

25th
anniversary

FOLK DANCE CAMP

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1972

UNIVERSITY
of the
PACIFIC

STOCKTON, CALIFORNIA

SYLLABUS of
Dance Descriptions

McGault

PREFACE

Abbreviations used in the syllabus

bkwd	backward	LOD	line of direction
CCW	counterclockwise	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
ft	foot	sdwd	sideward
fwd	forward	twd	toward
hd	hand	W	woman
L	left	wt	weight

* * *

Pronunciation Guide

June McKay, Ph.D., Linguistics, Univ. of California, Berkeley, has served as our authority for most of the phonetic pronunciations in the syllabus. The following pronunciation key may be helpful:

Pronunciation key:

ah: a as in father	eh: e as in let
oh: o as in so	z: z as in azure

The accented syllable is represented by capital letters, e.g., CAP-i-tal. Note: s always represents the s sound of cats, loose, and never the z sound of dogs, lose.

* * *

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* * *

Ruth Ruling has served as Editor, assisted by Virginia Wilder. Sue Lemmon has prepared the copy for final printing.

* * *

We are indebted to members of the Research Committee of the Folk Dance Federation of California (North) -- Dorothy Tamburini, Chairman, for assistance in preparing any errata.

OUR THANKS TO ALL!!

Folk Dance Camp Committee: Jack McKay, Chairman
Walter Grothe, Vera Holleuffer, Bruce Mitchell, Ruth Ruling,
A.C. Smith, and Bev Wilder.

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ERRATA FOR 1972 FOLK DANCE CAMP SYLLABUS

<u>Page</u>	<u>Correction</u>
13	<u>THE BELLE OF BON ACCORD</u> Music: Additional record: Calclan 002 B.
17	<u>IRISH ROVER</u> Music: Additional record: Calclan 003 A.
18	<u>POLHARROW BURN</u> Music: Additional record: Calclan 002 A. Fig I, meas 1-4: Delete last sentence. meas 5-8: Insert at end: <u>Cpls 2 and 4 move up (meas 7-8).</u>
21-30	<u>ENGLISH COUNTRY DANCES</u> In margin, change <u>Meas</u> to <u>Cts</u> in <u>all</u> dances; also when it appears in body of dance.
21	<u>RIGS O'MARLOW</u> Traditionally Morris Dances are done by men only. Line 4, add at end: <u>It is held in the R fist in the ctr of the stick.</u> Introductory music: <u>Add L dancer has stick on top.</u> Cross Over, meas 17-32: <u>Change L to R.</u> Hey: To start the Hey top dancers cast down, foot dancers cast up, middle dancers move up (following the top dancer). To start the second half, new tops still cast down, new foot dancers cast up, and middle dancers move down (still following the orig top dancer). Steps, line 1: Delete <u>single hop step</u> . Insert <u>step hops</u> . Delete: <u>LL, RL, LL, RL, etc.</u> Insert <u>step L, at the same time lift R leg with knee bent (ct 1). Hop on L (ct 2). Repeat starts on R ft.</u>
22	Stick-Tapping: Add <u>To present stick, extend arm fwd with inside of forearm up. Stick parallel to floor.</u> Steps, meas 13-16: Should read: <u>R, R, L, R.</u>
23	<u>QUEEN VICTORIA COUNTRY DANCE</u> Cts 1-16, line 2: (M facing <u>up</u> , W <u>down</u>). Cts 49-64: Cpls in ballroom pos dance CCW around each other 1 1/2 times using a modified pas-de-bas.
23	<u>THREE SEA CAPTAINS</u> Music: 6/8 meter. Cts 33-48: All use buzz step for swing.
24	<u>SOLDIER'S JOY</u> Cts 17-32: Step the reel of four using Rant Step (see glossary). Cts 33-48: 1st cpl joins inside hands as they lead down and return in promenade pos (Hands joined, M R with W R, M L with W L, M R arm over W L arm). Cts 49-64: See glossary for polka swing.

