

19th Annual

Folk Dance Camp

University of the Pacific
STOCKTON, CALIFORNIA



JULY 24 - AUGUST 6

**SYLLABUS of
Dance Descriptions**



M. Gault



1966

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(See Errata)

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JACK SANKEY

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ERRATA FOR 1966 FOLK DANCE CAMP SYLLABUS

- | <u>Page</u> | <u>Correction</u> |
|-------------|---|
| 2 | <u>BOURRÉE CARRÉE DE LA CHATRE</u>
Formation: Add: The quadrettes may be anywhere on the floor. Just decide among yourselves who is cpl #1. |
| 3 | <u>BOURRÉE DROITE</u>
Introduction: At the very end of the Introduction, turn L shoulder twd ptr in preparation for "avant-deux épaulé". |
| 5 | <u>BOURRÉE VALSÉE D'ISSOUDUN</u>
Introduction: At the very end of the Introduction, turn L shoulder twd ptr in preparation for "avant-deux épaulé".
Fig I, Note: The hands are joined <u>during</u> meas 2 and meas 4.
Fig I, last 2 meas: M dances in place (instead of moving back to original pos) and with joined hands, guides W twd him so R hips are adjacent. R hands are on ptrs L waist and outside hands are down. W may hold skirt. Turn is done in this pos.
Fig II (Turns): Delete first 3 lines telling of the turn pos.

When the 3 Bourrées were danced together the order was: 1. Bourrée Droite (twice), 2. Bourrée Valsée d'Issoudun (twice), 3. L'Auvergnate d'Issoudun (twice). |
| 6 | <u>LE BRANLE DU MOULIN</u>
Formation: Add at end: M has R arm around ptr and W has L hand on his R shoulder.
Fig I: The stamp is on the first ct of each <u>8th</u> bourree step. |
| 8 | <u>AVANT-DEUX GRANDCHAMPS DES FONTAINES</u>
Fig II, meas 3-4: Delete "bringing.....place". Insert "returning to original pos". |
| 9 | <u>QUADRILLE DE SAINT-BRIEUC</u>
Formation: Add: The quadrettes may be anywhere on the floor. Just decide among yourselves who is cpl #1. |
| 11 | <u>LE QUADRILLE DES LANCIERS</u>
The Introduction to each figure should read: Bow to ptrs (2 meas), opp (2 meas), and corners (2 meas). Wait 2 meas for dance to begin.
Second Figure, Part II, meas 13-16: Change the word <u>ptrs</u> to <u>Cpl #1</u> . |
| 12 | Second Figure, Part III, meas 21-24: Cpl #1 and #3 do not move fwd again but do 2 hand turn in place.
Fourth Figure, Part II, meas 13-16: Cpls use a two-hand turn to move back to place. |
| 16 | <u>BÉKÉSI PÁROS</u>
Part IV, meas 10-12: Should read.... Repeat meas 7-9 <u>with opposite footwork</u> . |

ERRATA (Cont)

- 18 VÁNYAI CSÁRDÁS
 Part III, meas 3, cts 1-2: Add....R ft is a little fwd of L.
 Part IV, meas 1, ct 2: M only steps L behind R. W step L in front of R.
- 19 URAI KÖRCSÁRDÁS
 Meas 1: Delete the word (Downbeat).
- 21 ERDÉLYI PÁROS
 Change title to ERDÉLYI CSÁRDÁS. Also the Buccaneer recording is entitled ERDÉLYI CSÁRDÁS. Also change the title in the Index.
 Introductory Notes, line 2: Should read:...and literally means 'beyond the Forests'....
 Introductory Notes, line 4: Should read:...from the 11th Century until....
- 22 Meas 10: Change cts in margin to read: 1-4. Change line to read: Repeat meas 9 with opp footwork. On the next line, delete the number 4 in the margin and also delete the whole sentence (Do a small jump...).
 Meas 11-12: Add this note: Instead of last 'leap-hop' do a small jump onto both ft.
- 23 SARKANTYUS
 Style: Fingers may be clicked as the dancer wishes.
 Slow Music, Part II, meas 1, ct 1, line 2: Change to read: meantime, turn hips so as to face slightly to the R, with....
- 24 Slow Music, Part II, meas 9: Turn the hips and knees so as to face slightly to the R.
 Slow Music, Part II, meas 9-10: This alternate step pattern was given: Jump on both ft together in place, turning hips and knees so as to face slightly to the R and bending knees (ct 1); hop bkwd on R (ct 2); step back on L ft (ct &); step fwd on R ft (meas 10, ct 1); close L ft to the R with a heel-click (ct 2).
 Slow Music, Part II, meas 16, ct 1: Delete the word pause. Insert instead: Jump to stride pos.
 Slow Music, Part II, meas 16, ct 2: Delete the whole line. Insert instead: Close ft together with a jump.
 Fast Music, Part I, meas 2: Add at end: on a L/fwd diag.
 Fast Music, Part I, meas 6: Add at end: on a L/back diag.
 Fast Music, Part I, meas 12: Should read: Repeat meas 1 but moving sdwd to R.
 Fast Music, Part I, meas 13: Add at end: and moving sdwd to L.
- 26 KALOTASZEGI LASSÚ
 Meas 11-12: Change to read: Repeat meas 9-10 with opp.....
 Third paragraph from the bottom, third line: Should read: to dance the Csárdás (Erdélyi Csárdás).

ERRATA (Cont)

27 POLITKO HASSAPIKO

Styling Note: Although the women now dance the Hassapiko, they do not dance like the men. They do not kneel down all the way and they do not slap the floor.

- 28 Fig IV, meas 13-14: Two circles may be made if dancer is able. If the heel-toe movement is too hard at first, turn may be made by pivoting only on the toe and lifting the heel.

29 MARFUTA

Part III, meas 1: W have hands on hips while watching.

Part IV, meas 1-2: W walk 6 steps, then stamp R on meas 2, ct 3.

Stamp L on ct 4.

31 BELLA FRANCA

Introduction: Immediately after the short flute melody there is a tap on a small drum as a signal to the dancers.

32 KRUESEL-KONTER

Dance is done 3 times complete and the Fig I is done once more.

37 AZUL CIELO

Introduction: 2 meas.

- 38 Fig II, meas 17: (cts 3,4) should read: point toe in same place as heel was.

Fig IV: Delete first 2 lines. Description is written for M, W do opp.

39 LA MAZURKA MEXICANA

Fig I, meas 3-4: Stamp R, taking wt.

Fig III, meas 1-8, 2nd line: "... W - L H joined just above elbows".

43 LA INDITA TAPATIA

Fig VII: Change 4 to 8 in each of last 2 lines.

45 MAMIES MIXER

Record: Blue Star 1788.

69 JARABE EJUTECO

Culebra Step #1, line 3: side (cts 4-6). Repeat above meas. It takes 2....

73 BAILE NORTENO

This dance is also done by adults. When this is done the following change is made. In Fig III the W remains standing and balances fwd R (cts 1-2) and back L (cts 3-4) as the M circles around her. W moves on her step so that she keeps facing the M.

87 KAMENOPOLSKO

Variation I: Styling for Pleven Two-step: On the first step the heel of the leading ft is directly in front of toe of the other ft. Step back onto the trailing ft. Step fwd again onto the leading ft.

ERRATA (Cont)

93 TROPNALO ORO

Steps: Change the count of HOP-STEP-STEP and CROSSING-TWO-STEPS.

HOP-STEP-STEP: Hop on R ft (ct & of meas before); step on L ft (ct 1); step on R ft (ct 2, 3).

CROSSING-TWO-STEP: Step on R (ct 1); step and close L behind R (ct ah); step on R ft (cts 2-3).

Meas 5-6: Should read: Two STEP-HOPS (R, L)...

95 SKOPSKA CRNOGORKA

Variation III: In each sentence change the word "back" to "front" or the word "front" to "back". In other words, the L ft crosses in front first.

98 ČARLAMA

Music BB: Pattern is done facing ctr and moving to R side and then to L side.

NOTE: The music on the following was recorded too fast for proper dancing so they should be slowed down somewhat: Kamenopolsko, Jove Male Mome, Tropnalo Oro, Ratevka.

101 RUMANIAN MEDLEY

Part II, (a): Delete all. Insert instead: Moving continuously to R, walk 3 steps diag twd ctr, 3 diag back to rim of circle, as follows: step fwd on L (ct 1), step fwd on R (ct 2), step fwd on L (ct 3), hold, tilting slightly fwd on L ft (ct 4). Move twd rim of circle, beginning with R ft and with opp footwork. At very end take a step on L ft instead of the lilt.

102 Part III (f): Clarification: Line 1 describes the transition. The description of the Sarba step that is done 6 times starts on line 2.

104 DANCE OF THE ABORIGINES

Fig VI, Arms (b): Should read: Open arms.

125 NUMERO CINCO

Additional Record: A&M 742 (45 rpm).

132 CETVORKA

Variation V, meas 11-12: The following is an alternate that may be used.

Meas 11: Hop on R twice, bringing L ft around twd ctr (cts 1, &).

On hops move twd ctr and keep L ft very close to floor. Step on L (ct 2). Repeat action with opp footwork for meas 12.

Variation V, meas 14: Dance as written but instead of a slap, stamp L ft next to R, no wt. Style: Arms are used in a swinging manner, even and smooth but with strength, during meas 13-16.

ERRATA (Cont)

135 U SEST (KORAKA)

The following Variations were taught by Mr. Kolarovski. They are lettered (A), (B), (C), (D) for convenient reference:

(A) Refer to Variation V: meas 2-4 dance 4 SKIPPING REEL STEPS followed by a step on R ft. When repeating the pattern in RLOD meas 1 danced with R ft crossing in back.

Meas (B)

- 1 Step sdwd R with R (cts 1, &, 2); hop R, start to bring L, knee bent, across R (ct &).
- 2 Step L across R (ct 1); turn to face ctr, step on R (ct 2).
- 3 Step L, R, L (cts 1, 2, &).
- 4 Repeat meas 3 with opp footwork.
- 5-8 Repeat meas 1-4, reversing direction and footwork.

(C)

- 1 Step sdwd on R (ct 1), step L behind R (ct &), step sdwd on R (ct 2).
- 2 Hop on R 2 times with L ft in front of R just off floor (cts 1, &); step L across R (ct 2).
- 3-6 Repeat meas 1-2, 2 more times (three in all).
- 7-8 In place 3 small leaps R, L, R, and stamp L, no wt.
- 9-16 Repeat action of meas 1-8 with opp footwork, travelling RLOD.

(D)

- 1 Step sdwd on R (ct 1), step L behind R (ct &), step sdwd on R (ct 2).
- 2 Hop on R (ct 1); step fwd L in front of R (cts &, 2); step in place on R (ct &).
- 3 Step L in place (ct 1); step R across in front of L (ct 2); step L in place (ct &).
- 4 Step R near L (ct 1); step L across in front of R (ct 2); step R in place (ct &). OR meas 4 is sometimes danced as:
Step R near L (ct 1); step L to L side (ct ~~2~~) step R behind L (ct &).
This VARIATION (D) is known as "new Sest" in some areas.

136 LJILJANO, MOME UBAVO

Var II, meas 4, cts 4-5: Delete all. Insert instead the description for cts 4-5 of Var I, meas 1.

139 JENI JOL

Dance Title: On the line under the title cross out the word no.

54 DR GSATZLIG

The following arm motions may be used while dancing side-close steps:

Fig I, meas 1-2: Bring joined hands from extended pos to elbow bent pos during the final meas of side-close steps.

Meas 3: on last side-close extend joined hands again.

Meas 4: on last side-close bend elbows again. In other words the direction of the hands follows the direction of movement. The arm motion should be smooth

Fig IV, meas 19-20: W dance step-hops, M do 4 stamping steps.

Meas 17-24 (repeat): M and W use step-hops.

ERRATA (Cont)

55 RIEBGAERTLER

Fig III, meas 1-2: The M hands make a CW circle and the W hands make a CCW circle. In meas 3-4 the directions are reversed.

56 SAENTIS-MASOLLKE

Meas 17-24: Turn may be done as written with both joined hands held high or it may be done as in Scardanaler Mazurka. As the turn starts, the joined L hands are lowered. As the turn progresses the L hands are raised and the R hands are lowered. All this is done in a smooth, even-flowing motion.

Meas 17-24 (repeat): Two slow sling-waltzes, not four.

57 ZOCCOLITANZ

NOTE: The name on the record label is misspelled.

Fig I, meas 16: Ptrs raise joined hands (M L, W R).

58 DER LAUTERBACHER

Pronunciation: The first syllable has a long U sound; the "a" is silent.

Schottische Step: 1 schottische step in 2 meas of 3/4 time: Step L (cts 1,2), close R to L (ct 3), step L to L (ct 1 of meas 2), lift R near L ankle (cts 2,3). Step alternates.

Meas 9-12: Do not swing joined hands.

Fig II, meas 17-28 (repeat): Delete: Repeat action of meas 17-28 but. Do 12 waltz steps.

59 HIRSCHEGRAEBLER

Fig I - D, meas 13: Front cpls move to outside of circle, second cpls move to inside.

60 Figs II, III, IV - last line of each Fig: change meas to part.

Add: Fig V: Repeat Fig I - A (Big Circle) meas 1-4.

61 A MOLESON

Fig I, meas 1-4: This may be described as 4 Traveling Waltz Steps.

Give a slight accent on ct 1 and do not close on ct 3.

Meas 1-4 (repeat): Same as above.

62 MEITSCHI, PUTZ DI

Fig I, meas 3-4: Should read: All do one step in LOD, ... (delete the word side).

66 MANCHESTER

Meas 5-8: 6 gallop steps are done on meas 5-7. On meas 8 jump onto both ft.

NOTE: In all of the Swiss dances presented this year, when hands are on hips fingers are fwd. Boedele: (as referred to in Saentis-Masollke and

ERRATA (Cont)

Der Lauterbacher) a series of small, quick, flat-footed stamping steps (done by M only) not in any particular number, but at will and in keeping with the rhythm of the music.

92 LESNOTO

Add the following variations to be danced to the Fast Music:

Var. 1: Same as VARIATION I (Slow) except on ct 2 of each meas there is a hop.

Var. 2: Meas 1-2 same as Var. 1 (Fast Music). Meas 3: Moving slightly L, a quick leap on L ft, step R next to L (cts ah, 1); Step on L (cts 2, 3); quick hop on L (ct ah).

137 BABA DJURDJA

Substitute the following for VARIATION III:

- 1 ♪ With wt on L, pose with R knee up, straight fwd.
- ♪ Turn hips slightly to R, step R on R ft.
- ♪ Step on L ft across in front of R ft.
- 2-3 Repeat action of meas 1, two more times.
- 4 ♪ Bring R knee up straight fwd.
- ♪ Same as cts 2, &, 3, & "ah" of meas 4, Var. I.
- 5-7 Repeat action of meas 5-7, Var. I.

139 JENI JOL

(Line dance, in cpls)

VARIATION I

Meas 2, line 3: Cross and rock fwd on L ft in front of R (ct 3).

Meas 2, line 4: Rock bkwd on R ft in place (ct 4).

Meas 3, line 1: Lift on R, raise L leg, knee bent (ct 1).

Meas 3, line 3: Bring R ft close to L and then step in LOD (ct 3).

1 30 MAJKA ME DAVA DALEKO

The correct name is: Majka Me Dava Na Daleko.

30 BELLA FRANCA

Curts: Should read: Count 2: Step L beside R. Meas 2, ct 1: Small step diag R bkwd on R.

Llarg: Meas 3, ct 2: Step R beside L. Meas 4, ct 1: Small step diag L bkwd on L.

ALTERNATE RECORDS:

CIRO: Folk Dancer MH3024. Kolo Festival EP 105. Kolo LP 1018.

POLITICO HASSAPIKO: Fez 707-A "Hasapiko".

BELLA FRANCA: Star S8412 "Sardana".

U SEST: There are many other U Sest records that may be used.

CHANGIER QUADRILLE: Tanz T72480

Go to your dealer and give a listen.

S'TROMMT EM BABELI
(Switzerland)

Music: Record: SEVZ 551 Schweizer Volkstänze.

Formation: One M between two W.

<u>Measures</u>	<u>Pattern</u>
4	Introduction. Join hands in trio.

FIG I. (CIRCLE AND ARCHES)

1-8	Circle CW, starting L, arms stretched, with 8 polkahops (schottische).
9-16	Repeat action of meas 1-8, reversing direction of circle.
17-24	The W circle twice around the M (without releasing his hands). The W on the R side circles CCW making first the arch in front, dips in back; the W on the L side circles CW, dips in front, making the arch in back. The M is just marking time trying not to mix up any arms!
17-24 (repeat)	Repeat action of meas 17-24.

FIG II (STAR AND FIGURE 8)

1-8	Star R, stretched arms, starting L.
9-16	Star L, starting L. Form the line.
17-18	M hook R elbows with W on the R, make 1 turn with 4 step-hops.
19-20	M hook L elbows with W on the L, make 1 turn with 4 step-hops. At the same time the W on the R continues to turn alone CW.
21-22	Same as meas 17-18, the W on the L keeps on turning CCW. (with step-hops).
23-24	Same as meas 19-20.
17-24 (repeat)	Repeat action of meas 17-24, Fig. II.

FIG III (CIRCLE)

1-16	Repeat action of Fig I, meas 1-16.
------	------------------------------------

Presented by Carmen Irminger

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The following is a list of approximate pronunciations. At best, they are a poor substitute for the original teacher but maybe this will keep the names sounding about the way they should. The capitals denote the accented syllables.

<u>PAGE</u>	<u>PRONUNCIATION</u>	<u>PAGE</u>	<u>PRONUNCIATION</u>
1	Pah deh Boor-ray	15	BAY-kay-shee PAH-rohsh
	Ah-vahn-doo drwaht	17	VAH-nyah-ee CHAR-dahsh
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2	Boor-ray CAHR-ray deh lah SHAHT-treh	26	KAH-loh-tah-see-gee LAHSH-shoo
	Kah-dret	27	Poh-LEE-tee-koh Hah-SAH-pee-koh
	CAHR-reh-mahn(t)	30	BEH-lah FRAHN-kah
4	Loh-VEHR-nyat Dee-soo-duh(n)	32	KREW-zell KON-ter
5	Boor-ray VAHL-say Dee-soo-duh(n)	33	SHAHN-zhear Kwah-DRILL-yeh
6	Leh BRAHN-uhl doo MOO-lain	34	EH-koh-saise
7	Lah CHEHV-reh Dar-zahn-tohn	35	SVEE-fah-her
8	GRAHN-shahn deh FON-ten		Dee-AHL-teh Kaht
	PAS-too(r)-rell		WIN-ter-grune
	MOO-lee-neh		BUY-rish-er Bower
9	Kah-DREE(L) deh Sain-Bree-oo		ZUM-mer-mish-el
	Bahl ah Doo	37	Ah-SOOL See-AY-loh
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10	Pleh-eh-rell	40	El Moh-SKEE-toh
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11	LAHN-see-ay	41	Ray-DOH-vah
14	SEE-frah		Tah-coh-NAH-soh
	REE-dah	43	Lah In-DEE-tah Tah-pah-TEE-ah

PAGE PRONUNCIATION

49 Poh-KEE-to

50 Com-PAH-nah

53 Ah-pehn-ZAHL-er
KLAHTCH-vahl-ser

54 Dehr SAHTS-leek

55 REEB-gairt-lehr

56 SEHN-tis Mah-SOHL-keh

57 SOH-koh-lee-tanz

58 Dehr LOO-ter-bach-er

59 HEAR-shah-grab-ler

61 Ah Moh-LEH-sohn

62 Might-chee Pootz Dee

65 Lin-VEHR-noh Lay Pah-SAH-toh

66 VOH-geh-lee SHOH-teesh

67 KEHT-ten-gahl-oop

69 Hah-RAH-bay Ay-hoo-TAY-coh
VAH-yay
Pah-SAY-oh
Coo-LAY-vrah

70 Pah-LOH-moh

73 BAH-lay Nor-TAY-nyoh

74 Nah-RAHN-hah DOOL-say

87 KAH-men-oh-POHL-skoh

89 YOH-veh MAH-leh MOH-meh

93 TROP-nah-loh Oh-roh

94 RAH-tev-kah

95 SKAWP-skah TSEE-noh-
GOHR-kah

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96 ZHEN-skoh KER-sten-noh

97 Poh-TER-chah-noh

98 GHEE-lahn-kah
Char-lah-mah

130 DRAH-chev-kah
MY-kah meh DAH-vah nah
DAH-lee-koh

131 CHET-vohr-kah

133 OO-shest

136 LEEL-yahn-oh MOH-meh OO-bah-voh

137 BAH-bah JURE-jah

138 OH-reed-skah PIE-doosh-skah

139 YEH-nee Yohl

140 CHEE-roh

141 ZAHLS-ber-ger DRAY-er

142 Lah Mah-ree-EH-tah

143 Stromt em BAH-beh-lee

P R E F A C E

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

So our hearty thanks to:

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

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

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

OUR THANKS TO ALL!!!

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Abbreviations used in the Syllabus

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

BASIC STEPS FOR BOURRÉES

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

1. Pas de bourrée (bourrée step) 3/8 or 2/4 meter.
Starting on L ft, step fwd with the full wt of the body touching the ground and bend both knees (ct 1); step-close on ball of R ft, straightening the knees slightly (ct 2); step on ball of L ft, straightening the knees slightly (ct 3). Repeat, starting with R ft.
2. Avant-deux droit (straight move for 2 dancers).
Two dancers face each other (4 ft apart).
1st meas: Both starting with L ft, dance one bourrée step fwd and meet your opp on R shoulder. (NOTE: The first step is a large one.)
2nd meas: Dancing on the spot, do one bourrée step if you are a W.
M bend both knees on the 1st ct of the meas.
3rd meas: Move bkwd with one bourrée step, starting with L ft.
4th meas: Do one bourrée step in place.
3. Avant-deux épaulé (épaulé - shoulder).
This figure takes 4 meas, like the straight avant-deux. It is frequently used in "bourrée croisée".
Two dancers face each other. Now they turn their L shoulder twd each other.
1st meas: Starting with L ft, take one big step twd each other, turning 1/2 a turn to L (ct 1). Step on R ft close to L ft (ct 2). Step on L ft in place (ct 3). This brings ptrs R shoulder to R shoulder.
2nd meas: Step on the R ft and at the same time throw L ft sdwd L (ct 1). Step on L ft (ct 2). Step on R ft, close to L ft (ct 3).
3rd meas: Step on L ft in place, beginning a 1/4 turn to R (ct 1). Step on R ft in place (ct 2). Step on L ft, close to R ft (ct 3). This brings ptrs face to face.
4th meas: Step on R ft diag R bkwd (ct 1), beginning a 1/4 turn to R. Step on L ft across R ft (ct 2). Step on R ft in place (ct 3). This brings ptrs pointing L shoulders twd each other.
4. Épingle à cheveux (hairpin or U-turn)
This is a variation of the "avant-deux épaulé" and takes 4 meas.
1st and 2nd meas: Repeat meas 1 and 2 of "avant-deux épaulé".
3rd meas: Take a fast 3/4 turn on L ft (ct 1). Step on R ft near L ft (ct 2). Step in place on L ft (ct 3).
4th meas: Repeat meas 4 of "avant-deux épaulé".
5. Croisements (crossing over) 4 meas.
1st meas: Repeat meas 1 of "avant-deux épaulé".
2nd meas: Step sdwd R on R ft, changing place with your ptr (ct 1). Step L ft close to R ft (ct 2). Step on R ft in place (ct 3).
3rd meas: Take a 3/4 turn on L ft (ct 1). Step on R ft close to L ft (ct 2). Step on L ft in place (ct 3).
4th meas: Repeat meas 4 of "avant-deux épaulé".

Notes by Louise & Germain Hébert

BOURRÉE CARRÉE DE LA CHATRE (Lower-Berry)

This popular form of bourrée is characterized by the way that dancers move "around" the quadrette formation.

Music: Record: BAM 267, Side B, band 1. 2/4 meter

Formation: Two cpls form a quadrette, cpls facing each other, W on M R side. Hold hands at shoulder level.

Steps: As described in "Basic Steps for Bourrées"

Measures Pattern
No introduction.

A FIG I (AVANT-DEUX)
1-2 Starting all with L ft, cpl #1 moves fwd and cpl #2 bkwd with 2 bourrée steps.
3-4 Repeat meas 1-2, cpl #1 moving bkwd, cpl #2 fwd.
1-4 (repeat) Repeat meas 1-4, Fig I.
1-4 and repeat Repeat meas 1-4 and repeat, Fig I.

FIG II (CARREMENT)
 In this part of the dance, ptrs will have to execute "croisement" around the quadrette formation. These are regular "croisement" except for the first one, ptrs being not in proper pos for "épaulé".

Cpl #2
W M
M W
Cpl #1

B
1 Drop opp ptr hand. M and W do a balance step on outside ft pulling apart.
 For M: Step sdwd to L on L ft (ct 1); close R without taking wt (ct 2). W: reverse.
2-4 M change place with ptr describing 1 turn and 1/4 to his R, using 3 bourrée steps. They finish in "épaulé" pos twd opp W.
 W: Change place with their ptr with a side step on L ft (ct 1); close R ft near L ft (ct 2). W do 3/4 turn to their L with 2 bourrée steps, finishing in "épaulé" pos twd opp M.
1-4 (repeat) Ptrs change place with opp using steps of "croisement".
1-4 and repeat Repeat meas 1-4 and repeat, Fig II.

NOTE: On the "croisement" M sometimes stamp R ft on last ct of every 4th meas.

Presented by Louise & Germain Hébert

BOURRÉE DROITE (France)

This bourrée takes its name from the formation in which it is executed. Learned from Pierre Panis in the summer, 1964.

Music: Record: Uni-disc Ex 33-173, Side A, band 2. 3/8 meter.

Formation: M on one line facing W on another line, 4 ft apart.
NOTE: Ptrs should be able to touch their hands in straightening their arms.

Steps: As described in "Basic Steps for Bourrées"

<u>Measures</u>	<u>Pattern</u>
4 meas	Introduction

A FIG I (AVANT-DEUX)
1-4 Starting with L ft, M move twd W with "avant-deux épaulé" steps.
NOTE: W begin with the same action only 2 meas later.
1-4 (repeat) Repeat meas 1-4, Fig I.
1-4 and Repeat meas 1-4 and repeat
repeat

B FIG II (PAS DE BASQUE AND CROISEMENT)
As Fig II begins, M are back at their original pos.
1-4 In place M do 4 pas de basque. Use 4th pas de basque to turn L shoulder twd ptr. NOTE: As W started 2 meas late, they are in the middle of the formation when Fig II starts. They go back to their pos with meas 3-4 of avant-deux. They do only 2 pas de basque.
1-4 (repeat) Croisements for M and W.
1-4 Everybody do 4 pas de basque, using the 4th to turn L shoulder twd ptr.
1-4 (repeat) Croisements for M and W. This brings everybody into original pos.

Repeat from beginning. Every second time, do "epingle à cheveux" instead of "avant-deux épaulé" in Fig I.

Presented by Louise & Germain Hébert

L'AUVERGNATE D'ISSOUDUN
(Lower-Berry)

This dance is a variation of "Bourrée Droite" and was learned from Pierre Panis (Summer 1964).

Music: Record: Uni-Disc Ex 33-173, Side A, band 2. 3/8 meter

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

Steps: As described in "Basic Steps for Bourrées"

<u>Measures</u>	<u>Pattern</u>
4 meas	Introduction.

A FIG I (AVANT-DEUX)

1-4 Ptrs move twd each other, meet with R shoulder and move back to place with steps of "avant-deux droit".

1-4 (repeat) Repeat meas 1-4, meeting with L shoulder.

1-4 Repeat meas 1-4, meeting with R shoulder.

1-4 (repeat) Repeat meas 1-4, meeting with L shoulder.

B FIG II (PAS DE BASQUE AND CROISEMENT)

1-4 Everybody do 4 pas de basque, using the 4th to turn L shoulder twd ptr.

1-4 (repeat) Croisement for M and W.

1-4 Repeat meas 1-4, Fig II (pas de basque).

1-4 (repeat) Repeat meas 1-4 (repeat), Croisement. This brings ptrs in original pos.

Repeat from beginning.

Presented by Louise & Germain Hébert

BOURRÉE VALSÉE D'ISSOUDUN
(Lower-Berry)

Another dance from the straight bourrée family. This version substitutes the second part, which is usually a "croisement" to turn with ptr, or "waltz" like they say in Berry.

Music: Record: Uni-Disc Ex 33-173, Side A, band 2. 3/8 meter

Formation: M on one line facing W on another line, 4 ft apart.

Steps: As described in "Basic Steps for Bourrées".

<u>Measures</u>	<u>Pattern</u>
4 meas	Introduction

A FIG I (AVANT-DEUX)

1-4 Starting with L ft, M move twd W with "avant-deux épaulé" steps.

NOTE: As in Bourrée Droite, W begins the same action only 2 meas late.

At the end of meas 2, M join R hand with W L hand and they drop it as soon as joined. They do the same, at the end of meas 4, joining the opp hand.

1-4 (repeat) Repeat meas 1-4, Fig I.

1-4 and Repeat meas 1-4 and repeat, Fig I.

repeat

B FIG II (TURNS)

At the end of last meas, M keep their ptr R hand in their L hand. They place W R hand on their L hip and put their own R hand on W L hip.

1-4 In this pos ptrs turn CW using 4 bourrée steps. There is a stamp on the 1st ct of the 4th step.

1-4 (repeat) Repeat meas 1-4, Fig II.

1-4 and Repeat meas 1-4, Fig II, and repeat. Use the 2 last meas to assume original pos. Omit the stamp on the 1st ct of last 4th step.

repeat

Repeat from beginning.

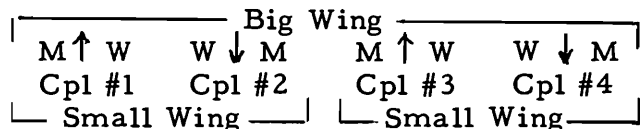
Presented by Louise & Germain Hébert

LE BRANLE DU MOULIN (Simple)

This dance is from a region called "Champagne du Bas-Berry (Bas-Berry). It reminds us of the time when the windmills were in use.

Music: Record: BAM 267, Side 1, band 4. 3/8 meter.

Formation: Ptrs in open pos; 4 cpls form the "big wing", 2 cpls form the "small wing".



W #1 and W #2; W #3 and W #4 hook R elbow. M #2 and M #3 hook L elbow. Free hand of M #1 and M #4 hangs loose on side.

Steps: Basic Bourrée Step.

Measures	Pattern
4 meas	Introduction.

A FIG I (BIG WING)

1-4 Starting all with L ft, the "big wing" turns CW, cpl 1 and cpl 4 moving fwd; cpl 2 and cpl 3 moving bkwd, using 4 bourrée steps.

There is a stamp on the first ct of the 4th bourrée step.

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

1-4 and repeat Repeat meas 1-4 and repeat.

B FIG II (SMALL WINGS)

1-4 M 2 and M 3 drop elbow. The small wings turn CW, (1/2 a turn) with 4 bourrée steps. No stamp.

1-4 (repeat) Repeat meas 1-4, Fig II.

1-4 and repeat Repeat meas 1-4 and repeat, Fig II.

C FIG III (CHANGING PLACES)

1-4 Small wings do 1 more 1/2 turn so that M 1 and M 4 are now in ctr.

Repeat from beginning. M 1 and M 4 hooking L elbows; cpls 2 and 3 moving fwd, cpls 1 and 4 moving bkwd.

Presented by Louise & Germain Hébert

LA CHÈVRE D'ARGENTON
(The Goat from Argenton)

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

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

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

Steps: Step-swing, running steps.

<u>Measures</u>	<u>Pattern</u>
	No introduction.

A	<u>FIG I (STEP-SWING)</u>
1-4	Both starting with L ft, 8 step-swings.
1-4 (repeat)	

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

Repeat from beginning (3 more times).

WORDS:	Elle a mange les choux la chèvr') 2
	Elle a mangé les choux)
	Les choux, les choux-raves)
	La chicorée sauvage) 2
	Les choux, les choux-raves)
	Et les pissenlits.)

Presented by Louise & Germain Hébert

AVANT-DEUX DE GRANDCHAMPS DES FONTAINES

In Upper Brittany they use only a "vielle" for musical instrument. This "coffee grinder" can play beautiful melodies, like the one that uses this dance.

Music: Record: Uni-Disc Ex 33-147, Side B, band 2 (2/4 meter)

Formation: Two cpls form a "quadrette". Cpl #1 faces cpl #2 (4-5 ft apart). M joins his R hand with his ptr R hand. Hands are held shoulder height.

$$\begin{array}{c} \text{cpl \#2} \\ \hline \text{W M} \downarrow \\ \text{M W} \uparrow \\ \hline \text{cpl \#1} \end{array}$$

Steps: "Pas de quatre" - Starting with L ft, 3 running steps (cts 1 & 2); hop on L ft (ct &). R ft cross in front of L ft.

<u>Measures</u>	<u>Pattern</u>
8 meas	Introduction.

A FIG I (AVANT-DEUX)

- 1 Starting with L ft, cpls move twd each other one "pas de quatre".
- 2 Cpls move bkwd with one "pas de quatre".
- 3-4 Repeat meas 1-2, Fig I.

B FIG II (PASTOURELLE)

- 1 Ptrs drop R hand. Each dancer moves twd the opp with one "pas de quatre". Join R hand with opp. On the 4th ct, (on the hop) M turns CW (1/2 turn) W turns CCW under R arms.
- 2 Every dancer moves back to opp pos with one "pas de quatre".
- 3-4 Repeat meas 1-2, Fig II, bringing ptr back in place.

A FIG III (AVANT-DEUX)

- 1-4 Repeat Fig I.

B FIG IV (MOULINET - R HAND MILL)

- 1-4 Cpls form a R hand mill (grasping the wrist of the one in front). The mill turns CW, 1 turn and 1/2 bringing cpls in opp pos.

Repeat from beginning (2 more times).

Presented by Louise & Germain Hébert

QUADRILLE DE SAINT-BRIEUC
(Upper-Brittany)

Claude Flagel, who plays the "vielle" for this dance, also calls the figures and sings here and there like in the old days.

Music: Record: Uni-Disc Ex 33-147, Side A, band 2 4/4 meter

Formation: "Quadrette". One cpl facing one cpl, W on M R side, R hands joined shoulder height.

Steps: Pas de quatre: 3 walking steps, and a hop.

Measures
2 meas

Pattern
Introduction.

A FIG I (AVANT-DEUX)

1-2 Starting on L ft, ptrs move twd opp and change place, meeting on L shoulder and using 8 walking steps. Ptrs turn twd inside and bow on 8th ct.

3-4 Repeat meas 1-2, meeting opp on R shoulder.

FIG II (BAL À DEUX)

5-8 Ptrs face each other and join both hands, bending elbows and holding joined hands in front of chest. Jump on both ft (ct 1); hop on R ft, bending L leg in the back (ct 2) (like in a Debka jump). Repeat 7 more of these steps describing 2 turns CW.

B 1-8 Repeat Fig I and Fig II.

C FIG III (CHAINE DES DAMES) (Ladies Chain)

1 W move twd each other, join R hands as they pass each other to exchange places (1 pas de quatre). M dance on the spot.

2 W join L hand with opp M. Both turn L to face opp cpl (1 pas de quatre)

3-4 Repeat meas 1-2, Fig III (Chain Right back).

FIG IV (BAL À DEUX)

5-8 Repeat meas 5-8, Fig II.

C 1-8 Repeat meas 1-8, Fig III and IV

A 1-8 Repeat meas 1-8, Fig I and II.

D FIG V (PASTOURELLE) (Slow part)

1-2 Cpl #1 moves twd cpl #2 (who stays put) using 4 chasse' steps: Step on L ft fwd (ct 1); close R instep near L heel (ct 2).

3-4 Cpl #1 moves bkwd using 4 "chassé steps".

5-6 Cpl #1 repeat meas 1-2, Fig V.

7-8 M #1 helps his ptr to turn CCW under their R arms and places her on M #2 L side. W #1 joins L hand with M #2 L hand.

QUADRILLE DE SAINT-BRIEUC (Cont)

- E FIG VI (PASTOURELLE) (Fast part)
 1-2 M #2 with the 2 W move fwd with 4 fast "chassé" steps" as
 M #1 go back with the same steps.
 3-4 M #1 move fwd as the trio moves bkwd.
 5-8 Repeat meas 1-4, Fig VI On the last meas, M #2 helps
 the 2 W to turn twd outside under joined hands.
- F FIG VII (BAL À QUATRE)
 1-4 All join hands shoulder height and turn once around CW
 with steps described for meas 5-8, Fig II.
- D-E-F Repeat Fig V. VI and VII, cpl #2 being active.

Presented by Louise & Germain Hébert

AVANT-DEUX DE PLEHEREL
 (Upper-Brittany)

Brittany, by its location, has always been in a certain degree of isolation. There are two main parts: Arcoat, or "wood country" (lower Brittany) and Armor or Arvor, the "sea country" (upper Brittany).

Music: Record: Uni-Disc Ex 33-147, Side B, band 1 4/4 meter

Formation: "Quadrette" - 1 cpl facing 1 cpl W on M R side. R hands joined and held at shoulder height.

Steps: Variation of "pas de quatre": Starting with L ft, do a two-step (cts 1 & 2); step fwd on R ft (ct 3); hop on R ft (ct 4).

<u>Measures</u>	<u>Pattern</u>
2 meas	Introduction

- A FIG I (AVANT-DEUX ET PASTOURELLE)
 1 All starting on L ft, 1 basic step, cpls moving twd each other.
 2 With the same steps, cpls move bkwd.
 3-4 Repeat meas 1-2, Fig I.
 1 (repeat) Drop ptr hand. Move twd opp and do a "Pastourelle" on 4th
 ct. (See Avant-deux de Grandchamps des Fontaines).
 2 Back up with the same step.
 3-4 Repeat meas 1-2 (repeat).

- B FIG II (CHAINE ANGLAISE)
 1 Change place with opp (R shoulder) using 1 two-step and 2
 walking steps. Turn R shoulder twd opp.
 2 Join R hand with opp and walk back to original pos (4 steps).
 3 Join L hand with ptr changing place with him or her (4 steps).
 4 Join R hand with opp and change place (3 steps and hold).

Repeat from beginning, starting in opp pos.

Presented by Louise & Germain Hébert

LE QUADRILLE DES LANCIERS

This dance was first introduced around 1850. It was then known as "Quadrille Anglais" (English Quadrille) to avoid confusion with "Quadrille Français" that was codified 20 years before. Probably because of the last melody, the dance was shortly after "renamed" by popular agreement. Many versions exist. Claude Flagel, who did intensive research on this dance, found 8 different versions, the oldest being a century old and the latest issued just before World War I. This is the version we saw performed by a group from Château-roux, during a Folk Dance Camp at Pont-Chrétien, France, in 1964.

Music: Record: Uni-Disc Ex-45-190M.
"Traité de Danse" Lussan-Borel-Allen Michel, Paris, 1936.
 P. 129-133.

