, all face R or CCW. Chorus done before each Fig.

## Counts

## Pattern

### Chorus

Description below is called camel step.

- 1 Step fwd R ft, transferring weight to R ft, rise on the balls of the feet, knees straight.
- 2 Transfer wt back to L ft keeping L knee straight, and R leg extended fwd and bend fwd from the waist with back straight.
- 3 Bend both knees, transfer wt fwd to R ft.
- 4 Step L ft fwd, straightening knees, finishing with body erect, wt on L ft.
- 5-16 Repeat Chorus 1-4, three more times.

### I.

- 1 Facing ctr, joined hands straight down. Step R ft fwd, bend and straighten R knee.
- 2 Step L ft bwd, bend and straighten L knee.
- 3 Step R ft to R side, bend and straighten R knee.
- 4 Step L in front of R, hop on L ft.
- 5-16 Repeat Fig I 1-4, three more times.

### Chorus

- 1-16 Repeat chorus, 1-4, four times.

### II.

Facing ctr, joined hands extended straight down.

- 1 Step R ft to R side.
- 2 Step L ft in front of R, bending both knees, keeping back straight, release hands and snap fingers in front of chest, L hand over R, elbows at sides.
- 3 & Re-join hands and step R ft, to R side, & shift weight to L ft.
- 4 & Leap sideward to R on R ft, bending R knee on the & cross L ft in front of R straightening knee.

## Words:

Ahavat Hadasa Al Levavi Nikshara

Va'ani Betoach Gola Peamai Tsolelim

Shacharit Ve'arvit Bat Nedivim Ezkera

Va'ani Verayati Berina Tsohalim

Lu Yeish Reshut Li E'ele Etchabba

Toch Sha'arei Tsiyon Asher Heim Nahalalim.

Presented by Ruth Browns

ROEH V'ROAH  
(Israeli)

Translation: Shepherd & Shepherdess

Record: Angel LP 65018

Formation: Cpl dance, standing side by side, W on M's R side, facing CCW. W's R hand straight down by side, her L hand across M's chest. M's R hand around W's waist in back, His L hand takes her L hand.

The second time complete dance is done ptrs face each other, not holding hands.

Steps: Yemenite, brush, walk and run.

<u>Counts</u>	<u>I. Pattern</u>
1	Step L ft to L side, bend knee .
2	Step R toe, close to L heel .
3	Step L ft in front of R .
4	Hold.
5-8	Repeat 1-4 Fig I but opp ftwk, start on R ft.
9	Fall back on L ft, stepping L ft a little back .
10	Hold.
11	Step fwd on R ft, body leans a little fwd.
12	Hold.
13	Brush L ft fwd.
14	Leap onto L ft.
15	Step R in place.
16	Step L in place.
 <u>II.</u>	
1	R ft crosses in front of L .
2	Hold .
3	Step L ft ot L .
4	Step R ft to R .
5-8	Repeat Fig II ct 1-4, but opp ftwk, start L ft.
9	Step R ft fwd. (walk) .
10	Step L ft fwd " .
11 &	Run R ft fwd, run L ft fwd .
12 &	Repeat Fig II counts 11 & .
13-23 &	Repeat Fig II from 1-11 & .
24 &	Run R ft fwd, on & count hold, leaving L ft free to start dance from beg.
 <u>III.</u>	
	Ptrs face each other, drop hands, hands at sides.
1-16	Repeat Fig I, counts 1-16.
 <u>IV.</u>	
1-8	Same as Fig II, ct 1-8.
9	Step fwd R ft, passing R sides (starting to exchange places) .
10	Step fwd L ft, " " " " " " " "
11	Run R ft fwd,
&	Run L ft fwd,



- 12 Run R ft fwd, turning 1/2 turn, to face each other, you should now be in each other places.  
 & Run L in place,  
 13-23 Repeat Fig IV from 1 to 11 &.  
 24 Run R ft fwd, turning 1/2 turn, which should bring you back to your original place.  
 & Hold, leaving L ft free to start the dance from the beg.

## Words:

Ei sham harchek levein heharim  
 Roeh v'roah levein adarim,  
 Chorus: Hi lo, hu lah, shtei einayim ahava  
           Hi lo, hu lah, shtei einayim lehava.  
 Ei sham bachoresh levein hasichim  
 Roeh veroah beinam mesichim  
           Hi lo.....  
 Al hashoket roeh v'roah  
 Hu bachalil vehi beshira  
           Hi lo.....  
 Ba ha-erev ata haleil  
 El habikah yatzu letayeil  
           Hi lo.....  
 Shaka hayareiach, ala hayom  
 Pag halayil, tam chalom  
           Hi lo.....

## Translation:

Somewhere far between the mountain  
 A shepherd and shepherdess are among  
 their flocks.  
 Chorus: She is for him and he is for her  
           Two pairs of eyes full of love (of fire)  
 Somewhere in the woods among the brushes  
 The shepherd and shepherdess are conversing  
 To the water trough the shepherd and  
           shepherdess  
 He with his flute and she with her song.  
 Come the evening, came the night to the valley  
 They went for a walk  
 The moon has set, the day has come  
 Night has ended, the dream has passed.

Presented by Ruth Browns

**INBALIM**  
(Israeli)

**Translation:** Sheep's Bells  
**Record:** Folk Dancer MH 1152a  
**Formation:** Cpls facing CCW, M on inside, join inside hands, M's R hand joined with W's L hand. Progressive dance.  
**Steps:** Step-hops, walking steps, Yemenite.

MeasuresPattern**I.**

Men: Starting outside ft moving CCW.

- 1-2 Step L ft, hop L, swinging joined hands fwd.  
 3-4 Step R ft, hop R, " " " " bwd.  
 5-8 Repeat 1-4.

Women: Starting outside ft moving CCW same as M but opp ftwk.

- 1-2 Step R ft, hop R, swinging joined hands fwd.  
 3-4 Step L ft, hop L, swinging joined hands bwd.  
 5-8 Repeat 1-4.

Men: Yemenite L, and hop, Yemenite R and hop as described below.

- 9 Step L ft to L side, bend knee  
 10 Step R toe close to L heel  
 11 Cross L in front of R  
 12 Hop on L ft travelling to R, passing behind W to her place and changing hands.  
 13-16 Repeat 9-12 but reversing ftwk, moving back to original place, rejoining inside hands.

Women: Same as man but opp ftwk, and W passes in front of M on change places step.

- 9 Step R ft to R side, bend knee  
 10 Step L toe close to R heel  
 11 Cross R ft in front of L  
 12 Hop on R ft travelling to L, passing in front of M to his place, changing hands.  
 13-16 Repeat 9-12 but reversing ftwk, moving back to original place, rejoining inside hands.

**II.**

- 1-8 M & W repeat Fig I, 1-8

Men: Yemenite L, hop, Yemenite R, hop.

- 9 Facing W, (ptr) still holding inside hands, Step L ft to L.  
 10 Step R toe to L heel  
 11 Cross L ft in front of R.  
 12 Hop on L ft.  
 13-16 Repeat Fig II, from 9-12 with opp ftwk starting R ft.

Women: Facing ptr, still holding inside hands, Yemenite R, hop, Yemenite L, hop.

- 9 Step R ft to R.  
 10 Step L toe near R heel  
 11 Cross R ft in front of L.



## Fig II (continued)

- 12 Hop on R ft.  
13-16 Repeat Fig II, from 9-12.

Fig I and II are done very lively and the Yemenite steps cover a lot of ground.

## III. Music and dance slows down, walking and yemenite.

Men: Facing CCW, moving CCW.

- 1-2 Step L ft fwd, bend L ft, swinging arms fwd.  
3-4 Step R ft fwd, bend R ft, swinging arms bwd.  
5-8 Repeat 1-4.  
9 Face ctr, M join hands, step L ft to L, bend knee  
10 Step R toe near L heel.  
11 Cross L ft in front of R  
12 Hold  
13-16 Repeat 9-12 but starting opp ftwk (start R).

Women: facing CCW.

- 1-2 Step R ft fwd, bend R ft, swinging arms fwd.  
3-4 Step L ft fwd, bend L ft, swinging arms bwd.  
5-8 Repeat 1-4.  
9 Face ctr, drop M hand, W's hand down by side. Step R ft to R side and bend knee.  
10 Step L toe near R heel.  
11 Cross R ft in front of L  
12 Hold  
13-16 Repeat 9-12.

## IV.

Men:

- 1-8 Same as Fig III, 1-8.  
9-16 Face ptr, joining both hands M's L hand holds W's R hand, M's R hand holds W's L hand not crossed. Repeat Fig III, ct 9-16.

Women:

- 1-8 Same as Fig III, 1-8.  
9-16 Same as 9-16, Fig III, in pos described for M (facing ptr).  
Facing CCW M changes ptrs as described below.  
1-2 Last extra beat, M step fwd L ft, jump fwd on both ft to new ptr, W in front.

## Words:

## Chorus

Ronu, ronu chalilim, Li li li  
Tsil tsatsilu inbalim, Tsil, Tsil Tsil

Erev ba min heharim, Et hashkot ha'adarim  
Yom halach el tohu leil, Re'a sahar po yahel, hei  
(Chorus)

Presented by Ruth Browns

Ya'al shemesh min ha'ar, Yom chadash yavo machar,  
Gil yagilu hashvilim, Im tsiltsul ha'inbalim, hei  
(Chorus)

**FRANCAISE**  
(Germany and Austria)  
(Die Allgemeine Francaise)

**Source:** Ludwig Burkhardt "Die Allgemeine Francaise". The origin of this dance goes back to the Contra Dances and Quadrilles in France of the early 19th century. In the form as presented here it is danced at the carnivals in Germany and Austria. It is here introduced by Walter Grothe who danced the Francaise many times during his student days in Munich. In Munich it is considered the highlight of the Fasching and is danced at the Opera Ball the men in tails and the women elegantly gowned.

**Record:** Fledermaus Quadrille. Deutsche Grammophon Gesellschaft LPE 17029 B

**Formation:** Contra lines, ptrs side by side, cpls facing cpl, first M with L shoulder to music, then alternating MWMWMW etc on opp side first lady with R shoulder to music. Dancers are numbered 1, 2, 1, 2, etc.

<u>W. Side</u>	1st cpl	1	2	1	2	2nd cpl
		W	M	W	M	
Music						
<u>M. Side</u>	2nd cpl	1	2	1	2	1st cpl
		M	W	M	W	

Ptrs facing same direction; L in L, WL arm in front of M chest, WR hand on skirt MR hand lightly on WR waist. When hands are free, M hands at sides. W hold skirt.

**Step:** Walk, Pas de Basque, Pivot. Always start on R ft.

**Music:** 2/4

Measures

Pattern

I Tour Pantalon (72 meas)

- A 1-8 I. Greetings  
All M with 4 small steps step in front of their ptrs and lightly bow, W curtsy (meas 1-2). Then walk 4 steps further and greet the ladies of the next set (3-4). With 4 steps then return to their places (5-6) and greet opp ladies (7-8).
- B 9-16 II. Right and Left Through  
Opp cpls do a R & L thru but without touching hands (like a New England Contra) in 8 steps and back the same way.
- C 17-24 III. Forward and Back  
In original pos cpls go fwd (4 steps) and back (4 steps). When meeting a light bow and repeat.
- D 25-32 IV. Ladies Chain  
In 8 steps and back 8 steps.
- A V. Change places and R & L back  
1-4 Cpls change places passing L shoulders in 8 steps.  
5-8 R & L back (without touching hands) in 8 steps.

Repeat II to V



## II Tour - Ete ( 104 meas )

- A 1-8 I. Greetings  
Same as in Tour I.
- B 9-12 II. Forward and Back, Right and Back  
All ladies of the ladies side & all M of the M's side walk 4 steps fwd and greet their opp and back up 4 steps.
- 13-16 Same but diag to the R and Back
- C 17-24 III. Change of Places  
Same M & W walk fwd pass L shoulders & make a quarter turn CCW end between the lines L shoulders adjacent (4 steps) (light bow). Both walk fwd 4 steps to the next ptr face them and bow (4 steps). Same M & W turn 1/2 and walk back (4 steps). Face their original opp ptrs and passing R shoulders place themselves in front of their own ptrs ( 4 steps).
- A 1-8 IV. Balance & Hand Turn  
Cpls facing join R hands do 2 pas de basque starting to the R (1-2). In 4 steps do a R hand star once around (3-4). Repeat 2 pas de basque (5-6) Fall into original pos. (7-8).  
Repeat Figures II, III, & IV for the other M & W repeat all except Fig I.

## III. Tour Poule (104 meas )

- A 1-8 I. Greetings  
As in Tour I.
- B 9-16 II. Hand Tours (Stars)  
All No 1's make a R hand star (8 steps) and back with a L hand star (8 steps) End up 4 in line. All W facing up, all M down. L hands are joined with opp. R hands with own ptrs.
- C 17-24 III. Pas De Basque  
4 Pas de Basque W starting to L M to R ( 4 meas ). M lead their ptrs into opp places passing L shoulders (4 meas).
- D 25-32 IV. Forward and Back and Dos a Dos  
All No 1's (now in opp place ) go 4 steps fwd and 4 steps back. All No. 1's do a Dos a Dos passing L shoulders coming back R shoulders (8steps).
- A 1-8 V. Forward and Back R & L Through  
Cpls Fwd and back (8steps). R & L thru (8 steps).

Repeat B, C, D, A for all No 2's; this time in figure all W will end up facing down all M up the line. Repeat B, C, D, A again for No 1's.

## IV. Tour Pastourelle (104 meas ).

- A 1-8 I. Greetings  
Same as Tour I
- B 9-16 II. Forward and Back and Ladies Over  
All 1st cpls fwd and back (8 steps) . All W of 1st cpls cross over & step behind the L side of Opp M. The 3 join hands, the M in front the W in back. (8 steps) (coach)
- C 17-24 III. Coach Fwd and Back twice  
The coach moves fwd (4 steps) greets the single M & back (4 steps) & repeat.

- D 25-32 IV. Man solo forward and back  
The single M goes fwd greets the lady of the 2nd cpl (now in the coach formation) (4 steps) and back (4 steps). Again he goes fwd 4 steps greets his own ptr steps back 2 steps and again fwd 2 steps forming a circle of 4 (the 2nd M stepping between the 2 ladies).

- A 1-8 V. Circle L & R Back to place.  
Circle 8 steps CW and 8 steps CCW but end up in own pos.

Repeat B, C, D, A with cpls No 2 being active and No 2 lady moving over. Repeat B, C, D, A with No 1 M moving over and W No 1 being solo.

V. Tour Finale (144 meas).

- A 1-8 I. Greetings  
As in Tour I.
- B 9-16 II. Rows forward & back twice  
The rows join hands in two opp lines move fwd (4 steps). Clap both hands of opp ptr. Rejoin Hs. In lines and back up (4 steps). Repeat all.
- C 17-24 III. No. 1's forward and back  
All No. 1's go 4 steps fwd greet and back (4 steps) same diag to R to next opp and back. (8 steps).
- D 25-32 IV. Change of Places  
Repeat Tour II Figure III end facing ptrs.
- A 1-8 V. Pas de Basque  
Cpls R hands joined do 4 Pas de Basque W starting to L M to R (4 meas). In ballroom pos pivot (4 meas).

Repeat B, C, D, A with No 2's being active.  
Repeat all of Tour V for 1's and 2's  
Repeat B (8meas)  
End with a Viennese Waltz.

PROMPTER'S NOTES

Tour I Pantalon

- 8 Greetings  
8 R & L thru & R & L back  
8 Fwd & back & repeat  
8 Ladies chain, chain them back  
8 Half promenade & R & L back  
4x8 Repeat all but greetings

Tour II Ete

- 8 Greetings  
8 All 1's fwd and back  
8 Same diag to R & back  
8 Walk 4, 1/4 turn, walk 4, half turn around, walk 4 back 1/4 turn, face ptr.



Ete (continued)

- 8 Pas de Basque R, L, R hand star, Pas de Basque & fall into place.  
 3x8 Repeat all except greetings for 2's.  
 6x8 Repeat all except greetings.

Tour III Poule

- 8 Greetings  
 8 All 1sts R hand star, back to the L end up 4 in line  
 8 4 Pas de Basque steps & half promenade  
 8 1's fwd and back & Dos a Dos  
 8 Cpls fwd and back & R & L thru.  
 4x8 Repeat for 2's (except greetings)  
 4x8 Repeat for 1's " "

Tour IV Pastourelle

- 8 Greetings  
 8 All # 1 cpls fwd and back  
 All W of 1's cross over & form coach  
 8 Coach fwd & back & repeat  
 8 Single M fwd & back, fwd again & form circle.  
 8 Circle L & R & back to place.  
 4x8 Repeat all but greetings for cpls No 2 with No2 ladies moving over  
 4x8 Repeat all but greetings for 1's with No 1 M moving over and W # 1 solo.

Tour V Finale

- 8 Greetings  
 8 Lines fwd & back with clap; repeat  
 8 All No 1's fwd and back; same diag R  
 8 Walk 4 , 1/4 turn etc. (See Fig II)  
 8 4 pas de basque & pivot  
 4x8 Repeat all but greetings with No. 2's active  
 8x8 Repeat all for 1's & 2's (except greeting)  
 8 Lines fwd and back 2 times with clap.

Viennese Waltz.

Presented by Walter Grothe

Learn C.W. + C.C.W.

# DREISTEYRER MIT PLATTL (Austria)

Dance for three from Styria.

Source: The dance was first introduced by Sid Gottlieb, at the 1960 Maine Folk Dance Camp. He learned it in Germany and had it recorded by Otto Ebeners Brass Band. Write-up by Sid Gottlieb. Presented by Walter Grothe with the permission of Sid Gottlieb and Michael and Mary Ann Herman.

Record: Folk Dancer MH 2018 A

Formation: One M with two girls, one on either side, hands joined in row of three facing LOD.

Step: The step used throughout is the small, flat laendler type waltz. The M sometimes does a simple "Stalking" step, one per measure.

Hands: Once all hands are joined, they are never released unless specifically stated in the directions. When a hand is free, it is placed on hip, unless otherwise specified.  
Note: In the description that follows, the girl who at the beginning of the dance is on the M's R will be called the R-girl, no matter what her later pos in other figs, and the girl originally on his L will be called the L girl.