24 BONNY BREAST KNOT

Cts 1-16, line 1: M cast R and W L.

line 2: W cast R and stand between 2nd cpl and M cast L and stand between 3rd cpl.

Cts 17-32: Use step-swing for balance. Move on the 4th one to get into middle places.

Cts 33-48: Insert arm between then and L.

Cts 49-64: After middle insert W on L of M.

Cts 49-54: 1st cpl leads down and turns around.

Cts 55-56: Cpls 2 and 3 move up; 1st cpl comes up to bottom of set.

Cts 57-64: All cpls buzz swing in ballroom pos.

25 THE QUAKER'S WIFE

Formation: Add at end (i.e. Rant Step), except during cts 33-40.

Cts 1-16: Delete polka.

Cts 33-40: 1st cpl join R hands and lead down the middle with 8 walking steps.

Cts 41-48: Add in promenade pos.

25 THE YORKSHIRE SQUARE EIGHT.

Third from last line: The swing is usually a buzz swing.

Second from last line: Promenade may be done in promenade pos, or open ballroom pos. May be walking or rant step.

26 THE PLOUGHBOY

Cts 1-16: The swing is a buzz step. Finish with M R arm around W waist facing down.

26 THE ROYAL ALBERT

Cts 1-16: Use buzz swing.

Cts 17-32: Use Skip Change of Step (heels close to floor). 2nd M moves up one place. In diagram 2nd M and 1st W are at top of set.

Cts 33-48: Add using modified pas de bas in ballroom pos.

27 THE FLAMBOROUGH SWORD DANCE

The Step: Add at end: The step is done with full ft on the floor, free ft raised, sole parallel to floor, with knee bent.

The Dance: Add at end: At rest, L arm is straight down, sword is vertical with upper end resting on shoulder.

Fig 1, Ring: Add at end: Sword parallel to floor.

28 Fig 3 Threedling (A), line 1: After between them, insert almost to floor.

After Threedling (C) insert Threedling (B) which is a repeat of the (B) above.

Fig 4 Files, line 3 of text: Link swords means to hold point of opposite's sword with R hand. Spin means to dish-rag turn under the linked swords.

line 6: Add: As each cpl spins down, all others move up one place to maintain place on floor.

Fig 5-Archs: Add: All others move up one place.

29 Notation, Column 1, Last entry: Delete and Files. Add: 33-48 Threedling B
49-64 Ring and Files30 NEWCASTLE

Formation: Add at end (CW).

In the body of the dance above the description, insert I.

Between line 9 and line 10, insert II (above Ptrs sides all).

Between line 27 and line 28, insert III (above All arm R).