Formation: Regular square dance formation. Ptrs hold inside hands joined.

Style: All figures are done with walking steps (except for a few occasions). We shall keep in mind that it is a "danse de salon" with its games of curtsy and affability executed with smiles, little bows and glances.

<u>Measures</u>	<u>Pattern</u>
6/8 meter	<u>FIRST FIGURE: "Les Tiroirs" (Drawers), or "La Dorset"</u>
	<u>Introduction</u>
4 meas	M bow and W curtsy.
4 meas	Do the same with corner.
	<u>Part I Avant-deux</u>
1-2	M #1 and W #3 move fwd and meet in ctr (4 walking steps)
3-4	They now move back to place.
5-8	Repeat meas 1-4, but this time they join both hands and pivot around each other and back to place (8 steps).
	<u>Part II Tiroirs</u>
9-12	Cpl 1 and cpl 3 change place, cpl 1 going between M 3 and W 3. Turn by the inside to face opp.
13-16	Repeat meas 9-12, this time cpl 3 going between cpl 1.
	<u>Part III Balancé et Tour de Mains</u>
17-20	Bow to corner.
21-24	Join both hands with corner, turn around and back to place.

Cpls 2 and 4, 3 and 1, 4 and 2 repeat from beginning.

2/4 meter	<u>SECOND FIGURE: "Les Lignes" or "La Lodoiska" or "La Victoria"</u>
8 meas	<u>Introduction.</u> Bow and curtsy to ptr and corner.
	<u>Part I Les Saluts</u>
1-2	Cpl 1, 4 steps fwd
3-4	and back.
5-6	Repeat meas 1-2.
7-8	M 1 helps his ptr to face him. They both remain in ctr.
	<u>Part II Chassé-croisé</u>
9-10	Moving to own R, 4 chassé (or shassay) steps.
11-12	Moving to L, 4 chassé to bring ptrs back to place.
13-16	Ptrs join both hands and turn around (8 steps) and assume original pos.

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LE QUADRILLE DES LANCIERS (Cont)

<u>Measures</u>	<u>Pattern</u>	
2/4 meter	<u>Part III Avant-huit</u>	
	While cpl #1 is turning around, cpls #2 and #4 split and join hands with cpls #1 and #3, forming 2 lines.	
17-18	The lines move fwd (4 steps).	
19-20	The lines move bkwd (4 steps).	
21-24	Fwd again and everybody fall back to original pos using 2 hands hold and turning around (Tour de mains).	

Cpls 2, 3 and 4 repeat the figure.

6/8 meter	<u>THIRD FIGURE: "Les Moulinets" or "La Native"</u>
8 meas	<u>Introduction.</u> Bow and curtsy to ptr and corner.
	<u>Part I Les Saluts</u>
1-4	M #1 and W #3 fwd and back.
5-6	Fwd again and bow and curtsy as music is retarded.
7-8	Back to place.
	<u>Part II Les Moulinets</u>
9-10	The 4 W form a R hand star and do 1/2 turn CW.
11-12	Join L hand with opp M. This one turn W around CCW (like in Ladies Chain).
13-14	The 4 W reform the R hand star. Come back to original ptr.
15-16	Repeat meas 11-12, Part II, with own ptr.

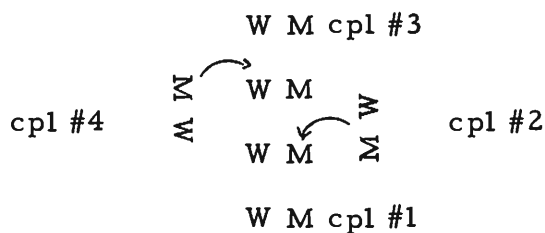
Cpls 2 and 4, 3 and 1, 4 and 2 repeat the figure.

6/8 meter	<u>FOURTH FIGURE: "Les Visites" or "L'Ecosaise" or "Les Grâces"</u>
8 meas	<u>Introduction.</u> Bow and curtsy to ptr and corner.
	<u>NOTE:</u> Ptrs join R hands.
	<u>Part I Les Visites</u>
1-4	Cpl #1 and cpl #3 lead to their R and meet cpl #2 and #4. They bow and curtsy.
5-8	Cpl #1 moves twd cpl #4, and cpl #3 moves twd cpl #2. Bow and curtsy.
	<u>Part II Les Moulinets</u>
9-12	Cpls 1 and 4 and cpls 3 and 2 form a R hand star.
13-16	Cpls assume original pos, walking back to place.
	<u>Part III Chaine Anglaise</u>
17-20	Cpls 1 and 3 do a R and L Through.
21-24	Back to place with the same steps.

Cpls 2 and 4, 3 and 1, 4 and 2 repeat the figure.

2/4 meter	<u>FIFTH FIGURE: "Les Lanciers"</u>
8 meas	<u>Introduction.</u> Bow and curtsy to ptr and corner.
	<u>Part I Grande Chaine</u>
1-16	Using 16 two-steps, cpls do a Grand R and L. Ptrs meet half way and keep moving till back to original pos. Start with R ft.
	<u>Part II Invitation</u>
17-24	Cpl #1 greets cpl #2, cpl #3, then cpl #4. Cpl #1 turns back to the formation and all other cpls line up behind cpl #1. (See illustration)

LE QUADRILLE DES LANCIERS (Cont)



<u>Measures</u>	<u>Pattern</u>
<u>2/4 meter</u>	<u>Part III Chassé-croisé</u>
1-2	M moving to their R and W to their L, 4 chassé steps to change place. M pass behind W.
3-4	Reverse direction and come back to your place.
5-8	Repeat meas 1-4.
	<u>Part IV Promenade</u>
9-16	All M following M #1, and all W following W #1 "cast off". Walk outside the formation and back to place (16 steps).
	<u>Part V Avant-huit</u>
17-20	All turn to face ptr. Join hands in the line. The lines move fwd and back.
21-24	The lines move fwd again. Ptrs join both hands and everybody falls back to original pos on the square using the two-hands turn.

Cpl #2, #3 and #4 lead the figure.

FINALE: Ptrs assume social pos and polka around the hall.

Presented by Louise & Germain Hébert

A FEW BASIC STEPS USED IN HUNGARIAN DANCES

The following steps are described with the Right foot leading. They may be done on either foot, moving in either direction.

1. Single Csárdás step: Step to the Right on the Right foot; close the Left foot to the Right foot without weight. Or, step to the Right on the Right foot; close the Left foot to the Right, taking weight on the Left foot. The sequence of steps will determine whether or not you take weight on the closing foot.
2. Double Csárdás step: Step to the Right on the Right foot; close the Left foot to the Right, taking weight; step to the Right on the Right foot; close the Left foot to the Right without weight.
3. Cifra: Leap slightly to the Right on the Right foot; step onto the Left foot in place*, but do not take full weight on the Left foot; step on the Right foot in place*. (*Editor's note: In this description "in place" means next to supporting foot.)
4. Upbeat or Open Rida: Step onto the ball of the Right foot to the Right; step on full Left foot across and in front of the Right foot.
5. Downbeat or Closed Rida: Step on full Right foot across and in front of the Left foot; step to the Left on the ball of the Left foot.
6. Lengető (Leg Swing): Leap on the Right foot in place, bringing Left foot up slightly in back. Hop on the Right foot, swinging Left foot forward.
7. Fono or Fonas (Weaving Step):
 - a. Forward: Step on the Right foot in front of the Left; hop on the Right foot, bringing the Left foot in an arc around in front of the right foot.
 - b. Backward: Same footwork as above, but the arc moves from front to back. This looks somewhat like a reel-type step-hop.
8. Bokázó Variations:
 - a. In a parallel 1st position, click heels together on each count.
 - b. Open heels on ct. 1. Close heels with a click on ct. 2.
 - c. Step in place, Right (ct. 1), Left (ct. 2). Close Right foot to the Left with a heel click (ct. 3). Pause (ct. 4).
 - d. Simple Bokázó: Step in place three times, Right, Left, Right, bringing Heels together with clicks on each step. Pause.
 - e. Cross Bokázó: Jump on both feet, landing with Right foot crossed over in front of the Left foot, heels turned in slightly (ct. 1). Then jump on both feet apart, heels turned out slightly (ct. 2). Close both feet together with weight on both feet (ct. 3). Pause (ct. 4).

These basic steps are common found in Hungarian dances, and this list is by no means complete.

A useful warm-up dance or exercise can be developed from combining selected basic steps. This type of dance helps to develop a certain feeling for style and to increase the range of movement. The dance always requires a leader, who is fully aware of the basic development of free-style Hungarian dances, and is able to select and demonstrate the steps, as a participating leader, in a way which is pleasing to other participants. Any good 2/4 or 4/4 Hungarian dance music can be used as accompaniment. The dance should always start with slow movements, progressing to faster and more vigorous movements.

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BÉKÉSI PÁROS

Pronounced: Bay-kay-shee Pah-rohsh

Békés county is in the East-Southeast part of Hungary. It is a rich area in the folk dance tradition, with an interesting local Csárdás-style. The Csárdás is based on the Cifra step, and its variations, with ptrs changing pos, turning, etc.

Source: Original research done by Miklos Rabai, Choreographer of the Hungarian State Folk Ensemble, and George Manninger, folklorist. This particular version was arranged for recreational purposes in the United States by Andor Czompo.

Music: Record: B & F #S-429, "Békési Páros." The music is in 4/4 meter and each melody consists of 12 meas.

Style: The dance is lively with light and fast footwork.

Formation: Cpls scattered anywhere in the room. Ptrs face in a shoulder-shoulder-blade pos.

Meas.	Ct.	PART I
1-3		Introduction.
4-6		In place, straighten and bend knees in rhythm. Straighten <u>on</u> the beat, bend on the <u>off</u> -beat.
7	1	Step on the ball of the <u>R</u> ft to the R.
	2	Step L across in front of the R with a slight knee-bend.
	3	Close the R ft to the L, with wt on the balls of both ft, knees straight.
	4	Bend both knees.
8		Repeat Meas. 7 with opp footwork.
9-12		Repeat Meas. 7-8, two more times.
PART II		
1	1	Hop on the L ft. At the same time swing R ft in front of the L with sole pointing to the L.
	2	Hop on the L ft. At the same time, swing R ft outward so that the sole is pointing to the R.
	3	Leap in place on the R ft)
	&	Step on the L ft in place) One Cifra step in place.
	4	Step on the R ft in place)
2		Repeat Meas. 1 with opp footwork.
3	1	Leap on the R ft in place)
	&	Step on the L heel beside R) Heel Cifra.
	2	Step on the R ft in place)
	3-4	Repeat cts. 1-2 with opp footwork.
4	1	Click your R heel to the L. The L ft goes to the side slightly, and the wt is on the R ft.
	2	Hop on the R ft.
	3	Step on the L ft in front of the R.
	&	Step on the R ft behind the L.
	4	Step with the L ft to the L.
5-6		Repeat Meas. 4, two more times.
7-12		Repeat Meas. 1-6.

BÉKÉSI PÁROS (Cont)

Meas.	Ct.	PART III
1	1	Step back on the R ft.
	2	Hop on the R ft.
	3	Step back on the L ft.
	4	Hop on the L ft.
		NOTE: In the meanwhile, release the shoulder-shoulder-blade pos, M R hand takes the Lady's R hand. Lady's L hand is on her hip. M L hand is behind his back.
2	1	Step on the R ft behind the L.
	2	Hop on the R ft, bringing L ft slowly behind the R.
	3	Step on the L ft behind the R.
	4	Hop on the L ft.
		NOTE: This is a reel-type of step.
3		Repeat the "Heel Cifra" of Part II, Meas. 3.
4	1	Step fwd on the R ft.
	2	Hop on the R ft.
	3	Step fwd on the L ft.
	4	Hop on the L ft.
		NOTE: With the two step-hops, the M and Lady change places, passing each other with R shoulders, and without releasing the hand-hold. Hands are held down as you pass shoulders. Face each other again at the end of the change-over.
5-6		Repeat Meas. 2-3.
7-12		Repeat Meas. 4-6, two more times. With the last two "Heel Cifra" steps, ptrs join again in the shoulder-shoulder-blade pos.
PART IV		
1-3	1	With a small lift on the L ft, R toe touches in front of the L ft, with a slightly bent and turned-out knee.
	2	"Slide" to a pos with both ft apart, wt on both ft, knees bent. During these two cts, make a 1/4 L turn.
	3	Close the ft together with a little jump.
	4	Repeat ct. 2.
	1	Repeat ct. 3, Meas. 1.
	2	Pause.
		Repeat above with opp footwork, making almost 1/2 R turn.
		NOTE: This is a six-ct movement phrase overlapping 3 meas of 4/4 music.
4-6		Repeat Meas. 1-3.
7-8		Do 4 Upbeat or Open Rida, beginning with the R ft.
9	1-3	Repeat ct. 1-3 of Meas. 1.
	4	Pause.
10-12		Repeat Meas. 7-9.

Repeat the dance once more from the beginning.

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher. Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois. Abbreviations added to fit U.O.P. syllabus format.

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Presented by Andor Czompo
FOLK DANCE CAMP - 1966

VÁNYAI CSÁRDÁS

Pronounced: Vah-nyah-ee Char-dahsh

Dévaványa is a small city in Southeastern Hungary, in the center of the Sárret (mud meadow) region. This area was the flood area of the Berettyo and Körös Rivers. During the spring and fall, the area was practically isolated from the outside world because of floods.

Source: The original research was done by Miklos Rabai, Choreographer for the Hungarian State Folk Ensemble. Additional research was done by Andor Czompo, whose native town of Turkeve is only a few miles away.

Music: Record: Crossroad 4001. Ványai Csárdás. This is a popular Csárdás melody from Dévaványa. The meter is 4/4 and each melody comprises 7 measures.

Style: The steps are large and appear "heavy." Knees are bent slightly. The turns are vigorous.

Formation: Cpls scattered anywhere in the room. M are facing a CCW LOD, Lady faces ptr. This is danced in a shoulder-shoulder pos. Both ptrs lean twd each other, with hips back.

THE DANCE

<u>Meas.</u>	<u>Ct.</u>	<u>Introduction</u>
1-2		No movement
<u>PART I (Man's Part)</u>		
1	1	Step with the R ft on a R/fwd diag.
	2	Step on the L ft beside or behind the R ft.
	3	Step with the R ft on a R/fwd diag.
	4	Click L heel to the R, without wt.
2		Repeat Meas. 1 with opp footwork.
3-6		Repeat Meas. 1-2, two more times.
7	1	Step fwd on the R ft.
	2	Step fwd on the L ft.
	3	Step on the R ft in place.
	4	Leap on the L ft in place, turning slightly to the L, and bringing the R lower leg up behind.
		NOTE: The Lady does everything with opp footwork, moving bkwd.
<u>PART II (Footwork is the same for both ptrs)</u>		
1-2		With 8 running steps, turn together as a cpl bkwd (CCW).
3	1	Jump with both ft together, slightly turning bent knees to the R.
	2	Jump back to place with ft together and knees straight.
	3	Jump with both ft together, slightly turning bent knees to the L.
	4	Same as ct. 2.
4		Repeat Meas. 3.
5-6		Take 8 running steps fwd and the cpl turns CW.
7		Same as Meas. 3.

VÁNYAI CSÁRDÁS (Cont)

Meas.	Ct.	PART III (Footwork is the same for both ptrs)
1	1	Leap on the L ft in place. R toe touches in front of the L.
	2	Hop on the L ft, R toe touches diag fwd/R.
	3	Leap on the R ft.)
	&	Step on the L ft.) One Cifra step in place.
	4	Step on the R ft in place.)
2		Repeat Meas. 1 with opp footwork.
3	1-2	Jump on both ft apart, keeping wt on the L ft.
	3-4	Jump on both ft, bringing the R ft in to the L.
4		Repeat Meas. 3 with opp footwork.
5-6		Repeat Meas. 1-2.
7		Repeat Meas. 3-4 but in double time. (The movement is twice as fast).
PART IV (Footwork is the same for both ptrs)		
1	1	Step on the R ft on a R/fwd diag.
	2	Step on the L ft behind the R.
	3	Step on the R ft to the R, bending the knee.
	4	Pause.
2		Repeat Meas. 1 with opp footwork.
3-6		Repeat Meas. 1-2, two more times.
7	1-2	Step to the R on the R ft.
	3-4	Close the L ft to the R and hold.
		NOTE: In this part, cpls turn in place about a half turn around ptr in each pattern, first CCW then CW for a total of six times.

Now repeat the whole dance from the beginning.

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois. Abbreviations added to fit U.O.P. syllabus format.

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Presented by Andor Czompo

URAI KÓRCSÁRDÁS

(Circle Csardas from Ura)

Pronounced: Oo-rah-ee Koor-char-dahsh

Ura is a small village in the Szabolcs-Szátmar County in Eastern Hungary. Early historical records show that this village was in existence as early as 1374. The village was destroyed by floods and swallowed by the Ecsed Swamp, but it was always re-built. This was a shepherd area, and the chief occupation was sheep-herding. The people of Ura changed their traditional clothing very early in favor of the urban fashions, although, until recent years, the women still made linen at home for shirts and other "white" garments. This particular version of the dance is a variation of the so-called "Magyar Negyes," a Hungarian dance for four.

Source: 39 Verbunktánc by Emma Lugossy. Arranged for recreational folk dancing in the United States by Andor Czompo.

Music: Record: Buccaneer JR-1276 or Epic LC 3459, Side 2, Band 2. The melody is found in several other recordings, including Monitor MF 368, Side 2, Band 2, but it is included within a suite of songs. The music is in 4/4 meter, and each melody consists of 16 measures.

Style: The movements are powerful and lively.

Formation: Two cpls in a small circle, M face each other, Ladies face each other. M join hands behind the Ladies' backs. Ladies have hands on M nearest shoulders. Sometimes the dance is done in a larger circle also.

THE DANCE

<u>Meas.</u>	<u>Ct.</u>	<u>Introduction</u>
	1-4	No movement.
		<u>Dance</u>
1	1-4	Do one double Csárdás step to the R (Downbeat).
2	1-4	Do one double Csárdás step to the L.
3-4		Repeat Meas. 1-2.
5	1	Do a small leap to the R on the R ft.
	2	Touch L heel beside R ft, then lift ft slightly.
	3	Close L ft to the R with a slight stamp without wt.
	4	Pause.
6	1-4	Repeat Meas. 5 with opp footwork.
		NOTE: You can vary the movements in Meas. 5-6. On ct. 2, do two touch-lifts (cts. 2, &) instead of one.
7-8		Repeat Meas. 5-6.
9	1-2	Step back from the circle on the R ft. Release the hand-hold.
	3-4	Step back with the L ft.
10	1-2	Click both heels together.
	3-4	Repeat cts. 1-2.
		NOTE: M may do a boot-clapping variation instead of the heel clicks: Step back with the R ft (ct. 1); Hit L inside boot top with R hand (ct. 2); Step fwd on the L ft (ct. 3); Hit R outside boot top, behind, with R hand (ct. 4).

URAI KÖRCSÁRDÁS (Cont)

Meas.	Ct.	
11	1	Step fwd on the R ft.
	2	Hop on the R ft.
	3	Step fwd on the L ft.
	4	Hop on the L ft.
12	1-2	Step R, L, in place.
	3	Close R ft to the L with a heel-click.
	4	Pause.
13-16		Repeat Meas. 9-12 and resume the orig hand-hold on the last 2 cts.
		NOTE: From Meas. 9-16, the Ladies put hands on own hips. The M arms are held at a low-fwd-side pos.

Repeat the dance from the beginning.

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois. Abbreviations added to fit U.O.P. syllabus format.

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Presented by Andor Czompo

ERDELYI PÁROS

Pronounced: Air-day-ee Pah-rohsh

Erdély is the Hungarian name for Transylvania. Transylvania is a Latin name and literally means "between the forests." This triangle-shaped territory, closed in by the Eastern and Southern Carpathian Mountains, was a part of Hungary from the 9th Century until the end of World War I. During the Turkish occupation (16th and 17th Centuries), it was a partially independent and relatively prosperous Hungarian State, led by a reigning prince. It was a Protestant State, but with declared religious freedom -- one of the first of this kind in Europe. Due to later Romanian infiltration, there are only three areas in Transylvania today where the Hungarians are not in the minority. These include Szekély-land, Kalotaszeg and Torockó. The development of their folk culture was somewhat different than that of the Hungarians inside Hungary. The young men in Transylvania are probably the best dancers in the whole Hungarian language territory. Their couple dances preserved a special style also. The dance described here is probably the first presentation of Transylvania-Hungarian couple dances for recreational folk dancing in the United States.

- Source: Research film, owned by Andor Czompo, courtesy of the Hungarian Dance Research Library. The dance was arranged by Andor Czompo to fit the available recording.
- Music: Record: Qualiton LPX 10059, "Transylvania Csárdás" or Buccaneer JR-1276 "Erdélyi Páros" 45 rpm. The music is in 4/4 meter, and each melody consists of 16 measures.
- Style: Light and lively with slight bouncy feeling which comes from the knee.
- Formation: Cpls scattered anywhere in the room.

THE DANCE

<u>Meas.</u>	<u>Ct.</u>	<u>Movement</u>
1-4		Introduction. When this cpl dance follows the Kalotaszegi Lassu, this is the time when the girls turn out from the circle, and join their ptrs in the following pos: the M R hand is on the Lady's waist (L); Lady's L hand is on M R shoulder; M L hand is extended to the side, holding Lady's R wrist.
5	1-2	Step to the L on the L ft, turning hips slightly L.
	3-4	Step fwd on the R ft.
6	1-2	Step fwd on the L ft.
	3-4	Close the R ft to the L without wt.
		NOTE: During this time, the M actually leads his ptr almost half-way around him. The Ladies do the step with opp footwork, but on ct. 3-4 of Meas. 6, do not close the ft. Instead, do a small step with the L ft -- a preparation for the next turn-out figure.
7	1-2	Step with the R ft on a R/fwd diag.
	3-4	Step with the L ft fwd.

ERDÉLYI PÁROS (Cont)

Meas.	Ct.	
8	1-2	Step fwd on the R ft.
	3-4	Close L ft to the R taking wt.
		NOTE: With these 4 steps, the M moves around his ptr CCW. In the meantime, the Ladies do 1 1/2 turn CW with 4 steps, R, L, R, L, under the M L arm which is high in the air, holding her R hand.
9	1	Ptrs join in shoulder-waist pos, and with identical footwork, Leap to the R on the R ft.
	2	Leap on the L ft beside the R.
	3	Leap to the R on the R ft.
	4	Hop on the R ft.
10	1-3	Repeat Meas. 9, cts. 1-3 with opp footwork.
	4	Do a small jump on both ft.
11-12		Repeat Meas. 9-10.
13-14		With L hips adjacent, walk around ptr CCW in 4 steps, R, L, R, L, -- each step is 2 cts.
15-16		Repeat Meas. 7-8.

Repeat the dance from the beginning 4 more times, with the exception of the Introduction. During Meas. 1-4, do 4 single Csárdás steps in shoulder-waist pos, M starts L, Lady R. The last time through the dance, the music ends after Meas. 1-8. Do the dance accordingly.

These directions are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois. Abbreviations added to fit U.O.P. syllabus format.

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Presented by Andor Czompo

SARKANTYUS (Spur Dance)

Due to the fact that Hungary was a "horse-riding" nation, practically every man wore spurs in earlier times. Going to the dance place with spurs, however, became a privilege for only the best dancers in the village. The sound of the spurs controlled and directed the rhythm and tempo of the dance. Although dancing with spurs never developed as a separate dance form, in certain areas, some traditional step patterns and variations definitely indicated a slight tendency toward this. The following dance is based on steps and variations from the village of Erdőhát in Transylvania, where the dance has survived to the present as a free-style men's dance. Often it becomes a competition between dancers.

- Source:** A. Lanyi, Hungarian dance expert, researcher and folklorist. Andor Czompo arranged the dance to fit the traditional instrumental folk music of Transylvania.
- Music:** Crossroad #4003 - "Sarkantus." Both the slow and fast melodies are in 2/4 meter.
- Style:** Relatively light. With spurs, there is no need to click the heels together with much vigor. The heel-clicking steps are characteristic throughout the whole dance.
- Formation:** Men in a circle or in groups. or in lines facing each other. Feet are closed and parallel, arms free at a side-fwd pos.

THE DANCE

<u>Meas. Ct.</u>		<u>SLOW MUSIC (Part I)</u>
<u>1-4</u>		<u>Movement</u>
		Introduction
1	1	In preparation, rise to the balls of the ft and suddenly settle down on the heels with a 'jolt,' on the beat. The knees are straight.
	2	Pause.
2	1-2	Repeat Meas. 1.
3	1	Repeat Meas. 1, ct. 1.
	2	Repeat Meas. 1, ct. 1.
4	1	Repeat Meas. 1, ct. 1.
	2	Pause.
5-8		Repeat Meas. 1-4.
9	1-2	Turn both heels out, toes almost touching, with knees slightly bent. (Pigeon-toed pos).
10	1-2	Close heels together and straighten knees.
11	1	Repeat Meas. 9 twice as fast.
	2	Repeat Meas. 10, twice as fast.
12	1-2	Repeat Meas. 11.
13-16		Repeat Meas. 9-12.
17-24		Repeat Meas. 9-16.

PART II

- | | | |
|---|---|--|
| 1 | 1 | Lift the R ft slightly into the air in front of the L leg. In the meantime, turn the hips slightly to the R, with a small pivot on the L ft. |
| | 2 | Touch the heel of the R ft in front of the L ft. |

SARKANTYUS (Cont)

- 2 1 Turn hips back to place, bringing the R ft to the side just above the floor.
 2 Close the R ft to the L with a heel-click.
 3 1 Step on the heel of the R ft to the R.
 2 Step on the L ft behind the R.
 4 1 Step on the R ft to the R.
 2 Close the L ft to the R with a heel-click.
 5-8 Repeat Meas. 1-4 with opp footwork.
 9 1 Jump on both ft together in place, turning hips and knees slightly to the R and bending the knees.
 & With wt on the R ft, do a lift (looks like a hop, but don't leave the floor) on the R ft in place.
 2 Step back on the L ft.
 10 1 Step fwd on the R ft.
 2 Close the L ft to the R with a heel-click.
 11-14 Repeat Meas. 9-10 two more times.
 15 1 Click the L ft with the R.
 & Hit the R thigh with the R hand.
 2 Hit the L thigh with the L hand. At the same time, lift the L ft slightly to the side in preparation for a heel-click.
 & Close the L ft to the R with a heel-click.
 16 1 Pause.
 & Snap fingers of R hand.
 2 Cut fwd on both ft slightly.
 NOTE: Sometimes the finger-snap occurs at the same time as the cut, rather than on the & ct.
 17-24 Repeat Meas. 9-16.

FAST MUSIC (Part I)

- 1 1 Step on the heel of the R ft on a R/fwd diag.
 & Step on the L ft behind the R.
 2 Step in place on the R ft.
 2 Repeat Meas. 1 with opp footwork.
 3-4 Repeat Meas. 1-2.
 5 1 Leap back on the R ft on a R/back diag.)
 & Step on the L ft beside the R.) Cifra
 2 Step on the R ft in place.)
 6 Repeat Meas. 5 with opp footwork.
 7 Repeat Meas. 5.
 8 1 Step back on the L ft.
 2 Close the R ft to the L with a heel-click.
 9-10 Repeat Meas. 1-2 moving sideways, R and L.
 11 1 Click R heel to the L.
 2 Cut on the L ft, shooting R leg, with a straight knee, to a R/fwd diag.
 12 Repeat Meas. 1.
 13 Repeat Meas. 1 with opp footwork.
 14 1 Close the R ft to the L with a heel-click.
 2 Step on the L ft beside the R, lifting the R ft slightly to the side.
 15-16 Repeat Meas. 15-16 of Slow Part II.
 17-24 Repeat Meas. 9-16.
 25-26 Repeat Meas. 1-2.

SARKANTYUS (Cont)

Meas.	Ct.	
27	1	Close R ft to the L with a heel-click.
	2	Cut on the L ft, turning almost 1/2 turn and shooting R ft diag fwd.
28-29		Repeat Meas. 1-2.
30	1	Jump on both ft with the R ft crossed in front of the L, knees bent.
	2	Jump on both ft, turning 1/2 turn to the L, both ft apart. (This movement "unwinds" the cross-jump).
31	1	Close ft together with a jump.
	2	Jump and land on both ft apart.
32	1	Close ft together with a jump.
	2	Pause.
33	1	Click the R heel to the L.
	&	Hit R thigh with R hand and lift L ft to the side.
	2	Click the L heel to the R.
	&	Hit the R thigh with the R hand and lift R ft to the side.
34	1	Repeat cts. 1 & of Meas. 33.
	2	Repeat ct. 2 of Meas. 33, hitting the L thigh with the L hand at the same time.
	&	Hit R thigh with R hand and lift R ft to the side.
35	1	Click R heel to the L.
	&	With both arms extended fwd, clap the R hand to the L from up to down (like playing cymbals) and lift the L ft slightly to the side.
	2	Click the L ft to the R.
	&	Now clap the L hand to the R as above, and lift the R ft to the side.
36	1	Close the R ft to the L.
	&	Snap fingers of the R hand.
	2	Cut on both ft slightly fwd.
37-40		Repeat Meas. 33-36.

Repeat Fast Part I, once more

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois. Abbreviations added to fit U.O.P. syllabus format.

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Presented by Andor Czompo

KALOTASZEGI LASSÚ

Pronounced: Kah-loh-tah-seh-gee Lahsh-shoo

Kalotaszeg is the name of a Hungarian region in Eastern Transylvania which, at the present time, belongs to Romania. The people here are especially patriotic and have preserved one of the oldest folk traditions, (costumes and dances), due to the fact that they are outside the "motherland" as they call present Hungary. Among the many exciting traditional dances, the following one is a simple, slow dance, which reflects the simplicity and femininity of the Kalotaszeg girls.

Source: Research done by Andor Czompo. This variation was arranged to fit the available recording, and for recreational folk dance in the U. S.

Music: Record: Qualiton LPX 10059, "Slow Dance of Kalotaszeg," or Buccaneer JR-1276 "Kalotaszegi Lassú." The meter is 2/4.

Style: Slow and solemn with slight knee bends. The movement is soft.

Formation: Girls in a circle with a simple, low hand-hold.

Meas.	Ct.	Movement
1-2		Introduction.
3	1	Step to the R on the R ft, bending both knees slightly.
	2	Close the L ft to the R with wt, straightening knees (softly).
4	1-2	Repeat Meas. 3, but the L ft closes without wt.
5-7		Repeat Meas. 3, three times with opp footwork.
8	1	Turn both heels outward with a slight knee bend (pigeon-toed).
	2	Close heels together, straightening knees.
9	1	Step to the R on the R ft.
	2	Step on the L ft behind the R, moving to the R.
10	1-2	Repeat Meas. 4.
11-12		Repeat Meas. 8-9 with opp footwork, moving to the L.
13	1	Step on the R ft in front of the L.
	2	Step on the L ft behind the R.
14		Repeat Meas. 3.
15-16		Repeat Meas. 13-14.
17-24		Repeat Meas. 9-16.
25		Repeat Meas. 3.
26		Repeat Meas. 3.
27-40		Repeat Meas. 3-16.

On the record, a lively Transylvania Csárdás melody follows this slow dance. Break up the circle and you may want to join your ptr, or whoever invites you to dance the Csárdás (Erdély Páros).

These directions are meant only as refresher notes for those who have learned the dance from a qualified teacher. Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois. Abbreviations added to fit U.O.P. syllabus format.

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Presented by Andor Czompo

FOLK DANCE CAMP - 1966

POLITIKO HASSAPIKO
(Greece)

These are typical Hassapiko steps that are danced in the city of Salonika, Greece. The steps and pattern were learned there by Anatol Joukowsky in 1965 and they were arranged by him to fit the listed recording.

Music: Record: RCA 47g 2049 4/4 meter

Formation: Short lines of 4 to 8 dancers, with hands on shoulders of neighbors. Originally the Hassapiko was danced only by men but now women participate. The short lines should be all men or all women, do not mix the sexes.

<u>Measures</u>	<u>Pattern</u>
1-4	<u>Introduction</u>
	<u>FIG I</u>
5	Step R across and to L side of L (ct 1). Step L to L side (toe turned out) (ct 2). Step R across and to L side of L (ct 3). Place L behind R, L knee turned out, and bend R knee (ct 4).
6	Step L to L side (toe turned out) (ct 1). Step R across and to L side of L (ct 2). Step L to L side (toe turned out) (ct 3). Place R ft in front of L ankle (R heel over instep) and bend L knee (ct 4).
7	Repeat action of cts 3 & 4 of meas 5 (step across and bend) (cts 1, 2). Repeat action of cts 3 & 4 of meas 6 (step to side and bend) (cts 3, 4).
8	Step R across and to L side of L (ct 1). Step L to L side (toe out) (ct 2). Step R across and to L side of L (ct 3). With small lift of R heel, bring bent L leg around in front of R so that L heel is in front of R instep (L knee turned out) (ct 4).
9	Repeat action of meas 8 but start with L across R and move to R side.
10-11	Repeat action of meas 8 & 9.
12	Repeat action of meas 8.
13	Step fwd L (ct 1). Touch ball of R in front of L, toes turned out and R heel over L toes (ct 2). Step fwd R (ct 3). Touch ball of L in front of R, toes turned out and L heel over R toes (ct 4).
14	Repeat action of meas 13.
15	Swinging bent L leg around behind R, touch L toe behind R heel (ct 1). Hold ct 2. Touch L toe behind and to R side of R heel (start bending knees) (ct 3). Hold ct 4.
16	Kneel on L knee and slap L hand on floor (ct 1). Hold ct 2. Rise and place L ft next to R (ct 3). Hold ct 4.
17-20	Repeat action of meas 5-8 but start by stepping L across and to the R side of R.
21-32	Repeat action of meas 5-16 with one exception. On meas 13 & 14 (29 & 30) step bkwd out of ctr instead of twd ctr.

	<u>FIG II</u>
1	Raise bent L leg, knee turned out and L heel in front of R leg. Move to R side by pivoting on ball of R ft and placing R heel to R (ct 1). Continue movement by pivoting on R heel

POLITIKO HASSAPIKO (Cont)

- and placing R toe to R (ct 2). Repeat action of cts 1 & 2 for cts 3 & 4.
- 2 Repeat action of meas 1 (Fig II). 8 movements in all.
- 3 Stamp L heel in front of R ft (bend R leg a little) (ct 1).
Raise L leg to original pos and hold for 3 cts.
- 4 Stamp L toe in back of R ft (bend R leg a little) (ct 1).
Raise L leg, knee bent, and hold behind R calf for 3 cts.
- 5-6 Step on L near R, raising bent R leg, knee turned out, in front of L leg (ct 1). Move to L side by doing 7 heel and toe movements as done in meas 1-2 (Fig II), but with wt on L.
- 7-8 Repeat action of meas 3-4 (Fig II) but stamp R in front and back of L.
- 9 Walk 4 small steps twd ctr beginning R. Toes are turned out and take each step in front of the other ft.
- 10 Backing up, walk 4 small steps starting R.
- 11-12 Repeat action of meas 3-4 (Fig II) but stamp R in front and back of L.
- 13-14 Repeat action of meas 9-10 (Fig II) but start by backing up and then move fwd.
- 15 Take 1 big step fwd R (ct 1). Hop on R as bent L leg is brought across in front of R (ct 2). Step on L in front of R and kneel on R knee (cts 3, 4).
- 16 Slap floor with R hand (ct 1). Actually this slap is usually done on the L shoe of the R hand neighbor. Sounds as good and is much cleaner. Rise with wt on L and close R next to L (cts 3, 4).
- 17-32 Repeat action of meas 1-16 (Fig II) but begin with wt on L ft and R leg raised in front. Move to L side. Small steps twd ctr will begin with L. Kneel on L and slap L neighbor's R shoe with L hand.

FIG III

- 1-4 Repeat action of Fig I, meas 17-20 (this replaces the Introduction).
- 5-16 Repeat action of Fig I, meas 5-16.

FIG IV

- 1-12 Repeat action of Fig II, meas 1-12.
- 13-14 With wt on L, raise bent R leg, knee turned out, in front of L leg. Start to make 1 CW circle by pivoting on ball of L and placing L heel in direction of travel (ct 1). Continue movement by pivoting on heel of L and moving L toe (ct 2). Repeat action (cts 1, 2) 3 more times. 8 movements in all. Hands are free.
- 15-16 Repeat action of Fig II, meas 15-16.

Presented by Anatol Joukowsky
Notes by Ruth Ruling

MARFUTA
(Byelorussia)

Marfuta (Mar FOO tah) is a Byelorussian dance-song arranged to fit an available recording by Anatol Joukowsky.

Music: Record: Bruno 50118 Side A, Band 4 4/4 meter

Formation: A curved double line, M facing W. M have backs to ctr. If free. W hands on waist, palms out; M hands clasped behind back. When moving CW, hands are joined with neighbors.

Steps: Russian Polka (2 to a meas): Step fwd with R, with heel of ft making first contact with the floor (ct 1). Close L to R (ct &). Step fwd on R, leading with the heel (ct 2). Repeat action but start with L (cts 3, &, 4).

<u>Measures</u>	<u>Pattern</u>
4 meas	<u>Introduction</u>

PART I

1-3 Men: With hands clasped behind back, step R to R side (cts 1, 2). Step L in front of R (cts 3, 4). Step back onto R (meas 2, cts 1, 2). Step L to L side (cts 3, 4). Step R in front of L (meas 3, cts 1, 2). Step back onto L (cts 3, 4).
 4 Stamp R a little to R side so ft are almost in stride pos (ct 1). Hold ct 2. Stamp L with ft in stride pos (ct 3). Hold ct 4. Join hands with neighbors during stamps.
Women: Meas 1: Step fwd R (cts 1, 2). Hands are on hips. Place L heel fwd and also turn L shoulder twd M line (cts 3, 4).
 Meas 2: Repeat action of meas 1 but step fwd on L ft. R heel and shoulder go fwd.
 Meas 3-4: Beginning R, walk 8 steps in a small 3/4 CW circle. Join hands with neighbors at end and be ready to move in CW direction. W at L end of line may hold a handkerchief in extended L hand. M at R end of line may have R hand raised.

PART II

1-4 Beginning R, all dance 8 Russian Polka steps in CW direction. End facing other line.

PART III

1 M step fwd on R to W line (cts 1, 2). Place L heel fwd, thrusting arms diag fwd and out, hands overhead (cts 3, 4). W watch M.
 2 M hold pos of meas 1 (part III). W wave to M with R hand while calling "TOO-tah, TOO-tah" (1 syllable to a ct). As "TOO" is said, rise on balls of ft and with R arm raised on high, flick R hand upward. As "tah" is said, return heels to floor and relax R hand and arm.
 3-4 M back up twd ctr with 8 small steps (1 to a ct). Begin L and bring hands down to small of back. No wt on last step on R. W do same action but end with hands joined in the line.