Music: 3/4

## Measures

## Pattern

### Part I

~~1~~ ~~Introduction~~ *omit*

Fig. 1 (8 meas)

1 Boy swings R hand fwd (holding R-girl's L hand), his L hand back (holding L-girl's R hand).

2 Boy swings R hand back, L hand fwd.

~~3-4~~ Continue same.

~~3~~ Boy again swings R hand fwd, L hand back, releasing girl's hands, and the girls continue to turn in place (both turn CW).

~~4~~ Boy kneels on R knee (hands up) and immediately rises, as girls finish their turn, and all then join hands in a circle of three in preparation for Fig 2. From now until the end of Fig 9 hands are never released. (note: In the kneel, the boy's R knee doesn't quite reach the floor - weight remains completely on L ft.)

Fig 2. (8meas).

*L. girl under arch, around R. girl.*  
 1-4 L-girl advances under the arch formed by the other two, passes around R-girl, heading back to place, while boy keeps both hands high and makes a full turn CW in place; R-girl makes a 1/2 turn CCW, backing up slightly twd the end, and the circle is re-formed.

5-8 Circle L (ie CW)

Fig 3. (4 meas)

*B. under arch.*  
 1 Girls raise joined hands, boy moves fwd, puts his head under the arch, straightens up, so that girls' clasped hands rest on the back of his neck. The boy's arms are outstretched and the girls' outside elbows are held out at shoulder height. Line revolves CW (R-girl moving fwd, L-girl moving bwd.)

2-3 Line continues to revolve CW.

4 Boy ducks back out, and the circle is re-formed.

Fig 4. (4 meas)

*Yoke*  
 5 Same as Fig 3 except that when boy places head under the arch he also raises outstretched hands and brings them to rest on the back of the girls' necks (that is, boy's R hand is at back of R-girls neck, his L hand at back of L-girls neck.)

*6-7*  
 6-7 Girls joined hands are at back of his neck. Line revolves CW as in Fig 3, and ~~on~~ last laendler step all dancers duck out from hands joined at necks, and circle is re-formed.  
*8*



Fig 5. (8 meas)

- Window*
- 1-2 Boy brings hands together, and with a scooping movement brings them fwd under the girls' joined hands. With all hands raised the girls turn outward one complete turn (L-girl CCW, R-girl CW), forming a window. They end up with their joined hands stretched, lying across boy's crooked elbows (which are close together). Girls should align themselves in such a way that they are in line with the boy, looking through the windows at each other. Line begins revolving CW.
- 3-6 Continue turning CW.
- 7-8 With two laendler steps, the circle is re-formed as follows: girls raise joined hands and each reverses the turn used to get into the window pos (that is, R-girl makes full turn CCW, L-girl CW).

Fig 6. (8 meas)

- B. to outside around L-girl. Back under arch*
- 1-2 The girls step close together. They do not turn in this figure. Boy moves fwd to the outside around L-girl, raising his R hand. L-girl keeps her R-hand (holding boy's L-hand) close to her hip. As boy reaches a pos behind the girls he makes a turn CW passing his R hand back over his head, and bringing it to rest at R-girls L hip. (This last movement can be painful to R-girls L arm unless boy stretches his R hand far to his R, providing plenty of "slack" in flexing her L arm. At this point girls step apart forming an arch with their joined hands, and boys backs thru it. Girls then lower joined hands to a pos across boy's waist, in front.
- 3-6 The line turns continually CW.
- 7-8 Girls raise joined hands and the boy moves fwd under the arch, veering to the R as he goes thru, and begins to move around R-girl. (Girls step together at this point); He raises both hands (stretching L arm to give "slack" to L-girl), and turns under them CW, returning to original pos, as R-girl backs under arch formed by boy's L hand and L-girl's R hand, and the circle is reformed.

Fig 7. (8meas)

- Cloverleaf*
- 1-2 Girls raise joined hands, boy passes under and makes a CW turn, raising both hands and passing L hand over his head fwd. All hands are brought down to middle, forming a clover-leaf.
- 3-6 Clover leaf revolves CW.
- 7-8 All hands are raised, boy advances, making CW turn under joined hands, and circle is reformed.

Fig 8 ( 8 meas)

- 1-2 Boy raises both hands, and turns in place 1/2 turn CW (bringing L hand over his head) and lowers arms, folded across his waist. Girls keep their joined hands far away from boy, maintaining a circle formation, continuing to move CW.
- 3-6 Circle continues to move CW, boy looking alternately at the girls over his shoulders.
- 7-8 Boy raises both hands, and turns in place 1/2 turn CCW (bringing L hand back over his head,) and the circle is reformed.

Fig 9 (8 meas)

- 1-2 Boy raises both hands, bringing them together, and as girls turn their backs to him (L-girl makes 1/2 turn CCW, R-girl CW), he passes hands over their heads and down in front of girls, resting his arms on their shoulders.
- 3-6 Whole group moves fwd in LOD around the room.
- 7-8 Girls release the hands they are holding with each other: and man, pulling gently the hands he is holding, sends the girls into individual turns, releasing their hands. (R-girl begins to spin CCW).



Fig 10 ( 8 meas)

- 1-6 ~~4~~ Girls continue spinning, moving in LOD in front of boy, who follows them for 6 measures clapping hands on 2nd and 3rd beats of each measure. His step here may be either the basic laendler step or the "stalking" step (See note at beg).
- Spin 5-8 Girls continue spinning around the room, boys all move to ctr of room, and on 1st ct of Meas 8, they jump into a stride pos (feet apart, all facing ctr), hands raised in preparation for the plattl.

Fig 11 (Plattl) (Total 16 meas)

The following little chart gives an outline of the plattl routine now performed by the boys as the girls continue to spin around the room. On the chart, the extreme L and extreme R columns indicate actions (slaps ) of the L and R hands respectively. The central columns show actions of the ft: "S" indicates a step with the foot, while "H" indicates a hop.

meas.	L hand	L foot	R foot	R hand
1 ct	1		/ S	/ L sole in back
	2 L thigh up in front		1 H	
	3	S 3		3 R thigh up in front
2	1		/ S	/ L sole in back
	& L thigh up in front		2 H	2 R thigh up in front
	2			
	& L thigh up in front		3 H	3 L sole in front
	3			
	& L thigh up in front			
3	1	S /		/ R thigh up in front
	&			4 R thigh up in front
	2 R thigh up in front H 2			
	&			4 R sole behind
	3 R thigh up in front H 3			
	& up			4 (up)
4-6	Repeat meas 1-2-3.			
7	1		S	L sole in back
	2 L thigh in front		H	R toe up high in front
	3 (up)	(kneel)		
8	Rest			
9-16	Repeat all of meas 1-8.			

Note on Plattl: Keep knees turned out throughout. When hand or hands are not slapping, they are held up in air. On the kneel, R knee doesn't quite touch the floor.

## PART II

### Measures

### Pattern

Fig 12 (8 meas)

- 1-2 Girls have circled around, timing themselves so that at the end of the plattl they have returned to their ptr. Boy is kneeling, having finished the plattl, girls face him (in front), L-girl takes his L hand with her L, R-girl takes his R hand with her R and they pull him up. Then each girl makes a 1/2 turn (R-girl CW, L-girl CCW), joining their free hands in front of the boy.

Boy doesn't raise his hands during these turns. Girls hands end up over boys hands, and all face fwd, beginning to revolve CW in their little line. This pos will be called basic pos for part II.

3-8 Continue to revolve CW.

Fig 13 ( 8 meas)

*Window*  
1-2 All raise hands high close together; L-girl turns 1/2 CCW, R-girl turns 1/2 CW, and girls lower joined arms to rest on boy's crooked elbows. Boy's upper arms and those of the hands he's holding are close and parallel at this point, forming two little windows, thru which they lood at each other.

3-6 Revolve as group CW.

7-8 Girls, raising joined hands again reverse turns (L-girl CW, R-girl CCW) and all re-assume basic pos for Part II (see Fig 12).

Fig 14 ( 8 meas)

*Same as Fig 9  
Because both  
hands over*  
1-2 Boy advances under girls' joined hands, then raises his hands, turns 1/2 CW; simultaneously girls step together turning backs to boy (L-girl CW, R-girl CCW.) He opens arms and rests them on outside shoulders of girls, and the girls' arms he's holding end up crossed in front, R-girls R over L-girls L.

*g.* 3-8 Move fwd in this pos. On last meas drop all hands, and girls spin away from boy outwards (R-girl CCW, L-girl CW), keeping close to each other.

*girls spin  
away*  
Fig 15 (8 meas)

Same as fig 10.

Fig 16 (8 meas)

Plattl, same as Fig II but only 8 meas.

Fig 17 (8 meas) / 6

*G. left foot  
as before*  
Girls continue to spin a while, then link inside arms and move fwd. Together in LOD. Boy stalks them a while clapping as in Fig 15, then comes up behind them, places his arms around them and all move off the floor.

Presented by Walter Grothe

WALDJAEGER

(Bavaria)

Source: Taught by Sid Gottlieb at the 1960 Maine Folk Dance Camp.

Record: Folk Dancer MH 2016 B

Formation: Cpls side by side, facing CCW, inside hands joined.

Steps: Step-tap, Two step, Pivot

Music: 2/4

Measures

Pattern

4

Introduction

1-4

Starting on outside ft, take 4 step-taps fwd, tapping toe of other ft at instep each time. (step tap, step, tap, etc.)

5-6

In ballroom pos take 1 two step swd twds ctr of circle, and 1 two step swd out of the circle. M is facing LOD during two steps.

7-8

Pivot 4 steps.

Also done progressive with M moving fwd to the next girl on the step-taps, girl to meet him for the two-steps in ballroom pos.

Presented by Walter Grothe



MUEHLRADL  
(Austrian and German)

Source: Traditional. This dance was introduced by Walter Grothe a few years ago at the Stockton Folk Dance Camp. This is a re-introduction to a new recording and with minor changes.

Record: Folk Dancer M 2017 A

Formation: Double circle of about 6-8 cpls facing CCW

Step: Walk

Music: 2/4


Measures

Pattern

4 Introduction

I.

8 Circle of cpls, inner hands of each cpl joined shoulder high. March CCW 16 steps.  
II.

8  Ptrs join both hands outstretched and make 1/2 turn CW so that girl's backs are twds ctr of circle. Each cpl links hands with the neighboring cpls by linking little fingers. Circle turns CCW 16 steps.

III.

8 *double circle* Girls make an inner circle holding hands shoulder high facing out, and walk CCW as the boys form a circle facing in and walk CW 16 steps.

IV.

8 *R. Hand Star* Each cpl lays their R hand flat against each other at shoulder height, L hands on hips and turn CW in place. 16 steps (R hand star).

V.

8 *one circle* Form one big circle with girl facing out, boys facing in, taking a very firm grip by holding each others' wrists. The circle moves CW 16 steps.

VI.

8 *Boys in* M move their feet to the ctr of the circle so that their bodies are paralld to the floor, being carried around by the girls. Circle turns CW and the clattering effect is maintained by the boys stamping in time with their heels in the ctr. 16 steps.

VII.

8 *circle* With a hard pull the girls pull the boys back straight up and Figure V is repeated. 16 steps. *C.W.*

VIII.

8 *Form wheel* Cpls keep their R hands joined. The boys lift their R arms over the girls, stretching their L hands twds the middle and grasping the thumb of the man behind to form a wheel, which turns CCW 16 steps. Girls turn under joined R hands CW.

IX.

16 *double wheel* No. 1 M lets his girl loose. This girl stretches her R hand sideways, each girl in turn follows her, each girl giving her thumb to the hand in front of her to grasp, thus forming another wheel by the side of the boy's wheel. When the girl's wheel is complete, the two wheels mesh, gear - like, once around. 32 steps.

## Muehlradl (continued)

X.

16 The gear formation is broken by the same girl which started it, giving her L hand to her ptr's R hand. She turns CW under his arm as the whole circle turns CCW, each girl being picked up by her ptr in turn. 32 steps.

XI.

8 The girl gives her R hand to the R hand of the boy behind her so that the girls are facing out and the circle continues to turn CCW 16 steps.

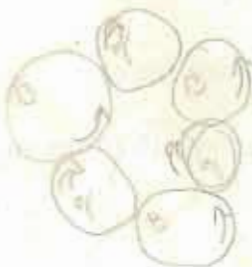
XII.

8 Boys finally break the wheel they formed in Figure VIII and form one big circle with all facing out, circle moves CCW 16 steps.

XIII.

16 Cpls form and pivot in place 16 steps. March off the floor for the next 16. (32 steps)

Presented by Walter Grothe





PREKID KOLO  
(Serbian)

Source: Learned by Barbara Welch Hill in Yugoslavia in July, 1960.  
Dance Description prepared by Stan Leszynski, Seattle, Washington  
Record: RTB -LP - 102 "Prekid Kolo"  
Formation: Open circle, leader at the R end; joined hands held straight down.

<u>Measures</u>		<u>Pattern</u>
	<u>cts</u>	
		I. Walking & Skočići Step (4 times in all)
		a). Facing in LOD, do 4 walking steps, flexing knees with each step.
1	1	Step R ft to R
	2	Step L ft to R
2	3	Step R ft to R
	4	Step L ft to R
		b). One Skočići step turning to face ctr.
3	5	Step R ft to R, turning to face ctr.
	&	Hold
	6	Slight hop on ball of R ft
	&	Step on L ft in back of R ft, L ft hugging R ft at ankles.
		c). One quick step, still facing ctr.
4	7	Hold
	&	a quick step, R ft to R.
	8	a quick step, Lft across R ft
	&	Hold
5-16	d).	Repeat (a) thru (c) three more times.
		II. Čujes & Syncopated threes (6 times in all)
		a). One Čujes step.
1	1	Step R ft to R
	&	Hold
	2	Hop on R ft, moving R
	&	Step on L ft in front of R ft
		b). One quick step, facing ctr.
2	3	Hold
	&	a quick step, R ft to R
	4	a quick step, L ft behind and to R of R ft
	&	Hold
		c). Two Syncopated threes, facing ctr.
3	5	step on R ft to R, flexing knee
	&	Hold
	6	step on L ft beside R ft, flexing knee.
	&	step on R ft beside L ft, flexing knee
4	7	step on L ft in place, flexing knee
	&	hold
	8	Step on R ft beside L ft, flexing knee
	&	Step on L ft beside R ft, flexing knee
5-24	d).	Repeat (a) thru (c) 5 more times

Presented by John Filcich

SZAZFORINTOS CSARDAS  
(Cpl dance from the Bihar county of Hungary)

Source: Music and dance are from original ethnic sources collected by Alice Reisz.  
 Music: Melody A: 4/4 time, 8 meas., 3x.  
 Melody B: 4/4 time, 8 meas., 3x.  
 Melody A: 4/4 time, 8 meas., 2x.  
 Record: Folk Dancer 2009 4 meas introduction  
 Formation: Any number of cpls in a line, ptrs are side by side, W on MR. M arms extended behind W backs Hs joined, W H on M shoulders. As group moves CCW, first W curves line so that at end of 15 meas all are back in original pos.

<u>Measures</u>	<u>Pattern</u>
Melody A	I. Bokazo keresztezo
15	Jump with legs apart then close heels sharply. Repeat, Leap RF to R, simultaneously kick LF bwd behind RF then step down with LF. Ct: 1,2,3,4,1,2. Entire group moves CCW. 10x.
	II. Bokazo keresztezo
9	Jump with legs apart then close heels sharply and repeat as in Fig I. Leap LF to L and simultaneously kick RF bwd behind LF then step down with RF. Repeat Fig I once. Continue alternately for a total of 6x. Every other cpl moves fwd.
Melody B	III. Step hop turn with stamp
1	Ptrs are side by side still and use same ftwk LF step hop, RF step hop making a full turn to L. Ct: 1,2,3,4.
1	3 stamps in place LRL, Ct: 1,2,3.
	IV. Step hop turn with bokazo
1	RF step hop, LF step hop making a full turn to R. Ct: 1,2,3,4.
1	Jump with legs apart then close heels sharply. Repeat bokazo. Ct: 1,2,3,4.
	V. Slapping (M only)
3	Clap H directly in front, slap L lower leg with RH. CT 1,2. Clap H directly in front, slap R lower leg with LH. Ct: 3,4. Clap H directly in front, raising LF behind RF (knee bent) then slap L heel with RH. Ct: 1,2.
	Stamp LF diag fwd then clap H, Same 3x. The whole: Ct: 1,2,3,4,5,6,7,8,9,10,11,12.
1	Bokazo: Jump with legs apart then close heels sharply together. Repeat bokazo. W meanwhile repeat Fig III & IV (the step hop turn with stamp & the step hop turn with bokazo).
8	Fig III, IV, V, are rptd. During the last step hop turn, the W moves to face the M.
	VI. One step csardas
4	Cpls face each other in shoulder-waist pos and use same ftwk. Start with RF (soft) Do 8 one step csardas
	VII. Cpls break step
1	RF step fwd, then step LF near RF and simultaneously bend both knees, then step LF bwd and then hop on LF CT: 1,2,3,4.
	VIII. Walk Step
3	Start with RF and move CW. Cpls remain in shoulder-waist pos but the R hips are adjacent now. 11 walk steps. Shift wt to L ft.
A	IX.
16	Leap RF to R simultaneously kick LF behind RF then step down with LF. Jump with legs apart and close heels sharply together twice (Note: Same as Fig I & II with leap & bokazo interchanged). Reverse to L and repeat alternately. Cpls alternately move 1/2 CCW and 1/2 CW. 10x. Last time has 3 heel clicks.

Presented by Alice Reisz



# MATYO (Hungary)

Matyo is a girl's dance from Borsod County in eastern Hungary. The music and dance were collected from authentic sources by Alice Reisz. It is pronounced "Maht'-yoh" with the TY having the same relationship as in bet you.

Music: Record: Folk Festival FF3301 - side 1, band 5. Dances of Hungary.