- 30 Fig II, cts 29-32: Everyone has moved 1/4 around the set.
 Cts 33-40: Join inside hands for lead in and new inside hands for lead out. Face current ptr during arch.
 Fig III, cts 17-32: Add at end: in side pos.
 Cts 45-48: Delete diagram. Substitute: 2W 1M 1W 4M
 2M 3W 3M 4W
 Head of hall
- 31-38 These dances were not taught before publication deadline so no comments appear.
- 55 BASIC STEPS FOR BOURRÉES
 Avant -deux droit, meas 4: Delete all. Insert: Step bkwd on R (ct 1).
 Step fwd on L directly in front of R (ct 2). Close R up to L (ct 3).
- 56 LE CHIBRELI ALSACIEN
 Formation, line 2, after Note: Insert Dance becomes a mixer if M always.....
 Fig 1, B 1-4: Side two-steps are balance steps to L, R, L, R.
 Fig 5: Join hands in quadrette.
 Fig 6, meas 4: after on and before W insert nearest side of
- 57 LE BAL DES VIEUX
 Fig I, meas 1-4: Delete heavy walking steps. Insert: step swings.
 meas 7-8: Add at end, but raising joined L hands.
 Between A 1-8 (rptd) and meas 9-12 insert another A 1-8 as follows:
 A 1-4 Repeat meas 1-4, Fig I
 5-6 Join R hands and shake
 7-8 Release R hands, join L hands and shake.
 Meas 9-12: Change in margin to 9-10. In description delete twice and change 8 to 4. Add in margin meas 11-12 and insert following:
Join L hands and turn CCW with 4 step-hops.
 Fig II, meas 5-6, line 2: Change R to L. Delete (M passing behind W).
 Meas 7-8: Change L to R.
 Fig III, meas 5: Thumb nose at ptr (both hands, thumb of one touching nose, fingers widespread; thumb of other hand touching little finger of first hand, fingers widespread).
 Meas 7: Reverse hand pos.
 Fig IV, meas 5: After cheek, insert with R hand.
 Meas 7-8: Delete all. Insert: M pretend to slap W L cheek with R hand. W clap her own hands to R side.
- 58 LA VALSE DES VIOLETTES
 Fig I, meas 3, line 1: Delete dropping outside hds. Insert Holding.
M L, W R.
 Line 2: Delete inside hds. Insert joined.
 Line 4: Delete outside. Insert M R and W L.
 Fig I: Add at end: meas 13-14 M turn W CW under joined hands.
 Fig II, meas 1-4, line 2, at end add: turn back to back with ptr on 1st waltz step; face to face on 2nd waltz; and repeat.
 Meas 5-8: after....L add into social dance pos.
- 59 L'ETOILE
 Steps: Sideward Bourrée Step is done facing ctr.
 Fig II: Finish Escargot with W near ptr.

61 LA BOURREE PASTOURELLE

Music: Change listing for Barclay record to Side 2, Band 10.

Fig 4, line 2: Add: M circle 3 W, turning the 3rd W 1/2 CCW at end of Fig.

62 Fig 6, meas 1-2, line 2: Add at end (L,R).

Meas 1-8 (rptd): Delete all after M do. Insert 1/2 turn CW,
moving out to W circle to finish with 4th W at L.

Dance repeats one more time, plus Fig 1 and Fig 2 with the Rythme record.

63 LA MAZURKA DE SCHENEWELE (lah mah-ZOOR-kah duh SHEN-uh-vel)

Formation: Delete all after back to ctr. Insert Hands on ptr upper arm;
arms rounded, M arm below W.

Meas 5-6: Add by M, knee bent. W also bend knee but do not lift so high.
Free leg swings across supporting leg.

64 LA POLKA DES CONSCRITS

Fig 1 Diagram: Lower symbols should be reversed, i.e. x x x x
 o o o o

Fig 5, meas 1-2: Add: Meanwhile even cpls in closed social pos
pivot on the spot with walking steps.

Meas 3-4, line 1: Delete pivot 1. Change CCW to CW.
Change CW to CCW.

65 LA VRIE, LE PASTILLET, LA CONTREDANSE

This suite of dances was not taught so no comments appear.

67 DZUKU POLKA

Additional record: Folkraft LP 39 "Viltis Anniversary International Party"

Steps: Delete all of the description for Lithuanian Polka. Insert de-
scription for POLKA STEP as written for Voveraite, page 81.

70 ESPUNYOLET

Additional record: Folkraft LP 39 "Viltis Anniversary International Party"

Formation, line 3: Should read....skirt out to sides between index and
middle fingers.

Steps: REVERENCE: M bows with hands on back pockets, palms out.
W curtsy by stepping back on L ft, knee bent.

Fig II, line 1, add at end from the outside with fingers on top of ptr
forearm, thumb underneath.

Meas 5-8: after L arms joined insert as described for R forearms above.

71 FADO FOR FOURS

This dance was not taught so no comments appear.

80 MALUNAS

Meas 23-24, line 1: Change cpls #3 to #2.

Fig VII-Grindstone: If done as an exhibition the W may face out as they
circle in order to show their pretty aprons to the audience.