MARFUTA (Cont)

PART IV

- 1-2 Beginning R, M walk 6 steps fwd (1 to a ct). Stamp R (no wt) (meas 2, ct 3). Lift bent R leg and slap thigh (upper leg) with R hand (ct 4). W dance same 6 steps fwd as M but stamp R with wt on meas 2, ct 2. Stamp L with wt on ct 4.
- 3-4 Beginning R, all back up to place with 6 steps. Stamp R, L (meas 4. cts 3, 4).

Repeat dance until end of record.

Presented by Anatol Joukowsky
Notes by Ruth Ruling

BELLA FRANCA
(Catalonia)

Bella Franca is one of the sardanas danced at a festival in Sant Feliu de Guixols, Costa Brava in June, 1965. It was learned there by Anatol Joukowsky at that time.

Music: Record: Iberoton 1B.45 1.184 Bella Franca 2/4 meter

Formation: Circles of 8 to 16 dancers. Hands joined and held down.

Steps and Styling: Curts (short steps): 1 step to 2 meas. Touch ball of L ft fwd (ct 1). Step L beside or a little behind R (ct 2). Step R a little to R side (meas 2, ct 1). Step L across in front of R (ct 2). Always keep body facing ctr and adjust steps so there is no movement into ctr in spite of the crossing step. All steps have a cat-like quality as the ball of the ft bears the wt before the heel is lowered. Repeat of step would start with point R.

Llarges (long steps): 1 step to 4 meas. Touch ball of R ft fwd (ct 1). Step R next to L (ct 2). Touch ball of L ft fwd (meas 2, ct 1). Step L across in front of R (ct 2). Touch ball of R ft fwd (meas 3, ct 1). Step R beside or a little behind L (ct 2). Step L a little to L side (meas 4, ct 1). Step R across in front of L (ct 2). Again adjust steps so there is no advancement into ctr. Next step would start with touching L ft fwd.

Saltos: Same as Llarges but steps are done with a bounce. As the toe is pointed, the heel of the supporting ft is raised and lowered twice. Whole pattern is light and heels rarely touch the ground.

BELLA FRANCA (Cont)

<u>Measures</u>	<u>Pattern</u>
	<u>Introduction</u>
	Consists of a short melody played by a flute. Dance starts after a short pause.
	<u>FIG I (CURTS)</u>
1-32	Dance 16 Curts (short steps) beginning with touching of L ft.
	<u>Break</u>
1 meas	Step L next to R. Raise joined hands about head level. Arms are rounded and hands are fwd.
	<u>FIG II (LLARGS)</u>
1-32	Dance 8 Llargs (long steps) beginning with touching of R ft.
	<u>Break</u>
2 meas	Close R to L. Raise joined hands higher, elbows straight.
	<u>FIG III (SALTOS)</u>
1-32	Dance 8 Saltos steps beginning with touching of R ft.
	<u>Break</u>
1 meas	Step R next to L. Lower hands to about head level.
	<u>FIG IV (LLARGS AND BREAK)</u>
1-34	Repeat action of Fig II including the Break.
	<u>FIG V (SALTOS)</u>
1-32	Repeat action of Fig III but omit the Break. End ft together.
	<u>Ending</u>
Chord I	Touch L in back of R (no wt), bending knees slightly.
Chord II	Straightening knees, step L next to R. Bring joined hands down sharply

Presented by Anatol Joukowsky
Notes by Ruth Ruling

KRUESEL - KONTER
(North Germany)

Source: Walter Kogler and Heinz Lau.

Music: Record: Tanz SP23559 2/4 meter

Formation: Four cpls in square formation. Cpl 1 facing music, cpl 2 back to music are heads. Cpl 3 to R of cpl 1 and cpl 4 to L of cpl 1 are sides.

Steps: Slide, pivot, walking, heel and toe polka.

<u>Measures</u>	<u>Pattern</u>
<u>Chord</u>	Introduction.

1-16 FIG I (SLIDES AND PIVOTS)
During the Introduction cpls take ballroom pos pointing into LOD. M with back to ctr. With 4 sliding steps all move one quarter in the circle to next cpls pos and take 4 pivot steps. Repeat 3 more times, ending in original pos.

1-8 FIG II (ARMING)
Head cpls hook L elbows with opp person, walk once around CCW, than R elbows with ptr once around CW, back up to place, M walking bkws, W turning CW once under joined hands, ML WR.

9-16 Repeat for side cpls.

1-16 FIG III (CHAIN)
Starting L ft all do a polka step passing ptr with R shoulder (M moving CCW and W CW). Facing next person all do a heel and toe, pass L shoulder. Always a polka step and a heel and toe until back in home pos. Alternate passing R and L shoulders.

Repeat dance from beginning two more times (3 times in all).

The dance can also be danced in a double quadrille (2 cpls on each side). In that case the chain is only done half around.

Presented by Walter Grothe

CHANGIER QUADRILLE (TANGERMUENDER QUADRILLE)
(North Germany)

Source: Walter Kogler, Heinz Lau and Paul and Gretel Dunsing.

Music: Record: Tanz SP23559 2/4 meter

Formation: Four cpls - square formation. Cpl 1 facing music, cpl 2 back to music are heads. Cpl 3 to R of cpl 1 and cpl 4 to L of cpl 1 are sides.

Steps: Walk, polka, pivot.

Measures Pattern

1 Chord Introduction

FIG I (CIRCLE LEFT & RIGHT)

1-16 All join hands and circle 16 steps to L starting L ft and 16 steps to R.

CHORUS (CHANGIER & GRAND CHAIN)

1-8 Changier. Side cpls separate 1 step keeping hands joined with own corner. Beginning L ft, head cpls separate and with 2 polka steps go between the nearest side cpls (girl in front). Drop joined hands. Each continues to opp pos, meeting own ptr with R hand and with 4 walking steps the girl turns in front of her ptr under his arm to his R side. Head cpls now join R hands with opp and pass by each other with 2 polka steps, and turn each other to place with L hand turning CCW.

9-16 Side cpls do the same.

17-32 Grand Chain. R hand to ptr and Grand R and L until meeting ptr in opp pos. Take R hands shoulder high, elbows bent and turn once around. Balance away from each other and continue Grand R and L until meeting "at home" with another R hand turn. Use a walking step.

FIG II (POLKA -- ONE COUPLE)

1-8 Cpl 1 in ballroom pos dances the polka around to the R (CCW) inside the ring (6 polkas) and ends in place with 4 pivot steps. Other cpls may clap.

9-16 Cpl 2 does the same.

CHORUS

1-32 Repeat Changier and Grand Chain.

FIG III (POLKA -- ONE COUPLE)

1-16 Same as Fig II, but for cpls 3 and 4.

CHORUS

1-32 Repeat Changier and Grand Chain.

FIG IV (POLKA - TWO COUPLES)

1-16 Head cpls in ballroom pos do 6 polkas around each other CCW back to place followed by 4 pivot steps. Side cpls same. Cpls that are not dancing may clap.

CHANGIER QUADRILLE (Cont)

CHORUS

1-32 Repeat Changier and Grand Chain.

FIG V (CLOSING CIRCLE)

1-16 All join hands and circle 8 polka steps to the L and 8 polka steps to the R.

Presented by Walter Grothe

ECOSSAISE
(North Germany)

Source: Walter Koegler and Heinz Lau.

Music: Record: Tanz SP23559 2/4 meter

Formation: Contra lines of 4 cpls, M L shoulder. W R shoulder to music.

Steps: Slide, walking, polka.

<u>Measures</u>	<u>Pattern</u>
<u>Chord</u>	Introduction.

FIG I (SLIDES)

1-4 Head cpl in crossed hands pos, R over L, slide down the column 2 slides and step point and return same way.

5-8 Bottom cpl does same but moves up the line.

FIG II (SHUTTLE)

1-8 All in crossed hands pos shuttle, cpl 1 starting R bkws, other L fwd. Continue until cpl 1 has reached bottom pos. Use a walking step.

FIG III (POLKA AND CAST OFF)

1-8 Cpl 1 dances 4 polkas up through the line in ballroom pos. Then they separate and walk behind the lines (W behind W line, M behind M line) and place themselves at the bottom of the line.

1-48 Dance starts now from the beginning with a new cpl at the head. Repeat 2 more times (3 in all).

1-8 At the end all polka once around CW.

Presented by Walter Grothe

ZWIEFACHER (Bavaria)

- Source:** Traditional, learned and danced by Walter Grothe during his student days in Munich.
- Music:** Records: SP23065, SP23066, EP56910, EP56908, EP56909.
Meter: 3/4 waltz and 2/4 dreher.
- Steps:** Waltz and dreher. The dreher (turner) is similar to a pivot but more vigorous and more moving and has at times a light lift on the & ct. A "Zwiefacher" (two kinds) is a combination of waltz steps and dreher steps, determined by the music as to how many of each. The turning is done either CW or CCW as directed by the man.
- Formation:** Cpls in ordinary ballroom pos (not shoulder-waist).

This year, there will be two sessions on the dance. The first one will concentrate on the following two easy Zwiefachers:

Die Alte Kath
WW DD WW DD WW DD WW DD

Wintergrün
WW WW DD WW DD WW

The second session will be devoted to more advanced Zwiefachers:

Bayerischer Bauer
WW DD WW DD WWW DD W DD WW

Sommermichl
DDDD WW DDDD WW
WWW DDDD WW DDDD WW
W DD W DD W DD WW

Other Zwiefachers by request.

The following background information has been furnished by Walter Koegler of Stuttgart, Germany, owner and producer of "Tanz" records.

"Over the Foot" - "Bayerischer" and other names have been given to this very unusual dance. From a spectator standpoint it is very uninteresting. Cpls dance on the ballroom floor in ordinary social dance pos, turning to the R and to the L, no figures, no change of ptrs, no circle formation, and yet the dance is exciting from the first step on. The characteristic is the change of even and uneven meas (3/4 and 2/4 time), always symmetrically executed, even if only recognizable after many meas on the repeats. This lively change of rhythms is the special charm of the dance. The novice enjoys the simple and regular change of the "Alte Kath", the more experienced dancer looks forward to the more intricate patterns.

The "Zwiefache" is one of the last living folk dances. It is still being danced today in the public balls without special reference to being a traditional folk dance that is being preserved. It is being danced in Bavaria, in the Pfalz and in Franken, under the name "Heuberger". A number of folk songs from

ZWIEFACHER (Cont)

the 15th and 16th Centuries have typical "Zwiefacher" rhythms.

The music on the recordings being used is played by Otto Ebner's Brass Band. Otto Ebner is a native of Lower Bavaria where new Zwiefacher melodies are still being originated today.

Presented by Walter Grothe

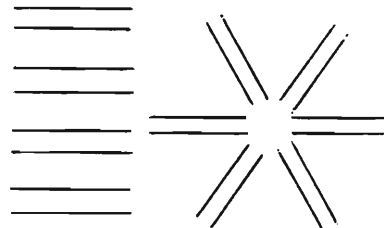
THE THREE SEA CAPTAINS
(English)

Source: Community Dances--Manual 5, English Folk Dance and Song Society. Devised by Patrick Shuldham Shaw.

Music: Record: HMV 7EG 8915.

Formation: Lines of 2 cpls facing another line of 2 cpls (as in Sonderberg Quadrille) - W on the M R. These groups are then arranged around the room wheel-wise (or groups of four facing four up and down the room).

Steps: Walking, buzz.
Basket: M join hands behind W backs. W put hands on adjacent M shoulders.



Measures Pattern

FIG I (CIRCLE)

1-8 Circle of 8 to the L - 16 walking steps.
9-16 Circle of 8 to the R - 16 walking steps to original places and formation.

FIG II (BASKET SWING)

1-8 Center 4 form basket and buzz step to L - 16 cts. Outside people swing opp - buzz step - 16 cts. (All actually break on ct of 14).

FIG III (DIP AND DIVE)

9-12 Join inside hands with ptr. 4 steps twd other line and back 4 steps.
13-20 Each L hand cpl raises joined inside hands in arch - R hand cpls duck under opp cpl (other foursome) for a dip and dive figure - everybody is in motion (turn sharply into square 1/4 turn immediately after each duck). Move once around the small square to place AND one more "duck" to move on to the next foursome.
NOTE: The 5th duck is after meas 20 and part of new Fig I. Entire dance repeats from the beginning with new foursome.

NOTE: Must not be reprinted without permission in writing from the English Folk Dance and Song Society.

Presented by Lawton Harris

AZUL CIELO

In the second half of the 19th century, new popular dance forms from Europe swept across Mexico and replaced the other ballroom dances in order of popularity. These new dances which dominated the salons were the polka, the schottische and the mazurka. The polka was introduced into Mexico in 1845 and the schottische about five years later. Throughout this period, Mexican composers wrote hundreds of polka, schottische, mazurka and waltz tunes in the concert style and rhythm of their European counterparts but with original melodies. In the formal dances the following order was usually followed: Waltz, Schottische, Polka, Danza Habanera, Mazurka, Danzon. The newer social dances filtered down to the people of the lower classes in the cities who performed them in public dance halls. The polka and schottische also dominated the rural dances after 1850. Even the dance rituals of the Indians incorporated the new European ballroom steps. Azul Cielo is a version of a 19th Century style schottische and is currently popular amongst the dance groups and classes of the Seguro Social in Mexico City.

Music: Record: RCA Victor 75-9624 "Azul Cielo". 4/4 meter

Formation: Cpls in a double circle, arms joined just below the shoulder, M back to ctr of circle.

Directions are written for M. W does same action on opp ft unless otherwise noted.

Measures Pattern
Introduction.

FIG I (TO THE SIDES)

- 1 Step L ft to L in LOD swaying body to L (cts 1-2), step R behind L swaying body to R (cts 3-4).
- 2 Step L ft to L in LOD (ct 1), step and cross R in front of L (ct 2), stamp L in place without taking wt (cts 3-4).
- 3-4 Repeat action Fig I, meas 1-2, taking wt on stamp of L ft in meas 4.
- 5 Step R ft to R in RLOD swaying body to R (cts 1-2), step L behind R swaying body to L (cts 3-4).
- 6 Step R ft to R in RLOD (ct 1), step and cross L in front of R (ct 2), stamp R in place without taking wt (cts 3-4). Arms sway lightly throughout meas 2 and meas 6.
- 7-8 Repeat action of Fig I, meas 5-6, taking wt on stamp of R ft in meas 8.
- 9-16 Repeat action of Fig I, meas 1-8.

FIG II (SCHOTTISCHE AND SLIDES)

- 1 Arm pos as in formation. Step flat on L (ct 1), rise slightly on L toe and lower on L heel (ct 2), step flat on R (ct 3), rise slightly on R toe and lower on R heel (ct 4). This step is done as cpls begin to turn CW in place.
- 2 Continuing to turn CW, step L flat to L side (ct 1), step R flat to R side (ct 2), step L flat to L side (ct 3), rise slightly on L toe and lower on L heel (ct 4). On meas 1-2, cpls have made 1/2 turn CW.

AZUL CIELO (Cont)

- 3 Step flat on R (ct 1), rise slightly on R toe and lower on R heel (ct 2), step flat on L (ct 3), rise slightly on L toe and lower L heel (ct 4). Cpls continue to turn CW.
- 4 Completing one CW turn, step R flat to R side (ct 1), step L flat to L side (ct 2), step R flat to R side (ct 3), rise slightly on R toe and lower on R heel (ct 4). End with M back to ctr of circle.
- NOTE: The above is actually a flat-footed schottische step without any hop. The ft are kept spread wide apart and the body sways slightly in the direction of the leading ft.
- 5 Step L ft in LOD (ct 1), close R to L with slight leap (ct 2), Repeat action of meas 5, cts 1-2 (cts 3-4).
- 6 Step L ft in LOD (ct 1), stamp R ft twice tilting body to look at stamping ft (cts 2-3), hold (ct 4).
- 7 Step R ft in RLOD (ct 1), close L ft to R with slight leap (ct 2), repeat action meas 7, cts 1-2 (cts 3-4).
- 8 Step R ft in RLOD (ct 1), stamp L ft twice tilting body to look at stamping ft (cts 2-3), hold (ct 4).
- 9-16 Repeat action of Fig II, meas 1-8.
- 17 Cpls assume open pos facing LOD, M free hand behind back with open palm, W free hand holds skirt. Extend L heel fwd (cts 1-2), extend L toe to rear (cts 3-4).
- 18 Walk fwd in LOD with 3 steps L, R, L (cts 1-3), hop on L ft (ct 4) and face RLOD by making 1/2 turn inward twd ptr, M to R, W to L.
- 19 Cpls in open pos facing RLOD, extend R heel fwd (cts 1-2), extend R toe to rear (cts 3-4).
- 20 Walk fwd in RLOD with 3 steps R, L, R (cts 1-3), hop on R ft (ct 4) and make 1/4 turn twd ptr (M to L, W to R) to assume pos as in Formation (arm grasp), M back to ctr of circle.
- 21-24 Repeat action of Fig II, meas 1-4.
- 25-32 Again assume open pos and repeat action of Fig II, meas 17-24.

FIG III (TO THE SIDES)

- 1-16 Repeat action Fig I, meas 1-16.

FIG IV (CROSSES AND SLIDES)

Both M and W execute same footwork during meas 1-4 of Fig IV except for last 2 cts of meas 4.

- 1 Cross L ft over R stepping down on L toe (ct 1), hop on L toe with L ft crossed over R (ct 2), cross R ft over L stepping down on R toe (ct 3), hop on R toe with R ft crossed over L (ct 4).
- 2 Cross L ft over R tapping L toe (ct 1), tap L toe (ct 2), step down on L toe (ct 3), hop on L toe (ct 4).
- 3 Cross R ft over L stepping down on R toe (ct 1), hop on R toe with R ft crossed over L (ct 2), cross L ft over R stepping down on L toe (ct 3), hop on L toe with L ft crossed over R (ct 4).
- 4 Cross R ft over L tapping R toe (ct 1), tap R toe (ct 2). M step down on R toe (ct 3) and hop on R toe while extending L leg in LOD (ct 4) while W tap R toe (ct 3) and hold without taking wt (ct 4).
- 5-8 Repeat action of Fig II, meas 5-8, beginning M on L and W on R ft.

AZUL CIELO (Cont)

9-32 Repeat action of Fig IV, meas 1-8, three more times.

FIG V (TO THE SIDES)

1-16 Repeat action Fig I, meas 1-16.

Presented by Al Pill

LA MAZURCA MEXICANA ✓

This dance is a form of the La Varsoviana. It was widely danced in Mexico during the second half of the 19th Century and had many different forms depending upon the area.

Music: Record: Peerless LP, 1097 "Mexican Regional Dances", Side B, band 1 3/4 meter

Formation: Cpls facing LOD, inside H joined shoulder high, M free H behind back. W free H holds skirt.

Steps: Pas de Basque: Leap lightly onto L (ct 1), step R (ct 2), step L (ct 3). Repeat beginning R.
Valseado Step: Step fwd L (ct 1), step R in place (ct 2), step L in place (ct 3). Repeat stepping bkwd on R. This step is done with small running steps.

Directions are written for M; W does same on opp ft unless otherwise noted.

Measures	Pattern
1-4	Introduction

FIG I (PAS DE BASQUE AND RUN FWD)

1-2	Beginning L, dance one Pas de Basque Step back to back and one Pas de Basque Step face to face with ptr.
3-4	Run lightly fwd in LOD with 3 running steps, L, R, L (meas 3), stamp on R without taking wt (cts 1-3, meas 4).
5-16	Repeat action of Fig I, meas 1-4, three times more.

FIG II (WINDOWS)

1	Cpls take La Varsoviana pos. W move in front of ptr to L while M moves to R to rear of ptr with 3 walking steps, M beginning R and W beginning L.
2	M point L while W point R toe twd ptr. Ptrs look at each other through window formed by raised hands.
3-4	Repeat action of Fig II, meas 1-2, reversing the action and footwork. Be sure to keep H joined throughout the figure.
5-16	Repeat action of Fig II, meas 1-4, three times more.

FIG III (VALSEADO)

1-8	Cpls take modified social dance pos (Join M-L and W-R H; M-R and W-L H joined at forearms) and dance 8 Valseado Steps in place beginning M fwd L and W bkwd R.
9-16	Cpls turn once in place moving CW with 8 Valseado Steps.

Repeat the dance from the beginning.

Presented by Al Pill

EL MOSQUITO

The music for the dance El Mosquito is essentially a battle hymn composed between the years 1864 and 1867 by two soldiers of the troops of Benito Juarez. The composers were the rural teacher N. Sanchez and the musician Gabino Aspiroz who at the time were on a military expedition in the region of Tuxtepec in the mountains of the northern part of the state of Oaxaca. The tune was used as a battle hymn by the soldiers of the Sierra Juarez until about the year 1896. Today, this song is sung with great regional fervor and is considered a regional hymn in certain parts of the mountainous regions of the state of Oaxaca, especially in the town of Teococuilco de Marcos Perez. It is also considered to be a son (dance tune) of the Sierra Juarez and is very often used to dance the typical steps of this region.

Music: Record: Peerless 1097 "Mexican Regional Dances", Side B, band 2 2/4 meter

Formation: Cpls in a double circle, about 6 ft apart, M back to ctr.

Steps: El Mosquito Step: Step and cross R ft over L at same time lifting L to rear (cts 1 &), step L in place to rear (cts 2 &), step R to R side (cts 1 &), step and cross L over R at same time lifting R to rear (cts 2 &), step R in place to rear (cts 1 &), step L to L side (cts 2 &). Repeat step from beginning crossing R over L.
Zapateado: Hop on R (ct &), stamp L without taking wt (ct 1), hop on R (ct &), stamp L without taking wt (ct 2), hop on R (ct &), stamp L without taking wt (ct 1), stamp L without taking wt (ct &), stamp L without taking wt (ct 2). Step repeats with leap onto L for ct &. NOTE: It takes 2 meas to complete 1 Zapateado Step. The step may also begin with a hop on L ft.

M and W are on same ft throughout the dance.

<u>Measures</u>	<u>Pattern</u>
1-8	Introduction
	<u>FIG I (CROSS OVER)</u>
1-7	Ptrs change places dancing El Mosquito Step and turn to face ptrs on meas 7. M and W begin R ft.
8	Stamp R ft in place (cts 1-2).
9-15	Return to own place dancing El Mosquito Step beginning M and W on L ft and turning to face ptr on meas 15.
16	Stamp L ft in place (cts 1-2).
17-32	Repeat action of Fig I, meas 1-16.
	<u>FIG II (ZAPATEADO)</u>
1-6	Dance 3 Zapateado Steps in place beginning R.
7	Leap onto L (ct &), stamp R, no wt (ct 1), hop on L (ct &), stamp R, no wt (ct 2).
8	Hop on L (ct &), stamp R, taking wt (cts 1-2).
9-14	Dance 3 Zapateado Steps in place beginning L.
15	Leap onto R (ct &), stamp L, no wt (ct 1), hop on R (ct &), stamp L, no wt (ct 2).
16	Hop on R (ct &), stamp L taking wt (cts 1-2).
	Repeat the dance from the beginning.

Presented by Al Pill

FOLK DANCE CAMP - 1966

REDOVA

The Redova is a dance of northern Mexico and is found in the states of Tamaulipas, Nuevo Leon and Coahuila.

Music: Record: ECO 395 "Los Ritmicos del Norte", Side A, band 4 3/4 meter

Formation: Ptrs in circle in social dance pos, M back to ctr, bodies are crouched and inclined fwd in LOD with arms extended fwd.

Steps are described for M. W does same on opp ft unless otherwise noted.

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

FIG I (STAMPS AND VALSEADO)

- | | |
|------|--|
| 1 | Stamp L ft 3 times (cts 1-3). |
| 2 | Leap fwd on L in LOD (ct 1), step R across in front of L (ct 2), step L in LOD (ct 3). |
| 3 | Stamp R ft 3 times (cts 1-3). |
| 4 | Leap fwd on R in RLOD (ct 1), step L across in front of R (ct 2), step R in RLOD (ct 3). |
| 5 | Leap on L ft to L (ct 1), step R in place (ct 2), step L in place (ct 3). |
| 6 | Leap on R ft to R (ct 1), step L in place (ct 2), step R in place (ct 3). |
| 7 | Leap fwd on L ft (ct 1), close R to L (ct 2), step L in place (ct 3). |
| 8 | Leap bkwd on R ft (ct 1), close L to R (ct 2), step R in place (ct 3). |
| 9-16 | Repeat action Fig I, meas 1-8. |

FIG II (TACONAZO AND TURN)

Descriptions for Fig II are written for both M and W. Ptrs join both hands across.

- | | |
|------|--|
| 1 | Stamp L ft to L side (ct 1), swing R ft across L hitting R heel with accent (ct 2), hop on L (ct 3). |
| 2 | Stamp R ft to R side (ct 1), swing L ft across R hitting L heel with accent (ct 2), hop on R (ct 3). |
| 3 | Release hands and each make 1 turn to own L with 3 running steps beginning L (cts 1-3). W holds skirt and M has thumbs hooked in belt. |
| 4 | Facing ptrs, hands as in meas 3, stamp R (ct 1), stamp L without taking wt (ct 2), hold (ct 3). |
| 5-16 | Repeat action of Fig II, meas 1-4, three more times. |

FIG III (CROSS STEPS)

- | | |
|---|--|
| 1 | Ptrs in social dance pos cross L ft over R (ct 1), step R in place (ct 2), close L ft to R (ct 3). |
| 2 | Cross R ft over L (ct 1), step L in place (ct 2), close R ft to L (ct 3). |
| 3 | Moving RLOD, cross L over R (ct 1), step R to R side (ct 2), cross L over R (ct 3). |
| 4 | Stamp R (ct 1), stamp L (cts 2-3). |

REDOVA (Cont)

- 5 Repeat action Fig III, meas 2.
- 6 Repeat action Fig III, meas 1.
- 7 Moving LOD, cross R over L (ct 1), step L to L side (ct 2), cross R over L (ct 3).
- 8 Stamp L (ct 1), stamp R (cts 2-3).
- 9-16 Repeat action Fig III, meas 1-8. On the stamps of meas 16 turn to face LOD, join L hands extended across M body, R hands joined at W waist, W to R of M.

FIG IV (FWD IN LOD AND TURNS)

Directions for Fig IV are written for both M and W. Move in LOD.

- 1 Leap onto L ft fwd and to L side (ct 1), step R crossed behind L (ct 2), step L fwd (ct 3).
- 2 Leap onto R ft fwd and to R side (ct 1), step L crossed behind R (ct 2), step R ft fwd (ct 3). Bodies and joined L arms sway in the direction of the leading ft on ct 1 of each meas.
- 3-4 Repeat action of Fig IV, meas 1-2.
- 5-8 Making one complete turn CCW, cpls repeat action of Fig IV, meas 1-4.
- 9-16 Repeat action of Fig IV, meas 1-8. On meas 16 cpls assume social dance pos as in Formation.

Repeat Fig I, II, III, IV and I. On the last repeat of Fig I, leap bkwd on R and hold for meas 8, then quickly stamp fwd L, R, L, R to end dance.

Presented by Al Pill

LA INDITA TAPATIA
(Mexico)

The Indita Tapatia is a son from the state of Jalisco.

Music: Record: Peerless 1097, Side A, band 2, "Bailes Folkloricos de Mexico" 6/8 meter

Formation: Cpls in a circle, ptrs facing, M back to ctr.

Steps: Indita Step: Stamp fwd and out to R side on R ft (cts 1-3), stamp L ft in front of R without taking wt (cts 4-6). Repeat beginning L ft. During this step the M crouches fwd bending body from waist and claps hands at knee level, 2 claps to each meas. The W holds skirt.
Zapateado: Stamp R (cts 1-3), stamp R (cts 4-6), stamp R 3 times (cts 1-3), stamp R (cts 4-6). Leap lightly onto R ft (ct &) and repeat the step with the stamps on L ft. M hold hands clasped behind back. W hold skirt. It takes 2 meas to execute one Zapateado Step.

W and M on same ft throughout dance.

<u>Measures</u>	<u>Pattern</u>
1-8	Introduction
	<u>FIG I (CROSS OVER)</u>
1-8	Cpls change places passing R shoulders with 8 Indita Steps.
9-16	Cpls return to own places passing R shoulders with 8 Indita Steps.
	<u>FIG II (ZAPATEADO)</u>
1-16	Cpls dance 8 Zapateado Steps in own place facing ptrs.
	<u>FIG III (CIRCLING PTRS)</u>
1-16	Ptrs continually facing, dance 16 Indita Steps circling to own R, remaining close to ptr and then dancing bkwd into own place.
	<u>FIG IV (ZAPATEADO)</u>
1-16	Repeat action of Fig II, meas 1-16.
	<u>FIG V (DOS SI DOS)</u>
1-16	Ptrs dos si dos passing R shoulders going fwd and L shoulders moving bkwd with 16 Indita Steps dancing the last steps in own place.
	<u>FIG VI (ZAPATEADO)</u>
1-16	Repeat action of Fig II, meas 1-16.
	<u>FIG VII (PARTNERS FACING)</u>
1-8	Ptrs move face to face with 4 Indita Steps.
9-16	Ptrs back up into own place with 4 Indita Steps.

LA INDITA TAPATIA (Cont)

1-16 FIG VIII (ZAPATEADO)
Repeat action of Fig II, meas 1-16.

1-16 FIG IX (CROSS OVER)
Repeat action of Fig I, meas 1-16.

1-15 FIG X (ZAPATEADO)
Repeat action of Fig II, meas 1-15.
16 Stamp L ft (cts 1-3), stamp L ft and hold (cts 4-6).

Presented by Al Pill

MAMIES MIXER

By Jerry L. Helt

Music: Record: Blue Star

Formation: Open pos, facing LOD, inside hands joined.

Footwork: Opposite thru-out, directions for M

Measures Pattern

- 1-2 FORWARD, 2, 3, SWING; BACK UP, 2, 3, TOUCH.
Walk fwd in LOD L, R, L, swing R fwd; still facing LOD
back up R, L, R and touch L toe beside R.
- 3-4 TURN AWAY, 2, 3, 4.
Releasing joined hands, ptrs turn away from each other,
M turning L face in CCW arc starting with L ft and taking
4 slow steps L, R, L, R to end facing ptr with back to COH
with both hands joined. W turns away with opp footwork in
a CW arc R, L, R, L to end facing ptr with back to wall,
both hands joined.
- 5-6 SLIDE 1, 2; REVERSE 1, 2.
Facing ptr and with both hands joined, step L along LOD,
close R to L; repeat, taking wt on R as before. Then
repeat the same in RLOD starting with R.
- 7-8 APART, 2; FORWARD, 2.
Starting on M L and W R, do 2 slow steps backing away
from each other, M backing twd COH; W backing twd
wall; then fwd 2 slow steps to the R to new ptr, assuming
open pos facing LOD with inside hands joined, to repeat
the dance from the beginning.

Presented by Jerry Helt

SQUARE DANCE FIGURES

R & L WHEEL (By Jerry L. Helt)
HEADS R AND L THRU AND ONE QUARTER MORE
LADIES HOOK A LINE OF FOUR
MOVE THE LINE EXACTLY ONCE AROUND
WHEEL AND DEAL WHEN YOU COME DOWN
CALIFORNIA TWIRL AND CIRCLE FOUR
HEAD M BREAK LINE UP FOUR
(The above is equivalent to heads lead R, circle to a line)

LADIES HOOKED (By Jerry L. Helt)
HEADS FWD UP THE MIDDLE AND BACK
FWD AGAIN LADIES HOOK R, LINE OF FOUR
MOVE THE LINE ONCE AROUND
WHEEL AND DEAL WHEN YOU COME DOWN
CROSSTAIL THRU TO THE CORNER, L ALLEMANDE.

SQUARE DANCE FIGURES (Cont)

TWO FACES WHEEL AND DEAL QUICKIES (By Jerry L. Helt)

HEADS LEAD R AND CIRCLE FOUR
 HEAD M BREAK AND LINE UP FOUR
 FWD EIGHT AND BACK TO THE WORLD
 ONE AND THREE CALIFORNIA TWIRL
 WHEEL AND DEAL, DIVE THRU
 R HAND STAR IN THE MIDDLE
 TURN THE STAR IN THE CENTER OF THE LAND
 LOOK FOR THE CORNER, L ALLEMANDE, ETC.

WHEEL & DEAL (By Jerry L. Helt)

HEAD LADIES CHAIN ACROSS THE WAY
 HEADS ROLL AWAY A HALF SASHAY
 NUMBER ONE CPL GO ACROSS THE FLOOR
 SPLIT THAT CPL LINE UP FOUR
 LINE FWD UP AND FALL ON BACK
 FWD AGAIN IN THE MIDDLE STAND PAT
 CPL NUMBER ONE CALIFORNIA TWIRL
 WHEEL AND DEAL, CROSSTAIL THRU
 L ALLEMANDE, ETC.

U WHEEL (By Jerry L. Helt)

HEADS FWD DO-SA-DO TO AN OCEAN WAVE
 ROCK FWD AND BACK
 MEN "U" TURN BACK, WHEEL AND DEAL
 DO-SA-DO ALL THE WAY AROUND TO AN OCEAN WAVE
 (Men in the middle of the Ocean Wave)
 ROCK FWD AND BACK
 GIRLS "U" TURN BACK, WHEEL AND DEAL
 CROSSTAIL THRU TO THE CORNER, L ALLEMANDE, ETC.

LADIES DEAL (By Jerry L. Helt)

HEAD LADIES CHAIN ACROSS, TURN 'EM A QUARTER MORE
 LADIES HOOK A LINE OF FOUR
 MOVE THE LINE EXACTLY ONE TIME AROUND
 WHEEL AND DEAL WHEN YOU COME DOWN
 SQUARE THRU 3/4 ROUND, LEFT ALLEMANDE, ETC.

CROSS WHEEL (By Jerry L. Helt)

FOUR LADIES CHAIN ACROSS THE SQUARE
 HEADS FWD DO-SA-DO TO AN OCEAN WAVE
 ROCK IT FWD AND BACK
 SIDES FWD AND BACK ALONG THAT WAVE
 SIDES FWD DO-SA-DO TO AN OCEAN WAVE
 EVERYBODY ROCK FWD AND BACK
 GIRLS "U" TURN BACK, EVERYBODY WHEEL AND DEAL
 LEFT ALLEMANDE, ETC.

WHEELYOU (By Jerry L. Helt)

HEAD LADIES CHAIN ACROSS WITH YOU
 HEAD CPLS R AND L THRU
 HEADS CROSSTAIL THRU AROUND ONE
 IN THE MIDDLE DO-SA-DO TO AN OCEAN WAVE
 (Men in the middle of the wave)
 ROCK FWD AND BACK
 BOYS "U" TURN BACK, WHEEL AND DEAL
 "U" TURN BACK, LEFT ALLEMANDE, ETC.

SQUARE DANCE FIGURES (Cont)

SLIDE THRU (By Harlan Moody)

FROM TWO CPLS FACING, PASS THRU, MEN TURN 1/4 TO THEIR RIGHT AND THE LADIES TURN 1/4 TO THEIR LEFT.

NOTE: MEN & LADIES ALWAYS HOLD THEIR SEX IDENTITY.
FROM NORMAL CPL POS SAME AS STAR THRU WITHOUT USING HANDS.

SLIDE THRU DRILLS (By Jerry L. Helt)

HEADS FWD AND COME ON BACK

SLIDE THRU ACROSS THE TRACK

SLIDE THRU, CROSSTAIL THRU

LEFT ALLEMANDE, ETC.

WALK ALL AROUND YOUR CORNER

SEESAW YOUR TAW, GO BACK TO THE CORNER

SLIDE THRU, CIRCLE EIGHT THAT'S WHAT YOU DO

LADIES ROLL AWAY A HALF SASHAY

SWING YOUR OWN AND PROMENADE HOME.

HEADS PASS THRU "U" TURN BACK

SLIDE THRU, LEFT ALLEMANDE, ETC.

HEADS RIGHT AND LEFT THRU

SIDES PASS THRU "U" TURN BACK

SIDES SLIDE THRU AND STAR THRU

CROSSTAIL THRU AND SKIP ONE GIRL

LEFT ALLEMANDE, ETC.

Presented by Jerry Helt

"GONE"
By Jerry L. Helt

Record: McGregor #8625. Swinging Square #2330

INTRODUCTION, BREAK:

ALL AROUND YOUR CORNER, TURN YOUR PARTNER LEFT
PROMENADE YOUR PARTNER, ROUND THE SET
FOUR COUPLES WHEEL AROUND THE OTHER WAY YOU GO
FOUR COUPLES BACK TRACK THE OTHER WAY YOU KNOW
THE MEN BACKTRACK, MEET YOUR OWN TURN HER BY THE R
ALLEMANDE L YOUR CORNER, PROMENADE YOUR OWN TONITE
PROMENADE HER HOME WE'LL CARRY ON
PLEASE DON'T TALK ABOUT ME WHEN I'M GONE

FIGURE:

HEADS TO THE R, CIRCLE FOUR IN A RING
HEAD GENTS BREAK AND CIRCLE EIGHT YOU'LL HEAR ME SING
FOUR LADIES ROLL AWAY AND CIRCLE EIGHT YOU GO
REVERSE ALL STAR L AROUND YOU KNOW
MEN REACH BACK PULL 'EM THRU, DO-SA-DO THIS MAID
SWING THAT CORNER GAL AROUND, THEN PROMENADE
PROMENADE HER HOME WE'LL CARRY ON
PLEASE DON'T TALK ABOUT ME WHEN I'M GONE.

SEQUENCE OF DANCE:

INTRODUCTION; TWICE WITH HEADS; BREAK; TWICE WITH SIDES.

Presented by Jerry Helt

SUGGESTED HOEDOWNS FOR SQUARE DANCE PATTEN CALLS

WHIRLPOOL HOEDOWN-12081 GRENN LABEL

KICKIN' IT UP-12080 GRENN LABEL

MOHICAN-25108 TOP LABEL

CHICKEN PLUCKER-2148 SETS IN ORDER LABEL

GRAVY TRAIN-4847 WINDSOR LABEL

THE DANCE IS ON-AG-6175 LORE LABEL

D-T HOEDOWN-1082-B MCGREGOR LABEL

SUGARFOOT RAG-1778 BLUE STAR LABEL

SINGING SQUARE DANCE CALLS

THIS LAND IS YOUR LAND-12078 GRENN LABEL

YELLOW BIRD-12079 GRENN LABEL

HARVEST OF SUNSHINE-25115 TOP LABEL

UNDER THE SUN-25117 TOP LABEL

LOVE BUG-1192 BOGEN LABEL

FAIRWEATHER SWEETHEART-BLUE STAR LABEL

BLUE RIVER-160 SETS IN ORDER LABEL

WHILE I'M GONE-2330 SWINGING SQUARE LABEL

TANGO POQUITO

A short tango, composed and presented as a recreational "fun dance" by Ned and Marian Gault.

Music: Record: Oriole ("New Fangled Tango"), No. 45-CB 1842
45 RPM (must be slowed down considerably to $\text{♩} = 120$) 2/4 meter.