Formation: Any number of dancers in a circle, hands joined in back basket hold, IE, grasp hand of 2nd neighbor on either side, joining in back of person next to you. As a general rule, it would be better to have L arm in front of L neighbor's arm and R arm over and behind R neighbor's arms. It might be better to start the teaching with Hs joined and progress to back basket hold as dance is learned. This is traditionally a girl's dance but the M may join in for general folk dancing. When used for exhibition purposes, it has been specifically requested by Alice Reisz that no men appear in the dance.

Steps: Trembling Heel Walk (2 per meas): Step fwd in LOD on R heel with toes in air, both knees straight (ct 1). Relax knees as wt rolls onto ball of RF (ct &). Rise onto ball of RF as L heel strikes ground, toes up, both knees straight (ct 2). At one point wt will be on both ft. Relax knees as wt rolls onto ball of LF (ct &). Because of the knee action, a slight trembling should result. Because of the rise onto the ball of the Ft from the flat ft, an "up" action should be seen.

Rida (pivot step) (1 per meas) Facing ctr, step to L rising on ball of LF (ct 1). L toe points to L and knees are well turned out. Step on flat of RF in front of L with R toe pointing to ctr (ct 2). Step should have a definite "up-down" motion. When moving to R, step up on ball of RF first. In other Hungarian dances this Rida step is used during a cpl turn.

Heel Touching Step (1 per meas): Hop on L, extending RF fwd with heel just touching floor, toes pointed up (ct 1). Small leap onto R, bending L knee sharply so that L ft is brought up in back (ct 2). As heel touches floor that same knee is straightened so the step has a sharpness to it. Step is danced in place. Next step would start by extending L heel on floor.

Knocker Step (1 per meas): Hop on R while lifting L ft, knee bent (ct & of preceding meas). Stamp flat of LF beside R (ct 1). Stamp flat of RF in place (ct 2). In following meas, step would repeat exactly.

Cifra (1 per meas) : Leap swd R on ball of RF (ct 1). Step on ball of L near R (ct &P. Small leap swd R on R, lowering heel and bending knee. Simultaneously lift L lower leg in front of R, turning L knee sharply outward (ct 2). Lift lower L leg as high as time will allow. Step alternates so on next meas begin with leap swd onto L. Note: Although the step name is the same, this is not identical with the Cifra step used in other Hungarian dances. However, they all have a common base, i.e., leap (ct 1); step (ct &); step (ct 2).

Music: 2/4

## Measures

## Pattern

1-3 Introduction: Stand in circle in back basket hold. Face LOD (CCW) as much as is allowed by hand hold.

### I. Trembling Heel Walk

A 1-11 (3 times) Starting with step on R heel, walk in LOD (CCW). Continue to walk through the playing of Melody A up to the last meas (meas 11) of the second repeat.

On meas 11 of second repeat, bring RF next to L and rise on balls of both ft, swinging heels to L, straightening knees (ct 1). Body will turn 1/8 to R. Swing heels back to R to face ctr and place on floor with knees bent (ct 2).

## II. Heel Clicks

- B 1-2 With knees slightly bent, click R to L (ct 1). Click L to R (ct 2).  
2 Rise sharply on balls of ft and swing heels to L as body turns 1/8 to R, knees straight (ct 1). Return to pos, facing ctr, with knees bent (ct 2). This is same heel swing as at end of Fig I.  
3-6 Repeat action of Fig II meas 1-2 twice (3 in all).

## III. Rida with Stamps

- B 7-10 Starting up on L, dance 4 Rida steps moving to L (CW).  
11 Stamp L to side ( same distance as taken for preceding steps). Ft flat on floor and a little twd ctr (ct 1). L toe points to ctr and L shoulder moves fwd slightly Hold ct 2).  
12 Stamp R almost in place in same manner as L (no wt ) (ct 1). Ft are apart. Hold ct 2.  
13-18 Repeat action of meas 7-12 Fig II, but starting up on R and moving to R (CCW). On last stamp L take wt.

## IV. Heel Touching with Lower Leg Swing

- 19-20 Dance 2 Heel Touching steps, extending R first, then L.  
21 Raising R knee with ft parallel to floor, swing lower R leg to L while hopping on L (ct 1). Swing lower R leg back to R while hopping on L (ct 2).  
22 Repeat action of meas 21 Fig IV.  
23 With knees slightly bent, click R to L (ct 1). Hold ct 2.  
24 With knees slightly bent, click L to R (ct 1). Hold ct 2.

## V. Rida with Knock Step

- B 1-4 A. Starting up on L, dance 4 Rida steps moving to L (CW).  
(repeated)  
5-6 Dance 2 Knocker steps, starting with hop on R.  
7-12 Repeat action of meas 1-6 (Fig V) exactly. Still move to L (CW).  
13-18 B. Dance 6 Heel Touching steps with R heel out first.  
19-24 C. Dance 6 Rida steps starting up on L and moving L (CW).

## VI. Cifra and Heel Touching Step

- C 1-8 In preparation for step, shift wt quickly onto L. Dance 8 Cifra steps starting with leap onto R.  
9 With knees slightly bent, click R heel to L (ct 1). Repeat (ct 2).  
10 " " " " " click L heel to R (ct 1). Hold (ct 2).  
11-20 Repeat action of meas 1-10 Fig VI.  
C 1-8 Dance 8 Heel touching steps starting with R heel out first.  
(repeated)  
9-10 Repeat action (Bokazo) of meas 9-10 (Fig VI).  
11-20 Repeat action (8 Heel Touching steps and Bokazo) of meas 1-10 rptd (Fig VI)  
End with wt on R.



## VII. Finale: Trembling Heel Walk

- A 1-11 Starting with step on L heel, walk 30 steps in RLOD (CW). Face in RLOD as much as arms will allow. On last meas (meas 11 of repeat) swing heels to L and back exactly as done at end of Fig I.. Dance ends with all facing ctr, ft together, knees bent.

Presented by Alice Reisz

Notes by Ruth Ruling and Dorothy Tamburini

## TARPAI VERBUNK (Hungary)

Tarpai is a men's dance from North-East border of Hungary.

Source: Music and dance from original ethnic sources collected by Alice Reisz.

Music: Melody 4/4 12 meas 7x. Music arranged by Lajos Boros.

Record: Folk Dancer # 2019

Formation: Any number of men in a line.

### Measures

### Pattern

- I.  
Bokazo Csardas
- A 2 meas With the first step turn 1/4 to R. 8 small steps with heel click beg with RF; step with RF fwd then bring L heel sharply to R heel.
- B 1 meas Bokazo  
in place with syncopated finger snaps. Click R heel to L then snap third finger with thumb, click L heel to R heel and snap again. Repeat.
- 3 meas Repeat A & B entire Fig I.
- 1 meas II. Cifra with heel brush (Leap step step)  
Beg with RF, brush heel while Leap to R. LF steps behind R, RF steps in place. Same step to L.
- III. Labfej Forgatos
- A 1 meas Stand on RF, L heel on the floor to the side. Turn L toes to R then to L Repeat.
- B 1 meas Put L toes on the floor and lift L heel, knees bent simultaneously bounce four times on RF while turn 1/4 to R.
- IV. Slapping Step (Csapasolo)
- Jump in place then leap with LF bwd simultaneously kick RF fwd on 90 degrees same time slap R lower leg with R hand. Repeat.
- A 1 meas
- B 1 meas Jump in place, then hop on RF rise bend L lower leg to L while slap L lower leg with L hand outside. Repeat.
- A 1 meas Repeat
- 12 meas Repeat the whole melody.
- 2 meas V. Bokazo Csardas as described above in Fig I.

- A  
1 meas Bokazo with syncopated hand claps.  
B Click R heel to L heel then clap hands click L heel to R, then clap hands. Repeat.  
3 meas. Fig V. A & B repeat to the opp side.
- 1 meas VI. Sarkas  
A Legs apart low jump on heels then step down with knees bent.  
1 meas Repeat.  
B Hesitate on heels for four cts.
- 1 meas VII. Cifra with heel brush.  
As described in Fig II.
- 1 meas VIII Sarkas  
Same as Fig VI A.
- 2 meas IX Cifra  
Same as Fig VII. 4x.  
12 meas Repeat entire melody.
- 2 meas X. Bokazo Csardas  
Same as Fig I.
- 1 meas XI. Syncopated Bokazo  
L knee bend simultaneously rise R lower leg outward then sharply close R heel to L heel. Slap R thigh with R hand outside simultaneously rise L lower leg to L and closed sharply to R heel. Slap L thigh with L hand then click L heel to R again and slap L thigh again, then slap R thigh with R hand. Ct & 1 & 2 & 3&4.
- 2 meas XII Bokazo Csardas  
Same as Fig I.
- 1 meas XIII Syncopated Bokazo  
Same as Fig XI
- 3 meas XIV. Cifra # 2  
Leap swd on ball of RF ct 1. Step on ball of LF behind RF ct &, then hop on RF simultaneously bring LF front of RF while hit the floor with L heel, ct 2. Step alternate so on next meas begin with leap swd onto L. Dance 6 Cifra steps.
- 1 meas XV. Labfejforgatos  
As described above in Fig III A & B to the R.
- 1 meas XVI. Syncopated Bokazo.  
Same as Fig XI.

## Finale

- 2 meas XVII Fuzes. Hop step moving bwd.  
Hop on L ft simultaneously rise bended R Leg front of L leg then step down with RF behind L ft. Step alternates so the third beat begins with hop. Dance 4 fuzo steps.
- 1 meas XVIII. Repeat Syncopated Bokazo.
- 2 meas XIX Fuzes Hop step moving fwd.  
Hop on LF simultaneously rise bended R leg behind L then step down with R ft in front on LF. Dance 4 Fuzo steps.
- 2 meas XX. Sarkas As described above in Fig VI A & B
- 4 meas XXI. Cifra #2 As described above in Fig XIV.
- 1 meas Syncopated Bokazo

Presented by Alice Reisz.

SZATMARI  
(Hungarian Cpl Dance from Szatmar County)

Source: Music and Dance from original ethnic sources collected by Alice Reisz.

Music: Melody 2/4, 8x 23 measures.

Record: "Folk Festival", FF 3301 "Dances of Hungary".

Formation: Cpls stand in circle, M outside, W inside. Cpls join hands. M's free hand in back. W's free hand on hip. All move CCW.

MeasuresPattern

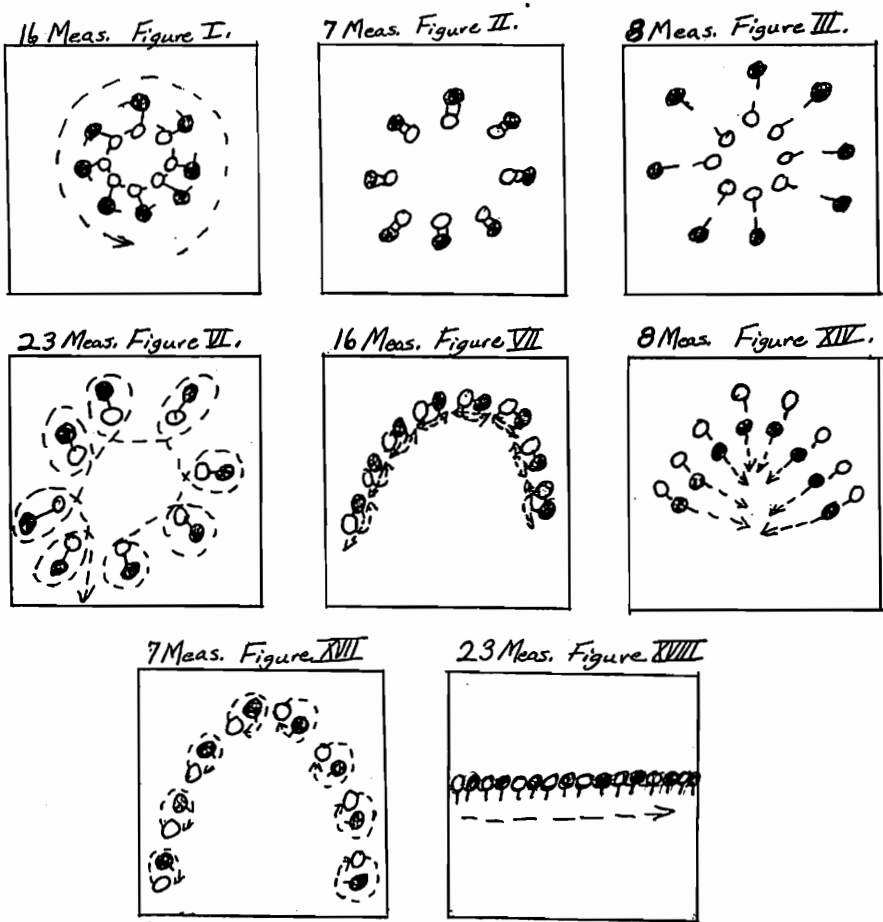
- 16 I. Quick running steps, 2 heel clicks  
Begin RF; do four running steps, R, L, R, L; jump with legs apart; close feet and click heels; jump again with legs apart, close ft and click heels. Repeat Fig 4x.
- 7 II. Two step csardas  
Cpls face each other assume shoulder waist pos. Two step csardas to MR, then to L, then again to R. On 3rd step, do not take last close. End with 2 stamps. Cpls separate. M & W dance individually.
- 8 Men: Fig III. Slappnig step.  
Lift R leg extended to 90 degree; slap lower leg with RH, slap L higher leg with LH, slap R higher Leg with RH, slap L higher leg with LH. At every other slap do a small on hop on LF. Repeat same 8x.  
Women: IV. Heels cifra (Leap, step-step).  
Facing M. Leap to R heel; LF steps behind R, RF steps in place Repeat 8x.
- 15 V. M & W together. "Csuszós-emelkedő" Up-down step.  
Rise on R toes, knee stretched; slide L ft slightly above ground in small circle across R and step down. Bring RF to L rise on toes, then replace heels on ground. Repeat 8x. Hs are joined across & movement is to RLOD first.



- 23 VI. "Rida" - pivot step  
Cpls face each other. W's RH in M's LH, W's LH on M's shoulder, M's RH on W's waist. Cpls turn with "Rida" CCW. All thru the 23 meas. Start up on ball of L.
- 16 VII. Men: "Csapasolo" Slapping variation.  
Var. A. Rise on ball of RF with knee extended; slide Lft above ground across R and step down; raise R lower leg with bent knee turned inwd, heel sharply outwd and slap R lower leg with RH; step down on RF while raising LF behind R (knee bent, L heel pointing to R) and slap L heel with RH; step with LF to L side; Ft are apart, toes are turned inwds; close feet while rising on ball of ft., wt on toes; replace heels on ground. Repeat same to opp side.  
Var. B. Rise on ball of RF, knee extended; slide LF across R and step down; raise R lower leg with bent knee turned inwd, heel sharply outwd and slap R lower leg with RH; step down on RF. Repeat same to opp side.  
VII. consists of 2x Var A, 2x Var B, 1x Var A.
- VIII. Women  
Var A. With a swing of RF take a whole turn to L; close ft and rise on toes; replace heels on ground with toes pointing closely twds each other, heels well apart; close heels sharply and raise left heel on L side (knee turned inwd), slap L lower leg with LH. Repeat same in opp direction.  
Var. B. With a swing of RF take a whole turn to L; close ft and rise on toes; replace heels on ground. Same to opp side.  
VIII. consists of 2x Var A, 2x Var B, 1x Var A.
- 11 IX.  
Cpls assume same pos as in Fig VI and turn with 11 "Rida" steps CCW. Start up on ball of L.
- 2 X. M only. Var B of VII.  
W only. "Atbujos" Slip thru step  
While M perform Fig X. Cpls raise joined hands in air, W put LH on hip, make a big step with L ft, close up R, while making a half turn to R and slipping thru under raised arms.
- 6 XI. Rida plus slip-thru step.  
Cpls turn with 4 "Rida" and finish with Fig X. Start up on ball of L.
- 6 XII. Slapping variations. M only.  
Var. A Kick R leg fwd 90 degrees with knee extended; slap R lower leg with RH, slap L higher leg with LH, slap R higher leg with RH, slap L higher leg with LH.  
Var B. R leg remains raised in air; bend knee and swing lower leg to R, heel outwd; slap R lower leg with RH, slap R higher leg with RH, slap L higher leg with LH. Repeat 1x.  
Var C. Leap to RF, raise L lower leg behind R; slap L heel with RH; jump with legs apart and slap R higher leg with RH; close heels.  
Women only; Heels cifra and rida.  
While M perform slapping variations, W dance 4x heels cifra as in Fig IV and finish by 2 Rida steps, moving to R side of M.

- 8 XIII.  
MR arm around W. WL on M shoulder. Free hands on hips. Lift on ball of L ft with R leg extended diag R with knee straight, toe up (ct 1). Lower L heel and let R heel touch floor (ct 2). Repeat same action until start of Music A.
- 8 XIV Up-down steps  
M & W together 4x as described in Fig V.
- 8 Cpls separate and make same-up-down steps as above 4x.
- 7 XV. Rida 7x
- 16 XVI. As Fig VII & VIII  
2x Var A., 2x Var B., 1x Var A.
- 7 XVII.  
M: Standing in place rise heels up and down, up and down all thru the 7 meas.  
W: with RH on M's waist run several circles around M, LH on skirt.
- 23 XVIII.  
Group creates one circle, 1W, 1M, etc. facing ctr, M's Hs on W's waist, W's Hs on M's shoulders. Move CW with up-down steps (Fig V). Twds end of the melody circle opens and dancers leave stage in file.

Presented by Alice Reisz



BAK MAS  
(Finnish)

Source: Dance first introduced in California by Dave Rosenberg who learned it from Sirkka Viitanen, and Jussi & Hilka Williams, Helsinki, Finland.  
 Record: Norsemen NF 0019 B Sakkijarven Polka  
 Formation: Cpls in a circle.. W stands at R of M, her LH on his R shoulder; his R arm around her waist. Dance can be done anywhere on the dance floor, but all cpls must move around the room CCW.  
 Music: 4/4

Part I. Walking Forward

In above pos, start on outside ft and walkfwd around the room. The walk is with a slightly flexed knee, and casual heel scuffing once in a while is in order. Hs may hang freely at the sides, or the Hs may make a fist on the hips; H pos is optional.