Fig XI-Windmill (optional) can be done before Exit with "cart with horses".

16 meas: M #1 face audience with M #2 behind him, their arms outstretched,
1 high and 1 low, to form the arms of a windmill. All other M form a
circle behind these 2 M, arms raised overhead to form the dome of
the mill.

All W kneel and form an open circle around the M mill to represent
a fence around the Mill. They may hold hands with each other, or
hold their skirts out to sides.

As soon as the mill is formed, the 2 M wave their arms alternately
up and down to make the mill work.

81 VOVERAITĚFig III, meas 11-16, line 1: Delete each W, half around

82 Fig V, meas 9-12, line 2: Change #3 to #2.

During Fig II, meas 1-2 and meas 5-8 and Fig IV, meas 1-2 and meas 5-8 (balance twd and away from ptr) the M sing "Lobs ryts vovere" which translates as "Good morning, dear little squirrel". Phonetically it is: LAHBZ REETS voh-vyeh-RYEH.

88 FLORICICA

Meas 7, ct 2: This could be considered a "cut" step. Also in meas 10, ct 1 and meas 11, ct 1.

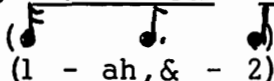
90 PRAVO KAPANSKO HORO

Style: Add at end: Throughout the dance knees and ankles flex easily.

99 DUNÁNTÚLI DUS

Formation: Add: Arms are held outstretched but relaxed at about shoulder height. Arms move freely to balance the body movement in the dance.

Steps, line 1: Change PONTOZOH to PONTOZOTT.

Line 4, add:  (1 - ah, & - 2)

Variations for Music A: Change Pontozoh to Pontozott.

Variation A, line 2: Hyphenate the word scissors-kick.

101 DUNÁNTÚLI KÖRVERBUNK

Fig I, meas 1-10: R arm is raised. When Dunantuli Cifra Step (R) is done, move arm to L side a little. Arm moves to R side when step starts on L ft.

103 Fig V, meas 9-10: Change I to II.104 LASSÚ SERGŐ

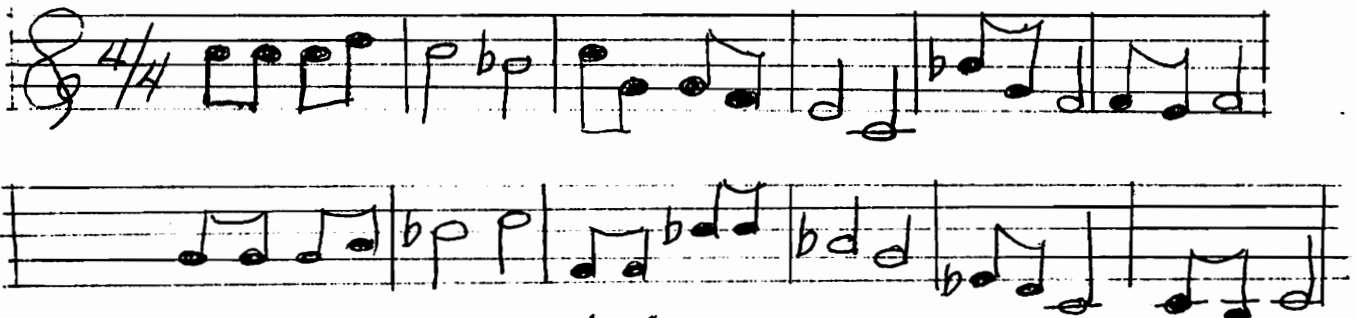
At end of dance delete: except reversing ftwork and lateral direction.
(Note: Dance repeats exactly each time.)