Formation: Cpls in circle in SOP (Semi-open ballroom pos), both facing LOD.

Positions & Notations: CLOSED POS: The normal face-to-face ballroom pos.
SEMI-OPEN POS: (SOP) Same as CLOSED POS except that ptrs are turned twd joined hands; MR, WL hips are close.
S - Slow step (1 ct), 2 per meas.
q - Quick step (1/2 ct), 4 per meas.

Steps: Walk, basic tango, pivot

Directions are for M. W is on opp ft unless otherwise directed.

Measures Counts Pattern

<u>INTRODUCTION</u>		
1-4	1-8	Wait; no action.
1	1, 2	SL, SR fwd in LOD in SOP.
2	3, &, 4	Tango Close: M step qL fwd, leading ptr into CLOSED POS: step qR to side, draw SL to R (no wt), ending in CLOSED POS, M facing LOD, W facing RLOD.
3	5, 6, &	SL, SR twd ctr, changing to SOP on first step. Swing ML, WR around to front on ct 6, &.
4	7, & 8, &	Step qL, crossed over R, heel leading; step back qR; step qL, crossed over R; step back qR. Action in this meas moves bkwd, away from ctr of circle.
5	9, 10	SL, SR fwd twd ctr of circle in SOP.
6	11, & 12	Facing ptr in CLOSED POS, rock qL to side. qR in place, cross SL through, moving away from ctr.
7	13, & 14	Step qR, qL, M leading ptr into CLOSED POS, M facing out of circle, W facing ctr. Cross through SR into SOP, both facing LOD.
8	15, 16	<u>Men</u> : Stamp L heel lightly (no wt) beside R (ct 15). Hold (ct 16).
	15, & 16, &	<u>Women</u> : Move fwd in circle to new ptr with 4 quick steps (R, L, R, L) making one full turn CW on first two steps and moving fwd to SOP with new ptr on last two steps.

Dance repeats from beginning with new ptr, a total of eight times through the above figure.

Presented by Ned & Marian Gault

TANGO CAMPANA

An intermediate level tango composed by Ned & Marian Gault.

Music: Record: Oriole #CB-1941 ("Tango Campana"), 45 RPM
(MUST BE SLOWED DOWN CONSIDERABLY TO ♩ = 120)
2/4 meter

Formation: Cpls in circle in CLOSED POS, M facing out of circle, W facing in.

Positions & Notation: CLOSED POS: The normal face-to-face ballroom pos.
SEMI-OPEN POS: (SOP) Same as CLOSED POS except that ptrs are turned twd joined hands; MR, WL hips are close.
S - Slow step (1 ct). 2 per meas.
q - Quick step (1/2 ct), 4 per meas.

Steps: Walk, basic tango, corté.

Directions are for M. W is on opp ft unless otherwise directed.

Measures Counts Pattern

INTRODUCTION		
1-3	1-6	Wait, no action.
4	7	Corté: M step SL bkwd, toe turned out (W SR straight fwd), ML, WR knee bent; W L ft remains on floor.
	8	Recover SR fwd.
FIG I		
A		
1	1, 2, &	SL fwd (away from ctr, step qR to R side, close qL to R (take wt)).
2	3, &, 4	Rock qR to R, qL in place, cross SR through into SOP in LOD.
3	5, 6	SL, SR fwd in LOD in SOP.
4	7, &, 8	Tango Close: M qL fwd in LOD, leading ptr into CLOSED POS; step qR to side; draw SL to R (no wt), ending in CLOSED POS, M facing LOD.
5	9, 10	SL, SR fwd in LOD, W change to SOP on first step.
6	11, &, 12	qL, qR continuing fwd in LOD in SOP; touch SL beside R (no wt), changing to CLOSED POS, M facing out.
7	13, &	Rock qL fwd, qR bkwd in CLOSED POS.
	14, &	M back (W fwd) qL, qR twd ctr in CLOSED POS.
8	15	Corté: M SL bkwd twd ctr (W SR fwd).
	16	Recover SR fwd, L follows (no wt).
A 1-8	1-16	REPEAT Fig I, meas 1-8, exactly as before.
FIG II		
B		
1	1	Step SL to side. turning to put L hips adjacent.
-, 2	2, &, 3	Continuing movement in LOD, M step qR behind L; qL to side; SR in front of L, heel leading (W step qL, qR, SL fwd in LOD). Both flare free ft (ML, WR) back through to face RLOD.

TANGO CAMPANA (Cont)

Measures	Counts	Pattern
- , 3	4, & 5	Step qL, qR fwd in RLOD; step SL fwd, both flaring back through (MR, WL) to SOP facing LOD.
	6	Step SR fwd in LOD.
4	7, & 8	<u>Tango Close</u> : as above (fwd, side, draw) ending in <u>CLOSED POS</u> , M facing LOD.
5	9, 10	SL, SR twd ctr, changing to SOP after first step.
6	11, & 12, &	M lead ptr into <u>CLOSED POS</u> , M facing almost twd ctr, rock qL bkwd, qR fwd, qL fwd, qR bkwd. On last two steps allow W to open slightly away from ptr, then back to <u>CLOSED POS</u> .
7	13, 14	<u>Advanced Corté</u> : M SL bkwd (away from ctr), toe out, knee bent (W SR fwd); instead of usual recovery, step sharply through into SOP twd RLOD with SR (W SL), knee leading through.
8	15, & 16	<u>Tango Close</u> : As above (fwd, side draw) except an additional 1/4 L (CCW) turn is made, to end in <u>CLOSED POS</u> , M facing out, W facing ctr.
B 1-8	1-16	REPEAT Fig II, meas 1-8, exactly as before.
C		<u>FIG III</u>
1	1, 2, &	SL to side, changing to SOP facing LOD; step qR, qL fwd in LOD.
2	3	SR fwd in LOD, swinging L fwd and around behind R in wide arc.
	4, &	Step qL, qR moving bkwd in SOP, facing LOD.
3	5	Step SL, hooked over R, heel leading (take wt);
	6	Unhook R and cross through SR in SOP in LOD.
4	7, & 8	<u>Tango Close</u> : as above (fwd, side, draw) ending in <u>CLOSED POS</u> , M facing LOD. While doing this <u>Tango Close</u> , M draw joined ML, WR hands low and behind ML hip.
5	9, 10, &	SL, qR, qL fwd in LOD in <u>CLOSED POS</u> .
6	11, 12, &	SR fwd in LOD; rock qL fwd, qR bkwd.
7	13	SL bkwd, leading ptr to L hips adjacent (W step SR, long step fwd).
	14	W steps SL fwd and turning 1/4 CW (R) under the joined hands. At the same time M step SR, moving behind ptr and twd inside of circle. End M facing RLOD, W facing ctr. ML, WR hands are still joined.
8	15, & 16	<u>Tango Close</u> : M steps qL fwd, turning into <u>CLOSED POS</u> (facing away from ctr); qR to side (twd RLOD); draw SL to R (no wt). At the same time W steps qR, almost in place; qL to side in <u>CLOSED POS</u> ; draw SR to L (no wt).
C 1-8	1-16	REPEAT Fig III, meas 1-8, exactly as before.

TANGO CAMPANA (Cont)

Measures Counts Pattern

FIG IV

A 1-8	1-16	REPEAT Fig I, meas 1-8, exactly as before.
1-8	1-16	REPEAT Fig I, meas 1-8, as before except <u>add</u> :
9	17	Corté: M SL bkwd twd ctr, as before.
	18	Backbend as follows:
		M (in corté) twist to L, keeping ft in place.
		W (in corté) twist to L, arching back slightly, L
		toe remains on floor.

NOTE: This corté does not replace the one at the end of Fig I, but is in addition to it.

Presented by Ned & Marian Gault
Notes by Ned Gault

APPENZELLER KLATSCHWALZER
(Switzerland)

Music: Record: Columbia SEVZ 551.

Formation: Cpls stand side by side, face in LOD, arms hang down at sides.

<u>Measures</u>	<u>Pattern</u>
<u>4 meas</u>	Introduction

FIG I (CLAPPING)

1-4	3 walking steps fwd in LOD, M L, W R. Close inside ft beside outside ft, at the same time turn slightly to ptr and clap own hands twice.
5-8	Repeat action of meas 1-4.
9-10	Formation as in meas 1, join inside hands. 2 waltz steps fwd in LOD, M L, W R. Inside arms swing fwd and bkwd.
11-12	Swing inside hands up. M: 2 waltz steps in place.
13-16	W: With 2 waltz steps one full turn CW under joined H. Repeat action of meas 9-12, but this time M turns out CCW (keep inside hands joined).
17-20	3 walking steps fwd in LOD, M L, W R. Close inside ft beside outside ft, at the same time clap twice against both hands of ptr.
1-20 (repeat)	Repeat action of meas 1-20.

FIG II (WALTZ)

21-24	Formation as in meas 1, but join inside hands, outside hands on hips. 4 waltz steps fwd in LOD, M L, W R. Inside arms swing fwd and bkwd. Release hands, half a turn inwards, join inside hands.
25-28	4 waltz steps bkwd in LOD, start inside ft. Inside arms start swinging fwd CW.
29-36	Ballroom pos, 8 waltz steps turn CW in LOD.
21-36 (repeat)	Repeat action of meas 21-36.

Presented by Carmen Irminger

DR GSATZLIG
(Switzerland)

Music: Record: Columbia SEVZ 551

Formation: Cpls in a big circle, all in ballroom pos (arms point in dance direction) M back to ctr, W face M.

Measures
4 meas

Pattern
Introduction

FIG I

1-2 4 side-close steps in LOD, M L, W R.
3 2 side-close steps CW, M R, W L.
4 2 side-close steps in LOD, M L, W R.
5-8 Repeat action of meas 1-4, but in opp direction and with opp footwork.
1-8 Repeat action of meas 1-8.
(repeat)

FIG II

9 Heel and toe sdwd in LOD, M L, W R.
10 1 step-close step sdwd in LOD, M L, W R.
11-12 Repeat action of meas 9-10 but in opp direction and with opp footwork.
13-16 4 slow polka steps, turning twice CW.
9-16 Repeat action of meas 9-16.
(repeat)

FIG III

1-8 Repeat Fig I with repetition.
1-8 (repeat)

FIG IV



17-18 Ptrs face. M: Facing in LOD, arms crossed in front of chest. W: Face ptr, hands on hips. 2 schottische steps, M fwd start L, W bkwd start R.
19-20 4 step-hops. M: Fwd with stamping start L. W: Bkwd and turning twice CW, start R.
21-24 Repeat action of meas 17-20.
17-24 Repeat action of meas 17-24 but M raise R arm and gives second finger of his R hand to W. W turns twice under raised arms with 4 step-hops.
(repeat)

FIG V

1-8 Repeat Fig I with repetition.
1-8 (repeat)

Presented by Carmen Irminger

RIEBGAERTLER
(Switzerland)

- Music: Record: Alpen 101
- Formation: Ptrs are side by side, face in LOD, inside hands joined, outside hands on hips.
- Steps: Sling Waltz: Ballroom pos. Waltz turn with 6 steps CW. On step 5 and 6 M brings with his L hand W R hand behind her back in his own R hand. (M release L hand). M: 2 waltz steps in place. W: Turns out CW with 2 waltz steps around herself.
- | <u>Measures</u> | <u>Pattern</u> |
|-----------------|---|
| 1-8 | Introduction |
| | <u>FIG I</u> |
| 1-4 | 2 waltz steps fwd, ML, WR. Inside hands swing fwd and bkwd. On third and fourth step swing inside hands above head. W: 1 full turn CW under joined hands. M: Waltz step fwd. |
| 5-8 | Repeat action of meas 1-4 but on 4th step M turns out CCW. |
| 9-16 | Repeat action of meas 1-8. |
| | <u>FIG II</u> |
| 1-2 | W in front of M, hands on hips. M directly behind W, puts own hands on those of W, both face in LOD. 2 waltz steps fwd, M L, W R, W peeks over R & L shoulder. |
| 3-4 | W: Still moving in LOD, 1 full turn CW with 2 waltz steps. M: 2 waltz steps chasing W. (M can help W to turn: push with R hand her elbow) |
| 5-16 | Repeat action of meas 1-4 three times. |
| | <u>FIG I (repeated)</u> |
| 1-16 | Repeat meas 1-16 of Fig I. |
| | <u>FIG III</u> |
| 1-2 | Ptrs face each other, M back to ctr, two-hand hold. Step-close-step in LOD, M L, W R. Joined hands do movement of a circle.  |
| 3-4 | Step-close-step CW, M R, W L. Hands do contrary movement.  |
| 5-8 | L hand on hip, R hand hold. With 4 waltz steps one full turn CW, M L, W R. |
| 9-12 | Repeat action of meas 1-4 of Fig III. |
| 13-16 | R hand on hip, L hand hold. With 4 waltz steps one full turn CCW, M L, W R. |
| | <u>FIG IV</u> |
| 1-2 | Varsouvienne pos. 2 waltz steps in LOD. Raise R hands, L hands on hip, M L, W R. |
| 3-4 | M: 2 waltz steps fwd.
W: 1 turn CW under joined R hands. |
| 5-16 | Repeat action of meas 1-4 three times. |

RIEBGAERTLER (Cont)

- 1-16 FIG V
4 Sling-Waltz.
- 1-16 FIG I (repeated)
Repeat action of meas 1-16 of Fig I.
- 1-8 Ending:
Repeat action of meas 1-8 of Fig II. M is lifting up W and carries her away (traditional!)

Presented by Carmen Irminger

SAENTIS - MASOLLKE
(Switzerland)

- Music: Record: Columbia SEVZ 552
- Formation: Cpls in a double circle, M inside facing out, W face ptr, two-hand hold.
- Steps: Mazurka step of Appenzell is walked, there is no jumping. Sling-waltz: Ballroom pos. Waltz turn with 6 steps CW. On step 5 and 6 M brings with his L hand W R hand behind her back in his own R hand (M release L hand). M: 2 waltz steps in place with "boedele" at will. W: Turns out CW with 2 waltz steps around herself.

<u>Measures</u>	<u>Pattern</u>
<u>4 meas</u>	Introduction
1	1 side-mazurka in LOD, M L, W R.
2	1 side-close step in LOD, M L, W R, pause.
3-4	Repeat action of meas 1-2.
5-6	2 side-mazurka steps in LOD, M L, W R.
7-8	Release hands, 1 full turn in place with 2 waltz steps. M starts L turning CCW, W starts R turning CW. Ending: two-hand hold.
9-16	Repeat action of meas 1-8, moving in LOD.
17-24	Ptrs face, cross hands, joining L in L, R in R, R hand over. With 2 waltz steps M and W make individual turns under the raised joined hands, turning one after the other without releasing hand-hold. W begins her turn (to the R CW) on meas 17. M begins to turn (L CCW) on meas 18. (2 waltz steps for one turn).
17-24 (repeat)	2 Sling-waltzes.

Presented by Carmen Irminger

ZOCOLITANZ
(Switzerland)

Zocoli: Wooden shoes from Italian speaking part of Switzerland.
 Music: Record: Alpen 101.
 Formation: Cpls in ballroom pos, M face out, L arm of M, R arm of W point in LOD.

<u>Measures</u>	<u>Pattern</u>
4 meas	Introduction.

FIG I

1	4 light walking steps fwd in LOD, M L, W R.
2	3 stamps.
3	4 walking steps CW, bend forearm bkwd.
4	3 stamps.
5-8	Repeat action of meas 1-4.
9	2 side-close steps to ctr of circle, M L, W R arms point in.
10	3 stamps.
11	2 side-close steps out of circle, bend forearm bkwd.
12	3 stamps.
13-15	Repeat action of meas 9-11.
16	Ptrs raise R arms, W turns out CW under arms with 4 steps. All join hands in a big circle, facing in.
17	2 side-close steps in LOD.
18	3 stamps.
19-20	Repeat action of meas 17-18.
21	W faces in LOD, hands on hips. M stands behind W, puts his hands on her hands and pushes W fwd, both do 4 light steps in LOD.
22	3 stamps.
23-24	Repeat action of meas 21-22.
25-31	Repeat action of meas 17-23.
32	Each dancer does 1 full turn with 4 small steps, M to L, W to R, get into ballroom pos as in meas 1 of Fig I.

FIG II

1-8	Repeat action of meas 1-8 of Fig I.
9	M: Face in LOD, hand on hips, 2 side-close steps to ctr of circle, start L. W: Face CW, hand on hips, 2 side-close steps out of circle, start L.
10	3 stamps.
11	M and W do 2 side-close steps twd each other, start R.
12	3 stamps.
13-15	Repeat action of meas 9-11, but start in opp direction, start R.
16	Ballroom pos, 1 full turn CW with 4 steps in place.
17-32	All join hands in a big circle and repeat action of meas 17-32 of Fig I.

Presented by Carmen Irminger

DER LAUTERBACHER
(Switzerland - Appenzell)

Music: Record: Columbia SEVZ 552

Formation: Ptrs are side by side, face in LOD, inside hands joined, free hand on hip

<u>Measures</u>	<u>Pattern</u>
8 meas	Introduction

FIG I

- | | |
|------------------|---|
| 1 | All move fwd with one waltz step, M L, W R. At the same time joined inside hands swing fwd and each dancer makes a 1/4 turn away from ptr (M to L, W to R). |
| 2 | One waltz step fwd, M R, W L, inside hands swing bkwd, turn twd ptr. |
| 3 | One waltz step fwd, M L, W R, inside hands swing fwd. |
| 4 | Drop hands, each dancer makes a 1/2 turn away from ptr with 2 small steps in place, M to L, W to R. All face CW. Join inside hands. |
| 5-8 | Repeat action of meas 1-4 but move CW, start M R, W L. At the end ptrs face each other, M back to ctr, two-hand hold. |
| 9-10 | 1 schottische step to the side, M L, W R. |
| 11-12 | 1 schottische step to opp side, M R, W L. |
| 13-14 | Swing hands up over head (do not release hands). With 2 waltz steps all make one full turn under joined hands, M to L, W to R. |
| 15-16 | Stamp 5 times to rhythm of music, start M L, W R, hands on hips. |
| 1-16
(repeat) | Repeat meas 1-16. |

FIG II

- | | |
|-------------------|---|
| 17-28 | Ptrs face each other, W face CW, M in LOD. Both raise R arms, W holding second finger of R hand of M, L hands on hips. M: 12 small waltz steps fwd in LOD, start L. M may do the "boedele" at will. W: 12 waltz steps turning CW under joined R hands, start R. |
| 17-28
(repeat) | Repeat action of meas 17-28 but do 12 waltz steps in ballroom pos turning CW, start M L, W R. |

Presented by Carmen Irminger

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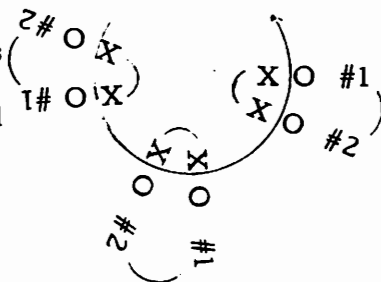
HIRSCHEGRAEBLER
(Switzerland)

Music: Record: Columbia SEVZ 541

Scheme: Four figures with 4 parts: A - D
 A: 1-4 Different variations
 B: 5-8 Ob. S. (see: Steps)
 C: 9-12 Arches
 D: 13-16 Cpls change places, W turn

Steps: Oberländer Schwingschritt = Ob. S
 Ob. S. fwd: 3 walking steps fwd, start L, hop on L and swing R ft fwd
 Ob. S. bkwd: 3 walking steps bkwd, start R, hop on R and swing L ft fwd

Formation: Ptrs stand side by side, W on R side of M, all face in LOD. As there are always 2 cpls dancing together doing arches, be sure to work out first: #1 (front cpl), and #2 (second cpl). As soon as all dancers know about their pos, join hands in a big circle and face in.



Measures
2 meas

Pattern
Introduction

FIG I

A - Big Circle

- 1 1 Ob. S. fwd to ctr, all start L (stamp slightly on 1st step).
- 2 1 Ob. S. bkwd, all start R.
- 3-4 Repeat action of meas 1-2. Ending: all turn 1/4 to R.

B - Procession in Cpls

- 5-7 Cpls in Varsouvienne pos. 3 Ob. S. fwd in LOD, all start L.
- 8 Front cpls: with 2 walking steps 1/2 turn CCW, 2 stamps in place.
 Second cpls: With 4 walking steps 1 full turn CCW. Face in LOD, raise L arms to build arches.
 Ending: 2 cpls face, all R hands hang down at sides.

C - Arches

- 9 All cpls do 4 walking steps fwd, start L.
 Front cpls: pass under arch.
 Second cpls: In LOD, L arms build arches.
 On 4th step all do 1/2 turn twd ptr, do not release hands.
- 10 Repeat action of meas 9, but
 Front cpls: walk in LOD, building arches.
 Second cpls: pass under arch, walking CW.
 All do 1/2 turn twd ptr.

- 11-12 Repeat action of meas 9-10.

D - Cpls Change Places

- 13 Cpls in Varsouvienne pos, all start L, moving diag fwd to L, 2 step-close steps. Front cpls to ctr, second cpls to outside of circle.
- 14 M: 4 steps in place.
 W: With 4 walking steps one full turn CW under raised R arms
 (2 cpls are standing side by side)

HIRSCHEGRAEBLER (Cont)

- 15 2 step-close steps diag fwd to R, start R.
 16 W do same turn as in meas 14.
 2 new cpls face, hold hands in a circle of 4.

FIG IIA - Small Circle

- 1-2 8 walking steps CW, all start L.
 3-4 8 walking steps CCW, all start L.
 5-16 Repeat action of meas B - D of Fig I.

FIG IIIA - Ladies Chain

- 1 With 4 walking steps W change places, start L.
 Give R hands, pass R shoulder.
 2 Give L hand to opp ptr. M puts R arm around W waist
 and turns her around CCW with 4 steps.
 3-4 Repeat action of meas 1-2, but W return to ptr in the
 same manner.
 5-16 Repeat action of meas B - D of Fig I.

FIG IVA - Mill by Four

- 1-2 R hand star, M with M, W above with W. 8 walking
 steps CW, start L. Release hand, 1/2 turn to R,
 L hand star.
 3-4 8 walking steps CCW, start L.
 5-16 Repeat action of meas B - D of Fig I.

Presented by Carmen Irminger

A MOLESON
(Switzerland)

A Moléson is a singing dance, a coraule.

Music: Record: 7 EG 8784

Formation: Cpls in a circle, face ctr. Hands joined, shoulder high.

Steps: In this dance, the polka in 3/4 tempo is danced as follows:
on 2/4: 1 step-close-step = 3 step-close-steps in 2 meas.

<u>Measures</u>	<u>Pattern</u>
2 meas	Introduction

FIG I

1-4	12 walking steps CW, start L.
1-4 (repeat)	12 walking steps CCW, start L. Ending: close L to R.
5-7	10 side gallop steps CW. Ending: close R to L.
8-10	Release hands. Clap own hands and bow to contrary ptr. (M to W on his L side, W to M on her R side). Repeat action but bow to own ptr.
11-18	Ballroom pos, 12 step-close-steps turning R, moving CCW.
11-18 (repeat)	Repeat action of meas 11-18.

FIG II

1-10	Repeat action of meas 1-10 of Fig I.
11-18	Ptrs face, W face CW, M CCW, both raise R arms, W holding second finger of R hand of M, L hands on hips. M: 12 step-close-steps fwd CCW. W: 12 step-close- steps turning CW under joined R arms (2 step-close- steps for one turn).
11-18 (repeat)	Repeat action of meas 11-18, Fig II.

FIG III

1-18 & 1-18 (repeat)	Repeat action of Fig I.
----------------------------	-------------------------

Presented by Carmen Irminger

MEITSCHI, PUTZ DI
(Switzerland)

Music: Record: Columbia SEVZ 533

Formation: Cpls in a circle, M inside facing out, W face ptr, R hands joined, L hands on hips.

Steps: Rheinlaender step: Step-together-step-hop diag fwd. When doing the hop, kick other leg stretched across the ft.

<u>Measures</u>	<u>Pattern</u>
4 meas	Introduction

FIG I

- | | |
|-----|--|
| 1 | M: Step to L, point R over. W: Step to R, point L over. |
| 2 | M: Step to R, point L over. W: Step to L, point R over. |
| 3-4 | All do one side step in LOD, swing R hands up. W: makes a 3/4 turn CW with 3 walking steps under joined R hands. M: remains in place. End up W facing CW, M CCW, hook R elbows and cross R arms at each other's backs, look at each other over R shoulder. |
| 5-6 | As a cpl turn once CW with 4 ordinary steps, M L, W R. End up facing each other, (M back to ctr), drop hands. |
| 7 | Clap hands on own thighs. Clap own hands. |
| 8 | Clap 3 times against ptr hands. |

FIG II (SKATING)

- | | |
|----------------|--|
| 9 | Ptrs cross arms in front of each other, M below, facing in LOD. 1 Rheinlaender step L fwd (M and W). |
| 10 | 1 Rheinlaender step R fwd (M and W). |
| 11-12 | 4 step-hops fwd (swing free ft over) start L. |
| 13-16 | Repeat action of meas 9-12. At the end release hands, do 1/4 turn to face each other, M to R, W to L, M back is now to ctr, hands on hips. |
| 9 (repeat) | 1 schottische step away from ptr, each moving to own L. |
| 10 (repeat) | 1 schottische step twd each other, to own R. |
| 11-12 (repeat) | Join R hands at shoulder height and do 4 step-hops around each other CW, starting L. |
| 13-16 (repeat) | Repeat action of meas 9-12. At the end there is a hold in the music during which ptrs make a slight bow over lowered joined R hands. |

Words:

Meitschi putz di
leg's schö Trächtli a
mir wei mitenander uf e Tanzbode gah
diri-dui-dui-heissa hopsassa
und wei die Jüppe flüge la.

My girl, make yourself pretty
Put on your nice costume
We want to dance together

And let swish the skirts!

Presented by Carmen Irminger

With permission of the editor Hug Zürich, from "12 Schweizer Tänze"

POLKA TANZE
(German-Swiss Children Dance)

Music: Record: Alpen EP 1001

Formation: 2 children face each other, or cpls in a double circle, boys inside facing out, girls face ptr.

<u>Measures</u> meas	<u>Pattern</u> Introduction
1	3 stamps (LRL).
2	Clap own hands 3 times.
3-4	Two-hand hold. With 8 walking steps one turn CW.
5-8	Repeat action of meas 1-4.
9-12	16 gallop steps sdwd in LOD, boy L, girl R.
13-16	Repeat action of meas 9-12 but CW (RLOD).

WORDS TO THE DANCE:

Polka, Polka tanz i gärn
mit eme schööne Herr vo Bärn
tanze, tanze, tuen i gärn
hüür no lieber weder färn
immer zue, immer zue
bis mer dSoole loot am Schue.

I like to dance the Polka
with a nice gentleman of Bern (Capital)
I really like to dance
just now, this year
all the time
Until my sole comes off my shoe.

Presented by Carmen Irminger

TAETSCHER
(German Children Dance)

Music: Record: Alpen EP 1001

Formation: 2 children face, or cpls in a double circle, boys inside facing out, girls face ptr.

<u>Measures</u> 4 meas	<u>Pattern</u> Introduction
1	(a) Clap both hands on own thighs. (b) Clap own hands. (c) Threat with R forefinger.
2	Repeat action of meas 1, but threat with L forefinger.
3	Repeat action of meas 1-a and 1-b. With R hand clap R hand of ptr. With L hand clap L hand of ptr.
4	Repeat action of meas 1-a and 1-b. Clap each other's both hands.
5-8	Repeat action of meas 1-4.
9-12	8 gallop steps sdwd in LOD, boy L, girl R. Two-hand hold.
13-16	Repeat action of meas 9-12 but CW.

Repeating the dance: in meas 9-12 children can also hook R elbows turning CCW and hook L elbows turning CW.

<u>WORDS:</u>	Abe zäme rechte	Down together right
	Abe zäme links	Down together left
	Abe zäme rächti, linggi	Down together right and left
	Abe zäme, zäme	Down together, together

Presented by Carmen Irminger

SCHUESCHTERTANZ (Switzerland)

Swiss version of children's shoemaker dance.

Music: Record: Alpen EP 1001.

Formation: 2 children face, or cpls in a double circle, boys face out, girls face ptr.

<u>Measures</u> 8 meas	<u>Pattern</u> Introduction.
1-4	Each dancer revolves fists around each other, slow at the beginning, then speeding up. (Winding a thread).
5-6	Bring arms twice out at sides. (riesse - pull).
7	Knock L fist twice with R fist.
8	Knock L fist once with R fist.
1-8 (repeat)	Repeat action of meas 1-8.
9-12	Hook R elbows, 16 step-hops turning CW.
13-16	Hook L elbows, 16 step-hops turning CCW.
17-24	Boy is kneeling on his R knee, girl puts R ft on boy's L knee. Boy makes movements of fixing a shoe.
25-28	Two-hand hold. 8 gallop steps sdwd in LOD, boy L, girl R.
29-32	Repeat action of meas 25-28 but CW, boy R, girl L.

WORDS:

Und so wickle mir und so wickle mir	We are winding up like this
rysse rysse haue druf (repeat)	We pull and knock on the leather
Luschtig isch das Schueschterläbe	The shoemaker's life is full of fun
wenn me singt es Lied dernäbe	When he sings, while he works
Sing das Lied nur immerzue	Just keep on singing
bis der Bündel rysst am Schue	Until my boot-lace is torn
Du liebe Schueschtermaa	My dear shoemaker
lueg mini Schüeli aa:	Look at my shoes:
Die Schue, die sind verheit	My shoes are in bad condition
Schuemacher mach si nöi.	Please make them new
Wär weiss wie das no usehunnt,	Who knows how things will turn out
Wär weiss wie das no wird.	Who knows what will be
Wär weiss war mit mir tanze will,	Who knows who will dance with me
Wär weiss war mi no nimmt?	Who knows who will marry me?

Presented by Carmen Irminger

L'INVERNO L'E PASSATO

Swiss children's dance from Tessin (Italian speaking part).

Music: Record: Alpen EP 1001

Formation: Cpls in a big circle, girls to R side of boys, all face in and join hands

<u>Measures</u>	<u>Pattern</u>
8 meas	Introduction

FIG I (CIRCLE)

1-4	8 walking steps CW, start L.
5-8	8 walking steps in LOD, start L. Ending: ptrs face, boys in LOD, girls CW, hands on hips.
9	Put L heel fwd, step on L.
10	Repeat action of meas 9 but with R ft.
11-12	Boy: Clap hands once. Girl: With 4 walking steps one full turn CW in place.
13-16	All join hands in a big circle. 7 gallop steps sdwd CW, end with stamp R.
9-16 (repeat)	Repeat action of meas 9-16.

FIG II (CHAIN)

1-8	Boys face in LOD, girls CW. Give R hand to own ptr, 4 walking steps, start L. Give L hand to next person, 4 walking steps, etc. Do not change direction.
9-16 & 9-16 (repeat)	Repeat action of meas 9-16 and 9-16 (repeat) in Fig I. Ending: girls step into circle, face ptr and out. If there are 8 cpls, girls join hands and build arches. If there is a smaller number of cpls, they hang arms at sides.

FIG III (CIRCLING AROUND PTR)

1-4	Boys walk with 8 walking steps around ptr and back to place, pass L shoulder.
5-8	Girls walk with 8 walking steps around ptr, pass L shoulder. Ending: face ptr as in meas 9 of Fig I.
9-16	Repeat action of meas 9-16 of Fig I.
9-16 (repeat)	Again repeat action of meas 9-16 of Fig I.

Presented by Carmen Irminger

VOEGELISCHOTTISCH
(Switzerland)

"Vogeli" means: small bird.

Music: Record: Columbia SEVZ 577

Formation: Cpls in ballroom pos. M back to ctr of circle. Children formation: 2 children with two-hand hold or inside hands joined.

<u>Measures</u>	<u>Pattern</u>
<u>4 meas</u>	Introduction

1-8	8 polka steps turning CW, moving in LOD
1-8 (repeat)	Repeat action of meas 1-8. Ending: cpls in a double circle, M inside facing out, W face ptr, hands on hips. (With children: instead of polka steps, just step-hops, moving fwd in LOD)
9	Pause.
10	5 stamps, start R.
11	Pause.
12	Clap own hands three times.
13	Threat with R forefinger.
14	Threat with L forefinger.
15-16	Hands on hips, one full turn CCW with 4 steps in place.
9-16 (repeat)	Repeat action of meas 9-16.

Presented by Carmen Irminger

MANCHESTER

Music: Record: Columbia SEVZ 577

Formation: Cpls in ballroom pos, M facing CCW, W CW. L arm of M and R arm of W are stretched and point to ctr of circle. With children: Instead of ballroom pos: two-hand hold. Instead of polka steps: step-hops, moving in a circle or two by two, etc.

<u>Measures</u>	<u>Pattern</u>
<u>4 meas</u>	Introduction

1-4	4 slow side-close steps to ctr of circle, M L, W R. On 4th step greet ptr with a slight bow.
5-8	Bend forearm. 6 gallop steps sdwd back to place, M R, WL.
1-8 (repeat)	Repeat action of meas 1-8.
9-24	16 polka steps turning CW, moving in LOD.
9-24 (repeat)	16 polka steps turning CCW, moving in LOD.

Presented by Carmen Irminger

With permission of the editor, Hug Zürich, from "Volkstänze der Schweiz".

KETTENGALOPP (Switzerland - Appenzell)

Music: Record: Columbia SEVZ 552.

Formation: 2 cpls face each other, Varsouvienne pos. No. 1 cpl face in LOD. No. 2 cpl face CW (RLOD).

<u>Measures</u>	<u>Pattern</u>
<u>4 meas</u>	Introduction
1	Heel-toe with L ft.
2	M: 3 steps in place, start L, pull W with L hand to his L side. W: 1 step-close-step sdwd to L, ending on L side of M.
3	Heel-toe with R ft.
4	Repeat action of meas 2, but sdwd to R.
5-6	4 gallop steps sdwd to L. No. 1 cpls to ctr of circle. No. 2 cpls diag fwd out of circle. On step 3 and 4: W moves to L side of M.
7-8	4 gallop steps sdwd to R. On step 3 and 4: W moves to R side of M. (The cpls who were facing each other at the beginning are now back to back and face a new cpl).
9-16	Repeat action of meas 1-8.
17-24	Repeat action of meas 1-8.

Presented by Carmen Irminger

With permission of the editor, Hug Zürich from "12 Schweizer Tänze".

DOR GEIHT NIX OEVER DE GEMUETLICHKEIT (Children's Dance from Germany)

Music: Record: EP 58122 Tanz

Formation: Cpls are side by side, face in LOD, inside hands joined.

<u>Measures</u>	<u>Pattern</u>
<u>8 meas</u>	Introduction
1-4	7 walking steps in LOD, M L, W R. 1/4 turn, M CW, W CCW.
5-6	Bow to ptr. Ending: 1/2 turn, M CCW, W CW.
7-8	Bow (ptrs are back to back).
1-8 (repeat)	Repeat action of meas 1-8. Ending: ballroom pos.
9-16	8 Schottische steps turning CW, moving in LOD.
9-16 (repeat)	Repeat action of meas 9-16.

Children's formation: Instead of schottische do step-hops.

Presented by Carmen Irminger

JA, MIT DEN FUESSEN
(Children's Dance from Germany)

Music: Record: EP 58122 Tanz

Formation: Cpls face, M back to ctr of circle. Children formation:
Big circle, no ptrs.

<u>Measures</u>	<u>Pattern</u>
<u>4 meas</u>	Introduction
1	Pause.
2	3 stamps LRL.
3	Pause.
4	Clap own hands three times.
5	Threat with R forefinger.
6	Threat with L forefinger.
7-8	Clap R hand against ptr R hand, one full turn CCW with 4 steps in place.
1-8 (repeat)	Repeat action of meas 1-8.
9-16	Ballroom pos. 8 Schottische steps turning CW, moving in LOD.
9-16 (repeat)	Repeat action of meas 9-16. Ending: M back to ctr, W face in.
	Children formation: Same figures, only in meas 7 clap own hands and in meas 9-16 instead of schottische do step-hops, 16 CCW, 16 CW.
17-20	4 side-close steps in LOD.
21-24	8 quick side-close steps CW.
17-24 (repeat)	Repeat action of meas 17-24.
25-32	8 Schottische steps turning CW, moving in LOD.
25-32	Repeat action of meas 25-32.
(repeat)	Children formation: Same figures, but danced in a big circle, instead of schottische do step-hops.

Presented by Carmen Irminger

JARABE EJUTECO (Mexico)

The Jarabe Ejuteco, sometimes called Jarabe Chenteño is a typical jarabe danced in the valley of Oaxaca. This particular version comes from the town of Ejutla. The Jarabe Ejuteco is composed of three sones, El Jarabe, El Palomo (The Dove) and La Culebra (The Snake).

Music: Record: Peerless LD 738 "Guelaguetza Oaxaqueña" Side B.

Formation: Cpls scattered informally around the room, ptrs facing.
W holds skirt; M hands clasped behind back.

Steps: Jarabe Step: Step on R (ct 1), step on L toe (ct &), step on R (ct 2). Repeat beginning L.
Jarabe Variation (M only): Step on R (ct 1), hit L heel and step on L (ct &), step on R (ct 2); hit L heel (ct &), Step L (ct 1), hit R heel and step on R (ct &), step L (ct 2); repeat hitting R heel (ct &).
Valle Step: Leap fwd lightly on R lifting L ft to rear (ct 1), step L to rear (ct 2), step R fwd (ct 3). Repeat beginning L.
Culebra Step #1: Leap onto L while placing R ft flat in front (cts 1-3), hop on L while placing R ft flat out to R side (cts 4-6). Repeat above meas 2, cts 4-6. It takes 2 meas to complete one Culebra Step #1. The step then continues beginning with leap onto R ft while placing L ft flat in front, etc.
Culebra Step #2: Leap onto L while placing R ft flat in front (cts 1-3), leap onto R while placing L ft flat in front (cts 4-6). Repeat beginning L.

M and W are on same ft throughout the dance.

<u>Measures</u>	<u>Pattern</u>
1-48	<u>FIG I (EL JARABE) (2/4)</u> W dances with <u>Jarabe Step</u> , moving to her R or L, turning at will while M follows with <u>Jarabe Steps</u> . Each stays in their own pos on the floor. M should never follow behind ptr nor should cpls cross over and change places. Sometimes the ptrs will be moving together and sometimes they will move opp each other. The M may dance the <u>Jarabe Variation</u> during meas 24-48.
Song	<u>FIG II (PASEO)</u> During the singing part the cpls walk informally to their R or L with slow walking steps. The paseo ends with a loud yell on the part of the male dancers.
1-48	<u>FIG III (EL JARABE)</u> Repeat action of Fig I, meas 1-48.
Song	<u>FIG IV (PASEO)</u> Repeat action of Fig II.
1-48	<u>FIG V (EL JARABE)</u> Repeat action of Fig I, meas 1-48.