Walk for 16 steps (8 meas). In Finland, the 2 parts of this dance may be done as long as desired, with changes made when the boy so decides. For teaching purposes, it is best, however, to do each part for 8 meas.

Part II. Turning "Motsol" (Cpls turn CCW)

Take regular dance pos, with joined hands held at shoulder level or slightly lower and arms held firmly. Don't be too close to ptr.

Boy's step: Take a little jump onto both ft, bending knees. Then take three small quick steps - L, R, L. Then leap onto the RF (leaping twd the R). The jump onto both ft is done in place; the 3 steps are very small; the leap onto R ft is a big step.  
Girl's Step: The girl does exactly the same thing, but she begins the step at a different place and does it at a different time in the music. W begins with the 3 small steps - L, R, L, leaps to the R, and then jumps on both ft.

Do this step 4 times (remembering that in Finland, each part is done as long as desired - and you can too when you have gotten the knack of it.) On the very first jump, the boy should land on both ft with a good loud stamp.

Presented by Madelynnne Greene  
 Notes by Dave Rosenberg, Washington DC.



**KOZACHOK PODILSKY**  
(Ukrainia)

**Source:** This dance was introduced to California by Mary Ann Herman of Folk Dance House, New York City.

**Record:** Columbia 27251; or Star 8410 B

**Formation;** Cpls in contra lines. To start, ptrs should be about 5 ft apart.

**Basic Step:** The cue is long, short, short; long, short, short. Leap fwd with a long step onto the RF, then follow thru with 2 running steps L, R. Leap long step fwd on LF and follow thru with two short running steps, R, L.

**Part I.** Cpls approach each other with 4 basic steps starting on the RF, with Hs on hips.

Both turn to face head of the hall and man puts L arm around W's Waist as she places L hand on her chest (bosom!). In this pos both move fwd swiftly with 4 basic steps.

**Part II. Side Step-** Two light running steps in place, R, L then cut LF to side as you step on RF. 2 light running steps L, R, then cut RF to side as you step on LF. Do the Side Step moving bwds for 8 meas.

**Part III.** Place both Hs on hips and M will move diag fwd to L, lady to her R with the Stamp-Kick Step:

Man does: Stamp short step fwd on LF, bending both knees.

Cut LF out of place into a kick by placing RF in the place of LF and take 3 quick steps, LRL.

Stamp short step fwd on RF.

Cut RF out of place into a kick by placing LF in the place of RF and take 3 quick steps, RLR.

Lady does the same as M but starts on her RF.

Both move diag fwd with this step for 8 meas.

**Part IV.** Cpls are now far apart at the head of the hall and will move twds each other with a Tapping Step.

**Tapping Step:** Step on RF bending R knee, ct 1.

Step and rise on L toe with straight leg, Ct &.

Step on RF again, and step and rise on L toe for Ct 2 &.

Continue in this manner.

This step is also done by stepping on LF and touching R toe to floor.

Cpls get into this figure by making one full complete turn in place. The M turns to the R with a high leap on RF, the W turns L with a high leap on LF. The M then moves swds to the W tapping with RF 8 steps. The W moves swds to the M (at the end of the turn she places L hand on bosom) for 8 steps, timing herself so that she is directly in front of M on the 8th step. Here she makes another full-turn-in-place in front of the M and continues to do the Tapping Step to her L, as the M continues to his R with the Tapping Step. Both are now in exchanged places. As the M passes in back of W, his arm goes out as if to embrace her but she eludes him. Now both change ft by M leaping on his RF, W on her LF. (She places R H on bosom.) (There is no turn here) and lady now moves with Tapping Step to her R, M to his L. In the middle, as before the lady will make one complete turn to her R and both continue dancing into original pos with Tapping Step.

Part V. Both fold hands on chest and move straight bwds with this step: Take 2 steps in place, R,L. Then lightly leap on RF projecting LF straight fwd in a kick. Then take 2 steps in place, L,R, and kick RF fwd. Move bwds alternating feet like this for 8 meas.

Part VI. Both clap Hs once vigorously and place outside hand in air overhead, the other on hip, and move twds each other with the Tapping Step as in Part IV. W passes in front of M and here both change hands so that outside H is in air, inside hand on hip. Move swds with 16 steps.

Now clap hands once more and return to original place with 16 Tapping Steps, changing Hs in the middle again.

Part VII. Lady does free solo for 8 meas doing any combination of Ukrainian steps she wishes as long as she finishes in starting pos. M then does the same for the next 8 meas of music, using his show off steps.

NOTE: Another version calls for the M & W to move diag fwd, M to R, Lady to L, criss-crossing in the middle with the basic step found in the first figure, then return bwds to place with the basic side step found in Part 2.

Part VIII. Both move fwd with Hs folded on chest with the following step:

Kick RF underneath L kneecap.

Kick RF straight fwd.

Take 3 quick steps in place, RLR and on the last ct cut LF out to side.

Kick LF underneath R kneecap.

Kick LF straight fwd.

Take 3 quick steps in place, LRL and cut RF out to side.

Move fwd this way for 8 meas.

Part IX. Face ptr and move twds each other with R toe Tapping Step for 8 steps and the W then turns L into pos beside the M as he places R arm around her waist and both tap in place for 8 steps. Then both move bwds with the same step as in Fgi II.

Part X. Face ptr and move bwds with the same step as in Part V, but bring Hs from hip pos up and fwd and back on to the hips with each sequence of steps.

At the finale of the dance, run to ptr. M places R arms around lady's waist, lady places L hand on her bosom and both run off the floor with basic step of the first figure.

Presented by Madelynne Greene

MIGNON  
(Finnish)

Source: As learned from Sirkka Viitanen and Holkka and Jussi Williams, Helsinki, Finland. It was introduced to California by Dave Rosenberg of Washington D.C.

Record: Folk Dancer MH 2007 "Finnish Waltz" is suitable.

Formation: This is an oldtime Finnish ballroom dance, which is still popular at dances in Helsinki. It shows the influence of the French dancing masters who traveled all over Europe during the 19th century.

Cpls stand in a circle, all facing CCW. M are on inside of circle. Hold inside Hs at shoulder height (M's R, W's L); M's L hand his flat (wrist straight) against L side of lower back (oldtime dance pos); W's RH holds her skirt. Dancers move around the circle CCW.

Part I. Step Swing and Turn Away

Step on outside Ft (ML, WR), and swing inside ft fwd and both rise up on outside ft. (Toe of ft that is swinging should point fwd and down.) Step on inside ft and swing outside ft.

Turn once around, each moving away from ptr. (M turns to his L, W to R), with 2 waltz steps. M puts both hands behind back, W uses both Hs to hold skirt.

Repeat the step swings and turn away.

Part II. "Step Draw Step" and Waltz

Take regular ballroom dance pos, M's back to ctr of circle. Starting on M's L and W's R, move fwd around the circle CCW with a "step, draw, step." Then move back the other way with a "step, draw, step". (M steps L, draws R ft up to LF, pointing toe of this trailing Ft, then steps on LF. He moves in opp direction, R, L, R, . W mirrors his action.)

Take 4 waltz steps turning and moving around circle CCW.

Repeat entire dance.

Presented by Madelynne Greene



TOKYO DONTAKU  
Japanese Bon Dance

This dance was learned in Honolulu where the Japanese community celebrates the Buddhist feast of the dead with week-end dance festivals on the swept ground in front of their temples. The musicians play on a raised stand in the middle of the circling dancers with banners and bunting and fluttering prayer scrolls. A huge drum stands beside the band stand and is performed upon by gyrating experts occasionally. The dancers wear cotton kimonos (Yukata), tabi and go-aheads; the men dance more vigorously so they bend their foreheads with the little cotton towels given by each temple to those who dance there. The dance notation is by Mary Scott who is leader of the Honolulu Folk Dance Group. Kimonos are very modest and quite restricting. You dance pigeon-toed and with knees close together and a little bent. Hands are soft and graceful but the fingers are kept parallel with only the thumbs separating themselves from the flowing movement.

The dance sequence begins with the vocal on Victor V-40871 (side P-2900). The music has a strong first beat in a 4-beat meas. Most steps movements are made on the emphasized beat. Another record is Star 8414.

A

- 1,2 Starting R walk fwd 2 steps clapping hands in front of chest (R&L)
- 3 As though continuing sequence of 3 instead step fwd with a little crouching dip and instead of clapping the hands, let them pass each other across and down in that "end of sequence" signal so common in Japanese dances. The LF is L in place behind.
- & Step back L.
- 4 Step back R and repeat clap of first two fwd steps.

B

- 1 Step back L moving both arms down and back to L as though paddling a boat.
- 2 Step back R moving both hands as above to R
- 3 Step fwd L raising L hand palm back upright in front of L ear, R hand is upright fwd at end of straight-ahead arm.
- & Step fwd R raising R hand palm back upright in front of R ear etc.
- 4 Repeat 3.

(Dance ends here on V 40871 record)

C

- 1 Step fwd R facing outside LOD dipping knee and starting "tree" made with bowed arms, hands meeting first below knees then swooping around and up.
- 2 Draw L ft to R ankle (you may need to touch the L for balance but the experts do not put the L ft down on this) completing arm movement with hands meeting and arms bowed overhead.
- 3 Step fwd L facing inside LOD, making another tree as you
- 4 Draw R ft up to L and complete rounded tree overhead.

D

- 1,2 Holding R arm high, L bowed across at waist to hold you kimono sleeve so it won't swing out, make a flat-footed stepping turn R almost completely around yourself.
- 3,4 Holding L arm high, R bowed across, make the same stepping turn L. End in pos to begin dance sequence again. Repeat to end of record.

Presented by Madelynn Greene

## KALENA KAI

Meanings: Stones (lilili), Clk. -click, Ct. - count, sitting and/or standing.  
The same hand motions and stone clicks for both sitting and standing dance.

Record: Capitol Album 987

SittingStanding

Elbows in-Hold hand in frt, 8 ct.

R out, R clk ct 1,2,3, (4 cts)

L out, L clk ct 1,2,3, (4 cts)

Repeat 8 cts.

Hold 8 cts.

Vamp RLRL, 16 cts.

1. A Kalena kai hale auau Both hs R side, clk 1,2,3  
At Kalena we went for a swim (4 cts), Reverse 4 cts .

Vamp R, L 8 cts.

Take hs fwd & to sides,  
(like swim) clk 1,3,5,7 (8 cts)

Fig 8 fwd R, L, R, L 8 cts

Ao Lihue i Malama Nue Lean R, L hand out, L, R, at  
Lihue could be seen from chest, clk 123 (4 cts)

Vamp R, L 8 cts

Malama Nui

Reverse 4 cts

Hs from L to R, clk 1,2,3  
(4 cts) R hd up, L at R elb,  
clk 1,2,3, (4 cts)

Vamp R, L 8 cts

VAMP R H out to R, L at chest  
clk 1, R H into chest, clk  
3 (4 cts) Reverse 4 cts (lean  
to sides.)

Uwehe R, L, R, L 8 cts.

Repeat verse 1

2. Oka ehu ehu oke kai, From L to R, one roll H for  
The sprays of the ocean waves, clk 1,3,5,7 (8 cts)  
against the sea walls, Hs to L, clk 1,2,3, (4 cts)  
Reverse 4 cts

Hukilau R, 8 cts

Vamp, turn little L, R  
8 cts.

Ka moena pa wehe o Mokuleia Hs low, L, R, L, R clk  
And the lovely mats we sat on 1,3,5,7 (8 cts)  
at Mokuleia Hs go out in frt, clk 1,2,3,  
(4 cts) bring in to chest

7 sways L, 8 cts

clk 5,6,7 (8 cts)

Vamp as above (8 cts)

Vamp R, L 8 cts

Uwehe as above, 8 cts.

Repeat Verse 2

3.  
Haina ia mai ana kapuana  
This is the end of my song

R to mouth & out, clk 1,2,3  
(4 cts) Reverse 4 cts

Vamp R, L 8 cts

Both Hs to mouth & out  
L side, clk 1,2,3, (4 cts)  
Reverse 4 cts

8 cts  
1/4 turn L, R

Ao Lihue i Malama Nui  
To Lihue from the point  
Malama Nui

Hs R, L, R, L clk 1, 3, 5, 7 (8cts)  
H from L to R clk 1, 2, 3  
(4 cts) R H up, L at R elb.  
clk 1, 2, 3, (4 cts)

Fig 8 fwd R, L, R, L 8cts  
Vamp R, L, 8 cts

Repeat Verse 3

Vamp as above ( 8 cts)

Uwehe as above (8 cts)

Rise on knees to finish

Uwehe R, L, touch R  
toe to side then R in frt.

Choreography Marguerite Kuuipolani Duane  
Taught to Madelynne Greene by Marjorie Bronson

### HUKILAU

Dance arrangement from authentic steps by Marjorie Bronson

Record: Decca 27101 (or others) Dance is easily adjusted to any arrangement of Hukilau.

O we're going	VR	L hip, R thumb over R shoulder
To a Hukilau	VL	Pull from R
Huki Huki Huki Huki	VR	Pull from L
Huki Hukilau	VL	Pull from R
Everybody	VR	Both hands open in front
Loves a Hukilau	VL	R/L at heart
Where the lau lau is	4 uwehe	2 counts show fish
the Kau Kau at the Hukilau	Beg R.	2 counts show bowl and poi
We'll throw our nets	VR fwd.	From L shoulder out
out into the sea	2 sways setp L & R	paddle L & R
Where all the ama ama	2 uwehe L & R	Show fish
Come swimming to me	VL fwd	Show fish swimming
Oh we're going	VR & L diag & back	
etc. etc.	same	same
	RV facing L wall.	



What a wonderful day for fishing	reverse	L hip, R high & reverse
The old Hawaiian way	VR & L	Pull from L & R
The Hukilau nets are swishing down in old Lahia Bay	VR in circle to R, VL & return fig 8 L, R, L R hip	fling nets waist high from back make bay in front palms out

Presented by Madelynnne Greene

## AT THE GREEN MILL

Round dance, created by Henry "Buzz" Glass.

Music: Johnson Rag - Windsor- 4-506B Ballroom Series.

Formation: Cpls in a double circle, ptrs in facing pos, M's back to ctr with both hands joined at waist level.

I. Heel-Together; Heel - together; Heel-toe; Heel-toe

- 1 Both place R heel directly fwd (about 6 inches) on the floor (ct 1). Return R beside L taking wt on R (ct 2). In same manner place L heel fwd ( ct 3), and return L beside R taking wt on L (ct 4).
- 2 With wt on L, both turn obliquely to own L and kick R ft diagonally fwd L (ct 1) (heel of R touches floor - toe is up). Return R ft touching R toe beside L ( not wt on R) (ct 2). Repeat kicking R fwd (R heel- toe up) (ct 3). Step on R beside L taking wt (ct 4)
- 3-4 Repeat action of meas 1-2 beg both place L then R fwd and together as above. On kick step (heel-toe) turn obliquely R and kick L ft in the manner above. End with wt on L.

II. Banjo - Schottische

- 1 In original pos, dancers beg R take 1 schottische step in banjo pos: step diag fwd on R (ct 1), bringing R hips adjacent and bending joined hands. Step back in place on L (ct 2), step-hop on R beside L (cts 3-4) facing ptr.
- 2 Repeat Banjo Schottische, on a R diag, L hips are adjacent beg L.
- 3-4 Repeat Banjo Schottische, beg R then L. End Ptrs facing, M's back to COH. M places hands in back, W holds skirt.

III. Schottische Away and Back; Step 2,3, hold; step 2,3, hold.

- 1 Each dancer moves swds R with a schottische step beg R and clap on ct 4 (step-behind-step-swing. )
- 2 Repeat schottische to own L (step-behind-step-swing) but make one fourth turn to end R shoulders adjacent. M facing LOD, W RLOD.
- 3-4 Beg on R, M turns away circling out to his L, CCW with steps R,L,R (cts 1,2,3) hold (ct 4), and L,R,L (cts 1,2,3) hold (ct 4) to end facing ptr. W does same.
- 5-8 Repeat action of meas 1-4. As M and W circle out each moves to a new ptr. M progresses to a new ptr in RLOD, W in LOD.

Presented by Henry "Buzz" Glass

## OKLAHOMA WALTZ

An American waltz mixer composed by Henry "Buzz" Glass.

Record: Oh, What a Beautiful Morning, Windsor Ballroom Series. Windsor 4-511

Formation: Ptrs facing about three feet apart with both Hs joined. M's back to COH.

## Part I.

I. Balance Together; Balance Away; Balance Together; Balance Away

- 1 M beg L and WR waltz balance directly fwd together (cts 1, 2, 3). Joined Hs swing upward and swd as dancers move twd each other.
- 2 Waltz balance away from each other, M beg R and WL, Bringing arms in as dancers move away (cts 1, 2, 3).
- 3 Waltz balance twd each other ML and WR making a 1/2 CW turn to end in opp place.
- 4 Step away from each other with a waltz balance M beg waltz balance on R and W on L (arm action similar to above).
- 5-8 Repeat all of the above action to return to place moving in a CW direction in mvoing back to original place.

Waltz Balance: for M step fwd on ball of LF (ct 1) step fwd on ball of RF beside L (ct 2), lower wt to heels (ct 3), same action beg R.

II. Waltz Away

- 9-10 Using a running waltz (step step step) dancers separate moving bwd with 2 waltz patterns, M waltz, L, R, L; R, L, R. W opp.
- 11-12 In place M makes one spot turn L with 2 waltzes L & R, W turns R, -R, L.

III. Advance With Running Waltz

- 13-14 M advances diag fwd L with 2 running waltz patterns L, R, L and R, L, R to meet a new ptr as W moves diag fwd to her L to meet a new ptr with 2 running waltz patterns.
- 15-16 M joins both Hs with new ptr, and they both circle in a CW turn with 2 running waltzes, ML, R, L and R, L, R and W opp. End with 2 Hs joined ready to repeat dance or go on to Part II.

Part II Variation (to be dances as separate waltz mixer or as Part II of above description. That is version I, II, I, II, etc.