Fig II: The following words may be sung during this figure:

//: Széles viz a duna ://	//: SAY-lehsh veez aw DOO-nah ://
Keskeny palló rajta	KEHSH-kehn PAWL-loh ROY-taw
/ : Ne menj arra rózsám ://	NEH-mehn AW-raw ROH-zhahm
Mert beesel róla	mehrt BEH-eh-shehl ROH-law

The following English text fits nicely in the melodic line:

Wide is the River Danube
Wide is the River Danube.
Be careful on the bridge -
It is narrow, my love,
It is narrow, my love;
Don't fall in, oh my love.


105 Change spelling of title to CSÁRDÁS

108 GUBBANTÓS CSÁRDÁS
Fig IV: This figure was not taught so has not been checked.

109 KAPUVÁRI CSÁRDÁS
Meas 7-8, line 2: Change R to L.
Line 5: Change L to R.
Line 8: Change R to L.
Meas 11-14: On last Rida step it is also correct to omit the step on L (ct &).
The running steps in meas 15 would then be L,R.
110 VARIATION I, meas 7-8: Stamp on cts 1, 2, 1. Delete last sentence.
Meas 9-10: Delete all. Insert: Repeat action of meas 7-8 (Var I)
but reversing ftwork.
VARIATION II, meas 1-8: Delete Basic Pattern. Insert Variation I.
Meas 9-10: M begin stamps with L ft, W begin Cifra with L ft
but still turning CW.
Meas 11-18: In margin change 11-18 to 11-14.
Add at end of description:
Meas 15-17: M: With hands on hips, dance 3 Cifra steps starting L.
W: With hands on hips, turn CW in place with 6 Rida
Steps.
18 M: Close ft together with a click (ct 1). Hold (ct 2).
W: Close ft together (ct 1). Hold (ct 2).
Version for Four Couples was not taught.

111 SZATMÁRI KARIKÁZÓ
Sequence A, meas 10-12: Delete L ft. Insert wt on R ft.
Meas 13-18: Delete all.
Figure I: Delete the caption Figure I. The paragraph that follows is part
of Sequence A. Change 1 in the margin to 13.
112 Sequence A, meas 2: In margin change 2 to 14.
Meas 3-6: In margin change 3-6 to 15-18.
Sequence B, meas 13-17: Delete all. Insert: Repeat action of Sequence
A meas 13-17.
Meas 18: Delete all. Insert: One more Open Rida Step plus
1 Dobogós Cifra Step. On the Cifra Step release the Back
chain pos and join hands in "V" pos.

113 KARCSAI SARKANTYÚS CSÁRDÁS
Fig I: Done in Turn Pos. In meas 1-3 and 7-9 take longer steps.
Meas 7-9: Add at end: using Reverse Turn pos.
Fig II. Done in Open Pos (W to R of M, inside hands joined).
114 Fig V, meas 3, M: Delete Click heels 3 times. Insert One Hatoztatás
Step (R).
Meas 3, W: Change CCW to CW.
Meas 4-12: In margin change 4-12 to 4-6. Delete IV three times
(4 in all). Add: V reversing ftwork and direction. W still turn CW.
Add following directions:
Meas 7-12: Repeat action of meas 1-6, Fig V.
Fig VI, meas 10-12, M: Delete all. Insert Same as FIG III, meas 4-6.
Fig VI, Pattern for W, meas 2-3: W can turn CW 2 or 4 times.
The following should be added at end of dance:
FAST PART (2/4 meter)

Meas 1-12 Same as Fig II except instead of KARCSAI STEP dance
2 running steps R,L (cts 1,&) and jump onto both ft (ct 2). 