JARABE EJUTECO (Cont)

- FIG VI (EL PALOMO) (2/4)**
- Song 1-24 Ptrs cross over with 6 Jarabe Steps, passing L shoulders, turn in ptrs place and dance back to own place again turning to face ptr with 6 Jarabe Steps. Repeat above, again crossing over and back.
- 25-26 Each dancer turns individually to own L, stepping on L ft, pivoting on L to complete the turn and closing R ft to L.
(Da la vuelta y lo veras) On the turn the M moves up to stand directly behind his ptr, both facing same direction, with M looking over R shoulder of W. M yell.
- 1-24 (music without singing) Dancing Jarabe Steps, the M follows the W trying to attract her attention looking over one shoulder and then another and trying to kiss the W on her cheek. The W tries to avoid the attentions of the M by looking over the shoulder where her ptr is not looking. The W must continue looking over one of her shoulders for each step or meas. She may try to trick her ptr by cleverly changing shoulders or by looking twice over the same shoulder to avoid being kissed. The W may change directions at will but must stay more or less in an imaginary circle which surrounds the cpls pos on the floor.
- Song 1-24 Repeat action of Fig VI as described above, ending in own places, ptrs facing.
25-26 and music 1-24 repeated
- FIG VII (LA CULEBRA)**
- 1-8 (Song) Ptrs cross over passing L shoulders, turn and go back to own place with 8 Valle Steps. End standing close to ptr face to face.
(3/4)
- 1-10 (Song) Ptrs facing, dance 5 Culebra Steps #1. End with yell, and turn once in own place.
(6/8)
- 1-16 (Music) Ptrs cross over and back as in meas 1-8 Fig VII and then repeat, dancing 16 Valle Steps.
(3/4)
- 1-16 (Music) Ptrs facing, dance 4 Culebra Step #1 during meas 1-8 and 8 Culebra Step #2 during meas 9-16.
(6/8)
- 1-8 (Song) Repeat all of above action of Fig VII (La Culebra).
1-10 (Song)
1-16 (Music)
1-16 (Music)
repeated
- 1-8 (Song) 3/4 Repeat action of meas 1-8 (Song) (3/4) of Fig VII. End repeated with yell and turn in own place.
- 1-16 (Music) Repeat action of meas 1-16 (Music) (3/4) of Fig VII.
(3/4)
repeated
- 1-16 (Music) Repeat action of meas 1-16 (Music) (6/8) of Fig VII.
(6/8)
repeated

Presented by Al Pill

FLOR DE PIÑA
(Flower of The Pineapple)

The Flor de Piña is a son from the region of Tuxtepec, Oaxaca. Tuxtepec borders the state of Veracruz. It is the richest pineapple growing region of Mexico.

PART I ENTRANCE

Music: Record: Peerless LD 739 "Guelaguetza Oaxaqueña", Side B, band 1, La Tonalteca.

Formation: Ptrs enter in lines, one line of M and another of W, W line to R. Each person holds a pineapple on R shoulder with R H. Occupy sufficient music of La Tonalteca to execute the following entrance figures. Then lift needle and begin the actual dance, Flor de Piña.

- A. Walk twd front of hall in lines.
- B. M line cast off to L and W line to R. Move to rear and then back to front.
- C. When lines again reach front, W cross in front of ptr moving to L and M cross behind ptr moving to R. All move fwd until a circle is formed all facing ctr.
- D. Move CW in circle.
- E. Move CCW in circle.
- F. Walk fwd twd ctr of circle.
- G. Walk bkwd away from ctr of circle.
- H. Put down pineapples around ctr of circle and form lines, ptrs facing.

PART II FLOR DE PIÑA

Music: Record: Peerless LD 739 "Guelaguetza Oaxaqueña", Side B, band 1, Flor de Piña. 6/8 meter

Formation: Ptrs facing in lines.

Steps: Chug Step: (6/8) - Step flat on R (cts 1-2), chug bkwd on R (ct 3), step flat on L (cts 4-5), chug bkwd on L (ct 6).
M and W on same ft throughout dance.

Measures Pattern

- W takes both ends of skirt at extreme front between thumb and following finger; M grasps knees with fingers; both bend fwd from waist.
- 1-2 Move fwd to L shoulders adjacent with 2 Chug Steps.
- 3-4 Back up to own place with 2 Chug Steps.
- 5-8 Dos Si Dos L shoulders and return to place with 4 Chug Steps.
- 9-10 Move to own R in a circle, always facing ptr and moving into ptrs place with 2 Chug Steps.
- 11-12 Dance in exchanged places with 2 Chug Steps.
- 1-12 Repeat action of meas 1-12, beginning dance from exchanged places and ending in own place.
- (repeat)
- 1-13 Repeat action of meas 1-12 from original pos except that since there is an additional meas dance 4 Chug Steps in exchanged places (meas 12-13).

Repeat dance from beginning ending in own place facing ptr.

FLOR DE PIÑA (Cont)

PART III

Music:

EXIT

Same as for entrance.

- A. Return to outer edge of circle and retrieve pineapple.
- B. Walk in a circle CW until front people of each line reach the front of hall.
- C. Cast off moving twd ptr and down ctr of hall leaving hall in same place as for the entrance.

Presented by Al Pill

EL INDIO DE COLIMA

Mexican dance for children. El Indio de Colima is a son (dance tune) from the Mexican state of Colima.

Music: Record: Peerless 1097, Side A, band 1 "Bailes Folkloricos de Mexico" 6/8 meter

Formation: Cpls facing in a double circle about 8 ft apart. W holds skirt with L H and R H is by her side. M has H at sides.

Steps: Balance Step: Step flat footed to R side on R (cts 1-2), Step on L toe bringing it near R ft (ct 3), step flat on R ft in place (cts 4-6. Repeat beginning L.
Zapateado: Stamp R in place (ct 1), stamp L in place (ct 2), stamp R in place (ct 3), stamp fwd on L (cts 4-6). On repeating the step the first 3 cts are the same as above but the stamp is bkwd on the L ft during cts 4-6. Thus the step may be counted - R, L, R, fwd L; R, L, R bkwd L. M and W are on same ft throughout dance.

Measures
1-4

Pattern
Introduction

1-8 FIG I (FWD AND BACK)
Ptrs approach each other with 8 Balance Steps beginning R; dance the last steps face to face with ptr.
 9-16 Ptrs back away from each other with 8 Balance Steps beginning R.

1-16 FIG II (ZAPATEADO)
Dance 16 Zapateado Steps facing ptr. Begin R ft.

1-8 FIG III (CROSS OVER)
Ptrs change places with 8 Balance Steps beginning R. Pass R shoulders and make 1/2 turn to own R on last 2 steps.
 9-16 Return to own place with 8 Balance Steps beginning R. End facing ptr.

1-16 FIG IV (ZAPATEADO)
Repeat action of Fig II, meas 1-16.

Repeat dance from beginning.

Presented by Al Pill

FOLK DANCE CAMP - 1966

BAILE NORTEÑO

Mexican dance for children. This dance is a type of polka from the northern Mexican state of Tamaulipas.

Music: Record: Peerless 1097, Side B, band 4 "Bailes Folkloricos de Mexico" 4/4 meter

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

Steps: Heel-Toe Step: Hop on R twice and do a heel toe in air, slightly off floor with L (cts 1-2). Hop on L twice (actually a leap and a hop) and do heel toe in the air with R (cts 3-4). Step-Hop: Step on R (ct 1), hop on R (ct 2), step on L (ct 3), hop on L (ct 4). Keep knees well turned out. One Step: A relaxed walking step done in Mexican style in sets of 4 steps, L-R-L-R or R-L-R-L.

Directions are written for M; W do same on opp ft unless otherwise noted.

Measures
1-4

Pattern
Introduction.

FIG I (IN AND OUT OF CTR)

Ct 4 Lift L leg with bent knee.
1 Cpls do 3 slides twd ctr of circle beginning L (cts 1-3), extend R heel to R side (ct 4).
2 Tap R toe to R side, R heel pointed up (ct 1), extend R heel to R side (cts 2-3), lift R leg with knee bent (ct 4).
3 Do 3 slides away from ctr of circle beginning R (cts 1-3), extend L heel to L side (ct 4).
4 Tap L toe to L side, L heel pointed up (ct 1), extend L heel to L side (cts 2-3), lift L leg with bent knee (ct 4).
5-16 Repeat action of Fig I, meas 1-4, cpls continuing to move twd and away from ctr of circle.

FIG II (W CIRCLES THE M)

1-8 M kneels on R knee and claps hands twice to each meas, once on cts 1-2, and once on cts 3-4. W circles M moving CW with 8 Heel-Toe Steps or 8 Step-Hops.
9-16 Repeat action of Fig II, meas 1-8, with W circling M CCW.

FIG III (M CIRCLES THE W)

1-8 The W assumes a sitting pos on the ground, sitting with L leg under body, R leg extended. L hand on ground for balance, and R hand moving skirt in time to music. M hooks thumbs in belt and circles W moving CW with 8 Heel-Toe Steps or 8 Step-Hop Steps.
9-16 Repeat action of Fig III, meas 1-8, with M circling the W CCW.

FIG IV (ONE STEP)

1-16 M gives R H to ptr and helps her rise from ground. Cpls join hands and stretch them out to sides. Cpls dance the One Step moving out and into the circle, M beginning fwd L and W bkwd R. At end of meas 16 cpls resume starting pos as in the beginning of dance and repeat from the beginning.

Presented by Al Pill

FOLK DANCE CAMP - 1966

NARANJA DULCE

Mexican singing game for children.

Music: 3/4 meter. See notation below.

Formation: Circle of children, extra person or persons in the ctr.

Measures Pattern

1-8 **FIG I (CIRCLE MOVES R)**
All children in circle join hands and walk to R while singing. Extra person or persons walk around in ctr looking for a ptr. On the words "dáme un abrazo" the extra person gives a hug to the one he has chosen and brings him to the ctr where they stand facing each other.

1-4 **FIG II (LEAVING THE CTR - ADIÓS)**
All clap hands while still singing, including those in the ctr of circle who are facing each other. On the words "adiós señora" the ptrs in the ctr shake hands. On the words "ya me voy" the original person who was in the ctr rejoins the circle, leaving his ptr and the song-game begins over again.

WORDS:

Naranja dulce, limón partido,
Dáme un abrazo que yo te pido,
Si fueran falsos mis juramentos
En otros tiempos se olvidarán
Toca la marcha, mi pecho llora;
Adiós. Señora, yo ya me voy.

Sweet orange, divided lemon,
Give me a hug, I beg you;
If my vows were false
In time they will be forgotten.
Play the march, my heart weeps;
Good-bye, Senora, I go now.

Presented by Al Pill

Na-ran-ja dul-ce li-món par - ti - do Da-me un a - bra-
zo que yo te pi - do Si fue-ran fal-sos mis ju-ra - men -
tos en otros tiem-pos se olvi-da-rán To-ca la mar-cha mi
pe-cho llo-ra A-diós Se- ño-ra yo ya me voy

CLAP AND TURN (Slovenian "Pok-Sotis")

Though Slovenia is part of Yugoslavia, most of its culture and folklore are almost identical to that of Austria because it has an Alpine terrain and because it was a part of Austria until 1918. This dance was presented at the 1953 Folk Dance Camp in Stockton by John Filcich.

Music: Record: Continental 420A, Clap and Turn.
Piano: Slovenian Dance Album - W. Gaus; Chart Music Pub., Chicago, Ill.

Formation: Ptrs facing with hands relaxed at sides - any place on the floor.

Steps: Walk.
Slovenian polka: Step (ct 1), close (ct &), step with a slight dip (ct 2), hold (ct &).

Throughout the dance, M starts L, W R.

<u>Measures</u>	<u>Pattern</u>
A	<u>FIG I (TURN AND CLAP)</u> (4/4 meter)
1	Individually turn away from ptr (M CCW, W CW) making one complete circle with 2 steps (cts 1-3). The ball of the free ft may brush the floor (cts 2-4).
2	Facing ptr with hands on hips, stamp 3 times: M LRL, W RLR (cts 1, 2, 3) hold (ct 4).
3	Clap own hands in back (ct 1) and clap own hands in front (ct 3). This clapping may be doubled and done twice as fast (cts 1, 2, 3, 4).
4	Clap both hands with ptr 3 times (cts 1, 2, 3) hold (ct 4).
5-8	Repeat action of meas 1-4.
B	<u>FIG II (POLKA)</u> (2/4 meter)
9-24	In closed pos dance 16 Slovenian polka steps turning CW and progressing CCW. NOTE: The Continental record does not follow the customary A-B-A-B pattern but plays tricks on the dancers, and much of the fun comes from following the pattern as set by the record. Also, sometimes an extra meas is included at the end of the polka figure during which no action is taken.

Presented by John Filcich

Notes by Research Committee, Folk Dance Federation of California
(Larry Miller and Dorothy Tamburini)

SELJANČICA (Yugoslavia)

Seljančica is by far the most widespread and popular kolo both in Yugoslavia and in America. It is also called "Djačko" the Students' Kolo, and a verse sung to the tune tells about the (male) students who are "devilish, but their professors are worse" and warns the girls accordingly. The version described here is the original one, although the "basic" kolo step and fancy travelling step are more popular with dancers. The recommended imported record, by the "Šokadija" Tamburitza Orchestra, might well be considered the definitive version.

Music: Record: "Seljančica" Jugoton 6259, or any American made recording. 2/4 meter
Piano: Lj. M. Bošnjaković, "Narodne Igre" page 47, dance #66.

Formation: Open kolo, leader at R end, joined hands are held straight down.

Measures Pattern

- | | |
|-------|--|
| | <u>FIG I</u> |
| 1 | Step R with R ft. Step L in back of R. |
| 2 | Step on R ft to R. Close L to R, hopping lightly on R. |
| 3-4 | Repeat action of meas 1-2 to the L, reversing footwork. |
| 5-8 | Repeat action of meas 1-4. |
| | <u>FIG II</u> |
| 9 | Step on R ft, close L to R. |
| 10 | Step on L ft, close R to L. |
| 11 | Repeat meas 9. |
| 12 | Repeat meas 10. |
| | <u>FIG III</u> |
| 13-16 | With bodies turned to the R, take 8 small running steps to the R starting with the R ft, turning to face ctr on the 8th step. |
| 17-20 | With bodies turned to the L, take 8 small running steps to the L, starting with the L ft, turning to face ctr on the 8th step. |

Presented by John Filcich

KASAPSKO HORO (Macedonia)

Source: Learned from native in Bulgaria by Michel Cartier. Taught at 1960 University of the Pacific Folk Dance Camp. Pronunciation: Ka-saps-sko Horo. NOTE: This dance is from the town of Gostivar (Macedonia). It belongs to a category of dances which came from the old Byzantine dance, the Makellarikon, which was performed by the guild of butchers on their feast day. It is called "Hassapikos" in Greece now.

Music: Record: Folk Dancer MH 3054. XOPO 302. 2/4 meter

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

<u>Measures</u>	<u>Pattern</u>
	<u>FIG I (done 4 times)</u>
1	Step R with R ft (ct 1), continue moving R, step on L (ct 2).
2	Step R with R ft (ct 1), swing L leg up across in front of R (ct 2).
3	Step on L ft (ct 1), swing R leg up across in front of L (ct 2).
	<u>FIG II (done 4 times)</u>
1	Repeat action of meas 1, Fig I, but turn CW in place.
2-3	Repeat action of meas 2-3, Fig I.
	<u>FIG III (done 4 times)</u>
1	With preliminary step (very light) on ball of R ft to R, step L ft behind R ft (ct 1), repeat this movement (ct 2).
2-3	Repeat action of meas 2-3, Fig I.
	<u>FIG IV (done 4 times)</u>
1	Step R with R ft (ct 1), step L behind R, bending fwd from waist (ct 2).
2-3	Repeat action of meas 2-3, Fig I.
	<u>FIG V (done 4 times)</u>
1	Step R with R ft (ct 1), step L ft to the R (ct 2).
2	M kneel twd R hand W, going down on L knee and clapping hands (ct 1). W acknowledges the M movement with a slight bend twd him. M rise from kneel, wt on both ft, NOT moving ft from their pos on the floor, and turn to W on L (ct 2).
3	M kneel on R knee to L hand W, who acknowledges as above (ct 1), rise from kneel (ct 2).
4-6	Repeat action of Fig I, meas 1-3.
	<u>FIG VI (done 4 times or until end of record)</u>
1	Jump landing on both ft, L in front of R (ct 1), jump, landing on both ft, R in front of L (ct 2).
2	Step to R with R ft (ct 1), swing L ft up in front across R (ct 2).
3	Pas de basque, beginning L (cts 1, & 2). (R ft steps in front of L on ct &).

Presented by John Filcich

IDAM NE IDAM
(Macedonia - Bulgaria)

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

Music: Record: XOPO 309 "Dimke Ela Dimke". XOPO 307.
 Balkan 518 "Pleskavac" 4/4 meter

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

Measures, Pattern

FIG I

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

FIG II

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

FIG III

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

Repeat dance from beginning.

Presented by John Filcich

ERSKO KOLO (Serbia)

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

Music: Record: MH 3020-A. Folkraft 1498. 2/4 meter
Piano: "Narodne Igre Za Klavir", Lj. M. Bošnjaković,
Prosveta, Belgrade (no date).

Formation: Open or closed kolo. hands joined and held down at sides.
In Part I be sure to keep facing straight twd ctr. The
schottische-like steps in Part II are very free.

Steps: Walk, run.

Measures Pattern

A FIG I (SLOW PART)

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

B FIG II (FAST PART)

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

Repeat dance from beginning.

Presented by John Filcich

ES PUNYOLET
(Catalan Wedding Dance)

Pronounced: Ess-poo-nyo-let.

Music: Record: Folkraft F 1120-A. 6/8 meter

Formation: Ptrs face. Girl's hand on skirt (or hip. The first preferred). M hands raised head high. R ft free.

Measures Pattern

FIG I

- 1 Step on R ft across in front of L, turning body slightly to L (ct 1), step on L in place (ct 2), step on R returning it to place next to L (ct 3). Step on L ft across in front of R in place (ct 5), step on L ft returning next to R (ct 6).
- 2-3 Repeat pattern of meas 1 (R, L, R, L).
- 4 REVERENCE. Bow and curtsy to each other (6 cts). During the reverence the M joins his hands behind his back like in the manner of Mexican dances.
- 5-8 Repeat entire pattern of meas 1-4.

FIG II

- 9 Ptrs with R shoulders adjacent, fold R hands over each other's forearm. Step fwd on R ft, rocking fwd and transferring wt onto R ft (ct 1), step on ball of L ft next to heel of R (ct 2), step on R ft in place (ct 3). Step fwd on L ft, rocking fwd and transferring wt onto L ft (ct 4), step on ball of R ft next to heel of L (ct 5), step on L ft in place (ct 6).
- 10-11 Repeat pattern of meas 1 (R, L, R, L,), taking small steps, making 1/2 circle. Finish in ptr's place.
- 12 REVERENCE. Bow and curtsy to each other (6 cts).
- 13-16 Repeat entire pattern of meas 9-12 with L hands folded over each other's forearm, returning to original places.

FIG III

- 17 Ptrs join both hands. Girl kneels on R knee, bows head, then rises.
- 18 M kneels, bows and rises. (The music in these meas retards).
- 19-20 Four waltz steps turning under joined hands and exchanging places with ptr (dish-rag figure). The raised hands in this case are the M R and girl's L. Finish with a reverence at end of last meas
- 21-24 Repeat entire figure of "Dish-rag" returning to original places, continuing to rotate in a CW direction.

Repeat entire dance at a faster tempo. During meas 1-3 and 6-7, the M only snaps his fingers.

Presented by Vyts Beliajus

BEKEDORFER QUADRILLE

(Germany)

This Quadrille from the town of Bekedorf was introduced by Huig Hofman at the 1962 University of the Pacific Folk Dance Camp.

Music: Record: Folkraft 337-007B Bekedorfer Quadrille (Label may be misspelled.) 2/4 meter

Formation: Four cpls in square formation, M with ptr on R, Cpl 1 has back to music. Cpls numbered in CCW direction.

Steps: Step-hop (1 to a meas), Schottische (1 to 2 meas), Grand R and L. All figures begin with L ft for both M and W.

<u>Measures</u>	<u>Pattern</u>
4 meas	Introduction. All join hands at shoulder height.

A	<u>FIG I (CIRCLE L AND R)</u>
1-8	Circle to L with 8 step-hops.
1-8	Circle to R with 8 step-hops.

FIG II (CHORUS)

During Chorus, while 2 cpls are active, the other 2 cpls stand in place and watch.

B	a. <u>Greetings</u>
1-2	Cpls 1 and 3, inside H joined shoulder height and outside H at sides, walk 3 steps twd ctr beginning L. Hold meas 2, ct 2.
3-4	Clap own hands (up and down) on ct 1 of each meas. Two claps in all.
5-7	With inside H joined shoulder height, Cpls 1 and 3 dance bkwd to place with 3 step-hops, beginning L.
8	Step R beside L.
1-8	Cpls 2 and 4 dance the Greetings.
C	b. <u>Schottische Do-Si-Do</u>
1-2	Cpls 1 and 3 dance 1 schottische step diag fwd L, inside H joined at shoulder height. End with W R shoulders adjacent.
3-4	Same cpls dance 1 schottische step diag fwd R, cpls passing back to back.
5-6	Same cpls dance 1 schottische step diag bkwd L, cpls passing face-to-face. End with W facing or with R shoulders adjacent.
7-8	Same cpls dance 1 schottische step diag bkwd R to place. NOTE: Keep joined hands at shoulder height with a little tension so M can help steer W during schottische to the R.
1-8	Cpls 2 and 4 dance the Schottische Do-Si-Do.
D	c. <u>Chain</u>
1-8	With 16 step-hops, dance a Grand R and L around to place. Hands, coming down from the top, are joined about shoulder height.
1-8	

A	<u>FIG III (STAR)</u>
1-8	Ptrs make star by joining R hands, palm to palm, with forearms touching. With 8 step-hops fwd, turn the star CW.
1-8	Without changing hand-hold, dance 8 step-hops bkwd, turning the star CCW.

BEKEDORFER QUADRILLE (Cont)

- FIG IV (CHORUS)
 1-48 Repeat action of Fig II, Chorus.
- FIG V (STEP-HOPS WITH PTR)
 A
 1-8 Face ptr and join both hands straight across. Put R hips adjacent so L arm is across own chest and R arm is extended across ptr's chest. Keep arms parallel to floor. With 8 step-hops fwd. rotate once CW.
 1-8 Put L hips adjacent so L arm is extended across ptr's chest. With 8 step-hops fwd, rotate once CCW.
- FIG VI (CHORUS)
 1-48 Repeat action of Fig II, Chorus
- FIG VII (CIRCLE LEFT AND RIGHT)
 A
 1-8 Repeat action of Fig I, circling to L and R. End with
 1-8 joined hands raised high.

Presented by Vyts Beliajus

Notes by Research Committee, Folk Dance Federation of Calif. (Ruth Ruling and Dorothy Tamburini)

TRIOLET
(Germany)

Music: Record: Folkraft 1508X45 6/8 meter

Formation: Triple circle, 1 M between 2 W, alternate groups facing.
L ft free.Measures Pattern
FIG I

1-16 Join hands with opp group. Walk L 16 and reverse.

FIG II

1-8 Central M R elbows once around with 4 steps. M L elbow turn the opp R hand W, 4 steps. Both M R elbow turn, 4 steps. M L elbow turn with the opp L hand W, 4 steps.

FIG III

1-8 Trios, with hands joined, walk fwd and back (8 steps in all). Each trio promenades to own R, ending back to back with former own trio, clap hands while walking to change places. R hand W will now become L hand W and vice versa.

NOTE: Toward end of record music acquires a polka tempo. Instead of walking use polka steps throughout those figures.

Presented by Vyts Beliajus

YAN PETIT - PETIT JEAN - LITTLE JOHN

This is one of the few accumulative type of dances in existence and rather vigorous as well as exercise, along with Era Pelha Det Gat. It comes from Biggore, Southern France, where a Catalan dialect is spoken. (Yan Peh-teet, Petee Zhon). Recommended for Junior and High School boys.

Music: Record: Folkraft 337-006-A.

Dialect	French
Ian Petit que dansa (bis)	Petit-Jean qui dance (bis)
Dab lo rey de Franca (bis)	Avec le roi de France (bis)
Dab lo pe, pe, pe,	Avec le pied, pied, pied.
Atao que dansa Ian Petit!	Voila Comment Danse Petit-Jean.

Watch Little Johnny dance (bis)
 With the king of France (bis)
 With the foot, foot, foot.
 That's how Little Johnny'll dance!

During each repeat, and after "foot" a new anatomical part is added.

- | | |
|-----------------------------------|-------------------------------------|
| 1. Dab lo pe, pe, pe. | Avec le pied, pied, pied. (foot) |
| 2. Dab lo dit, dit, dit. | Avec le doigt, doigt, doigt. (toe) |
| 3. Dab lo cama, cama, cama. | Avec le talon, talon, talon. (heel) |
| 4. Dab lo moilh, moilh, moilh. | Avec le genou, genou, genou. (knee) |
| 5. Dab lo coecho, coecho, coecho. | Avec le hanche, etc. (hip) |
| 6. Dab lo cul, cul, cul. | Avec le cul, cul, cul. ("seat") |
| 7. Dab lo bentre, bentre, bentre. | Avec le ventre, etc. (belly) |
| 8. Dab lo cap, cap, cap. | Avec le tete, etc. (head) |

NOTE: The record contains music for only seven parts. Therefore, please omit No. 3, as foot and heel are practically the same.

We will describe two versions: The French source is easier and could be used with younger boys or less advanced dancers, and as introduced by Huig Hofman from Belgium.

FRENCH VERSION

<u>Measures</u>	<u>Pattern</u>
<u>PART A</u>	
1-8	A circle of as many that will participate. Hands joined and either skip or polka CCW. End facing ctr with hands placed on hips.
<u>PART B</u>	
1-2	Stamp three times with R ft.
3-4	Clap loudly once, indicating affirmative action, raise high R hand with index finger pointing and circle hand.
5-6	Turn in place with 4 steps.

HUIG HOFMAN'S VERSION

<u>Measures</u>	<u>Pattern</u>
<u>PART A</u>	
	Single circle of boys, facing CCW. Hands on hips.
1-2	Two two-steps fwd starting with R ft (R, L).
3	Leap and hop on R ft, turning CCW halfway around, L ft against R knee.

YAN PETIT - PETIT JEAN - LITTLE JOHN (Cont)

- 4 Hop on R ft, swing L ft fwd. Hop on R ft, ft together.
 5-8 Repeat above starting with L ft. End section facing ctr.

PART B

- 1-2 Stamp three times with R ft (or whatever additional action will be called for).
 3-4 Tap R forefinger twice on floor and raise it in the air with sweep.
 5-6 Turn 1 1/4 times to R with 4 steps. On first and last beat clap own hands.

During Part B, between meas 2-3 add the following actions. . .

- | | |
|------------------------------|---|
| With the toe, toe, toe | Tap toe three times. |
| With the knee, knee, knee | Kneeling, tap R knee 3 times. |
| With the hip, hip, hip | Rest on R hand, tap hip to floor. |
| With the seat, seat, seat | Rest on both hands, hit seat to floor. |
| With the belly, belly, belly | Turn to face floor, stretch body, rest on hands and hit floor with stomach. |
| With the head, head, head | Still in prone pos tap floor with head. |

After performing all movements, at the very end, terminate dance (meas 6, Part B) facing ctr, ft spread and on last ct clap hands above head.

Presented by Vyts Beliajus

GUSTAF'S SKOAL (Swedish)

Music: Record: Victor 45-6170. 2/4 meter

Formation: Four cpls in a square.
 NOTE: Use skips where indicated for children; use two-steps in adult groups.

<u>Measures</u>	<u>Pattern</u>
A	<u>FIG I</u>
1-4	Head cpls: fwd and back. Walking step.
5-8	Side cpls: fwd and back.
1-8 (repeat)	Repeat all.
B	<u>FIG II</u>
	Side cpls raise joined inside hands to form an arch.
1-2	Head cpls: 4 skips fwd twd ctr. Join inside hands with opp.
3-4	4 skips with opp under nearest arch. Separate and return
5-6	with 4 skips to original place.
7-8	All cpls join both hands and swing with 4 skips.
1-8 (repeat)	Side cpls: Do the same as head cpls form arches.

Presented by Vyts Beliajus

EINS, ZWEI, DREI
(One, Two, Three)

This is a children's version, arranged by Huig Hofman, of the original German square dance from Holstein.

Music: Record: Folkraft 1522x45 2/4 meter

Formation: Single circle of an even number of cpls numbered 1, 2, 1, 2, etc., each girl on ptr's R.

Steps: Step-step-close: Step on one ft (ct 1), step on the other ft (ct 2), close and step on the first ft beside the other (ct 3).

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

A FIG I (FWD AND BACK)

1-2 Cpls #1 fwd with a step-step-close, clapping hands by brushing them vertically like cymbals (cts 1-3).

Pause (ct 4).

3-4 Repeat pattern of meas 1-2, bkwd to place.

5-6 Turning to face and joining both hands with ptr, Cpls #1 take 4 slides sdwd twd ctr starting with boy's L and girl's R ft.

7-8 Repeat pattern of meas 5-6, reversing direction and footwork, to place.

9-16 Cpls #2 the same: repeat pattern of meas 1-8.

B FIG II

1 Boy turn and touch R heel and shake R index finger twd ptr, free hand on hip; girl the same with opp footwork and L finger (ct 1). Turning to face ctr, boy close and step on R ft beside L, girl the same with opp footwork (ct 2).

2 Repeat pattern of meas 1, Fig II, with corner, reversing direction and footwork, and hands.

3-4 Repeat pattern of meas 1-2, Fig II.

5-8 Circle L with 8 slides.

9-16 Repeat pattern of meas 1-8, reversing direction of the circle or not, at discretion of leader.

Additional playfulness can be added to this dance. The leader of the class, before the start of the dance, may select 4 individuals who will shout out whether Cpl #1 (Eins!) starts the dance or Cpl #2 (Zwei! Tsvay).

That same person during that refrain will also shout out whether the line is to slide R first or L first or whether to slide in either same direction both times. The next time the second appointed caller may do the shouting, etc. The German for right is "rechts" and for left is "links."

Presented by Vyts Beliajus

RIIPE GERST (Ripe Barley)
(Dutch Couple Mixer)

A funfull dance, excellent with children's groups. This is a harvest dance from Twente province. The dialect title is "Riepe, Riepe Garste."

Music: Record: Folkraft 1522x45 4/4 meter

Formation: Ptrs facing, M back to ctr.

<u>Measures</u>	<u>Pattern</u>
A	<u>FIG I (CLAP AND MOW)</u>
1	Ptrs clap both hands together (ct 1), clap own hands (ct 2), ptrs clap R hands together (ct 3), clap own hands (ct 4).
2	Ptrs clap L hands together (ct 1), clap own hands (ct 2), ptrs clap both hands together (ct 3), clap own hands (ct 4).
3-4	Bending slightly at waist, ptrs clap alternate hands, starting with R, a total of 8 times, imitating motion of a sickle mowing the barley.
5-8	Repeat pattern of meas 1-4.
B	<u>FIG II</u>
1	Hands on hips, move away from ptr with two STEP-CLOSE-STEPS sdwd R.
2	Three stamps (R, L, R) in place.
3-4	Repeat pattern of meas 1-2, Fig II, reversing direction and footwork to place.
5-8	R elbow swing with ptr turning CW with 16 running steps.
9-16	Repeat pattern of meas 1-8, Fig II, reversing direction and footwork, starting sdwd L and with L elbow swing. At the end each M and W move to R to meet a new ptr.

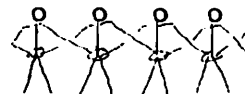
Presented by Vyts Beliajus

KAMENOPOLSKO - North Bulgaria
(Line dance, no ptrs)

Translation: From region of Kamenopole (literally, rocky field) in the district of Pleven.

Music: Record: Folkraft LP-26, Side B, band 1 (2:03) orchestra.
2/4 meter

Starting Position: Belt hold. R ft free.



Measures Pattern

VARIATION I - Chorus step

- 1-3 Three PLEVEN TWO-STEPS (R, L, R) directly fwd.
4 [♩. Hop on R ft, extending L ft out sharply and slightly in front of R (ct 1).
5 [♩ ♩. One SKIPPING REEL STEP (R) (cts ah-2).
 [(♩) ♩ One SKIPPING REEL STEP (L) (cts ah-1).
 [♩ Leap on L ft in place, raising R knee slightly (ct 2).
 [(♩) Tap R heel slightly fwd (ct &). (Note: This heel-tap is a variation, sometimes omitted.)

VARIATION II - Ones ("Edin")

- 1 [♩ Facing ctr, cross and step on R ft directly in front of L (ct 1).
 [♩ Step back on L ft in place (ct &).
 [♩ Close and step on R ft beside L (ct 2).
2 [♩ Cross and step on L ft directly in front of R (ct &).
 [♩ Step back on R ft in place (ct 1).
 [♩ Close and step on L ft beside R (ct &).
 [♩ Cross and step on R ft directly in front of L (ct 2).
3 [♩ Step back on L ft in place (ct &).
 [♩ Close and step on R ft beside L (ct 1).
4 [♩ Hop on R ft, kicking L ft fwd (ct 2).
5 [♩ Two SCISSORS STEPS (L, R) in place (cts 1-2).
 [♩ Turning to face slightly L, a slight leap on L ft in place (ct 1).
 [♩ Hop on L ft, bending R knee to raise R ft up in back (ct 2).
 [(♩) Tap R heel slightly fwd (ct &). (Note: This heel-tap is a variation, sometimes omitted.)



VARIATION III - Twos ("Dvojka")

- 1 [♩ Facing ctr, rock slightly fwd on R ft (ct 1).
 [♩ Rock back on L ft in place (ct &).
 [♩ Rock slightly back on R ft (ct 2).
2-6 [♩ Rock fwd on L ft in place (ct &).
 As II above, meas 1-5.

VARIATION IV - Double twos

- 1 As III above.
2 [♩ Cross and step on R ft directly in front of L (ct 1).
 [♩ Step back on L ft in place (ct &).
 [♩ Close and step on R ft beside L (ct 2).
 [♩ Rock slightly fwd on L ft (ct &).

KAMENOPOLSKO (Cont)

- 3  Rock back on R ft in place (ct 1).
 Rock slightly back on L ft (ct &).
 Rock fwd on R ft in place (ct 2).
 4-7  Cross and step on L ft directly in front of R (ct &).
 As II above, meas 2-5.






VARIATION V - Threes ("Trojka")

- 1 As III above.
 2-7 As III above, meas 1-6.

VARIATION VI - Threes plus twos

- 1 As III above.
 2-8 As IV above, meas 1-7.
 NOTE: "Double threes" are also danced frequently.






VARIATION VII - To the Right

- 1  Facing slightly and moving R, 2 skips (R, L) fwd.
 2  TWO-STEP (R) fwd, stamping R ft on ct 2.
 3  Hop on R ft swinging L leg in a small arc CCW and turning to face slightly L (ct 1).
 Step quickly on L ft in back of R, L knee straight (ct &).
 Stamp on R ft in place, toes pointing twd ctr (ct 2).
 4  Hop on R ft in place, swinging L leg in a small CW arc and turning to face ctr (ct 1).
 Rock fwd quickly on L ft directly in front of R, L knee straight (ct &).
 Stamp back on R ft in place (ct 2).
 5-8  REPEAT pattern of meas 1-4 reversing direction and footwork.

VARIATION VIII - Skipping Reel Steps

- As VII above, except:
 3-4 Turning to face ctr, 4 SKIPPING REEL STEPS (L, R, L, R) bkwd.

VARIATION IX - Grapevine

- 1  Facing ctr step sdwd R on ball of R ft (ct 1).
 Cross and step on L ft in front of R (ct &).
 Step sdwd R on ball of R ft (ct 2).
 Cross and step on L ft in back of R (ct &).
 2  REPEAT pattern of meas 1.
 3  Leap sdwd R on R ft (ct 1).
 Stamp L heel diag fwd without taking wt (ct &).
 Stamp L heel straight fwd without taking wt (ct 2).
 4  Leap on L ft in place (ct 1).
 Stamp R heel in place without taking wt (ct &).
 Leap on R ft in place (ct 2).
 Stamp L heel in place without taking wt (ct &).
 5-8  REPEAT pattern of meas 1-4 reversing direction and footwork.

VARIATION X (Men only)

- As IX above, except:
 3-4 Turning to face slightly R, 2 SQUAT-KICKS (R, L).

NOTE: Variation I (Chorus step) usually alternates with a combination of one or two other variations.

Presented by Dennis Boxell

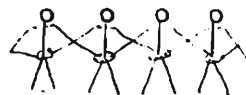
JOVE MALE MOME - West Bulgaria (Shope)
(Line dance, no ptrs)

Translation: Jove, Little Girl.

Rhythm: 7 + 11 = 18/16 (♩.♩♩ ♩♩♩. ♩♩) counted 1-and-ah, 2-and, 3-and; 4-and, 5-and, 6-and-ah, 7-and, 8-and; or "slow quick quick, quick quick slow quick quick".

Music: Record: Folkraft LP-26, Side A, band 1 (2:27) - orchestra.
18/16 meter

Starting Position: Belt hold OR "W" pos R ft free.



Measures Pattern

1 VARIATION Ia - Introduction

Facing slightly and moving R, step fwd on R ft bending knee slightly (ct 1).
Lift on R ft (ct 2).
Step fwd on L ft (ct 3).
Step fwd on R ft (ct 4).
Step fwd on L ft (ct 5).
Step fwd on R ft bending knee slightly (ct 6).
Lift on R ft (ct 7).
Step fwd on L ft (ct 8).



1 VARIATION Ib - Introduction, with quick leaps

Facing slightly and moving R, a small leap fwd on ball of R ft (ct 1).
Step fwd on L ft (cts &-ah).
Step fwd on R ft (ct 2).
Step fwd on L ft (ct 3).
Step fwd on R ft (ct 4).
Step fwd on L ft (ct 5).
A small leap fwd on ball of R ft (ct 6).
Step fwd on L ft, bending knee slightly (cts &-ah).
Step fwd on R ft (ct 7).
Step fwd on L ft (ct 8).


1 VARIATION IIa - Basic

Facing slightly and moving R, step fwd on R ft, bending knee slightly (ct 1).
Lift on R ft (ct 2).
Step fwd on L ft (ct 3).
Step fwd on R ft (ct 4).
Step fwd on L ft (ct 5).
Turning to face ctr, step sdwd R on R ft bending knee slightly (ct 6).
Close and touch L ft beside R (ct 7). Pause (ct 8).
2 REPEAT pattern of meas 1 reversing direction and footwork.

1 VARIATION IIb - Basic, crossing in back

Facing slightly and moving R, step fwd on R ft bending knee slightly (ct 1).
Lift on R ft (ct 2).
Step fwd on L ft (ct 3).