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

II. Step Swing, Step touch, Waltz 2

- 1 With inside Hs joined and ptrs facing, M takes a step swing stepping on L and swinging R. Dancers turn slightly away on step swing. W opp.
- 2 M steps on R to face ptr (ct 1), touches L beside R (ct 2) to join hands(both) with ptr and hold (ct 3). to end with M's back to COH.
- 3-4 As M dances in place with waltz balance L and R, W turns under M's L arm to make a R turn with 2 waltz steps R & L, at the same time progressing to a new ptr.

III. Waltz Four

- 1-4 In social dance pos, M with new ptr, take 4 rotating CW waltzes, making 2 turns progressing in LOD. M waltzes L, R, L, R and W R, L, R, L.

Presented by Henry "Buzz" Glass



## SCHOTTIS PARA DOS PAREJAS

Schottis Para Dos Parejas was learned in Mexico by Henry "Buzz" Glass from Rafael Chessal, Mexican dancer, artist, and schoolteacher. Using a basic Mexican Schottis with its hearty, earthy quality it is unaffected in stylization. Its component parts are reminiscent of the schottis danced in Mexico at the turn of the century. Although the schottis was an importation, it soon was marked by those characteristics and qualities which stamp it unmistakably Mexican. This includes body posturing and quality of movement.

Music: ASP 102A, El Barretero

Formation: The dance is performed in units of 2 cpls placed informally about the hall.

Each M faces his ptr with joined Hs outstretched about chest height. Cpls stand about six feet apart with one cpl reversed so that each M has L shoulder twd opp W. During the figures cpls dance around each other, twd each other to and away from each other or on a diag. The basic step is a Mexican schottis, described as follows:

Basic Mexican Schottis:

Lift LF about 6 inches from the floor with toe pointed down (ct and), step fwd on L (ct 1), step on R just in front of L (ct 2), step-hop on L (cts 3-4) at the same time making a half turn to face opp direction. Knees are kept slightly bent on the schottis and there is almost a feeling of a chug on the step-hop with a slight pulling of the hips.

W opp ftwk. Repeat in the opp direction, M beg R and ptrs retaining same H hold.

I. Diamond Figure - Schottis and Step-Hops

1-4 Schottis with joined Hs continually held outstretched about shoulder height, each cpl moving in a CCW direction dancing four schottis patterns in the form of a diamond figure. Cpl start on opp Corners of diamond and the 2 cpl share the same diamond. M takes 4 schottis steps alternately L,R,L,R, and W,R,L,R,L. Note: On each corner of the diamond, M leads W so she is facing to proceed along the next line of the diamond as follows:

a. Take one schottis and on the step-hop, M moves in front and across W to end with R shoulder pointing twd 2nd part of diamond. M is now on outside, W inside. W on step-hop merely turns slightly so L shoulder is twd 2nd part of diamond, on inside.

b. Dance 2nd side of diamond, M beg schottis R, WL. M leads W across in front of him, W making a half-turn R as M maneuvers to end on inside with L shoulder leading as at the beg, W again has R shoulder leading, M on inside, W on outside. This completes one-half of diamond.

c. Repeat a and b, completing 2nd half of diamond. There is one schottis step to each side of the diamond, with a change of direction on each step-hop, ending in original pos.

Step Hops.

5-8 M joins clasped Hs behind back, W holds skirt. Bending fwd from the waist turn away in spot turn, M turning L and WR with 3 step-hops, ML, R,L and WR, L R (cts 1-6). In place M stamps R heel beside L ft, (ct 7), hops on LF, and at the same time bringing R off ground, (ct 8) W does opp. Repeat step-hops and stamp-hop, M turning R, and W turning L.

## II. Schottis Fwd and Back, Fwd and Turn Away on Step-Hops.

Ptrs join both Hs outstretched about chest height.

- 1-3 Ptrs face, M beg L, WR take one schottis swd twd other cpl. Beg MR and WL schottis away from cpl. Repeat schottis twd opp cpl, M beg L and WR.
- 4 Dancing twd original place, ptrs drop Hs and M makes one turn with two step-hops R, L and W turns L with two- step-hops L, R.
- 5-8 Ptrs rejoin Hs. Repeat above action, taking a schottis swd to M's R, L, R. (W opp). M turns L to place with two step-hops L, R. (W opp). End in original pos.

## III.

- 1-16 Repeat all of Fig I, (meas 1-8), and all of Fig II, (meas 1-8).

## IV. One half Diamond, Schottis Fwd And Stamp 2-3.

- 1-2 In original pos, dance half a diamond as in Fig I, but end facing directly twd the ctr.
- 3-4 Schottis fwd, M swd L, W swd R, toward opp cpl. Move away from cpl with 3 stamps R, L, R for M, and L, R, L for W (cts 1, 2, 3) and hold (ct 4).
- 5-8 Repeat above action of half diamond and schottis, to end in original place.

## V. The Cross Changing Partners

The cross consists of three schottis patterns with ptr, and then with 3 steps M changes ptrs to end with opp W. There are 4 changes in all. The floor pattern follows the form of a cross. M move CW around the cross and W CCW to end in original pos.

- 1-4 Assume original pos of Fig I. M beg L, WR schottis swd twd other cpl. Schottis away from other cpl, MR and WL. Schottis twd other cpl, ML and WR, end directly facing other cpl. On the step-hop M takes two hands of opp W. Making a quarter turn R and moving one place (one-fourth CW) around cross, M backs up with a schottis step beg R as he leads opp W across in front of him. W beg L makes a half turn R to back up beside M with one schottis. Dancers have covered 1/4 of the cross, and face new ptr in new pos of cross.
- 5-16 Repeat in this same manner 3 more times, ending in original place.

## VI. Step-hops

- 1-4 Ptrs face, M's Hs clasped in back, W hands on skirt. Moving twd opp cpl M takes step-hops L, R making one turn L. In place, facing ptr M dances step-hops L, L, R, L. M returns to original place making one turn with step-hops R, L, R. W on opp ft.
- 5-16 Repeat the above pattern 3 more times.

## VII. Step-Close and Tap

In social dance pos, move on a R diag so M will pass back to back with the following pattern.

- 1 Dancers assume closed dance pos. Moving on a diag M takes 2 step-close patterns swd L beg L.
- 2 M steps swd on L again and taps R toe beside L twice (wt on L).
- 3-4 Retrace the action of meas 1-2, M beg R, WL moving swd R back to place and end tapping L ft twice.



- 5-6 Repeat action of meas 1-2, making a half circle to M's L, CCW in a spot turn, M beg L and WR.
- 7-8 Repeat action of meas 5-6 making a half circle to M's R, CW, to end in original pos.
- 9-16 Repeat meas 1-8.

#### VIII. The Cross

- 1-8 Repeat action of Fig V, The Cross, meas 1-8, but only traveling half way around the cross. End in opp place from original pos with own partner.

#### IX. Diamond Figure - Schottis and Step-hops

Schottis FWD and Back, Fwd and Turn Away on Step-hops

- 1-16 Repeat action of Fig I, Schottis and Step-Hops, and the action of Fig II, Schottis Fwd and Back, Fwd and Turn Away on Step-hops.

#### X. Finale

- 1-8 Repeat all of Fig IV, meas 1-8. On the last 3 stamps note: On the last 3 stamps M places hands behind back, and W holds skirt to side, as they face each other to end the dance.

Presented by Henry "Buzz" Glass

### LA PLENA (Puerto Rico)

At the present time, La Plena is considered as one of Puerto Rico's favorite forms of the social dance. Currently making its appearance before American dancers, it is considered by dance authorities as holding a place for its own qualities much as the Viennese Waltz or the Argentine Tango. Enjoying its own rhythm and with numerous delightful melodies, La Plena has been danced for many years in Puerto Rico.

As a social dance form, there are many La Plena recordings and many patterns of the dance. This description of La Plena by Henry "Buzz" Glass is in part based upon the dance taught by Lisa Lekis. Dr. Lekis, who taught dancing at the University of Puerto Rico, presented La Plena at Folk Dance Camp, Stockton in 1951. Other patterns are based upon information received from various publications including Ballroom Dance Magazine.

According to Dr. Lekis, "the dance originated among the country people of Puerto Rico as a rebellion against the more dignified Danza. The words to the music always tell a story of some daily event rather than being love songs. In styling it is fast and rather vigorous and in the original contains many improvisations." The basic step described by Lisa Lekis is "a simple step-close-step-hold as in a two-step, but done with a bounding motion with a great deal of swaying of the whole body. (Ballroom Dance Magazine, June 1960, 231 West 58th St. N.Y.C 19 - see for article on La Plena.

Music: Ansonia - La Plena Del Canario, 45-5221 B

Formation: Double circle of cpls. Ptrs face with inside hands joined. (MR - WL). M has back to COH. Ftwk is opp.



## La Plena (continued)

**Intro.** Following the introductory musical flourish, dancers begin with a simple balance as follows:

- 1-2 Turning slightly away from W, M steps on L swd L (ct 1), and touches R toe beside L (ct 2). M steps swd R on R to face ptr. (ct 1), and touches L beside R (ct 2).

**I. Step Touch**

- 1 With inside Hs joined dancers move fwd in LOD: M steps fwd on L (ct 1), and touches R beside L (ct 2), moving slightly back to back with ptr.  
 2 M steps fwd on R (ct 1), and touches L beside R (ct 2), moving slightly face to face with ptr.  
 3-4 Repeat action of meas 1-2. (W same action on opp ft.)

**II. Circulo - La Plena Two Step**

- 1-4 Dancers separate in 4 La Plena two-steps, M moving in a small circle to his L, W to her R.

**La Plena Two Step:**

Step fwd on flat of L (ct 1), step on R toe beside L (ct &), step fwd on flat of L (ct 2). Step fwd on flat of R (ct 1), step on L toe beside R (ct &), step fwd on R (ct 2). M two-steps L, R, L, R and WR, L, R, L.

**III. Vuelta Derecha - La Plena Two Step**

- 1-8 Assuming social dance pos, cpls rotate CW while progressing CCW in LOD with 8 La Plena two-steps as: Beg with M back to COH, steps swds on L beg a R turn (ct 1), (quick) step on R toe to L instep (ct &), (quick), step swd on L (ct 2). (slow) completing a half turn. Continue.

Note: May also be danced here as a spot turn as:

Variation: Step swd on L (ct 1) starting to turn, step on R behind L (toe to heel) (ct &). Finish half turn by stepping on L in place (ct 2). Continue beg R stepping on R between ptrs ft, stepping on L behind R, and stepping on R in front of L (cts 1 & 2).

**IV.**

- 1-16 Repeat action of Fig I, II, and III as in meas 1-16. End side by side facing LOD.

**V. Arrollando - Three Step Turn**

- 1-2 Moving away from ptr, M takes a three step turn twd COH, L, R, L (cts 1, 2, 3) and touches R toe beside L (ct 2).  
 3-4 Repeat three step turn twd ptr, beg R and touch L beside R (cts 1, 2, 1, 2).  
 5-8 Repeat above action of meas 1-4. End facing ptr to assume social dance pos. (W's action same on opp ft.).

**VI. Step Touch Turn and Basic La Plena Two Step Turning**

M beg a R turn takes the following action:

- 1-2 Step back on L (ct 1), touch R ft almost in place (ct 2). Step fwd on R (ct 1), continuing to turn, and touch L ft almost in place (ct 2).  
 3-4 Repeat meas 1-2.  
 5-8 Continue to turn R with 4 La Plena Two steps to end with M's back to COH. (Note: May use variation of step behind as described in Fig III.)

# VII. Con Deslices - Slides

A. Deslices - Ptrs face, M Hs at sides, W hold skirt. Both dancers move alternately swd in LOD and RLOD with the following action:

- 1 Step swd on L with a sliding motion (slide with both knees bent) (ct 1). Close R to L keeping both knees bent (ct 2).
- 2-3 Repeat in the same manner, 2 more sliding steps, M leading with L, WR.
- 4 Step on flat of L to the side (ct 1), step on ball of L toe beside R (ct &), step on flat of L in place (ct 2).
- 5-8 Repeat 3 slides and a step-touch-step as described in meas 1-4 moving RLOD.

# B. Pivote Con Estampido

- 9-10 M turns L away from his ptr with 3 buzz steps beg L making one turn, (cts 1,2,1) End by stamping R ft in front of L (ct 2), no wt on R.
- 11-12 M turns R with 3 buzz steps and a stamp on L in front of R (cts 1,2,1,2)
- 13-16 Repeat buzz steps and stamp to M's L and R as above.  
Note: (W's Action same on Opp ft.)
- 17-32 Repeat all of above action Fig VII, meas 1-16.

# VIII. La Plena Two-Step Fwd and Back, Buzz Step-Turn, Dip and Recover

- 1-4 In social dance pos, dance 2 La Plena two steps, ML and R, WR and L away from COH. Repeat with 2 more La Plena two steps, M backing, ML, R and W fwd R and L.
- 5-6 In social dance pos make a spot turn CCW (to M's L), ptrs make one full turn with 4 buzz steps. (M beg L, WR on buzz step turn.) Hold last ct & of buzz step
- 7 With back to COH, M dips back on R as W dips fwd on L (ct 1), M recovers stepping in place on L as W steps in place on R. (ct 2).
- 8 In place M steps on flat of R (ct 1), touches L toe beside R (ct &) and steps on flat of R in place. (ct 2).
- 9-16 Repeat all of the above action, meas 1-8.

# IX.

- 1-16 Repeat in order Fig I, II, III, Back to Back-Face to Face  
Circling out and turning with La Plena Two - Step.

# X.

- 1-14 Repeat again Fig I, II, III as in meas 1-14, with this exception: Take only 6 rotating La Plena two steps
- 15 On meas 15 the M steps back on L, W on R to acknowledge ptr. M's L and W's R Hs are joined.

Presented by Henry "Buzz" Glass

## LA SANMARQUENA

The dance La Sanmarquena, or La Chilena as it is often titled, is a baile regional (regional dance) from the State of Guerrero. It is said to have its origin in San Marcos of the State of Guerrero, hence the title La Sanmarquena, or La Chilena, the lady from Chile, bares a resemblance to the Chilean dance La Cueca. In all probability this dance was brought to Mexico by the Chileans who traveled the West Coast of Mexico on their way to California during the midpart of the 19th century. The music originally was based on the Petenera, a popular Andalusian snog. La Sanmarquena is a feature dance on programs of Mexican dances.

This dance was learned in Mexico by Henry "Buzz" Glass in Mexico City in 1954-55 from Senora Alura Flores de Angeles of the National University of Mexico.

Record: Folk Dancer, MH 1104-A, La Chilena Guerrerense. Slow down record.

Formation: Ptrs facing about 8 ft apart. Handkerchief held in R hand in front about chest height. W holds skirt with free hand, M's free hand in back. Unless indicated otherwise, the hankerchief waves gracefully from side to side following lead ft.

#### A 6/8 I. Running Waltz

1-4 With 8 running waltz steps dancers change places starting R and passing R shoulders (turn R to face on patterns 7 & 8.)

5-7 Repeat back to place beginning R and passing R shoulders with 6 running waltz steps turning R to face on patterns 5 & 6. Dancers wave handkerchief from side to side gracefully in direction of lead ft.

##### Running Waltz

Step fwd on R with accent (ct 1), step slightly fwd on L (ct 2), step slightly fwd on R (ct 3), take a longer step fwd on L with accent (ct 4), step slightly fwd on R (ct 5), step slightly fwd on L (ct 6). There are two running waltz steps to a measure.

#### II. Interlude - Waltz Balance

1-2 In place dancers do 4 waltz balance steps swd R, L, R, L.

Waltz Balance: Step Swd R on R (ct 1), close L to R, slightly rising on balls of ft (ct 2), sink on heels (ct 3). Step swd L on L (ct 4), close R to L (ct 5), sink on heels (ct 6). There are two waltz balance steps to a measure.

#### B 6/8 III. Zapateado

1-8 Move slightly to the side, diag R and L as follows: 8 zapateado steps beg R and alternating R and L.

9-10 With 4 waltz balance steps beg R make one turn to the R in place.

11-12 With 4 waltz balance steps beg R make one turn to the L in place.

13-16 In place beg R do 8 waltz balance steps swd alternating R & L.

17-28 Repeat action of Fig III, meas 1-12.

29-33 In place beg R do 10 waltz balance steps swd alternating R & L.

Zapateado Step: Stamp to R on R (ct 1), stamp on L beside R (ct 2), stamp on R no wt. (ct 3). Stamp on R taking wt (ct 4), brush L diag across in front of R, (ct 5), brush L diag back to L (ct 6). Accent ct 1 & 4 of each meas.



Repeat beg L.

Handkerchief action for Zapateado Step: For zapateado step beg R the handkerchief describes two arcs in the air, similar to writing the letter "e". The letter is written bwd on the zapateado beg L.

C 6/8

#### IV. Lead Waltz and Circling

1-2

With 4 leap waltz steps dancers advance twd each other until R shoulders are adjacent. Handkerchief is carried about chest height without waving.

3-6

On one leap waltz step each dancer makes a half turn to own R to bring L shoulders adjacent & at same time bringing handkerchief above head.

Continue 7 more leap waltz steps moving bwd in a CW circle.

7-10

Making a half turn L sweep arm downward and up, at the same time to again back up with 8 leap waltz steps moving CCW.

11-12

Take 4 leap waltz steps bwd into original pos.

Leap Waltz: Leap fwd on R with accent (ct 1), take a small step fwd on L (ct 2), take a small step fwd on R (ct 3), leap fwd on L with accent (ct 4), take a small step fwd on R (ct 5), take a small step fwd on L (ct 6). Bring knees up high on leap. There are two leap waltz steps to a measure.

D 6/8

#### V. Stamp Step-Hop

1-4

Beg R and passing R shoulders change places with 4 stamp step-hop patterns. In opp place make one turn R with 4 more of these patterns.

5-8

Repeat action of Fig V, meas 1-4, back to place.

Note: The first step of Fig V beg with ct 6 of the pick up meas.

Stamp Step Hop: This is a syncopated step. Stamp on flat of R no wt (ct 6), step R (ct 1), hop R lifting L slightly from floor in back (ct 2), stamp on flat of L (ct 3), step L (ct 4), hop on L lifting R slightly off floor in back (ct 5), stamp no flat of R (ct 6). Continue. There are two stamp step-hops to a meas.