SUGGESTED SEQUENCE: I,II,VI,V,III,IV,VI,V plus FAST PART

- 115 KARÁDI KANASZTÁNC
Dance may start as written with M circling W as she does Double Csardas Steps or both M and W can face same direction and do 4 Cifra Járás Steps.
Meas 24; last line add at end: If the following Variation is to be used...
- 117 TÜSKÖMUGRÁS
Dance was not taught so no comments appear.
- 119 SAUERLAENDER QUADRILLE NO. 5
Meas 1, line 7: Insert note between eighth and on.
Meas 2, line 2, after rest and before (ct &) insert (or bounce).
- 120 Fig II, line 1: At end of meas 2, the 4 dancers should be in a straight line.
Meas 3: Pass R shoulders with opp. Turn individually two ptr on meas 4.
Meas 1-4 (rptd): Pass R shoulders again when returning to place.
- 122 GROSSER ACHTERRUEM
Fig III, meas 1-8: Delete straight across. Insert after ptr, shoulder height and rounded.
- 123 SPROETZER ACHTERRUEM
Fourth Tour: M place hands on neighbor's nearest shoulder and use leaping steps throughout.
Insert after Fourth Tour: 9-32 (in margin) CHORUS.
- 124 KLEINER FIGARO
Formation: Add Free hand on hip. W may hold skirt.
- 125 PANCHITA
Fig I, meas 1: Insert Turn 1/4 CW and step R sdwd.....
Meas 13-16, line 2: Delete Pause. At end add as they waltz one meas in place.
- 126 Fig II, meas 1, line 2: Hold on cts 2,3.
Meas 3-4: Add starting L.
- 130 BINISLAKAN
Fig I, meas 1-4: Accent ct 1 when striking sticks.
Meas 7: Accent all strikes equally.
Fig III, meas 7-8: Turn 1/2 R in place. Add at end: Strike sticks once more in front (ct &).
Fig IV, meas 1-4, M: Accent all strikes equally when striking floor.
Accent ct 1 when striking sticks overhead.
Meas 9-16: Delete Finish facing audience.
Fig V: Delete audience.
Meas 1-2: Delete Hop on R 6 times. Insert Leap onto R and hop 3 times.
Line 2: Delete from (cts to end of line).
Insert (cts 1, & 2 1, & 2)
- 131 Fig V, meas 5: Delete Face ptr and
Meas 9-12: Change meas in margin to 9-16. Change 4 to 8.
Delete facing audience. Insert facing ptr.
Meas 13-16: Delete all.
Fig VI, meas 1-2, line 4: Delete front. Insert back.
Finale, meas 5-7, line 2: Delete in place. Insert to original places.
Note: M make one complete turn in place. W make one complete turn moving to R (CW) in a half circle to finish in orig pos.

135 HIGH CAULED CAP

Formation, line 2: Change L to R and change R to L.

136 Fig IV, meas 13-16: M pass face to face both times.

152 ČARDÁŠ Z KOŠICKÝCH HÁMROV

Fig II, meas 11-12, line 2: ptrs turning R to face.

Meas 13-24, line 1: Change M to W.

153 Fig IV, meas 6: Alternate step pattern for W. Step L (ct 1), R (ct 2),
L (ct &), R (ct 3), hold (ct 4).

156 BY A SPRING

Additional record: National 4532 A.

157 ARKADIKÓS HORÓS (DIPLÓS)

Source, line 6: First word is Mantinea.

In Ct column for Kalamatianos the musical notes must be corrected.

The 1st note is an eighth note (upbeat). The 1st quarter note in each meas should be dotted.

161 KRITIKÍ SOÚSTA

Music: Add 24 A after Nina 45. Additional record: Chorodrama 4504.

Characteristics, last line: Delete many times done on the balls of the ft.

Insert are usually done on the full ft.

163 SYRTÓS - KALAMATIANÓS

Music: Additional Record Odeon 2784 (7/8 and 2/4 meter). "Aspri Vamvakia".

169 STÁ TRIÁ

Music: Additional Record Panivar 230 45 rpm "Padiotikos Horos".

170 POGONÍSIOS - STÁ DÝO

Music: Additional Record Songs of Epiros-45 rpm "Then Boro Mannoula"
(mislabelled zagorisios)

171 PILALITÓS

FAST PART, Meas II, Ct 2: Add at end or lift L ft beside R leg.