JOVE MALE MOME (Cont)

- 2  ./. Turning to face ctr. step sdwd R on R ft (ct 4).
Cross and step on L ft in back of R (ct 5).
Step sdwd R on R ft, bending knee slightly (ct 6).
Close and touch L ft beside R (ct 7), pause (ct 8).
REPEAT pattern of meas 1 reversing direction and footwork.






VARIATION IIIa - 3 for cts 6-7-8

Any of the Variations IIa-3 described for Kopanica, cts 3-4-5: Bounce-bounce, Toe-heel, Pas de Basque, Scissors, Hop-tap, etc.

VARIATION IVa - In place

- 1  Facing ctr, a small step fwd on R ft bending knee slightly (ct 1).
 Closing and stepping on L ft beside R, flex knees twice (cts 2-3).
 STEP-CLOSE (R) bkwd (cts 4-5).
 A small step fwd on R ft, bending knee slightly (ct 6).
Close and step on L ft beside R (ct 7), pause (ct 8).
NOTE: Remember to start with R ft each time.

VARIATION IVb - Vraži

- 1  As IVa above.
2  Step bkwd on R ft (ct 1).
 Closing and stepping on L ft beside R, flex knees twice (cts 2-3).
 STEP-CLOSE (R) fwd (cts 4-5).
 Touch R heel diag fwd R (ct 6).
Touch R heel directly fwd (ct 7).
Close and stamp R ft beside L without taking wt (ct 8).

NOTE: For proper Shope style bend knees or "sit in" while dancing; upper part of body trembles slightly, arms are held firm.

Presented by Dennis Boxell

LESNOTO or LESNO - Macedonia (all regions)
 (Line dance for M and W separately, no ptrs)

Translation: Easy or Light (as in the feeling of the dance).

Rhythm: 7/8 (♩. ♩ ♩) increasing to 7/16 (♩. ♩♩), both counted 1-and-ah, 2-and, 3-and, or "slow quick quick".

Music: Record: Folkraft LP-25, Side A, band 5 (2:44) zurla (2) & tapan.

Formation: M in "T" pos; W in separate lines in "V" pos. R ft free.



Measures

Pattern VARIATION Ia - Basic for M
 1 [♩.] Facing slightly and moving R, step fwd on R ft (ct 1).
 [♩] Bring L ft fwd, L knee bent (ct 2).
 [♩] Step fwd on L ft (ct 3).
 2 [♩♩] Turning to face ctr, step sdwd R on R ft, bending knee
 [♩♩] slightly (cts 1-&) and straightening it (ct "ah").
 [♩♩] Swing L leg, knee slightly bent, across in front of R,
 [♩♩] flexing R knee twice (cts 2-& 3-&).
 3 ./. REPEAT pattern of meas 2 reversing direction and footwork.

VARIATION Ib - Basic for W
 1 [♩♩] Facing slightly and moving R, step fwd on R ft, bending
 [♩♩] knee slightly (cts 1-&) straightening it (ct "ah").
 [♩♩] Bring L ft fwd, flexing R knee (cts 2-&).
 [♩♩] Step fwd on L ft, flexing L knee (cts 3-&).
 2 [♩♩] Turning to face ctr, step sdwd R on R ft, bending knee
 [♩♩] slightly (cts 1-&), and straightening it (ct "ah").
 [♩♩] Bend and raise L knee low to cross L ft in front of R leg,
 [♩♩] flexing R knee twice (cts 2-& 3-&).
 3 ./. REPEAT pattern of meas 2 reversing direction and footwork.

VARIATION II - Turn for M or W
 As I above except, during meas 1, release hands and turn CW once around while moving R (M crouch slightly).
 Rejoin hands.

VARIATION III - Kneel (for M)
 1 [♩. ♩ ♩] As Ia above.
 2 [♩. ♩ ♩] Step fwd on R ft and kneel on L knee (cts 1-2).
 [♩. ♩ ♩] Rise and pivot on balls of both ft to face slightly L (ct 3).
 3 [♩. ♩ ♩] Facing slightly L, kneel on R knee (cts 1-2).
 [♩. ♩ ♩] Rise and pivot on balls of both ft to face slightly R (ct 3).

VARIATION IV - Squat (for M)
 1 [♩. ♩ ♩] As Ia above.
 2 [♩.] Turning to face ctr, squat, bending both knees deeply,
 [♩.] almost sitting on own heels (ct 1).
 [♩.] Rise, straightening knees (ct 2).
 [♩.] Swing L leg, knee bent, across in front of R (ct 3).
 3 ./. REPEAT pattern of meas 2 reversing footwork.

LESNOTO (Cont)

VARIATION V - Squat on one ft (for M)

- 1 [♩. ♩ ♩] As Ia above.
 2 [♩.] A slight leap on R ft and squat, bending R knee deeply, and actually sitting on R heel, L leg extended fwd with L knee straight (cts 1-3).
 3 [♩.] Remaining in squat pos and turning to face ctr, bend L knee to take wt on both ft. both knees bent deeply (ct 1).
 [♩] Rise, straightening knees (ct 2).
 [♩] Swing R leg, knee bent, across in front of L (ct 3).

VARIATION VI - Choreographed version popular in U.S.A.

- 1-3 As Ib above.
 4 [♩. ♩] Swing R ft around behind and tuck it in crook of L knee (ct 1).
 A small STEP-CLOSE (R) bkwd (cts 2-3).
 NOTE: This is the basic 3-meas dance plus a 4th meas "to fit the music".

Editor's Note: Variation VI seems to refer to the Lesnoto Oro which was taught by Anatol Joukowsky at the 1956 University of the Pacific Folk Dance Camp. It was of interest because it had a 4-meas pattern instead of the usual 3-meas pattern. Mr. Joukowsky stated that he had learned the dance while in southern Macedonia.

NOTES: The traditional Macedonian Lesnoto, as danced before World War II, required separate lines for M and W. Nowadays, when only basic steps are used, M and W dance together in the same line (in "W" pos); this is especially true in the cities.

The 6-ct dance of walk-walk-step-point-step-point (or swing instead of point) is known throughout the Balkans and Asia Minor, by all sorts of names and to many different rhythms. It is danced all over Greece* as Hasápikos or Hasaposérvikos; in the islands, Greeks dance it as Ikariotikos, Kythiraikós or Samiótikos, and near the Yugoslav border the Greek Macedonians dance it as Gáida or Gajda (2/4), Geróndon (3/4) and Patrúnino (11/16). The Greek Pontics dance it as Paipoúrt (10/8). In Romania and Israel the dance is called the Hora. It is well known in Turkey. And the Assyrian** people of northwestern Iran dance it as Hoberban (6/8), Janiman (3/4 or 10/8) and Janiman Kavrakh (2/4).

Actually, at the slow beginning of this particular Folkraft recording, the rhythm is 8/8 (♩. ♩ ♩.) and becomes 7/16 (♩. ♩ ♩) when it speeds up at the end.

*Holden, Rickey and Vouras, Mary, Greek Folk Dances. Newark, N. J., Folkraft Press, 1965.

**Holden, Rickey, Assyrian Folk Dances. Newark, N. J. Folkraft Press, 1962.

Presented by Dennis Boxell

TROPNALO ORO - Macedonia (Vardar Valley)
(Line dance, no ptrs)

Translation: Stamping Dance.

Music: Record: Folkraft LP-24, Side B, band 5.
Rhythm: 7/16 (♩, ♪) counted "slow, quick, quick).

Starting Position: "V" pos. R ft free.

Steps: HOP-STEP-STEP (R) in 7/16 (♩ ♪): Hop on R ft (cts 1, &); step on L ft (ct "ah"); step on R ft (cts 2-3).
CROSSING-TWO-STEPS (R) in 7/16 (♩ ♪): Step on R ft (ct 1); step and close L ft behind R (ct 2); step on R ft (ct 3).
STEP-HOP (R) in 7/16 (♩ ♪): Step on R ft (cts 1-2), hop on R ft (ct 3).

<u>Measures</u>	<u>Pattern</u>
1-2	Facing slightly and moving R, two HOP-STEP-STEPS fwd, L.
3-4	Two CROSSING-TWO-STEPS (R, L) fwd.
5-6	Two HOP-STEP-HOPS (R, L) fwd.
7	A quick leap fwd on R ft. Step and close L ft to R. A small leap fwd on R ft.
8	Facing ctr and moving L, HOP-STEP-STEP sdwd L, crossing R ft behind L on ct 3.
9	STEP-HOP sdwd L on L ft.
10	Leap quickly on R ft crossing in front of L. Step on L ft in place. Step on R ft in front of L in place.
11	Hop on R ft. Turning to face slightly R, step fwd on L ft.

Presented by Dennis Boxell

RATEVKA - Macedonia (Eastern)
(Line dance, no ptrs)

Translation: From village of Ratevo.

Rhythm: 7/16 (♩. ♩ ♩) counted 1-and-ah, 2-and, 3-and, or "slow quick quick".

Music: Record: Folkraft LP-25, Side B, band 2 (2:10) kaval (2) & tapan.

Starting Position: Belt hold. R ft free.



<u>Measures</u>	<u>Pattern</u>
	Facing slightly and moving R, a quick hop on L ft (ct "ah" before ct 1).
1	Continuing, step fwd on R ft (ct 1) Continuing, step fwd on L ft (cts 2-3).
2	Three steps (R, L, R) fwd, in rhythm (cts 1-3).
3	Step fwd on L ft, bending knee emphatically (ct 1). Turning to face ctr, step sdwd R on R ft (ct 2). Cross and step on L ft in <u>back</u> of R (ct 3).
4	Step sdwd R on R ft (ct 1). Cross and step on L ft in <u>front</u> of R (ct 2). Step back on R ft in place (<u>ct 3</u>).
5	Step on L ft in place (ct 1). Hop on L ft, swinging R ft around in back (ct 2). Cross and step on R ft in back of L (ct 3).
6	Step sdwd L on L ft (ct 1). Hop on L ft, swinging R ft around in back (cts 2-3).
7	Cross and step on R ft in back of L (ct 1). Cross and step on L ft in back of R (ct 2). Close and step on R ft beside L (ct 3).
8	Step fwd on L ft (ct 1). Hop on L ft, swinging R ft across in front (cts 2-3).

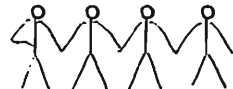
Presented by Dennis Boxell

SKOPSKA CRNOGORKA - Macedonia (Skopje)
(Line dance, no ptrs)

Translation: Crnogora (literally, "Black Mountain") is a mountain near Skopje.

Music: Record: Folkraft LP-15, Side B, band 4 (2:31) orchestra.
2/4 meter

Starting Position: "V" pos. R ft free.



Measures	Pattern	VARIA TION Ia - Walk or Skip
1-2		Facing slightly and moving R, 4 walking steps OR skips (R, L, R, L) fwd.
3		Turning to face ctr. STEP-SWING (R) WITH a HOP (cts 1-2).
4		Turning to face slightly and moving L, 2 walking steps (L, R) fwd.
5		Turning to face slight R but still moving L, 2 walking steps (L, R) bkwd.
6		Three quick steps (L, R, L) in place (cts 1-&-2).

VARIA TION Ib, c, d

1-6 As Ia above except with Running Two-Steps OR Lift-Step-Steps OR Hop-Step-Steps. or combinations thereof (meas 1-2 and 4-5).

VARIA TION II - Turns

1-6 As I above except turning R (CW) once or twice around during meas 1-2 and/or L (CCW) once or twice around during meas 4-5.

VARIA TION III - Grapevine

		As I above except:
		Cross and a quick step on ball of R ft just in <u>front</u> of L (ct "ah" before ct 1).
1		Cross and step on L ft in back of R (cts 1-&).
		Cross and a quick step on ball of R ft just in <u>back</u> of L (ct "ah").
		Cross and step on L ft in front of R (ct 2-&).
		Cross and a quick step on ball of R ft just in <u>front</u> of L (ct "ah").
2		Cross and step on L ft in back of R (cts 1-&).
		Cross and a quick step on ball of R ft just in <u>back</u> of L (ct "ah").
		Cross and step on L ft in front of R (ct 2).

VARIA TION IV (for men) - Squat Walk

1-3 Facing slightly and moving R, squatting halfway so knees are bent, 5 walking steps fwd starting with R ft and turning body quickly in direction of each step (cts 1-5), pause (ct 6).
4-6 Turning to face ctr, 3 SQUAT-KICKS (L, R, L).

Presented by Dennis Boxell

^v
ŽENSKO KRSTENO - Macedonia (Skopje)
 (Line dance, no ptrs)

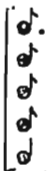


Translation: Woman's Crossing (Step).

Rhythm: 7 + 6 = 13/16 (♩.♩♩ ♩♩♩) counted 1-and-ah, 2-and, 3-and, 4-and, 5-and, 6-and, or "slow quick quick, quick quick quick".

Music: Record: Folkraft LP-25, Side A, band 1 (1:58) orchestra.

Starting Position: "W" pos. L ft free.



<u>Measures</u>	<u>Pattern</u>
1	 <p>Lift on R ft (ct 1). Lift again on R ft (ct 2). Step slightly sdwd L on L ft (ct 3). Cross and leap on R ft directly in front of L (ct 4). Rock back on L ft in place (ct 5), pause (ct 6).</p>
2	<p>./.</p> <p>REPEAT pattern of meas 1, reversing direction and footwork.</p>
3	<p>./.</p> <p>REPEAT pattern of meas 1.</p>
4	 <p>Turning to face slightly and moving R, lift on L ft (ct 1). Lift again on L ft (ct 2). Step fwd on R ft (ct 3). A small quick RUNNING TWO-STEP (L) (cts 4, &, 5), pause (ct 6).</p>
5	 <p>A small leap fwd on ball of R ft (ct 1). A small leap fwd on L ft (cts &-ah). A small leap fwd on R ft (ct 2), pause (ct 3). A large leap fwd on L ft, turning to face ctr (ct 4). Step on R ft in place (ct 5), pause (ct 6).</p>

Presented by Dennis Boxell

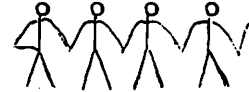
POTRČANO - Macedonia (Skopje)
(Line dance, no ptrs)

Translation: Hurrying.

Rhythm: 7/16 (♩. ♩ ♩) counted 1-and-ah, 2-and, 3-and, or "slow quick quick".

Music: Record: Folkraft LP-15, Side B, band 6 (2:12) orchestra.

Starting Position: "V" pos. R ft free.



Measures	Pattern	VARIAION I - Basic
1-2		Facing slightly and moving R, two HOP-STEP-STEPS (L) fwd (cts 1-ah-2, 3-ah-4).
3-4		Continuing, two RUNNING TWO-STEPS (R, L) fwd (cts 1-ah-2, 3-ah-4).
5		Turning to face ctr, STEP-HOP (R) in place.
6		Turning to face slightly and moving L, HOP-STEP-STEP (R) fwd (cts 1-ah-2).
7		Turning to face slightly R but still moving L, HOP-STEP-STEP (R) bkwd (cts 1-ah-2).
8-10		Turning to face ctr. three STEP-HOPS (L, R, L) in place. (M raise knee high on the hops.)
		NOTE: All hops are so slight as to be almost lifts.
		Editor's Note: As written here (Var. I), cts 2-and, 3-and are combined into a single ct (ct 2) and have the value of a quarter note. (♩. ♩).

VARIAION II

		As I above, except:
8		A quick leap onto L ft in place (ct "ah" before ct 1).
		A quick leap onto R ft in place (ct 1).
		A quick leap onto L ft in place (cts 2-3).
		A quick leap onto R ft in place (ct "ah").
9	./.	REPEAT pattern of meas 8 reversing footwork.
10	./.	REPEAT pattern of meas 8.

VARIAION III - Squat-kick (Men)

1-10	As I above except SQUAT-KICK instead of Step-Hop during meas 5 and 8-10.
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VARIAION IV - Turn

1-10	As I above except release hands and turn CCW twice around while moving L during meas 6-7.
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Presented by Dennis Boxell

GILANKA or PRISTEVKA - Kosmet
(Line dance, no ptrs)

Translation: From Gilani or Pristina, towns in Kosmet, South Serbia.

Music: Record: Folkraft LP-24, Side A, band 4 4/4 meter

Starting Position: Belt hold. R ft free.

Measures	Pattern
1	 Facing slightly and moving R, two LIFT-STEPS (L, R) fwd.
2	 Turning to face ctr, LIFT-STEP (L) in place (cts 1-2); Raise L knee to swing L ft across in front of R leg (ct 3); Straightening knee, touch L toe diag fwd L (ct 4).
3	REPEAT pattern of meas 2 reversing footwork and direction.
4-5	REPEAT pattern of meas 2-3.

NOTE: With each "lift" (R) raise L knee to swing L ft across in front of R leg (ct 1); and vice versa. When music speeds up the lifts become hops and the simple touch (ct 4 of meas 2-5) becomes two quick steps in place (cts 4, &).

Presented by Dennis Boxell

✓
CARLAMA - Serbia
(Line dance, no ptrs)

Music: Record: Folkraft 1498 x 45 2/4 meter

Starting Position: V pos, hands down.

Steps: SUMADIJA-STEP (L): Hop on L ft in place (ct 1), step on R ft slightly fwd (ct &), step on L ft in place (ct 2), step on R ft in place (ct 1), hop on R ft (ct 2).
HEEL-CLICKS (L): Hop on L ft, clicking R heel to L heel (ct 1), repeat (ct 2).

Measures	Pattern
	<u>Music AA</u>
1-16	Eight SUMADIJA-STEPS in place (L, R, alternating).
	<u>Music BB</u>
1	Facing and moving slightly R, HOP STEP-STEP (L).
2	Two HEEL-CLICKS (click R to L).
3-8	Repeat footwork of meas 1-2 three times. On ct 2 of meas 8, step on R ft in place instead of clicking.
9-16	Same as 1-8, reversing direction and footwork.

Presented by Dennis Boxell

MARGARET'S WALTZ (England)

Margaret's Waltz was composed by Pat Shaw of London in honor of a friend of his. It was introduced at the 1965 University of the Pacific Folk Dance Camp by Nibs and Jean Matthews of the English Folk Dance and Song Society.

Music: Record: HMV 7EG 8669 "Spanish Waltz" (45 rpm)
3/4 meter

Formation: Cpls in a large circle, one cpl facing another, W to ptrs R, inside hands joined at shoulder height, elbows bent. When hands are free, they hang naturally at sides.

Steps & Styling: Waltz, Allemande L and R, Ladies Half Chain, Dos-a-Dos, Chasse (one "glide, close" per meas).
Traveling Waltz: Step in desired direction a long step (ct 1). Next 2 steps (cts 2, 3) are short and are done almost in place. Traveling Waltz is done smoothly with no emphasis on closing the ft on ct 3.

Measures Pattern
Chord and Introduction.
1 note

FIG I (FWD AND BACK, ALLEMANDE R AND L)
1-4 Cpls dance 2 Traveling Waltz steps twd opp cpl and 2 Traveling Waltz steps bkwd to place. If all start on R ft, W will have no ft change throughout dance. M will have to change only for the waltz in ballroom pos (meas 29-32).
5-8 With 4 Traveling Waltz steps, Allemande R with opp. Keep joined hands about shoulder height with an easy tension in the arms. Bend elbows no more than is necessary to avoid bumping others.
9-12 With 4 Traveling Waltz steps, Allemande L with ptr.

FIG II (LADIES HALF CHAIN, CHASSE AND STAR)
13-16 With 4 Traveling Waltz steps, Ladies Half Chain. As W join hands, do so at about shoulder height with an easy tension in arms. M now have new ptr. Retain the Back-Hand Promenade pos (used at the end of the Half Chain) for the Chasse.
17-18 New cpls chasse 2 steps diag fwd R. All must start R ft. No wt on the last "close" on L.
19-20 Same cpls chasse 2 steps diag fwd L. All must start L ft. No wt on the last "close" on R. Cpls should be standing back-to-back.
21-24 Drop hands and each turn individually to own R (1/4 turn) to form R hand star. Using a "hand shake" grasp, join hands with opp (W with W, M with M). Does not matter which set of hands is on top. Waltz CW to original places. Whole action takes 4 Traveling Waltz steps. M now has original ptr.

MARGARET'S WALTZ (Cont)

FIG III (DOS-A-DOS AND BALLROOM WALTZ)

25-28 With 4 Traveling Waltz steps, each dance a dos-a-dos with opp. On last meas, M hold ct 3 so as to have L ft free.

29-32 In ballroom pos with ptr, dance 4 waltz steps (turning CW) to progress to new cpl. Begin M L, W R. Cpls facing LOD at start of dance, keep to outside of circle when passing.

Cpls facing RLOD at start of dance, keep to inside of circle. At end of meas 32, release ballroom hold and face new cpl with inside hands joined.

Dance is repeated 4 more times, each time with a new opp cpl.

Presented by Ruth Ruling

Notes by Research Committee, Folk Dance Federation of California
(Ruth Ruling and Dorothy Tamburini)

RUMANIAN MEDLEY

This dance was introduced at the Young Adults class in San Francisco 1966 by Gordon Engler. He has arranged the dance from source material given him by the Roumanian Folk Ensemble on their 1966 tour.

Music: Record: Artia 106, Side 2, band 1 "Love Song".

Formation: Closed circle, hands held at shoulder height.

PART I: (Slow Music)

Four bars of Introduction to set the rhythm; begin with the panpipes.

- (a) The rhythm is a simple slow, quick, slow, quick to which we shall do a grapevine as follows: Step on L in front of R (slow); step R to R (quick); step on L in back of R (slow); step R to R (quick). Repeat this grapevine 10 more times, moving continuously to R.
- (b) Moving twd ctr, step fwd on L (slow); step fwd on R (quick); step fwd on L (slow); lilt on L, swinging R easily twd ctr (quick). Step fwd on R (slow); step fwd on L (quick); step fwd on R (slow); lilt on R, swinging L easily twd ctr (quick). Sway to L (slow, quick), R (slow, quick), L (slow, quick). Step back on R (slow); step back on L (quick); step back on R (slow); lilt on R, swinging L easily twd ctr (quick).
- (c) Repeat grapevine four and one-half times (ending with L ft crossed in front, followed by step to R).
- (d) Repeat "in-and-out step".
- (e) Repeat grapevine four and one-half times (ending with L ft beside R to end this portion of the dance).

PART II: THREE HORAS (Medium Music)

- (a) Moving continuously to R, walk 4 steps diag twd ctr, 4 diag back to rim of circle. Repeat this 3 more times, always moving to R. (Start with R ft).
- (b) Step on R, throwing L leg across. Step on L, throwing R leg across. Step on R to R, step behind on L, step on R to R, throwing L leg across. Repeat all of above in opp direction. Do one more time - R and L.
- (c) Facing CW, step back on R, back on L. Turn to face CCW. Step fwd on R, fwd on L DO NOT TURN. Step back on R, back on L. Turn to face CW. Step fwd on R, fwd on L. Repeat all of above one more time.

PART III: BRIUL AND SARBA (Fast Music)

- (a) Four quick step-hops to ctr to assume pos of hands on nearest shoulders of neighbors.

RUMANIAN MEDLEY (Cont)

- (b) Step to R with R, step behind on L, step to R with R, hop on R. Repeat to L.
- (c) Lengthen the above step to 7 steps plus a hop to the R. Repeat to the L.
- (d) Step on R. Bending sharply at waist, stamp L in front of R. Step on L. Bending sharply at waist, stamp R in front of L. Do a step-behind-step-hop to R. Now do all of Step (d) in reverse.
- (e) Repeat Step (b) four times in each direction.
- (f) (Sarba) Step on R, throw L across. Step on L, throw R across. Step R, step behind with L, step R, throw L across. Step on L, throw R across. Do this Sarba step 6 times. It will move continuously to the R.
- (g) (Briul) Step slightly to R on R. Stamp twice with heel of L ft - no wt. Step slightly to L on L. Stamp twice with heel of R ft - no wt. Step slightly to R on R. Stamp once with heel of L ft. Step slightly to L on L. Stamp once with heel of R ft. Step on R ft. Stamp twice with heel of L ft. (NOTE: The rhythm for this step will be quick, quick, slow; quick, quick, slow; quick, quick, quick; quick, quick, slow). Now do the entire step in reverse.
- (h) Repeat Step (c).
- (i) Repeat Step (d).
- (j) (Briul) Step on R in front of L. Step in place with L. Step on R beside L. Hop on R. Step on L in front of R. Step in place with R. Step on L beside R. Hop on L. Do step to R again, lengthening it to front, place, side, place, front, place, side, hop. Now do the entire foregoing in reverse.
- (k) Repeat Step (c).
- (l) Do Step (d), but continue stamping with bending to do 6 in all -- 3 each direction. Finish with 3 stamps in place and a resounding "hey!"

Presented by Madelynne Greene

DANCE OF THE ABORIGINES (China)

This dance was taught to Madelynne Greene by Professor Elizabeth Kao of TaiWan, graduate of Ginling College. She is a Professor at the College of Chinese Culture and head of the dance department there. She has done much research during World War II and went to border areas - Tibet. Mongolia and Singkiang to do her research of tribal dances. This dance is done around a great vat of new rice wine. The dance was presented for the first time at Mendocino Camp, 1966.

Music: Record: Mendocino 101

Formation: Circle of dancers M and W facing ctr, extending arms out to sides and catching hands with second dancer to your own R and L, R arm over the L arm of dancer at your R side. L arm under R arm of dancer to your L side.

Introduction: Vocal, then percussion 2 meas. Dance begins with orchestra and drums.

FIG I. "GRAPEVINE STEP"

(1) Step to R and fwd (turn body slightly to L and lead with R shoulder twd ctr of circle) (2) step L behind (3) step on R to R, (4) step L in front of R. This step is done 12 times in all.

FIG II. "ROCK FORWARD AND BACK"

Drop hands to sides and join hands with dancer next to you.
(a) (1) Step on R ft (lean slightly fwd) (2) Step on L behind R and progress to R, continue as above 5 times in all and end phrase with step on R leaning fwd and hop on R.
(b) Reverse above. This time accent will be on (1) L ft in back leaning slightly back (2) step R over L ft. Continue traveling to L 7 times in all and end phrase with step L and hop on L (leaning back). Repeat the first part (a) but dance 7 in all and end with R, hop R. Then stamp L-R L-R-L (slow-slow-quick-quick-slow).

FIG III. "ARMS CIRCLING" Facing LOD

Footwork (1) Step fwd on R, tap L beside R (2) Step fwd on L, tap R beside L.
Arm movements: Starting, arms out to L side shoulder high, describe a half circle sweeping arms down across body to R side (2) continue completing the circle to original starting point. Arms are relaxed with elbows slightly bent. Repeat (1) (2) eleven times in all and end the phrase by clapping own hands together (S-S-Q-Q-S).

FIG IV. "JUMPING STEP" To Center and Out

(a) Face ctr and join hands: Walk to ctr (1) (2) two steps R-L then (3) spring onto both ft and rest on (4). Arms describe a little circle throwing all hands into ctr on ct (3) (hands still joined). Bend body fwd.
(b) Back out of ctr R L R L. Arms retrace the circle back to original place (lean back slightly). This step is done 5 times in all. End Phrase.

DANCE OF THE ABORIGINES (Cont)

FIG V. "ARM SWINGING" Forward and Back

Footwork: (a) Step to R on R (2) close L to R (3) step R (4) rest. (b) Step to L on L (2) close R to L (3) step L (4) rest.

Arms: (a) (1) swing joined hands fwd, (2) swing them back (3-4) then fwd and raise hands about head high - elbows slightly bent. (b) Reverse: hands (1) back (2) fwd (3-4) back and out slightly to sides. Do this step (a-b) 5 times in all.

FIG VI. "STEP-BRUSH" Arms Crossing

Face LOD. Footwork: (a) (1) Step R then (2) brush L heel on the floor, bend body to L. (b) (1) Step L then (2) brush R heel on the floor, bend to the R.

Arms: (a) (1) Open arms (2) cross forearms in front of chest. (b) (1) Cross arms (2) cross forearms in front of chest. Continue the step 21 times (counting R brush one step and L brush the second step, etc. End phrase 3 quick stamps.

FIG VII. "DROP STEP"

Forming small circles (8 or 10 dancers) - Face LOD but shoulders twist to L to face ctr of circle - arms outstretched to side (L arm lower than R. (Hands flip upward on each drop step). (a) Drop onto R ft as you swing L fwd across R bent knee. (b) Step onto L ft (straighten knee). Continue (a) and (b) above 10 times in all ending the phrase with 3 stamps R, L, R. Repeat reversing footwork and direction 10 times. End phrase with 3 stamps L, R, L.

FIG VIII. "LEAPING STEP"

(a) Facing ctr, arms spread out wide, leap onto R ft (bend to R), cross L ft in front of R knee. (b) step on L ft. Continue 21 times in all. End phrase with 3 stamps.

FIG IX. "ARMS CIRCLING"

Repeat Fig III 12 times.

FIG X. FACE CENTER: Arms circling

(a) Footwork R, close L, R stamp L lightly. Arms describe a circle, starting at L side bring them down across body to R up over head and ending high at R side. (b) Reverse all to L and repeat above dancing 12 (a) (b) in all.

FIG XI. "SWIMMING STEP"

(a) Footwork: Walk to ctr R-L-R rest.

(a) Arms: Palms down hands go fwd from body circling outward 1-2. Bring them back then thrust them sharply twd ctr 3-4.

(b) Footwork: Back up from ctr L-R-L-rest.

(b) Arms reverse circle. Repeat 12 in all (counting to ctr 1, out of ctr 2).

FIG XII. "POLKA STEPS"

Join hands in a circle and take long polka steps (beginning on R ft) 20 polkas in all.

DANCE OF THE ABORIGINES (Cont)

FIG XIII. "STEP HOPS SWAYING" Forward and Back

1. Lean fwd to ctr and step on R and hop on R.
2. Lean bkwd and step on L and hop on L, 20 step-hops in all.

FIG XIV. "RUNNING STEP"

Arms: describe little inward alternate circles in front of body with hands facing floor. Begin with R arm.

Footwork: (a) Run 3 steps in LOD R, L, R and stamp L. Run 3 steps in reverse LOD, L, R, L, stamp R. (b) Stamp R ft on the floor twisting toe inward, outward, inward, etc., 6 times in all. Repeat (a) 2 more times. Repeat (b) as arms continue making circles. Repeat (a).

FIG XV. "ROCK FORWARD AND BACK"

Repeat Fig II (Rock Fwd and Back) 22 times in all and wind up into a spiral circle. No stamps at end of figure.

FIG XVI. "JUMPING STEP" (Hold hands)

- (a) Spring onto both ft jumping 14 times to the L, opening out the spiral of the previous figure.
 - (b) Step II repeat only 4 rocking steps to R.
- Repeat exactly (a) (b).

At end of this figure all dancers drop hands and bend body over fwd to L, raise and drop to R and then straighten up to raise arms high and shake arms and hands at will.

Presented by Madelynne Greene

BASIC MOTION - FUNDAMENTAL RHYTHMS

"Buzz" Glass

(Movement Exploration)

A vital part of the Elementary Physical Education Program is embraced in the program, Movement Exploration. Essentially, it provides an opportunity for the teacher to:

1. Find the movement readiness of each child;
2. Provide materials or the planned area so that the child can exercise this readiness;
3. Challenge each child in many ways toward his optimum achievement paralleling his readiness.

Movement Exploration presents a problem to the child requiring a response initiated by the child's own interpretation. This program should be planned to obtain the best results. Each teacher should:

1. Have general and specific objectives,
2. Be specific in directions so the action is clear,
3. Understand the various stages and progressions of skills and techniques,
4. Be aware of the child's interpretations and actions,
5. Challenge the child to his optimum effort,
6. Realize the individual differences and potentials of the different children.

Areas that may be explored: Crawl, walk, skip, slide, hop, run, jump, leap, twist, dodge, turn, stretch, push, pull, lift, sway, swing, etc.

Exploration develops: Strength, endurance, flexibility, agility, balance, timing, and coordination.

Equipment includes: Plastic golf tubes, balls, boxes, hoops, ropes, batons, etc.

Motivating questions: Who can? How can? Let's try. See if. Show me. Can you? What if? How does? Where does? What else?

The following is an approach with plastic tubes or batons:

1. Can you jump over the tubes? Show me another way of jumping. Can you jump low? Can you travel and jump? Can you jump on one foot? Show me how you can jump over the tube and then walk around it.
2. Can you hold the tube high? See how low you can hold it. What's the highest way? Can you hold the tube and touch in back of you? How far can you touch between your feet? Who can touch one end to the head and the other end to the feet?
3. Suppose you're a drum major. Show me how you would march in a parade. What else could the tube be? A spear? Hunt crawling quietly through the jungle. Can you throw the spear without letting go?
4. Take a partner. As the partner moves the tube back and forth, see if you can jump over it. Can you do it 5 times? 10 times? See if you can hold the tube vertically and then throw it to your partner? Who can catch it with one hand? What other way could you throw it? How else would you catch it? Do we ever use spears underwater? Show me how you would be a frogman.
5. Let's see if we can run with our tubes? Try to move your tubes as you run.

BASIC MOTION - "Buzz" Glass (Cont)

6. Can you make a bridge out of the tube with a friend? See if you can crawl under the bridge.
7. Your tube is now a soft bed. Lie down beside it. Can you take some deep breaths? See if you can stretch your arms? Your legs? Your head? Your stomach? Lie real quietly.

* * * * *

K-2

MAGIC RIBBONS

(Created by Henry "Buzz" Glass)

Ribbons -- green, red, white, yellow, or blue -- become wonderful things in the hands of children. Running with a ribbon may represent a bird's flight, swaying with a ribbon may depict a tree or a flower; a ribbon placed on the floor may be a river to jump across. Ribbons are indeed magic as a simple lever to creative activities. The ribbons may be of different sizes or shapes, or the teacher may like to use strips of about three feet in length and about two inches wide.

Music: Voiced nursery rhymes, piano music, records with fundamental forms of locomotion, drum beat.

Formation: Children sit informally on floor in front of teacher.

Dance Description

(Teacher has ribbons in a bag or box.) "In this box are our magic ribbons. They are magic because we can do many things with them."

1. Ribbons on the floor: Teacher places a ribbon on the floor. "Children, I want you to be my orchestra." Children voice "Jack be nimble, Jack be quick," etc. Children may be directed to move their arms and hands laterally alternately side to side as they voice the nursery rhyme. Children then volunteer to perform some action over the ribbon to voice accompaniment. Some children will jump fwd and bkwd over the ribbon, some may hop, some may straddle the ribbon and alternately leap from one ft to the other. After sufficient experimentation other children may be given the opportunity to perform. If desired, the lesson may be used to emphasize slow or fast action, light, or heavy movement. The orchestra may be active by interpreting the movement stress with the arms, shoulders, hands or head.

Other nursery rhymes may be used or teachers may devise rhymes as:

Jump, jump, jump, jump,
rest a while,
jump, jump, jump, jump,
rest and smile.

2. Combining movements: Attention may be focused on the children having more than one color in their clothes. Trees are green and brown, and their leaves turn color in autumn. "Today let's do our magic ribbon dance using more than one movement." This leads to combining movements as: jumping across the ribbon for a series of jumps followed by skipping around the ribbon; hopping across the ribbon, and then squatting; skipping around the ribbon, and then waving the ribbon in a swaying motion.

BASIC MOTION - "Buzz" Glass (Cont)

3. Tossing and swaying trees: The emphasis here is on using the ribbons from a standing position. Music may be played on the piano, records may be used, drum beats, or other suitable accompaniment. "The trees are standing in the forest." The children discover that some trees stand straight while others may stand somewhat twisted or bent. The ribbon may be held overhead, on a diag, or to the side. "A light wind is blowing and the trees gently sway."

"Sway, sway, gently now,
Blows the gentle breeze,
Sh, sh, sh, sh,
Softly falling leaves."

or "Bend, sway, toss tree,
Blows the angry breeze,
Brrr, rrrr, rrrr, rrrr,
Shaking all the trees."

To a suitable rhythm, children may whirl the ribbon overhead with one hand in a circular motion around the head followed by vertical up and down movements.

Around, around, around, and around
Up and down, up and down.

4. Children should have the opportunity to experiment and discover the many ways that they can use the ribbons. They may be dashing cowboys and gallop away on their horses, waving the ribbons overhead. The action may be an up and down movement or the imagined throwing of a lasso.
5. The ribbons may be placed to form a suggested prow of a boat and thus lead to the many actions and activities of a boat. A child may be the mast and sail swaying in the wind, or children may be paddlers in a canoe. The whirling motion of the ribbon in one hand may represent the wheels of an automobile. The automobiles may move around the room and stop at stop signals with a designated symbol (chords or drum beats).

K-1

* * * * *
TRAMP! TRAMP! TRAMP! (Action Song)

Music: Singing game to the tune of Tramp! Tramp! Tramp!
Use drum for the "buzzing."

Formation: Children scattered informally.

Dance Description

- | | |
|--|--|
| 1. Slap, slap, slap the mosquitoes are biting. | Slap thighs 3 times. Open and close fingers on "the mosquitoes are biting." |
| 2. Stamp your feet upon the floor. | Stamp feet alternately 8 times. |
| 3. With a wave of my hand, | Wave hand as if brushing away mosquitoes. |
| 4. I will sit and I will stand, | Bend knees and straighten up. |
| 5. 'Til they promise not to bite me anymore. | Point finger away on "'Til they promise"; point finger twd self on "not bite me"; shake head on "anymore." |

BASIC MOTION - "Buzz" Glass (Cont)

6. Bzzzzzzzzzzzzzzzzzz. Clap! "Fly" in place or around the room. On "clap," the children fall down.

Teaching Suggestions

- a. Discuss mosquitoes, how they fly, and where they live.
- b. As the children are seated, have them buzz and move "their wings." The children enjoy making a buzzing sound. When the teacher claps her hands (or hits the drum), the children duck their heads simulating a slapped mosquito. Have the children stand and turn in place to the buzzing sound. Encourage the children to seek various levels as they fly. Have the children fly around the room always terminating the action on the loud drum beat or the clap.
- c. Learn the words to the song.
- d. Variations: In place of the word "sit" (line 4), use the word "jump" on the second repetition; use "hop" on the third time; use "turn" the fourth time.
- e. After singing each verse, the children should end with the "buzzing" and moving about.

* * * * *

ESKIMO HUNTING SONG (Primary Singing Game)

Record: Singing Game.
 Formation: Informal, children sitting on the floor.
 Words: Kayak - Akka lakka mumba, akka lakka mumba, Hey
 diddle hi diddle ho (or ho ho ho).
 Searching, etc. - Hexa cola misha wakkee, Hexa cola
 misha wakkee.

Action Story

Once upon a time, a little Eskimo boy got a kayak for his birthday. His village needed food, so he took his gun and his kayak and went to hunt for a polar bear. He got into his kayak and began to paddle. (Akka lakka, etc.)

Soon he began to look for a polar bear. (Hexa cola, etc.)

All of a sudden he sees a polar bear and paddles closer. (Akka lakka, etc.)