E 6/8

#### VI. Square (Cuadro)

Moving continually to their own R dancers follow the outline of a square, moving a quarter of the square on 2 waltzes and 3 stamps as follows: (Handkerchief sways from side to side following lead ft.)

1

Starting R, dancers make one turn R with 2 waltz steps. Dancers have moved 1/4 of the square to face ptr.

2

Facing ptr, stamp R (ct 1), hold (ct 2), stamp L (ct 3), hold (ct 4), stamp R no wt (ct 5), hold (ct 6).

3

Repeat action Of Fig VI, meas 1. Dancers have progressed 1/2 way around the square.

4

Stamp R (ct 1), hold (ct 2), stamp L (ct 3), hold (ct 4), stamp R with no wt (ct 5), hold (ct 6).

5-8

Repeat action of Fig VI meas 1-4. Each time on the third stamp R, stamp R without taking wt on it so that it is free to start next waltz step.

Note: On the last sequence of stamps the accent is uneven as stamp R (ct 1), hold (ct 2), stamp L (ct 3), stamp R with no wt (ct 4), hold (cts 5-6).

F 6/8

#### VII. Toro (Bull) Step

Dancers hold handkerchief with both lfs about waist level simulating a matador holding his cape.

- 1-2 Do 4 waltz balance steps in place R, L, R, L.
- 3-4 M pretending to be the bull ducks under W's handkerchief as dancers meet passing R shoulders to exchange places in 4 running waltz steps turning R to face on the last step.
- 5-8 Repeat action of Fig VII meas 1-4, back to original pos with W assuming character of the bull.
- 9-16 Repeat action of meas 1-8.
- B 6/8 VIII. Light and Heavy Zapateado
- 1-8 Repeat action of Fig III, meas 1-8, the first 4 zapateados lightly on toes, and the last 4 heavily.
- E 6/8 IX. Square (Cuadro)
- 1-8 Repeat action of Fig VI, meas 1-8. On the last part of the square figure take the last 3 stamps to end side by side, R hips adjacent, handkerchief high. Note: On the last sequence of stamps the accent is uneven as stamp R (ct 1), hold (ct 2), stamp L (ct 3), stamp R no wt (ct 4), hold (cts 5-6).

Presented by Henry "Buzz" Glass

LA LAVANDERA - THE WASHERWOMAN  
( Lah Lah-vahn-der'ah)

Aviano, near Venice

"La Lavandera" was, in the past century, a favorite dance done in different sections of northern Italy. As the name implies, it is the dance of the washerwoman. The man struts around the girl with the attitude of a young rooster, and there is much room for flirtation. The music is delightful and the dance fun to do.

Record:

Formation: Cpls in a circle around the room, moving CCW.

Figure 1

Position

Ptrs face each other in single circle around the room, M face CCW, W CW.

M's R arm is around W's waist, his L H on his hip, with thumb fwd, fingers bwd. He dances slightly bent fwd from the waist.

W's R H is on M's L shoulder, her L H holds her skirt rather close to her body. She has a white handkerchief hanging from her waist at the R side.

Music A Action - Step, step, step-together, step.

& Repeat Dance starts on last beat of preparatory measure

M starts fwd with his RF, W back with L. Step, step, step-together, step (4 beats; repeat 7 more times, starting with alternate feet and revolving CW with ptr. At the same time the whole circle keeps moving around the room CCW.

Figure 2

Position

M has Hs on own hips, thumbs fwd, and is ready to circle around girl. He is slightly bent fwd from the waist during the slow steps, and slightly bent bwd with the fast steps.

W takes handkerchief from her waist, holds one end with her L H on her R thigh, and with her RH, holding the other end, she makes scrubbing motions as if using her thigh as a washboard.

Throughout this figure the heads of the ptrs are turned twd each other, and the M maintains both an interested and boastful attitude.

Music B Action - Washing Clothes

& Repeat M describes 1/4 of a circle around the W, first CW then CCW. He does this with 3 jaunty steps, starting with RF, pause, 3 more steps, pause. Then he reverses his direction and following the music takes 8 tiny steps, pause, then 8 more in the same direction, pause, his feet scraping the floor while doing this. Repeat. W makes 3 washing-clothes motions on her thigh in time with the music, pause, then 3 more pause, then 8 fast rubs, pause, 8 more rubs. All the time she is following the M with her eyes. Repeat.

Alternate for M: In this fig the M at times reverses his direction 4 times instead of 2, that is, 3 jaunty steps CCW, 3 CW, 8 tiny steps CCW, 8 CW.

Ending: Repeat from beg as many times as desired; end with Fig 1, Music A.

Presented by Vyts Beliajus



BAL DEL TRUC  
(Bahl del trook )

Aviano, near Venice

This dance and its music resemble so closely the Czech dance "Strasak", and several similar dances of other countries, that one wonders about its origin. It is possible that it may have come from Central Europe during the time of the Austrian occupation of north-eastern Italy, or it might have migrated from Italy at that time. This dance is also known as "La Vinca".

Record:

Formation: Cpls around the room, moving CCW.

Figure I.

Position

Social dance pos, partly open, that is cpls facing CCW rather than each other....  
Fwd hands clasped.

Music A Action -Skip

& Repeat Starting with outside ft (M's L, W's R) 32 skips around the room, revolving CW and moving around the room CCW.

Figure II.

Position

Ptrs drop hands, face each other, M's back to ctr of the circle.

Music B Action - Scolding

& Repeat Pause (meas 9), stamp 3 times with R F (meas 10), pause (meas 11), clap own hands 3 times (meas 12), shake R index finger near ptrs face, bringing own head near to ptr, with heads tilted to R in a scolding and flirting attitude (meas 13), shake L index finger, with heads tilted to L, (meas 14). On second beat of measures 13 & 14, music may stop completely and dancers must stand still until it starts again; this makes for lightness of mood. On measures 15 & 16, both turn individually CCW with 4 steps, girl holding skirt and M with thumbs in his belt. End facing each other, with both feet together.

Repeat Figure II.

REPEAT DANCE AS MANY TIMES AS DESIRED.

Presented by Vyts Beliajus

# SALTARELLO

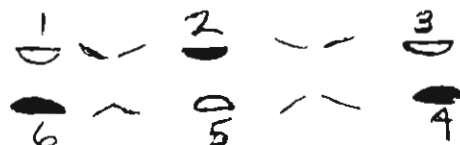
(Sahl-tah-rel' low)

From Romagna, south of  
Bologna

The "Saltarello" is danced from as far north as Romagna, down through the regions of central Italy: Marche, Umbria, Lazio and Abruzzi. The name comes from the old Roman term "Saltatio", which meant jumping or dancing and also referred to special spring festivities. It is danced differently in different regions. Generally it is a "free" couple dance without set pattern; occasionally it is a group dance - like the one described below. This version from Longiano, Romagna, is vivacious and quite fast.

Record:

Formation: Ptrs facing each other, about 4 ft apart,  
3 cpls in a row as illustrated. The 3  
people in each line hold Hs outstretched,  
shoulder level, free Hs on hips, for the  
bow and the first 2 figures.



Music Introduction: The 2 lines move fwd twd wach other with 2 steps, starting with LF. Stop with both ft together and make a deep bow. Then back 2 steps, starting with LF, stop with ft together and no bow.

Music A Figure I Step Swing - Middle cpl; Ends stand still.

M of middle cpl leaps on L ft, swinging R leg across L - the more expert dancers do a double kick with the lifted leg (meas 1) count 1-2, then spring on the RF and swing L leg across R (meas 2).

Repeat alternately 6 more times, 16 cts all together. Sometimes M makes a fast turn in place CCW on last 2 counts.

W of middle cpl does two similar steps, but less vigorously (meas 1 & 2), then lets go of neighbor's hands and turns CCW once in place with 4 running steps (meas 3 & 4). Repeat kicks and turn (meas 5-8). Count 16/

Music B Figure II. Reel step - Middle cpl : Ends stand still.

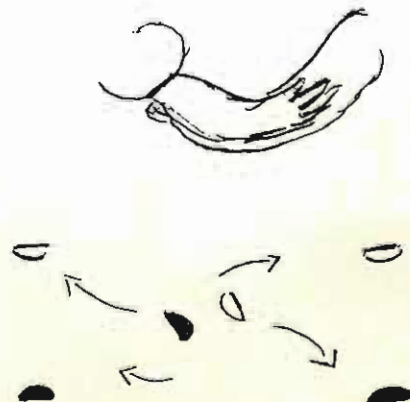
M places RF directly behind L (ct 1), hops on it (ct &), places LF behind R (ct 2) hops on it (ct &). 16 reel steps, 2 to a meas. This step is done in place, which is accomplished by pushing a little fwd on each hop (meas 9-16).

W with 16 samal skipping steps (more expert dancers do a step similar to reel) describes 2 circles CCW on floor moving lower part of body but continuing to face ptr and holding hands of two M next to her.

Music C Figure III - Turn partner and corners.

& Repeat Release Hs. Middle cpl takes R forearm grip (see illus) and turns CW twice with 8 running steps (meas 17-20), then M springs over to W # 1 with L arm grip turns her twice, if possible, with 8 running steps while girl does the same with M # 4 (meas 21-24).

Repeat turning ptr, then M turns W # 3 and W turns M # 6. In brief ptrs turn each other twice and each person of their own line once.



Music  
D & E

Figure IV. All cpls dance - Middle: step-hop: Ends: Fig I & II.

Middle cpls takes a social dance pos and does about 30 step-hops or heavy walking pivot steps in the ctr, CW, swaying from side to side.

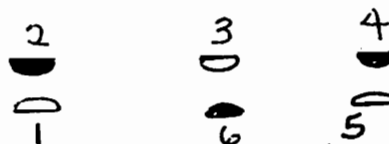
End Cpls do exactly as middle cpls did in Fig I & II but holding H with opp person.

All move to R.

The music retards on last meas of Fig IV & meas 40, and dancers use these 4 cts to rotate to next place to R, which is done by each person turning singly CCW and moving to next place (see illus)



This brings everyone to a new pos and to a new ptr. A new cpl is now in the middle and group is ready to repeat dance (see illus).



The dance should be done three times so that all have a chance to be in the middle pos, and ptrs will be back with each other.

Coda

Ending : All ptrs take social dance cpl, and dance 16 step-hops or walking pivot steps, turning constantly. End bowing to ptr.

Presented by Vyts Beliajus



LA FURLANA  
(Lah Foor-lah' nah)

Aviano, near Venice

La Furlana is named after Friuli, the section north of Venice, where Aviano is located. La Furlana is danced all over that part of Italy and done a little differently in each village. However, it always has figures that can be interpreted as flirtation, courting, arguments followed by harmony.

Man, Woman. Curved line represents front of person in sketches.

Record:

Formation: Cpls in circle around the room moving CCW.



Figure I

Position

M-with W at his R, side by side, facing CCW holding inside Hs. M has LH on his hip with thumb fwd and fingers bwd. W holds skirt with RH, rather closely to her body. She has a large white handkerchief tucked in at the R side of her waist.

Music A Action- Open Waltz

16 quiet waltz steps, starting with outside ft (M's L, W's R), alternately turning slightly away from each other and twd each other. On the 16th step, W moves ahead and in front of the M in order to be ready for Fig 2.

Figure II

Position

While moving ahead of M, W places handkerchief in his H, then she holds skirt out just a little on both sides. M holds handkerchief in RH above his head while his LH is on his hip in characteristic pos (thumb fwd).

Repeat Action - M follows W

Music A M follows W, waltzing without turning, waving handkerchief up high with side motions as he flirts with ptr. W starts facing fwd (CCW) and waltz balances to the L (meas 1), to the R (meas 2), and then one complete turn CCW (meas 3 & 4). This is repeated 3 more times (meas 5 to 16), starting on alternate sides and turning in alternate directions.



Music B Figure III -Elbow Turn

&Repeat Hooking R elbows, the M waves handkerchief with free H, W holds skirt with her free H, while they turn CW with 8 waltz steps (meas 17-24), then hook L elbows and turn CCW with 8 more waltz steps (meas 17-24).

Music C Figure IV. Girl follows M

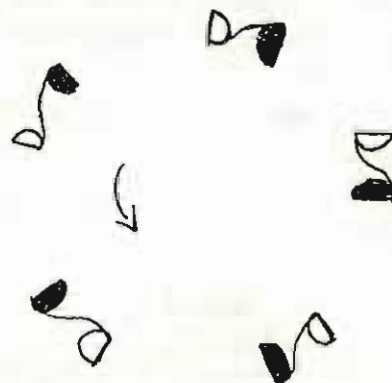
Same as Fig II except that M is ahead with hands on hips, waltzing and turning while girl follows waving handkerchief. They end the figure with the M in his original pos facing CCW and the W in front of him (facing him)

Music D Figure V  
Position

Ptrs face each other in single circle around the room. They each hold one end of the handkerchief, while man has his free hand on hip and girl holds her skirt with her L hand.

Action Both hold handkerchief

They waltz first to M's L, swinging handkerchief in the same direction, then to his R, then the W turns CW under raised handkerchief with 2 waltz steps (meas 43 & 44). The M follows with out turning. Repeat 3 more times starting on alternate sides. The whole circle continues at progress CCW. In meas 56, as the music retards they both gradually drop onto their R knee, with handkerchief held loosely between them at knee level, and end each with head tilted twd the R, flirtingly.





Presented by Vyts Beliajus

QUADRIGLIA DI AVIANO  
(Quah-dree' lija dee Ah-vee-ah-noe)

Aviano, near Venice

This is a quadrille, or dance in square formation. Quadrilles of 4, 8 or more cpls have been danced in Italy for centuries, some with calls, some without. This one is not called. It is a flirtatious and sprightly dance.

man -  woman - 

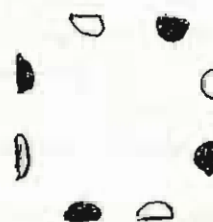
Record:

Formation: 4 cpls in a large square formation.

Starting M with W at their R. M's Hs on hips, thumbs

Position fwd, fingers bwd, body bent slightly fwd. W hold skirt just a few inches out from the body.

Cpls 1 & 3 will be called "head cpls", 2 & 4 side cpls.



Chorus Head cpls change places. W leading with 4 quiet schottische steps (\*), moving shoulders alternately fwd in unison with movement of feet. M follow with 4 lively step-hops, large movements (meas 1-4) In opp places, ptrs face each other and do 8 low kick steps straight fwd in place (meas 5-8). End on both feet, ready to spring for the return.  
Repeat all this going back to own place.



Music B Figure 1 M move to the R.

& Repeat All 4 M passing in front of own ptr - move to W on R, with 2 long running steps or leaps and turn her with 14 small running steps (meas. 9-16). Character-istic pos: M's R arm is around W's waist, his LH on his hip, with thumb, fwd, fingers bwd. He dances slightly bent fwd from the waist. W's R H is on M's L shoulder, her LH holds her skirt rather close to her body.  
All M move once more to next girl on the R and turn her (meas 9-16). At this point girls are still in original place but with a new ptr.

Chorus

Music A Side cpls change places.

& Repeat

Music B All M move to R. All M do Figure 1, which brings them back to original ptr.

& Repeat

Chorus Head cpls change place again

Music C

& Repeat

Music D Figure 2 Head M, with three leaps and a nod, pass girl on R. Then with three more leaps and arms outstretched in embracing gesture meet girl of opposite cpl and turn her with 8 small running steps. Repeat, returning to own ptr and turn her.

Chorus Figure 2 Side cpls do Chorus and Figure 2 (Music C & D). At the very end all cpls

Music C turn (meas 61-64)

& Repeat

D & Repeat

\* Schottische step: Count one-and, two and. Step fwd on RF (1), close L to R (&), step fwd on RF (1), hop on R F (&).

Presented by Vyts Beliajus



# IL CODIGLIONE (Italian)

Il Codiglione, pronounced Il Coh-dill-yo-neh, is believed to be the Italian version of "The Cotillon". It was introduced at Idyllwild in 1954 by Vyts Beliajus, who first saw it performed during a festival around 1930 in Chicago's famous Hull House. The dance is best performed as a double quadrille, but may be done effectively with five or more cpls.

Music: Harmonia 2074 A "Tarantella Barese"; Folkraft 1403

Formation: Circle of cpls in Varsouvienne Pos, \* facing LOD.

Steps: Walk \* (easy), Pas de Basque\*.

Music: 6/8

## 4 meas Introduction

### I. Varsouvienne promenade and circle

- 1-8 a. In Varsouvienne pos cpls walk fwd 16 steps LOD. 16
- 9-16 b. Join Hs in circle and walk 16 steps to R (CCW). 16
- 17-24 c. Reverse and walk 16 steps to L (CW). 16

### II. Two circles

- 1-8 A. W form circle in the ctr and walk 16 steps to L (CW). M form circle on the outside and walk 16 steps to R (CCW).
- 9-16 b. Circles reverse direction. W walk to R (CCW) while M circle to L (CW).

### III. Basket

- 1-8 a. M raise joined hands over and in front of W to form a basket, keeping ptr on own R, and all walk 16 steps to R.
- 9-16 b. Ladies basket. Do not release hands. M duck under and women raise their joined Hands over M. Walk to L.

### IV. Varsouvienne Promenade, Pas de Basque and Do - si - do

- 1-3 a. Assume Varsouvienne pos and walk 6 steps fwd (LOD). 16
- 4 Release L Hs and with 2 walking steps M turn WL under their joined R. End facing ptr, M back to ctr.
- 5-8 b. With both Hs raised and held high overhead, snapping fingers, ptrs dance 4 pas de basque steps starting R.
- 9-12 ~~do-si-do~~ c. Lower Hs to sides to a natural relaxed pos as ptrs do -si - do: walk fwd 4 steps, pass ptr by R shoulder, then back to back and move 4 steps bwd passing L shoulders.
- 13-16 Reverse do-si-do action of Fig IV, meas 9-12, passing L shoulders first. Dancers now progress to new ptr by moving diagonally L on the repeat action of Fig IV, meas 1-16 to end of music.

Note: If performed as double-quadrille, dancers may progress to original ptr and finish dance with Fig I.