He raises his gun and shoots 3 times to kill this big polar bear. (Hexa cola, etc.)

Then he paddles over to the polar bear. (Akka lakka, etc.)

Since this is a very big polar bear, the little Eskimo boy has to lift only one part of the bear at a time onto the kayak. First he lifts the left part (the front feet), the right part (the back feet) and the center part (the middle), (Hexa cola, etc.)

Now he paddles back to the village. (Akka lakka, etc.)

The village people are waiting for him on the shore, and he waves to them to show that he has killed the bear. (Hexa cola, etc.)

He paddles the rest of the way to shore as fast as he can get there. (Akka lakka, etc.)

Add: That night, he sleeps soundly in his igloo with dreams of another hunting trip. (Hexa cola, etc.)

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BASIC MOTION - "Buzz" Glass (Cont)

THE LEVEL SONGS (Primary)

To provide opportunity for the children to experience the different levels of movement in a singing game. Created by Henry "Buzz" Glass.

Bouncing Fun - I

Record: Skip to My Lou, Folkdancer MH 1110 (other records also).
Formation: Informal or in a single circle.

I bounce on my heel and I bounce on my toe,	In place raise and lower heels.
I reach up high and I do just so,	Stretch hands alternately above the head.
I bend halfway and what do you know?	Bend fwd placing hands on knees.
I squat to the floor and then I. . . SKIP	All squat down. (Teacher supplies key word as SKIP, JUMP, HOP, GALLOP, ETC.)

Skip, skip, skip to my Lou, Skip, skip, skip to my Lou, Skip, skip, skip to my Lou, Face the center my darling.	All skip fwd in LOD. Mark time facing the ctr on the words "Face the ctr my darling."
--	---

Other verses

Swing, swing, like an elephant, etc	Medium level, bending at the waist.
Scamper, scamper, scamper like a mouse, etc.	Low level, close to the floor.
Jump, jump, like a kangaroo, etc.	Standing level.

Variation II

I bounce on my heel and I bounce on my toe, I reach up high and I do just so, I bend in the middle and what do you know? Let's go now to the rodeo.	Same as above. After bending at the middle, children stand upright to face in LOD.
--	--

Verses - II

Gallop, gallop, and away we go, etc.	All gallop in LOD.
Walk, walk, with the old lasso, etc.	Walk twirling lasso.
Ride 'em cowboy, do just so, etc.	Hold reins and move fwd, feet apart, with a series of 2 ft jumps.
Sleep cowboy, stretched below, etc.	Stretch out on the floor and sleep in the "bunkhouse."

Up and Down (Singing Game) III

Tune: Farmer in the Dell
Formation: Informal. Children squat to the floor.

Oh, when you're up, you're up, And when you're down, you're down, But when you're only half way up, You're neither up nor down.	Come to a standing position. Return to a squatting pos. Come up halfway. Take a standing and then a squatting pos.
--	---

BASIC MOTION - "Buzz" Glass (Cont)

Levels - Waltz Time IV

Record: Mexican Waltz, Folkdancer MH 1016 (Also Sonart, Imperial, etc.)

Formation: Informal or in a circle.

I reach and I reach and I reach--
clap, clap,

(Repeat verse 3 more times)

Chorus: Down, down, down, down,

Up, up, up, up,

Down, down, down, down,

Up, up, let's go halfway.

Reach above head with
alternate hands.

Move to a low pos and then
come erect. Continue. End
ready for Action on a medium
level.

I swing and I swing and I swing--
clap clap,

(Repeat 3 more times)

Chorus: Down, down, down, down,

Up, up, up, up,

Down, down, down, down,

Up, up, let's go low.

Do some kind of swinging
movement with arms or
torso.

Move down and up ending
ready for a low movement.

I arch and I arch and I arch--
clap clap,

I crouch and I crouch and crouch--
clap clap,

I arch and I arch and I arch--clap clap,

I crouch and I crouch and I crouch--
clap clap.

Alternately use an arching
and a crouching movement.

Note: On the Chorus one may use a locomotive movement, as: I run and I run and I run and I run. Continue. When the teacher cues "freeze", all must stop and pick up the movement with the teacher's cue. Can use gallop, walk, hop, crawl, fly, etc.

Primary Paw Paw Patch - V

Record: Ten Little Indians, Folkdancer MH 1109, or Paw Paw Patch, Folkraft 1181.

Formation: Informal.

One little child is IT. The IT person hides and the others attempt to find him (her). They sing the following verses. Note that the verses may be repeated if desired.

Where oh where is dear little Sally, etc.
Way down yonder (in the blackberry
patch, walnut grove, the tall corn
field, etc.)

Children use all levels
pretending to look for
IT. Encourage a lot of
movement.

Come on children let's go find him
(her), etc.
Way down yonder (in the blackberry
patch, etc.)

Continue to look for IT.
May make motions with
hands or other parts of
the body.

Here she is, make a circle, etc.

Children find IT and make
a circle.

BASIC MOTION - "Buzz" Glass (Cont)

WALK around (skip, hop, etc.) we
have found him, etc.
Way down yonder (in the blackberry
patch, etc.)

Use fundamental movement
to circle IT.

Note: May add "Picking up paw paws, put them in your basket"
or "Picking up walnuts put them in your pocket" and etc.

* * * * *

1-2

CISSY IN THE BOND

This American play party game is also listed in some areas as
"Cissy in the Barn." The reference of the word "bond" probably
refers to girls who traveled in bond to the new land to pay their
passage.

Record: Folkdancer MH 1110, Cissy in the Bond

Formation: Cpls with inside hands joined facing fwd in LOD.

MeasuresPattern

- | | | |
|-------|---|---|
| 1-4 | 1. <u>Walk Fwd in LOD</u>
With inside hands
joined, cpls walk fwd
in LOD 16 steps | Cissy in the bond, the
bond a leary
Prettiest little Cissy I
ever did see, |
| 5-8 | 2. <u>Swing Partners</u>
Joining 2 hands, ptrs
swing in place with 16
skipping steps. | Bond, put your arms
around me,
Pretty little Cissy,
won't you marry me? |
| 9-12 | 3. <u>Step Away and Stamp,</u>
<u>Shake Finger</u>
Ptrs back away with
3 steps.
Accent the word "don't"
with a stamp.
Shake finger as if
scolding ptr. | Step back now, don't
you come near me.
All those sassy words
you say. |
| 13-16 | 4. <u>Progress and Swing</u>
Each dancer walks fwd
to a new ptr (L). New
ptr join hands and swing
with skipping steps in
place. | Bond, put your arms
around me,
Prettiest little Cissy I
ever did see. |

Teaching Suggestions

- Learn the words as a song using the record.
- When learning the dance, have ptrs return to each other rather than progress. Later the dance can be made progressive with each person walking fwd to his own L to meet a new ptr.
- Clarify the action for swinging, stepping away, and the pantomime with appropriate actions.
- Another version of the dance is performed as follows:
 - Form a single circle of cpls and circle L with walking steps.
 - Swing ptrs and end with B on the inside.
 - Back away and stamp; scold ptr.
 - Advance to a new ptr and swing ending in a single circle.

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BASIC MOTION - "Buzz" Glass (Cont)

1-2 **LITTLE IRISH DANCE** (Created by Henry Glass)
 Record: RCA Victor 45-6178, The Irish Washerwoman; also
 "Slaunch to Donegal" Windsor 45.

Formation: Cpls in a double circle, ptrs facing, B back to ctr.
 Steps: Walking and skipping.

Measures Pattern

1-4 1. Step 2 3 4; Clap 2 3 4
 Each dancer takes 4 steps in place (2 steps to a
 meas) B - L R L R and G R L R L.
 Dancers clap hands together (palms at shoulder
 height) 4 times.
 5-16 Repeat action of meas 1-4 three more times. (4
 series in all.

1-4 2. Away 2 3 4; Back 2 3 4
 Dancers back away with 4 steps; dancers advance
 with 4 steps.
 5-8 Repeat action of meas 1-4, away and back.

9-12 3. Swing Ptr
 Ptrs join both hands and take 8 skipping steps
 moving CW in place.
 13-16 Take 8 skipping steps swinging ptr CCW in place.

Teaching Suggestions

- a. First teach the steps in place and the claps. Feet do not move while clapping.
- b. Clarify the idea of backing away and coming together.
- c. The dance may be made progressive on the last series of skipping steps.

* * * * *

Grades 2-4**ON PARADE**

Created by Henry Buzz Glass, this dance provides a contrast with the usual circle formation. It emphasizes phrasing, uses a longways formation, and yet uses simple fundamental patterns.

Record: Any music in 2/4 or 6/8 rhythm, as Blackberry Quadrille (Victor), Dashing White Sergeant (Imperial), Hey Look Me Over (Windsor). May use Irish Jigs and Reels as well as lively square dance music. See Major Mackey's Jig, Folkraft 1456.

Formation: Longways with 2 cpls to a row. Boys are on the outside lines. Girls form the inside lines standing face to face and in front of their ptrs.

Measures 1. Boys Slide and Clap; Girls Slide and Clap

1-8 The boys' line only takes 4 slides twd the top of the hall and clap hands 4 times as they stand in place. All boys take 4 slides back to place and clap hands 4 times in place. (Girls clap hands in place as they wait).
 9-16 Boys clap in place. Girls take 4 slides to the top of the hall, clap 4 times in place and return with the same action. Note: Girls may join hands as they slide together.

BASIC MOTION - "Buzz" Glass (Cont)

1-8 II. March Fwd 4, Turn 4, March to Place 4, Face 4
All face individually twd the top of the hall. (They may join hands 4 abreast). All take 4 marching steps fwd. Turn alone in place 4 marching steps to face original direction. March 4 steps back to place. Face ptr as they mark time 4 steps in place.

9-16 III. Swing Ptr and Count Off: 1 2 3 4 5 6 Ready Go
Each cpl swings once around in place in a CW direction with 6 skipping steps. Face ptr and clap hands twice (cts 7-8).
Note: Teacher may cue: 1 2 3 4 5 6 count off.
In place, each dancer marks time, swinging arms military fashion counting at the same time.

Variation: Instead of Counting Off, dancers may use a simple clog. For the fourth grade, one could add a promenade figure or tunnel figure. The dance could also be done in a double circle with ptrs.

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3-4 JIBIDI, JIBIDA (French)

Music: Folkdancer MH 1044, Jibidi, Jibida 2/4 meter

Formation: Cpls in a single circle, facing the ctr with hands joined. (May also be danced without ptrs doing the whole dance facing the ctr.)

Steps: Walking, Bleking, ft swinging, step-close.

Measures I. Step-Close, Step-Close, Swing Fwd and Bkwd and Stamp

1-2 Moving sdwd L, step on the L, close R to L taking wt on R. Repeat by stepping sdwd on L and closing R to L taking wt on R.

3-4 Swing the L ft fwd and back (bending the R knee at the same time). Stamp in place on the L ft and pause.

5-8 Repeat all the action as described in meas 1-4.

II. Bleking

1-2 Jump lightly on the L, placing the R ft fwd, heel down. Jump lightly on the R, placing the L heel fwd.

3-4 In rapid succession, extend the R, L, R ft fwd.

5-8 Repeat the action of meas 1-4 extending the L heel, R heel, and then in rapid succession, L, R, L fwd.

Variation: Part II could also be danced with cpls facing: ptrs face and as they jump extending the R ft, they shake the R forefingers; as they jump extending the L ft, they shake L forefingers.

Teaching Suggestions

- For the third grade, it is suggested that only Parts I and II be used. For the 4th grade, the following routine is possible:
(1) Step 1. (2) Step 2. (3) Step 1. (4) Do Step 2 with ptrs facing.
- Children may sing with the music as follows:
Part 1: La, la, la, la, etc.
Part 2: Jibidi, jibida, tra la la la la la la la.
Jibidi, jibida, tra la la la la la la la.
- Hold hands low in the circle.
- Children may swing arms fwd and back in time to the music of Parts 1 and 3.

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BASIC MOTION - "Buzz" Glass (Cont)

3-4 I WENT DOWN SOUTH
Music: Folkraft 1070B, Polly Wolly Doodle.
Formation: Cpls in a double circle, ptrs with inside hands joined facing LOD.
Steps: Walking, sliding, skipping.

Measures I. Walk 4 Steps; Slide 4 Steps (in LOD and RLOD)
 1-4 Boy beginning L and Girl R take 4 steps in LOD.
 Without stopping, ptrs join both hands and take 4 slides in LOD.

5-8 Facing RLOD, ptrs again join inside hands, and Boy beginning R and Girl L take 4 walks followed by 4 slides in a CW direction.

9 II. Shake Hands, Shake Hands, Move on to the Next
Ptrs face and take R hands. Shake hands (cts 1, 2),
 hold (cts 3, 4).

10 Repeat shaking R hands (cts 1, 2), hold (cts 3, 4).
 11-12 As Girl stands in place, the Boy walks 4 steps in LOD to face a new ptr.

13-16 III. Swing Ptr Around
New ptrs hook R elbows (or take R hands, or both
hands) and swing around in place with 8 skips moving
CW in place.

(Composed by Henry Glass)

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3-6 LOTTE
A Danish version of the Swedish dance.
Music: Victor 45-6170, Lott' Ist Tod.
Formation: Cpls in double circle formation with joined hands extended sdwd at shoulder height.
Steps: Step-close, sliding, walking.

Measures I. 4 Step-close Steps Fwd, 7 Slides Back
 1-4 Accenting each initial step with a stamp, take 4 step-close
patterns sdwd in LOD, Boy beginning L and Girl R.
 Moving in reverse direction CW, take 7 quick slides.

5-8 Repeat action of Step I (meas 1-4).

9-16 II. Walk Fwd Two by Two
Ptrs, inside hands joined, free hands on hips, walk
fwd 16 steps in LOD.

17-24 III. Separate Circles, Boy Continue Fwd, Girl Reverse
Boy, arms folded on chest, continue to walk CCW with
16 walking steps as Girl, hands on hips, walk CW.
Boy finds new ptr to repeat the dance. (Those without
ptrs step to the ctr to quickly pair off.)

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BASIC MOTION - "Buzz" Glass (Cont)

3-6 FJASKERN (Hurry-Scurry, Sweden)

This dance was taught by Gordon E. Tracie at Folk Dance Camp, University of the Pacific, 1962. It was learned in Sweden.

Music: Aqua Viking V200-B, Fjaskern 4/4 meter

Formation: Cpls in a double circle facing LOD. Inside hands are joined at shoulder level; free hands on hips.

Measures I. Cpls Fwd with Walking Steps*

1-4 Cpls take 16 steps fwd in LOD.

1-4 Cpls face RLOD and take 16 steps to end facing.

II. Kicking Steps - Change Places

5 Kicking out R ft take 4 kicking steps.

6. Clapping on first beat, ptrs change places with 4 running steps passing R shoulders.

7-8 Repeat action of meas 5-6, four kicks and clapping and return to place.

5-8 Repeat the action for meas 5-8.

*Walking steps for first 2 sequences; then running steps.

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4-6 FOOTBALL SQUARE DANCE (American)

Designed as a fun dance, this dance affords a quick ptr exchange, and may be geared to any ability.

Music: Any square dance type music as "Raggin Up Annie," "Golden Slipper," "Shaw's Reel," "Cumberland Square," "Brighton Mixer" (instrumental), "Blackberry Quadrille," "Soldier's Joy," etc.

Formation: A double circle of dancers. Boys form the inner circle and face the ctr as in a football huddle. Boys stand bent fwd with hands on knees. Girls make a circle on the outside around the Boys. Extra dancers may be used.

Steps: Walking and skipping.

1. Signals 2, 4, etc; Promenade

Girls walk fwd around the Boys in a CCW direction as signals are called in any desired order. On the call "hike," the Boys quickly turn to face outside and take the nearest Girl as a ptr. All promenade with walking steps, square dance style. On the call "huddle up," the Boys quickly face the ctr while the Girls again walk around the outside ring. Repeat this action as long as desired.

2. Everybody Swing

On the call "hike," the children may be directed to "swing" and all swing their ptrs. This may be followed by promenade. Or -- on a promenade, the call "swing" may be directed to the children.

3. Promenade and Face Your Ptr

While promenading two by two, the call is given, "face your ptr,"

- Turn your ptr R hand around.
- Turn your ptr L hand around.
- Turn your ptr 2 hands around.
- Dos a dos R shoulders.
- Dos a dos L shoulders.
- Swing and promenade.

BASIC MOTION - "Buzz" Glass (Cont)

4. Promenade Indian Style

On the call "promenade Indian style," each Girl steps in front of her ptr and all continue to move in a single circle. This is followed by the call (directed to the Boy) "swing that Girl behind you." Each Boy turns and swings the Girl behind him, and then promenade two by two again.

5. Flip Them In, Pretty Side In

This call is directed when promenading two by two. Without releasing hands, the Girl swings across in front of the Boy to the inside as all continue to promenade in a CCW direction. With the Girl on the inside, the Boy may be directed to "go back on the outside track," and then "choose and swing," and promenade (Boy again on the inside).

Note: It is fun to leave the Girls on the inside, have the Girls huddle and have the Boys go around the outside CCW.

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5-9

SLIDE AWAY (American)

Record: Folkraft 1243, Portland Fancy (also other square dance tunes as Back to Donegal, Soldier's Joy, Smash the Window, etc.) 2/4 or 6/8 meter

Formation: Cpls in a double circle formation. 2 cpls face with W to M R. Cpls should be numbered alternately odd and even around the room. (May be danced with scattered units of 4.)

Measures

1-8

I. Slide Away

Each M takes 4 slides to his own R in back of the W. Repeat with 4 slides to the L in back of the W. M repeats slides R and then L. W at the same time takes 4 slides to the L in front of the M, 4 slides R, 4 slides L, and 4 slides R.

Note: Dancers clap hands at the end of each 4 slides.

II. Star R, Star L

1-8

Each set of 2 cpls form a R hand star and move CW with 8 walking steps. Form a L hand star with 8 walking steps and end in original pos.

III. Dip and Dive (Over and Under)

1-8

Odd cpls facing CCW make an arch and exchange places with even numbered cpls who move under the arch. Cpls take 2 steps to change places and 2 steps in place to change hands and face the other cpl. Repeat action with the odd cpls going under the arch of the even cpls as they change places with 2 steps and turn to face in 2 steps. Repeat all of the above action.

IV. Fwd, and Back, Fwd and Pass Thru

1-8

With inside hands joined with ptrs, cpls advance 4 steps and back away 4 steps. Cpls advance again. drop hands, and pass the opp person by the R shoulder (pass thru) to advance to meet a new cpl (8 steps in all for the pass thru). Variation: Dos a dos the opp by the R shoulder 8 cts. Fwd and pass thru to meet a new cpl, 8 cts (meas 1-8).

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BASIC MOTION - "Buzz" Glass (Cont)

5-9 WHIRL AND STEP (American)

This American Round Dance reflects elements of square dance, folk dance, and social dance. The "happy" quality of the American music is an invitation to dance.

Record: Grenn 14049, Candy 4/4 meter

Formation: A single circle of cpls with hands joined facing COH.
M begins L and W on the R.

Measures I. In 2 3 Tap; Out 2 3 Tap

- 1 With hands joined, move twd the ctr L R L and tap the R toe to the L.
- 2 Move bkwd R L R and tap the L toe to the R (W on opp ft).
- 3-4 Repeat the action of meas 1-2.
- II. Stamp Together, Stamp Together, Step 2 3 4
- 5 Man: Stamp slightly fwd on L, step on L beside R taking wt on L. Stamp slightly fwd on R, step on R beside L taking wt on R.
- 6 Step place LRLR at same time leading LH W to his R side.
Woman: Stamp slightly fwd on R, step on R beside L; stamp on L slightly fwd and step on L next to R. Each W makes a R faced turn in 4 steps, R L R L, to move one place to the R.
Note: The W action is called "whirlaway" in square dancing.
- 7-8 Repeat action of meas 5-6, "stamp together, stamp together, step 2 3 4" with the W making a R face turn (whirlaway) in 4 steps to move over to a new ptr.
- III. Back-Place - Together-Hold (Slow Break)
- 9 M steps back on L (ct 1), steps in place on R (ct 2), steps on R beside L (ct 3) and hold (ct 4). (W same on opp ft).
Note: Hands swing with the rhythm of the "break step," moving bkwd, fwd, and then to the sides. Hands may either be joined or free.
- 10 Repeat "break step" M stepping bkwd L and W R.
- 11-12 Repeat action of meas 9-10, "break step."
- IV. Heel-toe, Heel-toe, Two-step; Heel-toe, Heel-toe, Two-step.
- 1-4 M faces new ptr with both hands joined at waist level. M beginning L does 2 heel-toe patterns followed by a two-step sdwd twd COH. W same on opp ft. M beginning R does 2 heel-toe patterns and a two-step away from COH (W on opp ft).
- 5-8 Repeat the action of meas 1-4 heel-toe, heel-toe and two-step.
- V. Single, Single, Step 2 3 4; Single, Single, Face 2 3 4
- 9-10 Ptrs face. M steps on L, W R (cts 1-2). M steps on R, W L in place (cts 3-4). (Single) In place take 4 steps, M LRLR and W RLRL.
- 11-12 Repeat the action of meas 9-10. On the last 4 steps, face the ctr with hands joined to repeat the dance.

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BASIC MOTION - "Buzz" Glass (Cont)

4-6 LAS ALTEÑITAS (Mexican)

Record: Imperial 1081B, Las Alteñitas 2/4 meterFormation: Dancers in double circle formation, M with hands clasped behind back, W with hands on skirt. May also be danced in lines, M in one line facing ptr in opp line.MeasuresIntroduction

- I. Dos a Dos RLRL, Mark Time in Place
- 1-4 M beginning L, W R, dos a dos passing R shoulders with 8 shuffling walking steps.
- 5-8 Dos a dos L shoulders with 8 walking steps.
- 9-16 Repeat dos a dos with R and L shoulders.
- 17-21 Mark time in place on alternate ft (or turn away individually in a spot circle with walking steps).
- A
- II. Two-Step LRLR, Buzz Step Turn, Stamps
- 1-4 With ptrs facing, take 4 two-steps in place LRLR (W opp). (Body twists slightly to each side.)
- 5-8 M turns L with buzz steps 5 cts. (W R) and end with 2 stamps R and L (W opp).
- 9-16 Repeat action of meas 1-8, 4 two-steps, buzz step turn and stamps.
- 1-16 Repeat all of the action as described in meas 1-16.
- (repeat) Note: Four patterns of two-steps LRLR, buzz step turn, and stamps in all.
- B
- III. Side-Push Step
- 1-4 Moving sdwd to M L (W R), take 5 push-steps. M places R heel to side and then places R toe in front of L. (W same on opp ft).
- 5-8 Repeat action of meas 1-4 in opp direction and with opp ft.
- 9-16 Repeat all of meas 1-8. (Mark time or hold at end of step)
- Intro.
- IV. Dos a Dos RLRL, Mark Time in Place
- 1-17 Repeat the action of Step I. (Mark time 2 cts or hold).
- A
- V. Two-Step LRLR, Buzz Step Turn, Stamps
- 1-16 Repeat the action of Step II.
- B
- VI. Side-Push Step
- 1-16 Repeat the action of Step III.
- Intro.
- VII. Mark Time
- 1-5 Mark time (or sway in place) on alternate ft for 10 cts.
- A
- VIII. Two-Step LRLR, Buzz Step Turn, Stamps
- 1-16 Repeat action of Step II.
- B
- IX. Side-Push Step
- 1-16 Repeat action of Step III. End with stamps L-R.

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BASIC MOTION - "Buzz" Glass (Cont)

5-9 CLOG AND CLAP (American)

This dance reflects an important segment of the American recreational dance movement, Round Dancing. It gives range to a basic urge, "toe-tapping," reflecting the clog dancing that has been part of our American heritage. This dance has the ingredient of "rhythm" which all America enjoys.

Record: Grenn 14012, Elmer's Tune (flip side of Shortcake). May also use Walking and Whistling, Sentimental Journey, and other round dance music. 4/4 meter

Formation: Cpls in a single circle facing the ctr (ptrs not necessary).

Measures I. Stamp Together, Stamp Together, Step 2 3 4

1 Stamp slightly fwd on L (ct 1), step on L beside R taking wt on L (ct 2). Stamp slightly fwd on R (ct 3), step on R beside L taking wt on R (ct 4).

2 Take 4 steps in place, tapping ft LRLR.

3-4 Repeat action of meas 1-2.

5-8 Repeat action of meas 1-4 (four patterns in all).

II. Walk 2 3 Tap, Out 2 3 Tap

9-10 Moving twd the ctr, walk L R L and tap R toe beside L clapping hands at the same time. Back out with 3 steps R L R and tap L ft to R clapping hands at the same time.

11-16 Repeat the action of meas 9-10, 3 more times (four patterns in all).

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5-9 WRANGLER'S STOMP (American)

Record: Windsor 7621, Wrangler's Two-Step (May use tune as Elmer's Tune, Down the Lane.) Blue Star 1670, Ten Pretty Girls. 4/4 meter

Formation: Alternate lines of dancers facing twd top of hall. May use circle of dancers at random.

Measures I. Side, Back, Step, Tap

1 Beginning on R, step sdwd on R, step on L behind R, step sdwd on R and tap L beside R.

2 Moving sdwd L, step on L, step on R behind L, step on L pivoting a half L, tap R toe beside L.

II. Back 2, 3, Tap; L, R, L, Hold

3 Beginning on R, move bkwd with 3 steps RLR and tap L beside R.

4 In place, balance sdwd L (ct 1), R (ct 2), L (ct 2), hold (ct 4).

Repeat dance beginning to the R again.

Teaching Suggestions:

1. This dance may be done with a schottische R, schottische L, turning a half turn on the step-hop L, a schottische moving bkwd, and ending with 3 kicks RLR (like La Raspa).
2. A part 2 may be added to the dance moving fwd RLR, tap L, bkwd LRL, tap R. Repeat moving fwd and bkwd.

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BASIC MOTION - "Buzz" Glass (Cont)

5-6 JAVA (American)

Record: RCA Victor 47-8280, Java (Al Hirt). Repressed with Al Di La flip side). 4/4 meter

Formation: A single circle of dancers facing fwd in LOD. No ptrs necessary.

Measures I. Heel-Together, Heel-Together; Jump 2 3 4

1 Place L heel fwd, place L beside R taking wt on L.

Place R heel fwd, place R beside L.

2 In place jump with ft apart, together, apart, together.

3-4 *Moving fwd in LOD take 4 slow jump steps with both ft together. (These are low jumps like a chug.)

5-8 Repeat the action of meas 1-4. *Take 4 toe-heel walk steps.

II. Side Steps (Seven)

9-12 Beginning L, take 7 short steps sdwd twd the ctr and hold ct 8. Beginning R, take 7 short side steps moving R away from ctr and hold ct 8.

III. Charleston Kick (or "La Raspa Kick - RLR LRL RLR LRL)

13-14 Step on L and kick R fwd in Charleston style. Step bkwd on R and swing L ft bkwd.

15-16 Repeat the action of meas 13-14.

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YAN PETIT

This excellent French dance was introduced by Huig Hofman at the University of the Pacific Folk Dance Camp. Although it is a boy's dance, it has been arranged for use by the elementary school involving both boys and girls.

Record: Yan Petit, Folkraft 337006A 45.

Formation: Boys form the inner circle with hands joined facing COH. Girls form an outer circle without joining hands.

I. All Slide

1-8 With 16 slides (skips, polkas) all circle CCW ending facing COH with hands on hips.

II. Step 1, Stamp Foot

1-2 In place stamp R ft 3 times.

III. Break - Clap, Wave, Turn in Place

The "Break" action always occurs as a chorus.

3-4 Clap hands once in front, raise R fist high and circle hand above head in a small CCW motion twice.

5-6 Turn R in place with 4 steps.

Note: Each one of the seven actions is accumulated.

Each step ties together with the "Break" action.

Additional steps:

Step 2, Tap Toe Tap toe 3 times to the floor

Step 3, Tap Knee Kneel and tap R knee to floor

Step 4, Tap Knee Kneel and tap L knee to the floor

Step 5, Tap Hip Place hands to the R side, lean on hands and tap R hip 3 times

Step 6, Tap Seat With ft close to buttocks, and facing COH, hit seat 3 times to the floor

Step 7, Back Rest Resting wt on hands, extend ft twd the ctr. Bounce in this pos 3 times. (May alternately extend and contract ft)

BASIC MOTION - "Buzz" Glass (Cont)

Variation: Ft, toe, knee, hip, seat, push-up pos hit stomach,
push-up pos hit head.

Girls' Action: Girls can suitably perform all steps until 5. For Step 6, Girls can stand and bounce 3 times in place (or jump rope 3 times); for Step 7, Girls turn in place with 3 bounces on both ft. (For Step 6, Girls can do bunny hop from a squat pos).

Presented by Buzz Glass

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STAMPING TWO-STEP

This dance, created by Arden Jervey and Anne Pittman, is representative of a fresh approach to elementary school material. Produced by Kimbo Records, Box 55, Deal, N. J., teachers will be interested in these dances involving polkas, schottisches, and two-steps.

Record: Beginner's American Folk Dances, LP 3040 2/4 meter

Formation: Cpls in a single circle facing fwd in LOD. Count off around the circle "one two etc". R hand on R shoulder of person in front.

Measures I. Two-Step and Stamp

1-4 Take 2 two-steps fwd in LOD L and R. In place stamp LRL.

5-8 Take 2 two-steps fwd in LOD R and L. Stamp RLR.

II. Progress-Two-step and Stamp

9-12 Drop hands from shoulder. Odd numbers move fwd passing on L of person in front with 2 two-steps L and R and end in front of that person with stamps LRL. Even person at the same time dances in place.

III. Turn in Place

13-16 Take 2 two-steps CW in a small individual circle. Place R hand on person's shoulder in front and stamp in place RLR.

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RECREATIONAL DANCES

Dance A Catchy Tune (Arranged by "Buzz" Glass)

Record: Any record in 4/4 tempo as Lonesome Mama Blues,
Grenn 14021

Formation: Informal or lines

Measures I. Two-step L and R

1-4 Beginning L take 4 two-steps alternately sdwd L and R.

5-8 Making a quarter turn R, take 4 more two-steps L and R alternately.

II. La Raspa Kick - RLR LRL

9-12 In place kick ft "La Raspa" fashion as RLR LRL RLR and LRL.

III. Step and Touch - Stamp 3

13-16 Step sdwd L on L and touch R to L. Step sdwd to R on R and touch L to R. Repeat to L again. End with 3 stamps RLR.

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Linda Muger (Composed by "Buzz" Glass)

Record: Rhumba Round, Grenn 14043

Formation: Cpls in a double circle, Boy's back to COH.

Measures I. Four Times Three

1-4 In place take steps LRL hold, RLR hold, LRL hold and RLR hold. (Girl opp).

II. Sevens

5-8 Moving sdwd L take 3 step-close patterns followed by a step sdwd L and hold. Repeat this action beginning R and moving sdwd R. (Girl same on opp ft.)

III. La Raspa Kick

9-12 In place kick ft fwd as: RLR hold, LRL hold, RLR hold, LRL hold.

IV. Dos A Dos - Progress

13-16 Dos a dos ptr R shoulders with 7 walking steps. Dos a dos by L shoulders with 7 steps, progressing to a new ptr (to the L).

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Alley Cat (Arranged by "Buzz" Glass)

Record: Alley Cat, Atco 45-6226

Formation: Informal

Measures I. Two-Step Grapevine, Fast Two-Step, Around the World

1-2 Moving to the R, take a grapevine pattern as: "step-in-back step touch". Repeat grapevine pattern to the L.

3 In place take two rapid two-steps R and L.

4 With R ft, toe leading, circle foot and leg CW in a small circle at the same time making a 1/4 turn R to face a new direction.

Presented by Buzz Glass

MIS AMIGOS

Created by Henry "Buzz" Glass, this dance has tremendous appeal for the young American boy and girl. It embraces the constellation idea with each individual a member of the group or constellation, and yet moving freely as an individual. The dance promotes a feeling of group harmony, the constellation, but yet the individual is completely free to add variations or nuances. It can be done simply in a set pattern or may be varied to include 100 variations. It consists of three parts: Part I is based upon a theme and variations. It always is some type of cha cha cha pattern. Part II is always performed facing the ctr. Part III is always the same and consists of a rotation or changing of places. (Note: Parts II and III are constant and never change.)

- Record: Pixie, Grenn 14063. May use other Cha Cha's as Chili and Chaps, Mi Rival, etc.
- Formation: Cpls in a single circle facing COH.
- Measures
- 4 Part I: Basic Cha Cha Cha
Perform a basic cha cha cha beginning with L ft, moving twd and away from the COH.
- 2 Part II: Slap knees, Clap Hands, Slap Knees, Clap Hands
Facing COH and standing in place, slap hands to knees 3 times, clap hands standing erect, slap knees 3 times, clap hands 3 times.
- 2 Part III: Girls: Roll 2, Cha Cha Cha, Step Step Cha Cha Cha
Boys: Back, Step, Cha Cha Cha; Place Step, Cha Cha Cha
- 2 With a L face turn, Girl turns L in 2 steps, L and R, to end beside a new ptr. In place, Girl steps L R L. Girl steps in place R-L, R L R. Boy at the same time steps diag bkwd (in back of his ptr) by stepping on his L ft, step fwd and sdwd R on R and moves back into the circle beside a new ptr as he steps L R L. In place, Boy steps R-L, R L R.
- NOTE: This dance may be performed in circles of 6, 8, 10, 12, 14, 16, 24, 32, 52, 86, etc., dancers. One child or the teacher in each group may be the caller to vary Part I. Just before the beginning of the dance again (just after the rotation) the caller may cue any of the following variations or dancers may invent their own patterns conforming to the cha cha cha tempo and rhythm
- Sevens: cross, cross, chug R, step L; basic step bkwd R.
 - Heel-Toe, 1 2 3: Heel-Toe followed by a 1 2 3 sdwd L or R or twd ctr.
 - Lunge Turn: Lunge twd ctr on L, step in place on R, continue turning in place CW with 3 steps L R L to end facing ctr. End with 1/2 basic bkwd beginning R.
 - Toe-Heel Cross (with swivel action): Do toe-heel with L. Moving R, step on L across R, step sdwd on R, step on L over R. Repeat other side.
 - Jump-Step: Jump with ft apart, then together and follow with 3 light stamps in place.

MIS AMIGOS (Cont)

- f. Skip Step: Skip to the ctr 2 steps L and R and step in place L R L. Skip out with R and L and end with 3 steps R L R.
- g. Military Turn: Take a step L and R twd COH followed by a two-step to end facing out; take a R L and a two-step going out to end facing twd COH.
- h. Cross Step: Take a hinge turn beginning on L but facing twd R. Repeat cross step in other direction.
- i. Side-Close: Move sdwd L with step L, close R to L, and continue moving L with a step L, close R to L, step sdwd on L. (Apart, together, apart, together, apart). Repeat other direction.
- j. Break Away: Step back on L, place R and bring ft together dancing L R L. Break back on R, step in place L and bring ft together stepping R L R.
- k. Bunny Hop: Bunny Hop twd COH with chug, chug, 1 2 3; move bkwd with same pattern.

Presented by Buzz Glass

NUMERO CINCO

This dance as created by Henry "Buzz" Glass is composed of elements of social and folk dance. Its sources may be found in the rumba and the danzon with a sprinkling from the basic Jarabe step. It is designed for an enjoyable recreational activity. The music by the popular Tijuana Brass offers an invitation to dance.

Record: Numero Cinco, Tijuana Brass, AM L.P. 108, 33 1/3.
 Formation: Cpls in closed dance position. M has back to COH.
 Measures Introduction

1-2	Dancers wait in place
3-4	M steps LRL in place and then RLR. W same on opp ft. (QQS QQS).
	<u>I. Box; Break Step, Walk Around</u>
1-2	The M beginning L takes 1 box step as follows: Step sdwd on L (ct 1), step on R beside L (ct 2), step fwd on L (ct 3), and hold (ct 4). Step sdwd R on R (ct 1), close L to R (ct 2), step bkwd on R (ct 3) and hold (ct 4). W same on opp ft.
3	Retaining joined L-R hands, the M "breaks" back on the L, steps in place on the R, steps fwd on the L to assume banjo pos, R hips adjacent. The W at the same time breaks away RLR (cue: quick quick slow). Note: On the "break", M R hand is released and then placed on W L hip.
4	In banjo pos, M takes 3 steps fwd CW RLR (QQS) to exchange places with ptr. W at the same time steps LRL moving fwd CW to end with back to ctr. (QQS).
5-8	Repeat all of the action of meas 1-4 to end in original pos, M back to COH.

NUMERO CINCO (Cont)

- II. Apart-Together, Apart-Together-Apart
- 9-10 In closed dance pos, cpl moves sdwd L in LOD with an off-beat rhumba pattern: M steps sdwd L on L (slow), close R to L taking wt on R (slow); step sdwd on L (quick), close R to L (quick), and step sdwd on L ending with ft astride and wt on L (slow).
- 11-12 Continue by stepping on R beside L (slow) and stepping sdwd on L (slow); step on R beside L (quick), step sdwd on L (quick), close R to L taking wt on R (slow). May cue: (A-apart, T-together) A-T;A-T-A;T-A;T-A-T; continue.
- 13-16 Repeat the action of meas 9-12. M ends with wt on R and W on L. (W opp ft).
- III. Jarabe - Heel Toe-Toe; Stamp 2 3
- 17-20 Ptrs drop hands. In place, M steps fwd on the L heel, steps on the R toe in place, steps on L toe beside R. Step fwd on the R heel, step on the L toe in place, step on the R toe beside the L. Repeat 2 more Jarabe steps beginning L and then R. End in place with 3 light stamps LRL and hold.
- Note: The Jarabe pattern moves continuously 1 beat to a step. Count as 1-12 and "stamp 2 3 hold".
- 21-24 Repeat the action of meas 17-20 beginning the Jarabe (M) on the R ft ending with stamps RLR and hold. (W same on opp ft).

Repeat dance from the beginning. The dance ends with Step 2 and pose.

This dance may be done as a solo dance in a single circle. To do so, take 3 steps in place instead of the walk around.

Presented by Buzz Glass

SALTERELLO DI ROMAGNA
(near Bologna, Italy)

The "Salterello" was danced in all parts of central Italy. The name comes from the old Roman term "Saltatio" which means jumping or dancing and also referred to special spring festivities. Generally it is a free dance without set pattern, occasionally it is a group dance like this one, which is a modified version for children.

Music: Record: Folkraft 1408A.

Formation: Three cpls in a row: man, girl, man - girl, man, girl; ptrs facing each other, about 4 ft apart. For the bow and the first figures, the 3 people in a line hold hands, with arms outstretched at shoulder level, free hand on hip.

1	2	3
man	girl	man
1	2	3
girl	man	girl

Measures

Pattern

INTRODUCTION

Bow - The 2 lines move fwd twd each other with 2 steps, starting with L ft; stop, both ft together, bow deeply. Back 2 steps starting L ft; ft together, no bow.

A
1-8

FIG I (STEP-SWING. Middle cpl; ends stand still)
M of middle cpl leaps on L ft, swinging R across L (meas 1. cts 1, 2); then spring on R ft and swing L leg across R (meas 2). Repeat 3 more times (16 cts in all). Sometimes M makes a fast turn in place CCW on last 2 cts. Girl of middle cpl does 2 similar steps, but less vigorously (meas 1 & 2), then lets go hands and turns CCW once in place with 4 running steps (meas 3 & 4). Repeat kicks and turn.

B
9-16

FIG II. (SKIP STEPS. Middle cpl; ends stand still)
M places R ft directly behind L (ct 1), hops on it and does 16 reel steps, 2 to a meas. This step is done in place, which is accomplished by pushing a little fwd on each hop. Girl with 16 small skipping steps describes 2 circles CCW on floor moving lower part of body, but continuing to face ptr and holding hands of the 2 M next to her.

C
17-24 &
repeat

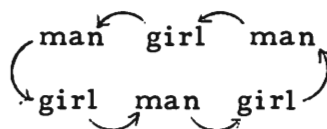
FIG III. (TURN PTR AND CORNERS)
Middle cpl takes R forearm grip and turns CW twice with 8 running steps (meas 17 to 20) then M springs over to girl #1 and with L forearm grip turns her twice, while girl does the same with M #3 (meas 21-24). Repeat turning ptr, then M turns girl #3 and girl turns M #1. In brief, ptrs turn each other and each person of own line once.

D - E
25-40

FIG IV. (ALL CPLS DANCE. Middle step-hop; ends Fig I and II)
Middle cpl join both hands and dance 30 step-hops circling

SALTERELLO DI ROMAGNA (Cont)

in the ctr CW, swaying from side to side, while end cpl do exactly as middle cpls did in Fig I and II but holding hand with ptr. All move to R. Music retards on last meas of Fig IV permitting dancers to rotate to next place to R, which is done by each person turning slightly CCW and moving to next place. This brings everyone to a new pos and a new ptr. A new cpl is in the middle and group is ready to repeat dance. Do dance 3 times so ptrs will be back together.



Coda
Music

ENDING

All cpls form a circle and do 30 step-hops in own line, bowing to ptr.

Presented by Vyts Beliajus

VIRGINNY MIXER

Music: Record: Grenn 14076

Formation: Cpls, facing LOD, inside hands joined. Footwork is described for M. W does opp.

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

- | | |
|-----|---|
| 1-2 | <u>Walk, 2, 3, 4 (face): Two-step balance L; Two-step balance R. M starting L, walk fwd in LOD 4 steps. Face ptr, joining both hands. Starting L twd LOD do a two-step balance; starting R twd RLOD do a two-step balance. Face LOD, inside hands joined.</u> |
| 3-4 | Repeat action of meas 1-2. End facing ptr with R hands joined. |
| 5-6 | <u>Right hand star around. 2, 3, 4 (face). Back away, 2, 3, 4. M starting L, turn R hand star around CW and end facing ptr. With 4 steps back away from ptr, M twd COH, W twd wall.</u> |
| 7-8 | <u>Together, 2, 3, 4 (to a new ptr); balance L; balance R. M starting L, everyone moving diag R, walk fwd 4 steps. Joining both hands, starting L twd LOD do a two-step balance; starting R twd RLOD, do a two-step balance. Face LOD, inside hands joined. M has moved one place twd RLOD and W twd LOD.</u> |

Dance goes through 8 times, then bow to ptr.

Presented by Jack Sankey

GLOSSARY FOR DANCES
TAUGHT BY
ATANAS KOLAROVSKI

- CLOSE:** Bring one ft beside the other;
- FLEX KNEE:** (♩♩): Bend knee slightly (ct 1) then straighten it (ct &).
- HOP:** Spring off the floor on one ft and land on the same ft, no transfer of wt.
- HOP-STEP (Right)** (♩♩): With wt on R ft, hop on R ft (ct 1), step on L ft (ct 2).
Repeat, reversing ftwork, for Hop-Step (L).
- HOP-STEP-STEP (Right)** (♩♩♩): With wt on R ft, hop on R ft (ct 1), step on L ft (ct &), step on R ft (ct 2). Repeat, reversing ftwork, for Hop-Step-Step (Left).
- JUMP:** Spring off the floor and land on both ft.
- LEAP or RUNNING STEP:** Spring off the floor on one ft and land on the other, both ft off the floor at height of action (which distinguishes a leap from a simple walking step). There is a slight knee bend at beginning and end of action. A series of leaps (running steps) is a run.
- LIFT:** Hop, but not quite because ball of ft does not quite leave the floor.
- LIFT-STEP:** Same as Hop-Step except Lift instead of Hop (ct 1).
- LIFT-STEP-STEP:** Same as Hop-Step-Step except Lift instead of Hop (ct 1).
- ROCK:** Step, but with implication of reversing direction and returning to place on the next step (or rock).
- RUNNING STEP:** (see Leap).
- RUNNING TWO-STEP** (see Two-Step).
- SKIP or SKIPPING STEP (Right)** (♩♩): A hop-step in an uneven rhythm: Hop on L ft (ct "ah" before ct 1), step on R ft (cts 1 &). Repeat, reversing footwork, for Skip or Skipping Step (Left).
- SQUAT:** Bend knees deeply so as almost to sit on heels.
- SQUAT-KICK (Right)** (♩♩): Jump and squat down on both ft, bending knees deeply (ct 1), rise and hop on R ft, kicking L ft fwd (ct 2). Repeat, reversing footwork for Squat-Kick (Left).
- STAMP:** Step with emphasis, heavily.
- STEP:** A transfer of wt from one ft to the other.
- STEP-CLOSE (Right)** (♩♩): Step on R ft (ct 1), close and step on L ft beside R (ct 2).
Repeat, reversing footwork, for Step-Close (Left).
- STEP-HOP (Right)** (♩♩): Step on R ft (ct 1), hop on R ft (ct 2). Repeat, reversing footwork, for Step-Hop (Left).
- STEP-SWING (Right) WITH a HOP** (♩♩): Step on R ft (ct 1), hop on R ft and swing L ft across in front of R leg, L knee bent slightly (ct 2).
- STEP-TOUCH (Right)** (♩♩): Step on R ft (ct 1), close and touch L ft beside R without taking wt (ct 2). Repeat, reversing footwork, for Step-Touch (Left).
- SWING:** Move in the air without touching floor.
- TOUCH:** Place ft without taking wt.
- TWO--STEP (Right)** (♩♩♩): Step on R ft (ct 1), close and step on L ft beside R (ct &), step on R ft (ct 2). Repeat, reversing footwork, for Two-Step (Left).
running Two-Step: Same except a slight leap on ct 1, or on all cts.

PRONUNCIATION

Slav-Macedonian is written in a Cyrillic alphabet similar to Russian and exactly like Serbian except for two additional letters (Ѓ and Ќ). In these dance descriptions (a) titles and song words have been written in the Croatian Latin alphabet equivalent of the Serbian Cyrillic, the sound of which Latin alphabet many folk dancers may be already familiar, and (b) the stressed syllable has been underlined to aid pronunciation.

DRAČEVKA -- Macedonia (Skopje)
(Line dance, no ptrs)

Translation: from village of Dračevo (6 miles from Skopje).

Record: Folkraft LP-15, side A, band 3 (2:26) -gajda (2) & tapan (same instrument is sometimes called tupan).

Starting Position: "V" pos. L ft free.

Music 3/4



<u>Measures</u>	<u>Pattern</u>
1	Facing slightly and moving R, a slight leap fwd on L ft (ct 1)
	A slight lift on L ft in place (ct 2)
	A small step fwd on R ft (ct 3).
2 ./.	REPEAT pattern of meas 1.
3-4	Two small RUNNING TWO-STEPS (L, R) fwd.
5	A slight leap fwd on L ft, bending R knee to raise R ft up beside L calf (ct 1), pause (cts 2,3).
6	Point R toe fwd (ct 1), pause (cts 2,3).
7	Two small hops on L ft (cts 1,2).
	Step bwd on R ft (ct 3).
8	Three quick steps (L,R,L) in place (cts 1-3).
9-12	REPEAT pattern of meas 5-8 reversing footwork.

Presented by Atanas Kolarovski

Dance description by Rickey Holden, Wouter Swets, Atanas Kolarovski and Dennis Boxell. Abbreviations used to conform to U.O.P. syllabus format.

MAJKA ME DAVA DALEKO --- Macedonia (Skopje)
(Line dance, no ptrs)

Record: Folkraft 1556x45 -- gajda (2) & tapan.

Starting Position: "V" or "W" pos. R ft free.



Music 2/4

<u>Measures</u>	<u>Pattern</u>
1-2	STEP-CLOSE STEP-TOUCH swd R.
3-4	STEP--CLOSE STEP-TOUCH swd L.
5-8	REPEAT pattern of meas 1-4.
9-12	Four STEP-TOUCHes swd, OR four STEP-SWINGS (R, L, R, L)
13-14	Bending slightly fwd from waist, stamp R ft three times (cts 1-3), pause (ct 4). If in "W" position, lower hands to "V" pos for these stamps.
15-16	Releasing hands, clap own hands three times (cts 1-3), pause (ct 4).



Presented by Anatas Kolarovski

Dance description by Rickey Holden and Atanas Kolarovski. Abbreviations used to conform to U.O.P. syllabus format.

ČETVORKA - Macedonia (Eastern)
(Line dance, no ptrs)

Translation: In Fours.

Record: Folkraft 1555x45 -- calgija. 2/4 meter

Starting Position: "V" pos. R ft free.

<u>Measures</u>	<u>Pattern</u>	<u>VARIATION I</u>
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8 meas	Introduction	
1-2	Facing RLOD, moving LOD, dance two Lift-Step-Steps.	
3	Three small running steps, R, L, R (cts 1, &, 2).	
4	Three small running steps, L, R, L (cts 1, &, 2).	
5-8	Repeat meas 1-4.	
9-16	Turn to face LOD, move in LOD, repeat meas 1-8.	
17-24	Repeat action of meas 1-8.	

VARIATION II

1	Facing slightly R of ctr, wt on L and knees bent, place R heel in LOD (ct 1), lower ball of R ft and take wt (ct 2) (L ft starts through).
2	Three quick running steps in LOD, L, R, L (cts 1, &, 2).
3-4	Repeat action of meas 1-2.
5	Turning to face ctr, hop on L, raise hands and bring R knee high, as R begins movement across L (ct 1). Step R across in front of L (strong step) (ct 2).
6	Step diag bkwd to L with L ft (ct 1), lowering hands. Step slightly diag bkwd to R with R (ct 2).
7	Touch L heel slightly fwd, raise hands (ct 1). Hold (ct 2).
8	Three quick, light steps in place, raising knees slightly, L, R, L (cts 1, &, 2).
9-32	Repeat action of Variation II, meas 1-8, three more times.

VARIATION III

1-2	Repeat action of meas 1-2, Variation II.
3	High leap in LOD onto R (ct 1). Long step diag L into ctr with L ft (ct 2).
4	Step R across in front of L (ct 1). Step diag bkwd on L (ct 2).
5	Leap on R next to L, lift L knee, L ft across shin of R leg, ft relaxed, raise hands (ct 1). Hold (ct 2).
6	Step in place, L, R, L, lower hands (cts 1, &, 2).
7-8	Repeat action of meas 5-6.
9-32	Repeat action of Variation III, meas 1-8, three more times.

✓
CETVORKA (Cont)

VARIATION IV

- 1-2 Repeat action of meas 1-2, Variation II.
- 3-4 Repeat action of meas 5-6, Variation II.
- 5 Three quick, small steps moving RLOD, facing ctr, L, R in back, L (cts 1, &, 2).
- 6-7 Repeat action of meas 5-6, Variation II.
- 8 Bring L back to R and lower heels three times, taking wt on L on third bounce, bringing R ft up beside L ready to repeat Variation IV.
- 9-32 Repeat action of Variation IV, meas 1-8, three more times.

VARIATION V

- 1 Facing ctr, touch R toe to side, knee turned out (ct 1). Bring R to L, knee twd ctr (ct 2).
 - 2 Release hands and with three steps R, L, R turn R (CW) to face out of circle (cts 1, &, 2).
 - 3-4 Repeat action of meas 1-2 with opp footwork but turn L (CCW) to face ctr.
 - 5-8 Repeat action of meas 1-4.
 - 9-10 Repeat action of meas 5-6, Variation II.
 - 11 Lean fwd from hips, hands extended twd ctr, step fwd L (ct 1). Close R instep to heel of L ft (ct &). Step fwd L (ct 2).
 - 12 Repeat action of meas 11 with opp footwork.
 - 13 Leap onto L next to R (ct 1). Without taking wt slap R ft fwd, full ft on floor, knees bent, raise hands sharply, elbows bent (ct 2).
 - 14 Repeat action of meas 13 with opp footwork, but bring hands down and bkwd.
 - 15 Hop on R, raise hands again (ct 1). Step bkwd L, R, lowering hands (cts 2, &).
 - 16 Step bkwd L, hands back (ct 1). Stamp full R, no wt, knees bent, hands to "V" pos (ct 2).
- Repeat action of Variation V to end of music.

Presented by Atanas Kolarovski

Translation: In six (steps); no one knows where "six" steps are. U šest Koraka -- "U šest" for short -- is the most common and popular kolo in Serbia today. There are hundreds of melodies for the dance, and Moravac is one of the most popular. Variations below are presented generally in order of difficulty. Yugoslavs dance these and many other variations regularly. A specific sequence (Variations Ia, IIa, IIIa, IV and IIc below) has become, somewhat unnecessarily, a sort of standard routine in the U. S.

Music: Records: Folkraft 1547x45 A & B; Folkraft 1497x45B (Moravac); Folkraft LP 30. 2/4 meter

Starting Position: "V" pos; OR L hand on hip or in pocket (or L thumb hooked in sash or belt, or in vest) and R hand in crook of neighbor's L elbow. R ft free.



Steps:

BOUNCE-BOUNCE (♩♩): With wt on balls of both ft and heels raised slightly, lower heels twice (cts 1, &).

DELAYED PAS DE BASQUE (R) (♩ ♩♩): Step sdwd R on R ft (ct 1). Pause (ct &). Cross and step on L ft in front (or in back) of R (ct 2). Step back on R ft in place (ct &). Repeat, reversing direction and foot work, for Delayed Pas de Basque (L).

DELAYED TWO-STEP (L) (♩ ♩♩): Step on L ft (ct 1). Pause (ct &). Close and step on R ft beside L (ct 2). Step on L ft (ct &). Repeat, reversing footwork, for Delayed Two-Step (R).

FLEX KNEE (♩♩): Bend knee slightly (ct 1), straighten knee (ct &).


SKIPPING REEL STEP (R) (♩♩.): A hop-step in an uneven rhythm pattern: Hop on R ft (ct "ah" before ct 1). Cross and step on L ft in back of R (cts 1, &). Repeat, reversing footwork, for Skipping Reel Step (L).

STEP BOUNCE-BOUNCE (R) (♩ ♩♩): Step sdwd R on R ft, bending knees (ct 1). Begin to close L ft to R, raising R heel slightly (ct &). Straighten knees and lower heels twice (cts 2, &). Repeat, reversing direction and footwork for Step Bounce-Bounce (L). Variations (for U šest): Keep wt mostly on R ft and, during the bounce-bounce (cts 2, &), (a) place ball of L ft fwd, or (b) turn to face slightly L and place ball of L ft bkwd.



STEP HOP-STEP (R) (♩ ♩♩): Step on R ft, bending knees slightly (ct 1). Pause (ct &). Hop on R ft (ct 2). Step on L ft (ct &). Repeat, reversing footwork, for Step Hop-Step (L).

STEP-TOUCH (R) (♩ ♩): Step on R ft (ct 1). Close and touch L ft beside R without taking wt (ct 2). Repeat, reversing footwork, for Step--Touch (L).



U ŠEST (KORAKA) (Cont)

Measures	Pattern	VARIATION Ia -- Basic
1		Facing slightly and moving R, 2 walking steps (R, L) fwd (cts 1-2).
2-4		Turning to face ctr, 3 STEP-TOUCHES sdwd (R, L, R).
5-8		REPEAT pattern of meas 1-4 reversing direction and footwork. NOTE: There is often a quick FLEX (bend-and-straighten) of knee on each upbeat (cts &-ah, etc.), occasionally on both down-beat and upbeat (cts 1-ah &-ah).


VARIATION Ib - Bend knees

		As Ia above, except:
2		Step R to R (ct 1), close L to R (ct 2).
3-4		Bend knees (ct 1). Straighten knees (ct 2), and REPEAT (cts 3-4): OR Pause (ct 1), bend knees (ct 2), straighten knees (ct 3), bend knees (ct 4).


VARIATION Ic - Step bounce-bounce

1		As Ia above.
2		Facing slightly R, STEP BOUNCE-BOUNCE R in place.
3		Bend knees, lowering heels (ct 1), Straighten knees and BOUNCE-BOUNCE (cts 2, &).
4	. / .	REPEAT pattern of meas 3.
5-8		REPEAT pattern of meas 1-4, reversing direction and footwork.


VARIATION IIa - Step hop-step

1		Facing slightly and moving R, STEP HOP-STEP (R) fwd.
2-4		Turning to face ctr, 3 STEP BOUNCE-BOUNCES sdwd (R, L, R) OR 3 DELAYED PAS DE BASQUES (R, L, R) in place.
5-8		REPEAT pattern of meas 1-4 reversing direction and footwork.


VARIATION IIb - Step hop-step crossing in back

		As IIa above, except:
1		Facing ctr, step sdwd R on R ft, bending knees slightly and kicking L ft slightly fwd (ct 1). Hop on R ft swinging L ft around in back (ct 2). Cross and step on L ft in back of R (ct &).

VARIATION IIc - Three step hop-steps

1-3		REPEAT pattern of Variation IIb meas 1 a total of 3 times.
4		One STEP BOUNCE-BOUNCE or DELAYED PAS DE BASQUE (R).
5-8		REPEAT pattern of meas 1-4 reversing direction and footwork.

VARIATION IIIa - Quick crossing steps in front

		As IIa above, except:
1		Step sdwd R on ball of R ft (ct 1). Cross and step on ball of L ft in <u>front</u> of R (ct &). REPEAT (cts 2, &).

VARIATION IIIb - Quick crossing steps in back



As I Ia above, except:

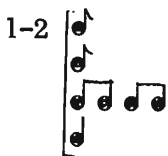
Step sdwd R on R ft (ct 1).

Cross and step on ball of L ft in back of R (ct &).

REPEAT (cts 2, &). OR:

Combine with IIIa above, crossing in front, then in back, or vice versa.

VARIATION IV - Sevens (and threes)



Step sdwd R on ball of R ft (ct 1).

Cross and step on L ft in front (or in back) of R (ct &).

REPEAT twice (3 times in all) (cts 2, &, 3, &).

Step sdwd R on R ft (ct 4).

3-4

As I Ia above.

5-8

REPEAT pattern of meas 1-4 reversing direction and footwork.

VARIATION V - Quick crossing & skipping reel steps



As IIIa above, quick crossing steps in front.

Five SKIPPING REEL STEPS starting with hop on L ft (cts ah-1, ah-2, ah-3, ah-4, ah-5).

Step sdwd L on ball of L ft (ct 6).

Cross and step on ball of R ft in front of L (ct &).

5-8

REPEAT pattern of meas 1-4 reversing direction and footwork.

VARIATION VI



Step diag fwd R on R ft (ct 1).

Cross and a sudden step on L ft in front of R, bending both knees (ct 2).

Step slightly sdwd R on R ft (ct 1).

Cross and step on L ft in front of R (ct &).

Step sdwd R on R ft (ct 2).

Hop twice on R ft (cts 1, &), tapping ball of L ft fwd on the first hop (ct 1).

Close and step on L ft beside R (ct 2).

4 ./.

REPEAT pattern of meas 3 reversing direction and footwork.

5-8

REPEAT pattern of meas 1-4 reversing direction and footwork.

VARIATION VII after Var. Ic.

1-4

As Ic above.

5

Step diag fwd on L ft (ct 1).

Cross and step on R ft in front of L (ct 2).

6

One DELAYED TWO-STEP (L) bkwd.

7

One DELAYED PAS DE BASQUE (R).

8

Facing slightly and moving R, one DELAYED TWO-STEP (L).

Presented by Atanas Kolarovski

Dance description by Dennis Boxell and Rickey Holden. Abbreviations used to conform to U. O. P. syllabus format.

LJILJANO, MOME UBAVO - Macedonia (Lazaropole)
(Line dance, no ptrs)

Translation: Ljiljano, Dear, Beautiful.

Record: Folkraft 1556x45 -- zurla (2) & tapan.

Rhythm: 11/16 (♩. ♩. ♩. ♩.) counted 1-and-ah, 2-and, 3-and;
4-and, 5-and; or "slow quick quick, quick quick".
Ct 4 (the third "quick") is slightly longer.



Starting Position: "W" pos. R ft free.

Measures	Pattern	<u>VARIATION I</u>
1	♩.	Facing slightly and moving R, lift on L ft, bending R knee to raise R ft across in front of L leg (ct 1),
	♩	Lift again on L ft (ct 2),
	♩	Step fwd on R ft (ct 3),
	♩	Close and step on L ft beside R (ct 4),
	♩	Step bkwd on R ft, bending knees (ct 5).
2		REPEAT pattern of meas 1, reversing direction and footwork.

		<u>VARIATION II</u>
1-2		As I above.
3	♩. ♩.	As I above (cts 1-3),
	♩	Close and touch L ft beside R, bending knees (ct 4), pause (ct 5).
4	♩	A quick LIFT-STEP (R) fwd (cts 1-and), pause (ct "ah"),
	♩	LIFT-STEP (L) fwd (cts 2-3),
	♩	Two walking steps (L, R) fwd (cts 4-5).
5		As I above meas 2.

SONG WORDS

Ljiljano, mome ubavo
Ljiljano, pile šareno
Ušte li moma će odiš
Ušte li svetot će goriš

Presented by Atanas Kolarovski

Described by Rickey Holden and Atanas Kolarovski. Abbreviations added to fit U. O. P. syllabus format.

BABA DJURDJA -- Macedonia (Skopje)
(Line dance, no ptrs)

Translation: Gran'ma Georgia.

Record: Folkraft LP-24, side A band 3 (2:22) - gajda (2) & tapan.

Rhythm: 7/8 (♩ ♩ ♩ ♩) counted 1-and, 2-and, 3, and-ah, or "slow slow quick slow".

Starting Position: "V" pos. L ft free.



Measures	Pattern	<u>VARIATION I - Basic</u>
1	♩ ♩ ♩ ♩	Facing slightly and moving R, two walking steps (L, R) fwd (cts 1-2), Turning to face ctr, cross and step on L ft in back of R (ct 3), Turning to face slightly and moving R, step fwd on R ft (cts and-ah).
2-3		REPEAT pattern of meas 1 twice (3 times in all).
4	♩ ♩ ♩ ♩	Step fwd on L ft (ct 1), Turning to face ctr, step sdwd R on R ft, flexing knee twice (cts 2-and 3-and), Raise R heel slightly (ct "ah").
5	♩ ♩ ♩ ♩ ♩	Lower R heel (ct 1), Step sdwd L on L ft, flexing knee twice (cts 2-and 3-and), Raise L heel slightly (ct "ah").
6	./.	REPEAT pattern of meas 5, reversing direction and footwork.
7	./.	REPEAT pattern of meas 5.

REPEAT entire sequence except the first step (L) of meas 1 is now merely a lowering of L heel.

VARIATION II

		As I above except:
1	♩ ♩ ♩ ♩	Facing slightly and moving R, a slight leap fwd on L ft (ct 1), Step fwd on R ft (ct 2), Close and step on L ft beside R (ct 3), Step fwd on R ft (cts and-ah). and except meas 4-7 are more vigorous, so the lowering of the heel becomes a hop (ct 1), and the sdwd step becomes a slight leap (ct 2).

VARIATION III

		As I above except:
2	♩ ♩ ♩	Step quickly fwd on L ft, bending R knee so R ft is in crook of L knee (cts 1-2), Step fwd on R ft (ct 3), Turning to face ctr, cross and step on L ft in back of R (cts and-ah).
3	♩ ♩ ♩	Turning to face slightly and moving R, step quickly fwd on R ft, bending L knee so L ft is in crook of R knee (cts 1-2), Turning to face ctr, cross and step on L ft in back of R (ct 3), Turning to face slightly and moving R, step fwd on R ft (cts and-ah).

Presented by Atanas Kolarovski

Described by Rickey Holden, Wouter Swets, Atanas Kolarovski and Dennis Boxell.
FOLK DANCE CAMP - 1966

OHRIDSKA PAJDUŠKA -- Macedonia (Ohrid)
(Line dance, no ptrs)

Translation: Pajduško variation from town of Ohrid.

Record: Folkraft 1551x45 "Barovka".

Rhythm: 5/16 (♩ ♩.) counted 1-and, 2-and-ah; or "quick slow".

Starting Position: "V" pos. R ft free. Leader at R end signals variations at will.

<u>Measures</u>	<u>Pattern</u>	<u>VARIATION I</u>
1-4		Facing slightly and moving R, 4 HOP-STEPS (L, R, L, R) fwd.
5		Turning to face ctr, cross and step on R ft in front of L (ct 1). A small step sdwd L on L ft (ct 2). During meas 5-10 inscribe a CCW arc on the floor.
6-8		Repeat action of meas 5 three more times.
9-10		Two HOP-STEPS (L, R) backing up a little. On last step on L, thrust R ft fwd, close to floor.
11		Step on R in place and thrust L ft fwd, close to floor (ct 1). Step on L in place and thrust R ft fwd, close to floor (ct 2). These are often called scissors kicks.
12		Repeat action of meas 11.
		<u>VARIATION II</u>
1-5		Repeat action of meas 1-5, Variation I.
6		Cross and step on R ft in back of L (ct 1). Small step sdwd L on L ft (ct 2).
7		Cross and step on R ft in front of L (ct 1). A small step sdwd L on L ft (ct 2).
8-9		Repeat action of meas 9-10, Variation I, but dance in place.
10-12		Repeat action of meas 11, Variation I, three times (6 Scissors kicks).
		<u>VARIATION III</u>
1		Movement is to R side and each step is really a little leap. Step to R side on R (ct 1). Step L across in front of R (ct 2).
2		Step to R side on R (ct 1). Step L across in back of L (ct 2).
3		Repeat action of meas 1, Variation III.
4		Step to R side on R (ct 1). Place L heel on floor a little fwd of R ft (ct 2). NOTE: The <u>first</u> time this Variation is done <u>to the R</u> side, the L ft crosses in <u>back</u> first, (then front, back, and heel). Each repetition is then danced as written (front, back, front, and heel). When moving to L side, R ft always crosses in front first.
5-8		Repeat action of meas 1-4 but start with L and move to L side
		<u>VARIATION IV</u>
1		Hop on L (ct 1). Bending slightly fwd from waist, stamp R across in front of L (ct 2). At same time clap hands.
2		Hop on R (ct 1). Step on L in place (ct 2).
3-4		Repeat action of meas 11, Variation I twice (4 Scissors kicks).

Presented by Atanas Kolarovski

FOLK DANCE CAMP - 1966

JENI JOL - Macedonia (Skopje)
(Line dance, no ptrs)

Translation: a (Moslem) man's name.

Record: Folkraft LP --24, side B, band 1 (3:13) - čalgije orchestra.

Starting Position: Hands joined shoulder high and slightly fwd, elbows bent. W to L of ptr. Leader at R end calls Variations at will.

Music 4/4

Measures Pattern

VARIATION I

- | | | |
|---|--|--|
| 1 | | Facing slightly and moving R, touch R ft fwd without taking wt (ct 1), raise R ft slightly (ct &).
Step fwd on R ft (ct 2) |
| 2 | | REPEAT, reversing footwork (cts 3, &, 4).
Continuing, touch R ft fwd without taking wt (ct 1), raise R ft slightly (ct &).
Turning to face ctr, step swd R on R ft (ct 2).
Cross and rock bwd on L ft in back of R (ct 3),
Rock fwd on R ft in place (ct 4). |
| 3 | | Lift on R ft, swinging L ft fwd (ct 1).
Step diag bwd L on L ft (ct 2).
Close and step on R ft beside or slightly in back of L (ct 3),
Turning to face slightly and moving R, step fwd on L ft (ct 4) |

VARIATION II

- | | | |
|---|--|---|
| 1 | | Facing slightly and moving R, two DRAGGING TWO-STEPS* (R, L) fwd. |
| 2 | | Continuing, one DRAGGING TWO-STEP (R) fwd, turning to face ctr on the last step (R) (cts 1, &, 2).
Facing ctr, rock fwd on L ft (ct 3).
Rock back on R ft in place (ct 4) |
| 3 | | As I above. |

VARIATION III

- | | |
|-----|---|
| 1-2 | Repeat action of meas 1-2, Variation II, except release hands and turn once CW with the three Dragging Two-Steps. |
| 3 | Repeat action of meas 3, Variation I, except on final step L, M kneels on R, body erect. |
| 4-5 | M watches ptr and claps own hands 8 times. W, arms extended gracefully, beginning R, dance three running two-steps making one CW circle around ptr. On cts 3-4 of meas 5 W bends R knee, points L ft twd ptr (no wt) and, looking at ptr, shakes her shoulders. W shifts wt to L and M rises quickly on L to begin dancing. |

DRAGGING TWO-STEP: Step fwd on heel of R ft (ct 1), step L ft close to R heel (ct &), step fwd on R ft (ct 2). Step repeats beginning L.

Presented by Atanas Kolarovski

✓
ČIRO - Croatia (Slavonia)

✓
Ciro is a boy's name.

Music: Folkraft 1499x45. 2/4 meter

Formation: Closed circle of cpls, W on R of ptr. Hands joined and down, except in Variations II and IV. Throughout dance knees are flexible.

<u>Measures</u>	<u>Pattern</u>	<u>VARIATION I</u>
A		
1	Move twd ctr, leap R (ct 1), leap L (ct 2).	
2	Step fwd R, bending knee (ct 1), begin to move bkwd, step L (ct 2), step R (ct &).	
3-4	Moving bkwd, repeat action of meas 1-2, with opp footwork, but dance meas 4 in place.	
5-8	Repeat action of meas 1-4.	

<u>B</u>	<u>VARIATION II</u>
	Release hands, raise above head, elbows bent.
1	Turning CW, step R with accent (ct 1) (bend L knee sharply), step L (ct 2), step R (ct &).
2	Repeat action of meas 1, with opp footwork, continuing CW turn.
3	Repeat action of meas 1 continuing CW turn.
4	Facing ctr, repeat action of meas 2. During meas 1-3, one or more complete turns may be made, but meas 4 must be danced facing ctr.
5-8	Repeat action of meas 1-4, but reverse turn to CCW, same footwork.

<u>A</u>	<u>VARIATION III</u>
1	Moving twd ctr step R (ct 1), hop R, L ft makes small arc close to floor with L knee straight (ct 2), step fwd L (ct &).
2	Step R, bending knee (ct 1), begin to move bkwd step L (ct 2), step R (ct &).
3-4	Moving bkwd, repeat action of meas 1-2 with opp footwork, but dance meas 4 in place.
5-8	Repeat action of meas 1-4.

<u>B</u>	<u>VARIATION IV</u>
	R arm around ptr's waist, R hips adjacent, L arm high.
1	Turning CW, step R with accent (ct 1), hop R (ct 2), step L (ct &).
2-3	Repeat action of meas 1, twice.
4	Step R (ct 1), step L (ct 2), step R (ct &). Change pos to L hips adjacent.
5-8	Repeat action of meas 1-4, reversing footwork and turn CCW.

<u>A</u>	<u>VARIATION V</u>
1	Step R to R side (ct 1), hop R, bringing L up to R (ct 2), step L next to R (ct &).
2	Step R (ct 1), step L (ct 2), step R (ct &). Danced in place.
3-4	Repeat action of meas 1-2 to L with opp footwork.
5-8	Repeat action of meas 1-4.

✓
ČIRO (Cont)

B

1-8

VARIATION VI

Repeat action of VARIATION IV.

Repeat dance from beginning.

Presented by Atanas Kolarovski

SALZBURGER DREHER
(Austrian)

Record: Folk Dancer MH 2015 A 2/4 meter

Formation: Cpls in ballroom pos.

Steps: Walk, Slide, Pivot.

Measures

4 meas

Pattern

Introduction.

1-2 M raising W R hand in his L, stays in place as W turns under M
L hand CW 4 steps.

3-4 Taking other hands, W turns under M R hand in r steps CCW.

5-6 Ballroom pos, take two slides in LOD.

7-8 Do 4 pivot steps in place turning CW.

Repeat dance from beginning.

Presented by Walter Grothe

LA MARIETA
(Mexican)

La Marieta is a song which came from Europe and achieved great popularity during the Revolution of 1910. The style of the dance typifies the dances of this period in Mexican history.

Music: Peerless 1097 "Bailes Folkloricos de Mexico"
2/4 meter

Formation: Cpls in a circle in social dance pos. M back is to ctr of circle.

Steps: IN PLACE STEP: Step fwd on L (ct 1); step in place on R (ct 2).
Next step begins with bkwd step on L.
SIDE STEP: Step sdwd L (ct 1), close R to L (ct 2).
ONE STEP: A relaxed walking step done in Mexican style in sets of 4 steps, L, R, L, R or R, L, R, L.
Directions are written for M; W do same on opp ft unless otherwise noted.

Measures
4 meas

Pattern
Introduction.

FIG I (IN PLACE)
1-8 Cpls dance 8 In Place Steps, M beginning fwd L and W beginning bkwd R.

FIG II (SIDEWARDS)
1-16 Cpls dance sdwd in LOD with 16 Sideward Steps, beginning M L and W R.

FIG III (ONE STEP)
1-16 Cpls dance One Steps moving out and into the circle (8 sets of One Steps) beginning M fwd on L and W bkwd on R.

FIG IV (IN PLACE WITH PROGRESSION)
1-4 Cpls dance 4 In Place Steps beginning M fwd L and W bkwd R.
5-8 Release hands, W continue to dance 4 In Place Steps while holding skirt; M progress to W on their L with 4 Side Steps.

Begin the dance over with new ptr, dancing Fig II. The M always move up one girl to the L on every repetition of Fig IV, meas 5-8.

Presented by Al Pill

SRBIJANKA
(Serbia)

Srbijanka (serb-ee-YAHN-kah) is one of the few stately kolos; it is semi-patriotic in nature, the title being translated as the "dance of Serbia". It is usually the "opening" kolo at Serbian celebrations abroad. The first part of the recording is played in traditional slow tempo with the "change" step music. The second part is the currently popular livelier version.

MUSIC: Record: KF-4802 (45 rpm). Kolo Festival LP 1505.

FORMATION: Open circle, leader at R end. Hands joined, shoulder high.

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

II. New Srbijanka

Hands are brought down and held low.

The steps for the New Srbijanka are the "dancing" counterparts for the slow walking steps of Fig I. For meas 1: 2 low leaps as in the Kokonjeste; meas 2 and 3 become kolo pas de basques, RLR and LRL respectively. New Srbijanka is danced continually to the R, with gayety replacing the dignity of the Old Srbijanka; this latter version is popular with the USA groups.

Presented by John Filcich

MILANOVO KOLO
(Serbia)

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

MUSIC: Record: Kolo Party LP 1505.

FORMATION: Open kolo, leader at R end. In meas 1 and 2 joined hands are extended twd ctr of circle. For rest of dance hands are down.

MELANOVO KOLO (cont)

Measures

2/4

Pattern

PART I

Step-hop on R diag fwd.

Continuing diag fwd, step-hop on L in front of R.

Moving diag bwd to the R, step on R, step L in back of R.

Step R in back of L and bring L next to R, raising L off floor (wt remains on R).

Repeat action of meas 1-4, reversing direction and footwork.

PART II

Step R in front of L, bending L knee so that L ft is barely raised off floor. Step L in place.

Step-hop on R in place.

Step L in front of R, bending R knee so that R ft is barely raised off floor. Step R in place.

Step-hop on L in place.

Step R in back of L. Step on L crossed in front of R.

Step bwd R. Hop R.

Step L in back of R. Step on R crossed in front of L.

Step bwd L. Hop L.

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

Repeat dance from beginning.

Presented by John Filcich

HAJ HAJ BOZE DAJ (Serbia)

Music: Record: Kolo Festival LP 1505

Formation: Broken circle, leader at R end. Joined hands held down.

Measures

2/4

Pattern

Face a little L of LOD, moving in LOD, step-hop on R (ct 1), step-hop on L (ct 2).

In place, step R,L,R (cts 1,&,2). On the last step turn to face ctr.

Step-hop bwd (away from ctr) L,R (cts 1,2).

In place, step L,R,L (cts 1,&,2)

Repeat dance from the beginning.

Presented by John Filcich

NATALIJA
(Serbia)

This kolo, also called "Natalijino Kolo" was composed around the turn of the century by a Beograd dancing master in honor of Queen Natalija. There are 3 figures to the dance, supposedly corresponding to the 3 classes of the country: the peasantry, the middle-class merchants, and the nobility. The entire dance may be done using any one figure, or all three. A suggested routine is to dance each figure twice, then finish the dance using the third figure, the peasant figure.

Music: Record: Kolo Party LP-1505; KF-C05; FD-MH-1001.

Formation: Open circle, leader at R end. Joined hands at shoulder ht.

Measures Pattern

2/4 FIG I - THE NOBILITY

- 1-4 Part 1 Facing R of ctr, beg R, take 7 small shuffle-like walking steps in LOD (R,L,R,L,R,L,R) and close L ft to R, no wt, and turn body to face L.
- 5-8 Repeat action of meas 1-4, beginning L ft and moving RLOD.
- Part 2
- 9-10 Face ctr, step R ft to R, close L to R, step R to R, no wt.
- 11-12 Repeat meas 9-10, reversing direction and footwork.
- 13-24 Repeat action of meas 9-12, 3 more times.

FIG II - THE MIDDLE CLASS

- 1-4 Part 1 Bring joined hands down low, face in LOD, dance 4 running polka steps, beginning R ft.
- 5-8 Face RLOD, dance 4 running polka steps in RLOD, begin R ft (Swing R ft over L at end of last polka of meas 4)
- Part 2
- 9-24 Dance 8 mild "basic-kolo" steps: Step R ft to R, step L ft in back of R, step R ft to R, hop R. Repeat beginning L.

FIG III - THE PEASANTRY

- Part 1
- 1-2 Facing LCD, joined hands held low, dance 2 polka steps in LOD, begin R ft.
- 3-4 Face ctr, small leap on R ft to R, leap Lft in back of R, step R to R, point L ft in front of R. End facing RLOD.
- 5-8 Repeat action of meas 1-4, reversing direction and ftwork.
- Part 2
- 9-24 Dance 8 typical peasant basic-kolo steps, starting with a step to the R as in Malo Kolo, with all embellishments).

Presented by John Filcich