Presented by Vyts Beliajus

Notes by Dorothy Tamburini and Pearl Preston

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BALLO SARDO or BALLO TONTO  
(From the Island of Sardegna - Sar-day-nyah)  
Sardinia

Sardegna (Sardinia), is the only section of Italy which still has an old line dnace similar to the ones of the Balkan countries and the Near East. It is called the "Ballo Sardo, Sardinian Dance, or "Ballo Tonto", Round Dance.

There is no bouncing or springing in the Ballo Sardo, it is always done close to the ground, almost giving the effect of skating; However, when the music becomes lively the men will kick higher and add a little fancy ftwk. The women continue to dance smoothly, in a very dignified manner as becomes their regal looking costumes.

Record:

Formation: Open circle of cpls standing side by side, facing ctr of ring.

Position: Ptrs stand side by side, shoulder touching snoulder, arms straight down holding nearest hand. Occasionally all join hands, but more often just ptr hold hands. A cpl may be composed of either 2 W or 2 M. Throughout the dance the group inches gradually to the L, CW. Dancers stand very erect: serious.

Introduction: Dancers move rhythmically in place to the music for 12 cts (4 to a meas). The movement comes from a springing motion in the legs. On the 9th ct, the leading cpl, the first to the L, raises the arm and hand (joined with ptrs) straight fwd, on the 11th ct moves it rapidly down to indicate the beg of the dance. Hold ct 12.

Figure I - Music A

Step on R ft (ct 1),  
Point L ft in front of R (ct 2),  
Step on L ft (ct 3),  
Point R ft in front of L (ct 4). One measure.  
Repeat five more times (meas 2-6).

Figure II, Music A.

Step on R ft (ct 1),  
Point L ft in front of R (2),  
Move to L with L ft (3),  
Step R ft near L and (ft hardly leaving ground).  
Step on L (4)  
Repeat five more times (meas 2-6) music accelerates.

Figure III, Music B and Repeat.

During this figure dancers will move twd the ctr of circle and back.  
This figure requires 12 meas, therefore count in units of 12.  
Starting with R ft walk fwd three steps R, L, R (1-3)  
Point L in front of R. (4);  
Step to the L on L ft (5)  
Swing R ft across the L (6);  
Walk bwd from the ctr with 3 steps R, L, R (7-9)  
Point L ft in front of R (10),  
Step on L ft (11),  
Swing R ft in front of L (12).  
Repeat this above figure three more times.



Notice: Each time this figure is started again the R ft, which has just swung across the L ft, makes a little circular motion in the air while the shoulders and upper part of the body help by moving fwd momentarily.

Figure IV. Music C

Same as Fig II, except usually faster.

When the music accelerates, the M enliven their dancing by lifting their leg higher and tilting their feet instead of just pointing or swinging leg. Girls continue to dance close to the ground, smoothly.

Presented by Vyts Beliajus

Notes by Elba F Gurzau

HIERS EK WEER -- HERE I AM AGAIN

South African Boer

When Shirley Durham spent her year teaching English to the children of American soldiers in Germany, she utilized well her time searching for usable material. She was also on the staff in Switzerland and while there she learned a whole series of funfull South African Boer dances.

Record: Windsor 7-41 Little Shoemaker (Substitute)

Formation: Double circle, M on the inside, face ptrs. During the introduction bow to ptrs.

Measures

- |       |   |
|-------|---|
| 1-8   | M turn to R, walk 16 steps CW. At the same time W walk 16 CCW.  |
| 9-16  | Stamp three times while turning to face opp directions, walk 13 more steps and stop in front of you LH corner ptr (new ptr). Stand along side this ptr and face LOD - CCW.  |
| 17-21 | March fwd while performing following figure:<br>Clap own Hs away from ptr<br>Clap ptrs both Hs<br>Clap own Hs<br>Clap ptrs Hs<br>Clap own hands five more times and assume swing pos: Girls place their Hs on both shoulders of the boys, boys place their Hs around girls waist, face each other |
| 22-24 | Tieki Draai (Swing) Ptrs.   |
| 17-24 | Repeat this section.  |

Presented by Vyts Beliajus



ZIOGELIS  
(The Grasshopper)  
(Lithuanian)

- Source: This dance was introduced to the California Folk Dancers by Vyts Beliajus, author of Dance and Be Merry, during the summer of 1949.
- Music: Record: Folkraft F 1052 B (KW 193) Lithuanian Album.
- Formation: Sets of six people at random about the floor. Each set is composed of two lines of three facing each other about six to eight feet apart. Each trio is composed of one man with a woman on each side of him. M hands are around the W waists and W inside hands are joined behind M back, W outside hands hold their skirts. Before beginning dance, trios should be numbered one or two, respectively.
- Steps: Grasshopper Step; Lithuanian Polka Step (run, run, run, hop - keeping steps very small and close to the floor); Walk; Skip; Slide.
- Music: 2/4

Measures	Pattern
	I. a. Grasshopper Step - Refrain
1-4	Starting with R foot, do one polka fwd. (ct 1 &, 2 &). Step fwd. L (ct 1), step fwd R (ct &), drop fwd on L foot with an accent, bending body fwd. and extending R foot back (ct 2), slight pause (ct &). Starting R foot do one polka step bwd (ct 1 &, 2 & ). Step bwd L foot (ct 1), step bwd R (ct &), drop bwd on L ft, leaning body bwd while extending L foot fwd (ct 2), pause ( ct &).
5-8	Repeat measures 1-4.
	b. Elbow Swing and Change
9-12	W on each M's R side clap hands (ct 1) as they move twd each other (diagonally across the set). W hook elbows upon reaching center and turn once and a half around then each W retires to the opposite position, exchanging places. The whole movement requires 8 skips. At the same time the M and remaining W balance fwd and bwd while slightly facing each other.
13-16	Repeat action of measures 9-12 but with L hand W exchanging places.
	II a. Grasshopper - Refrain
1-8	Repeat all of Figure I a. measures 1-8.
	b. Slide and Elbow Hook
9-12	R hand W return to their original places with 4 sliding steps, R shoulder leading and passing back to back. On reaching home they turn in place with 4 walking steps. Meanwhile, the M and L hand W hook R elbows and skip around each other in place.
13-16	Repeat meas 9-12 with L hand W returning to original places. Meanwhile M & returned R H W hook L elbows and skip around each other in place

## III. a Grasshopper - Refrain

1-8 Repeat all of Figure I a, measures 1-8.

## 9-12 b. Slide and Arch

M with hands on hips, slide diagonally to their own R passing in front of R hand W and stop at outside center of set facing each other, using 4 slides to reach this position. Then, in place, they do 4 foot extension steps as follows: Hop on L foot and at the same time extend R heel fwd (ct 1 &). Hop on R ft, extend L heel fwd (ct 2 &). Repeat two foot extension steps. Meanwhile W join inside hands, placing outside hands on hips, and polka to opposite side of set (no 1 W going under arch formed by no 2 W).

13-16 W drop hands, turn inwardly to face center of set and rejoin inside hands, polka back to place with no 2 W going under arch formed by No 1 W. Drop hands and turn in place. Meanwhile M, continue doing 4 more heel extension steps (cts 1 &, 2 &, 1 &, 2 &) and return to original positions with 4 sliding steps.

## IV. a. Grasshopper - Refrain

1-8 Repeat Figure I a, measures 1-8.

## b. Trio Arch

9-12 Each M holds inside hands of W. Both W of each trio change places with each other on 4 polka steps, the R hand W going under the arch formed by the M and the L hand W, The M follows through the same arch going under his own arm. Trios now have their backs twd each other and the center of the set.

13-16 Repeat the same action but with L hand W going under arch, followed by the M. Trios finish facing the center as in original position.

## V a. Grasshopper - Refrain

1-8 Repeat Figure Ia, measures 1-8.

## b. Two Small Circles

9-12 Each trio joins hands, forming two circles. All do 4 polkas to R.

13-16 Repeat action of measures 9-12, but reverse direction to the L. Drop hands and end with trios facing each other.

## VI. a. Grasshopper - Refrain

1-8 Repeat Figure I a, measures 1-8.

## b. Large Circle

9-12 All join hands to form one large circle. All do 4 polka steps to the R.

13-16 Repeat action of measures 9-12 but reverse direction to the L, ending with trios again facing each other.

Finish with a slight bow.

Presented by Vyts Beliajus  
Notations by Marion Wilson



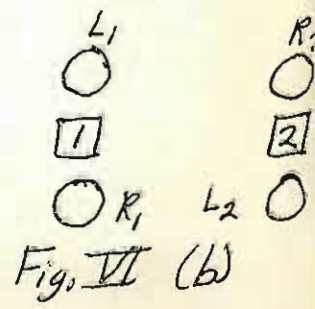
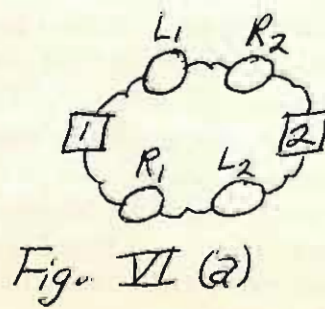
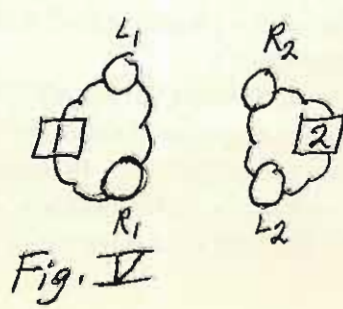
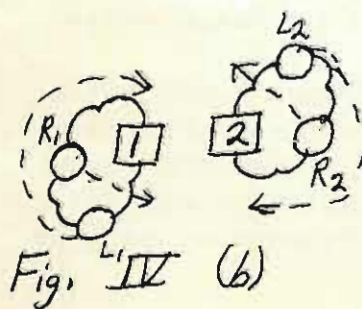
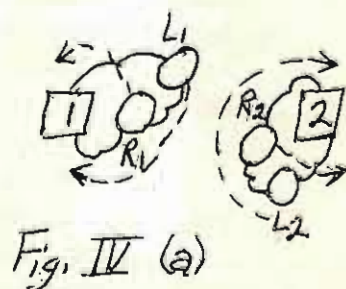
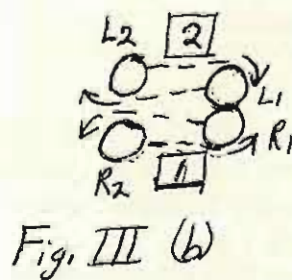
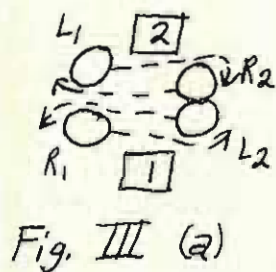
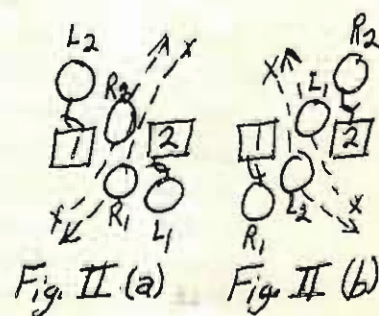
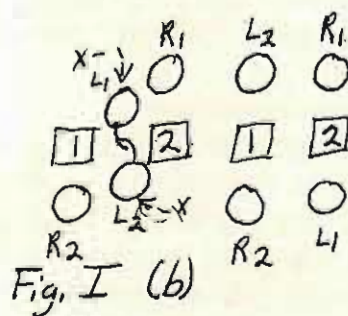
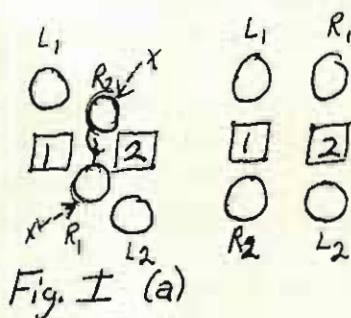
## Ziogelis (continued)



Refrain - (a)



Refrain - (b)





ROMANY MOOD  
(Roumanian Gypsy Dance)

Research accomplished by Sylvia Rovin while traveling in Europe. Presented by Grace Perryman at Folk Dance Camp 1951.

Record: Sarba Calului

Formation: Double circle of cpls, Ptrs facing, M's back to ctr.

Steps: Push step: This is usually done directly to the side, i.e., step swd L on L with a little leap, extending the R leg to R side (cts 1, &), step on R in front of L, bending knees slightly (cts 2, &), Repeat exactly with same ft. LH on hip and RH over head. RH moves outward from wrist as R leg is extended, RH moves inward over head as R steps in front of L.

Polka: A running polka light and fast, i.e., step fwd L with a little step (ct 1), step R beside L (ct &), step fwd L with a small leap (ct 2). Repeat, starting R. (Same tempo and spirit as a pas de basque, but do not cross feet).

Romany Mood Step: Ct 1 - Swing R leg bwd from hip, turning toe inward and hopping on LF. Ct. 2 - Swing R leg fwd from hip, turning toe outward and hopping on LF.

Ct 1 & 2 Step R, L, R in place. Repeat, swinging L leg (do not swing leg higher than 12" from ground).

Hand movement follows leg movement, i.e., as R leg swings bwd, R arm swings back and down, elbow straight, as R leg swings fwd, arms swings fwd and upward, elbow bent, palm turned twd face, head turned to R, hand flicks skirt fwd as it swings fwd. Repeat with L arm as L leg swings head turned to L. Free hands hanging at side. M's movement is the same, but hand is in a fist and as it swings fwd and up, he is showing off his muscle. Or M's hands may be kept in hip pockets.

Pattern: First part of dance is slow, restrained and in grandiose proud style. Second part is fast and abandoned, but strong.

Slow Movement: Step I - Ptrs facing. M's LH overhead, RH on hip. W's Hs opp. Woman moves to her L. M moves to his R.

#### Measures

- 1-2 Two push steps (M step swd R, W opp).
- 3 M step swd R, extending L leg to L. Step in back of R on L (W opp).
- 4 Bow to ptr, feet remaining in place. As dancer raises from bow, weight is shifted to M's RF & W's LF.
- 5-8 Repeat meas 1-2 in opp direction, starting with opp ft.  
Step II. Ptrs facing, both Hs joined.
- 1-2 M step L, R, L, point R fwd (W opp), moving fwd slightly, turning almost back to back with ptr. Joined inside hands pointing fwd and down. Joined outside hands raised and curved overhead.
- 3-4 M step R, L, R moving bwd. Point L fwd (W opp ft) Ptrs finish facing. Joined inside Hs curved above head in back, joined outside Hs pointing fwd and down.
- 5-8 Drop Hs. Two and 1/2 push steps and bow (as in Step I), M moving in a small circle to his own L, stepping swd on L and extending R leg, stepping in back of R for bow (W opp). Bow facing ptr, and close together to immediately rejoin Hs.
- 9-16 Repeat meas 1-8 step II.
- 1-8 Repeat step I.
- 1-16 Repeat Step II.



Fast Movement Step III. Ptrs facing M's back to ctr.

- 1-8 8 polka steps, M start L and W start R. Hs swing to side of the fwd ft. Each dancer moves CW in a circle around his ptr, passing R shoulders, make the circle as round as possible, finish side by side, inside hands joined, both facing CCW in the original circle.
- 9-16 8 polka steps back to back & face to face moving in LOD. Joined inside Hs swing fwd & back. Outside Hs swing naturally at side or on hips.
- 17-18 M dances fwd 2 polka (start RF). W turns to R under joined Hs (start RF).
- 19-20 W dances fwd 2 polka (start RF). M turns to R under joined Hs (start RF).
- 21-36 Repeat meas 9-12 four more times, moving CCW in circle.

Step IV. Ptrs facing M's back to ctr.

- 1-12 6 Romany Mood steps, moving bwd away from ptr. M move twd ctr. Both start RF.
- 13-24 6 Romany Mood steps moving fwd twd ptr. Both start RF.
- 1-36 Step V. Repeat step III.
- 1-24 Step VI. Repeat step IV.

- 1-6 Finale - 3 Romany Mood steps, each moving in a small circle to own R. These steps are done with more vigor and finish facing ptr.
- 7-8 M does a deep knee bend and springs up on his heels, arms extended outward and upward. W leaps fwd on her RF, swinging L arm overhead and fwd over RF, then steps back on LF, LH extended overhead and back. RH extended down and fwd over RF pointed on floor.

Presented by Grace Nicholes

### FANTASIA MICHOACAN (Mexican)

A Mexican cpl dance introduced at Folk Dance Camp, 1951 by Carlos Rosas of Mexico City. Formation: Cpls in double circle facing each other about six feet apart. M's Hs are clasped low in back; W holds skirt lightly in front. These H pos are maintained throughout dance. This may be done in a variety of formations, lines or circles, alternating M & W.

Record: Imperial 1015, Fantasia Michoacan

#### Measures

- 4/4 I. Turns and Chasse
- 1 a. Take one tour de basque to L. (Begin with wt on L ft. Pick up RF describing an arc and place it on floor to L of LF. Turn to L with wt on balls of both ft and finish with wt on RF, R toe turned diag to R, L toe pointed slightly to L about six inches in front of R).
- 2 Repeat tour de basque turn, crossing L over R and turning to R.
- 3 Repeat action of meas 1.
- 4 Repeat action of meas 2 on cts 1, & 2, only. On cts 3, 4, step L, R (in place), turning 1/4 to finish with R shoulder twd ptr.
- 5-8 b. Chasse Step: Move twd ptr beg with a very slight hop on L while lifting R off floor, R knee turned out, then step R on R, close L to R, step on R to R; face L and slowly draw L to R and up in an arc. Step out on L, close R to L, step out on L and face R. Repeat action of Fig 1 b, twice more. Ptrs step on R as they face each other. E Each Chasse Step fwd & back takes 5 cts.
- 2 cts Close L to R (ct) hold (ct 2).

Note: The first time ptrs move twd each other, they pause about 2 ft apart. The 2nd time they are a little closer. The 3rd time they finish back to back, ptrs peeking over shoulders at each other in flirtatious manner.

- 3/4 II. Pas de basque around ptr and back.
- 1-8 a. Beg R, ptrs advance twd each other using 8 light side pas de basque without crossing ft: Leap to R on R (ct 1), step on L beside R (ct 2), step on R in place (ct 3). Repeat pas de basque 7 times beg L, R, L, R, L, R, L.
- 9-16 b. Take 1 pas de basque step in place beg on R. Take 7 more pas de basque moving CW around ptr, facing ptr at all times.
- Note: In order to travel to L, the leap on the L is much longer than the one on the R.
- 17-24 c. Repeat action of Fig II, b, beg R and moving CCW about ptr.
- Note: This time increase length of leaps taken of R and decrease leaps on L.
- 25-32 d. Beg R, ptrs retire to pos about 6 ft apart, moving bwd on 8 pas de basques.

- 6/8 III. "V" Brush step
- 1 a. Hop L, at same time brush R toe diag fwd L (cts 1, 2, 3), hop L and brush R toe diag bwd across L (cts 4, 5, 6). The 2 brush steps describe an inverted V.
- 2 b. Hop L, brush R diag fwd R (cts 1, 2, 3), hop L, brush R bwd (cts 4, 5, 6).
- 3-6 Repeat action of Fig III, a and b, twice.
- 7 Repeat act on of Fig III, a.
- Note: While taking hops and brush steps, M and W turn CCW in place twice.
- 8 Facing ptr, stamp on R, hold.
- 9-16 b. Repeat action of Fig III, meas 1-8, beg with R hop, brush with L, turn CW and stamp L.

- 3/4 IV. Pas de Basque and Leaps
- 1-2 a. While facing ptr, M and W take two side pas de basque (R, L).
- 3-4 b. M & W leap to R on R (ct 1). Leap on L across R making 1/4 turn to R, still looking over L shoulder twd ptr (ct 2). Leap on R to R making 1/4 turn R (back twd ptr) (ct 3). Quick scuff L and leap L (cts & 1), hold (ct 2), raise R in arc (ct 3).
- 5-8 c. Repeat action of Fig IV, a & b, traveling back CW to face ptr.
- 9-16 Repeat action of Fig IV, meas 1-8.

Note: The leaps are done in a choppy manner but the whole step is done lightly on toes, finishing close to ptr with L shoulders adjacent.

- 2/4 V. Simple Rock Step
- 1 a. Drop wt fwd on flat of R ft at same time touching L toe tip across base of R heel (both knees relaxed and turned out, L knee bent) (ct 1). Drop wt back onto L, R toe tip across L toe tip (R knee bent) (ct 2).
- 2-8 Repeat action of Fig V, meas 1- 7 times ( 8 rocks altogether) moving CCW around ptr with L shoulders adjacent.
- 9-16 b. Repeat action of Fig V, meas 1-8, but on first ct turn so that R shoulders are adjacent and L ft is in front of R. Ptrs move CW about each other, and finish facing each other on own original side about two feet apart.



3/4 VI. Pas de Basque and Stamping Leap

1-16 Repeat action of Fig IV, meas 1-12, but instead of a light manner, stamp on leaps, do pas de basques in a heavy noisy manner as though quite angry.

2/4 VII. V Rock

1-8 Repeat action of Fig. V meas 1-8, with following variation: W exaggerates her rocks, swaying the body fwd and back from the hips down. M rocks fwd R (ct 1) and as he rocks back onto L, R ft is extended directly to R side, R toe down, R knee taut (ct 2), then he drops wt back onto R behind L (ct 1). Then M drops wt fwd onto L and extends R out to side again (ct 2). He continues in this manner for first 8 meas moving about ptr CCW.

9-16 Repeat action of Fig V, meas 9-16, but with W taking exaggerated rocks steps and M taking V rock with L ft. Finish facing ptr, moving bwd on final beat so that M and W are approximately 4 ft apart.

4/4 VIII. Turns

1-2 Repeat action of Fig I, meas 1-2.

3 Lift R (ct 1), turn to L (ct 2), lift L (ct 3), turn to R (ct 4).

4 Lift R (ct 1), turn L (ct 2), hold (ct 3,4).

Note: On turns M and W move slightly bwd, finishing about 6 feet apart.

3/4 IX. Pas de Basque

1-6 Beg R, M & W move bwd away from ptr taking 6 pas de basques.

7-12 Move bwd away from ptr on 6 pas de basques.

13-16 Move twd ptr on 4 pas de basques.

2 cts Take 2 quick stamps turning R shoulder to ptr in pose.

Presented by Grace Nicholes

## SIAMSA BEIRTE (Sheem-suh Berta)

Irish

MUSIC: Record: Parlophone MIP 306, "Bluebell Polka", or any good hornpipe.

FORMATION: Ptrs face with R hands joined at shoulder height, elbows bent and down, M with back to ctr of circle. Free hand hangs at side.

STEPS: Threes, rock, promenade. A complete description with meas. and ct. is given in Let's Dance, October 1951, and in Folk Dances From Near and Far, Vol VII. The steps are described for the M, the W does the counter part.

Note: The step pattern for Siamsa Beirte begins on the 4th ct and each meas. description includes the 4th ct. of the preceding meas.

MUSIC: slow 4/4 hornpipe

MeasuresPattern

- I. Threes, Rock
- (a) Moving to M L, M hop on R in place (ct 4).
- 1 Step to L on L (ct 1), step on R behind L (ct 2), step to L on L (ct 3).
- 2 Repeat meas. 1 Fig I, using opp ft and moving in opp direction.
- (b) Note: This step is done in one place and is very quick and subtle. Do not move away from ptr. One ft. replaces the other on the hop. On the rock the wt. is transferred from the ball of one ft. to the ball of the other ft.
- 3-4 Hop on R ft. in place (ct 4), bring L behind R, then step on L (ct 1), now hop on L (ct 2), bring R behind L and step on R (ct. 3); hop on R (ct 4), bring L behind R and rock L, R, L (ct 1, 2, 3).
- 5-8 Repeat action of Fig I meas 1-4 beg ML, WR & moving in R LOD.
- II. Change Places, Promenade
- 9-10 (a) Repeat action of Fig. I (a), meas. 1. Then M and W change places using 1 "three"; hop, step, step, step. M makes half turn CW, W moves CCW into M place, turning under R hands which are still joined. W also does 1 "three" step.
- 11-12 Repeat action of II. meas. 9-10, moving against LOD and changing places so M is again on inside of circle.
- 13-16 (b) both hands joined with ptr. R joined over, L joined under. Do a continuous turn CW, moving CCW with 4 promenade steps; hop, step, step, step.
- Note: On the Promenade (swing), ptrs are close, elbows bent forearms upright. Variation on hand hold for promenade (swing): M rolls joined R hand twd him and under their joined L hands to finish with R hands near W, L hands near M, W arms resting on M arms with elbows held out horizontally.

## SWEETS OF MAY (Solaisai na Bealtaine)

So-law-shee nuh byowl-thuh-nuh

Music: 'Come to the Ceili' Rank Rec of America Side 2, band 2, # RM310

Steps: This dance comes from the north of Ireland and steps therefore are threes in jig time i.e. hop, 1,2,3, throughout unless otherwise described. Jig sidestep will be "seven" and two of above "threes".

Formation: As for American Square Dance. 4cpls. Recording allows 8 meas introduction.

## Sidestep in circle

All join Hs in circle and sidestep to L and back to R into original pos. (8 meas).

Then sidestep to R and back into pos (8 meas)

## Body or Chorus

## a. Promenade across.

Cpls 1 & 3 cross over holding inside hands (2meas).

" 2 & 4 " " while 1 & three drop hands, turn and join Hs again (2 meas)

" 1 & 3 " back to pos while 2&4 drop Hs and turn (2 meas).

" 2 & 4 " " while 1 & 3 turn (2 meas).

## b. Advance and Retire (Fwd and Back)

Cpls 1&3 go fwd (while 2&4 turn to complete a above (2 meas ).

" 2 & 4 " while 1&3 go back (2 meas)

" 1&3 " " " 2&4 " " "

" 2&4 do two "threes" in pos, while 1 & 3 go back (2 meas)

## c. Clap and Change

All facing ctr clap thigh twice (1 meas)

Clap own Hs twice (1 meas)

Repeat (2 meas)

Side step, changing places with ptr. W passes in front (4 meas) Repeat clap and change finishing in original pos M passes in front (8 meas)

## Figure I Lead Around

All take ptrs inside H, face CCW and lead (promenade) around for 6 meas. release Hs turn individually (2 meas) and promenade back into pos (8 meas )

Repeat Body a, b, c. .

## Figure II Arches

Cpls 1 & 2 face. *1 make arch*

Cpls 3 & 4 face. *3 " "*

Cpls 1 & 3 make an arch and cpl 2 & 4 go under into head cpls pos. (2 meas)

All drop Hs and turn individually and rejoin Hs (2 meas)

Cpls 2 & 4 make arches and 1 & 3 go under and back into original pos. (2 meas).

All join both Hs and make a half turn, so that cpls 1 & 4 face, 2 & 3 face. (2meas)

Repeat pattern with new cpl (8 meas).

Repeat body a b c.

All join hands in a circle on last 2 meas.

## Figure III Thread the Needle.

M of cpl I and W of cpl 4 release Hs.

Cpl 1 raise joined Hs. W of cpl 4 pass under arch leading the others behind her.

She passes behind W of cpl I and back into original pos (8 meas)

Repeat with cpl 4 making the arch and M of cpl 1 leading the others (8 meas)

Finish: Sidestep in circle as in beg of dance (16 meas)

Presented by Sean and Una O'Farrell



COR BEIRTE (Two Hand Reel)  
Irish

Pronunciation: Curr Berta

Record: "Come to the Ceili" Rank Rec of America Side 1 Band 2 "Reels" or any good reel. Capital "My Ireland" T 10029 Side 2 Band 6.

Measures

- 1-8 1. Sidestep (8 meas) Holding RH, cpls sidestep to M's L ( a 7 and two 3's) and back (a 7 and two 3's).
- 9-16 2. Kickstep and Across (8 meas) M and W do kick step on RF (R in front of L for 1st hop, R raised for 2nd hop), one "Three" in pos and 2 threes to move across to ptr's pos ( 4 meas). Repeat, but M does kick step on LF this time (4 meas). (Count Jump, kick, 1,2,3).
- 17-24 3. Swing ( 8 meas) Joining both Hs crossed shoulder height and move CCW around the room while rotating CW using 3's, M starting with RF: First "three" is done in pos. At end of last "three," W should be on outside ready to start again.

Presented by Sean and Una O'Farrell

BAINT AN FHEIR  
(The Haymakers Jig)

Pronunciation: bwint un air.

Record: "Come to the Ceili" Rank Rec of America "jigs" Side 2, Band 5, or any good jig. My Ireland Capital T10028 Side 2, Band 1.

Steps: Hop 1,2,3 basic "threes" for jig.

Measures

Advance and Retire

- 1-8 Fwd and back twice. (Threes)
- 9-12 Jig step. All hop on L, R toe touching floor; hop on L again raising R in front of L leg, hop on L again bringing R back; step R, L, R, L. (Ct: jump, kick, hop, 1,2,3,4) Repeat starting with hop on R.
- 13-16 Fwd and back once more.
- 17-48 Ends meet.  
Top W and end M to ctr, "threes" step, join RH, make one turn, return to place. (4 meas). Top M and end W do same. ( 4 meas). Same people repeat but joining LH. ( 8 meas) Top W and end M go to ctr and buzz swing (8 meas), top M & end W swing ctr. ( 8 meas).
- 49-52 Top cpl with R arm hold make 1 1/2 turn
- 53-72 Weave; Top W gives L arm to 2nd M, they make one turn. While top M gives L arm to 2nd W and turns. Top cpl take R arm and turn. Top cpl repeat this action with cpls # 3,4, & 5. Top cpl join both Hs crossed and swing back to top
- 73-80 of set, and cast off. (M follow head M ad he turns L and promenades to the end of the set ). Head cpl make an arch; others go under. Cpl # 2 is new head cpl Repeat the whole dance with each cpl getting a turn as head cpl.

Presented by Una and Sean O'Farrell

**FOLK DANCE FEDERATION OF CALIFORNIA RESEARCH COMMITTEE:**

Marion Wilson, Avis Tarvin, Valerie Staigh, Mildred Coburn and Dorothy Tamburini

# JOTA MALLORQUINA

(MALLORCA)

Jota Mallorquina (Ma-yor-kee-na) is a very ancient typically Spanish dance which has in the Mallorquin version its most primitive manifestation. Learned in Palma de Mallorca (Balleares, Spain) from a member of the "Danzas Tipicas Casa Oliver" in October 1958 by Annemarie Steinbiss, and was introduced by her at the Statewide Institute at Long Beach, in May, 1960.

MUSIC: Record: Folk Arts 103, Band 2

FORMATION: Cpls in staggered formation on floor, ptrs facing, about 4' apart;

W back to music.

X

X

0

Arms shoulder height, held

O

X

X

out to side, R toe placed in

O

C

front of L ft.

Note: In smaller groups, cpls may be spaced freely about the floor.

STEPS: Running Waltz: Ft “skim” the floor; used moving in a large circle, or fwd and bwd in a straight line.

Heel-toe and turn: (4 meas to complete) Begin R shoulder twd ptr.

Meas 1 - Wt on L, place R heel fwd on floor (cts 1-2); place R toe beside L ft, R heel up (ct 3).

Meas 2 - Repeat action meas 1. (No hop during meas 1-2)

Meas 3 - Wt still on L, place R heel fwd on floor (cts 1-2) hop on L, lifting R and turning R knee well out to R, beginning a CW turn (ct 3).

Meas 4 - Step R, L, R to complete 1-1/2 CW turn, ending L shoulder twd ptr.

(Next heel-toe and turn is done with reversed ftwork and turn)

Step-swing: One meas for each step-swing, done slowly and without any hop

Waltz-balance and tour jete: (4 meas to complete) Face ptr.

Meas 1-2 Waltz-balance to L and R, taking 3 tiny steps for each waltz-balance (This is fairly bouncy).

Meas 3 Step swd on L, beginning a CCW turn (ct 1-2); leap (keeping knees straight) onto R, completing the CCW turn (ct 3).

Meas 4 Waltz-balance to L

(Next waltz-balance and tour jete' is done with reversed ftwork and turn)

*MUSIC 3/4*

## PATTERN

## Measures

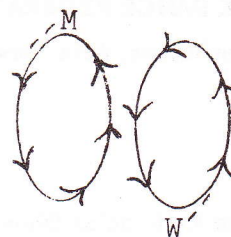
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INTRODUCTION - No action



# I. RUNNING WALTZ FWD AND BACK

- A 1-2 Both beginning R, dance two running waltz steps fwd in an elongated CCW circle.
- 3-4 Continuing the CCW circle, with two waltz steps dance bwd to place, ptrs passing L shoulders.
- 5-8 Repeat action meas 1-4 three times more (4 in all) in individual ovals.
- 1-8 Modify last 2 waltz steps to finish ptrs facing about 2' apart, R shoulder turned twd ptr.
- (repeated)



# II. HEEL-TOE AND TURN IN PLACE

- B 9-12 With R shoulder twd ptr, R arm across body, L hand high, wt on L, dance one complete heel-toe and turn step, holding both arms out curved to shoulder height during turn.
- 13-16 With L shoulder twd ptr, L arm across body, R hand high, beginning with wt on R, dance one complete heel-toe and turn step, again holding both arms curved to shoulder height during the turn.
- 17-24 Repeat action meas 9-16 (heel-toe turning R & L)
- 25-28 Repeat action meas 13-16 (heel toe, turning R)

# III. WALTZ-BALANCE AND LEAP TURN

- C 29-32 Face ptr as in intro. hands high. Both beginning L, dance one complete waltz-balance and tour jete' to L.
- 33-36 Both beginning R, dance one complete waltz-balance and tour jete' to R.
- 29-36 Repeat action meas 29-36 (tour jete L and R).
- (repeated)

# IV. RUNNING WALTZ FWD AND BWD - PIVOT TURN BWD

- A 1-2 Face ptr as in intro. Beginning on R ft, move fwd with two running waltz steps, skimming ft close to floor and close together; end past L shoulders.
- 3-4 Move bwd to place with two running waltz steps.
- 5-6 Beginning on R, dance twd ptr with one running waltz step. With L shoulders adjacent, jump slightly fwd onto both feet, knees slightly flexed (ct 1-2); hop on R, beginning a CCW turn (ct 3).
- 7-8 Continuing turn, step L (ct 1-2), step R (ct 3); step L (ct 1), hold (cts 2, 3). One or two turns may be made; end facing ptr, back in own pos.
- 1-8 Repeat action of meas 1-8 (Fig IV) but do not travel so far during last turn so as to be ready for next figure.
- (repeated)

# V. PROMENADE AND WOMAN TURN

- B 9-20 Ptrs move quickly together to take skaters pos, backs twd music. Beginning on R (swing L), move in a small CCW circle with twelve step-swing steps, smoothly and with NO hop.
- 21-28 L hands on hip, R hands still joined, cpl again dance in a small CCW circle; W with 8 waltz steps, turn CW (once per meas) under joined R hands to end with R shoulder to music, while M dances 8 zapateados, moving in a very small CCW circle:

Zapateado: Step R (ct 1), tap L heel (ct 2), step L (ct 3). M end with L shoulder twd music, ptrs facing.



# VI. WALTZ-BALANCE AND LEAP TURN

(Into ptrs line and back) Both hands high.

- C 29-36 Repeat action of Fig III, M moving twd music during meas 29-32 and away from music  
 29-36 during meas 33-36. W move away from music during meas 29-32, and twd  
 (repeated) music during 33-36.

# VII. CHASE WALTZ, TURN AND POSE

- A 1-5 Both hands high as in intro, W in front, M following: Beginning on R, dance five running waltz steps, moving in a small CCW circle.
- 6-8 Repeat action of meas 6-8 (Fig IV).
- 1-8 Repeat action of meas 1-8 (Fig VII), circling CW.
- (repeated)  
 2 Chords Pose: R arms up, L arm resting on L hip in back, bending fwd to look at ptr over R shoulder, R toe pointed fwd, wt on L ft.

NOTE: Ptrs dance to each other and their circles are made only in relationship to each other. The number of times they circle within their own circle has not been prescribed. The pose also is not in any particular spot in relationship to the music. Only in case of exhibition would this become a consideration.

Presented by Madelynne Greene

(Description first appeared in Let's Dance  
 May, 1961. Used by permission.)