Meas III, Ct 2: Add at end, or lift R ft beside L leg.

173 LEN IRTHÍ MAÍS

Source, line 6: the word is Soufliotikos

Meas III, Ct 2: Add at end, or lift L ft beside R leg.

Meas IV, Ct 2: Add at end, or lift R ft beside L leg.

174 KASTRINOS

Variation: Meas IV-VI, line 1: Delete with opp ftwork.

39 AMOR DE MADRE

Part II, line 4: In margin change ah to &. Add at end Stamp L heel
(no wt) (ct ah).

Meas 1, line 2: Delete (ah). Insert (ct &) Stamp R heel (no wt) (ct ah).

On line 3 do same correction but make it L heel.

Meas 2, line 5: Change CCW to CW.

Meas 4, line 2: Delete (ct ah). Insert (ct &). Stamp L heel (no wt)
(ct ah). On line 3 same correction but stamp R heel. On line 4
same correction with a stamp L heel.

Meas 7-8: Change CCW to CW.

- 41 EL CABALLITO
Preferred pronunciation: (el cah-bah-YEE-toh)
Part I could be used as an entrance instead of starting in lines.
- 43 SE PUEDE PASAR....?
Part II, line 1: Change U to W.
44 Part V-Rocks: In this ballroom pos the joined hands are held down
close to sides.
Part VII-Basic: In this ballroom pos M L and W R holds ptr upper arm.
- 45 UNA NOCHE EN SANTA ROSA
Music: Discos Larga Vida - Polka D 771
- 47 SHIBOLEI PAZ
Records: Tikva 140 and Tikva 142.
Part One, cts 9-12: Change L,R,L,R, to R,L,R,L.
Cts 13-14: Change L,R to R,L.
Cts 15-28: Change meas to cts.
Part Two, cts 1,2: Hop on L, moving to L side.....
Cts 5-12: Change meas to cts.
Cts 13 to 29: This is the corrected copy. Change yours to match:
Cts 13-15: Repeat action of cts 1-3, Part Two.
Cts 16-17: Step hop on L to L side.
Cts 18-19: Step hop on R to R side.
Cts 20-21: L crosses R and step R in place.
Cts 22-23: Step hop on L to L side
Cts 24-27: One Mayim R.
Cts 28-29: Step R across L. Leap onto L making 1 CW turn moving RLOD
- 48 MA AVARECH
Records: Na'arah IFC #1. Tikva T 142.
Part One: In margin change cts 1-4 to 1-8; 5-8 to 9-16; 9-16 to 17-32.
Cts 1-8, line 2: Change heel to toe in both places. Add at end:
Rhythm is S, S, Q, Q, Q, Q.
Cts 9-16: Rhythm is Q, Q, S. Q, Q, S. On ct 12, the free ft is
brought around and thru to face LOD for cts 13-16, cpl moving
in LOD, (step together step).
Cts 17-32: Repeat cts 1-16.
Part Two: Ct changes and corrections follow. Change cts in margin as
follows: 1-8 to 1-16; 9-12 to 17-24; 13-16 to 25-32; 17-20 to 33-40.
M and W use same ftwork during cts 1-12
Cts 1-16: Complete turn R (cts 1-3). Hold (ct 4). Join both hands with
person opposite, do 1 Yemenite L (cts 5-7). Step bkwd on R (ct 8).
Release hands and repeat 1st 8 cts, moving to L (cts 9-16)
Cts 17-24: Moving CW in a circle (R hand to ptr R), step R, close L
3 times. Close R to L and hold (cts 23,24).
Cts 25-32: Join both hands, step fwd L, back on R, and repeat.
2 cts for each step.
Cts 33-40: 1 Mayim L (4 cts). 1 complete turn L (twd ptr), stepping
L,R,L, close R, no wt.
- 49 DEBKA OUD
Style: line 2: Change three to four. Delete rest of paragraph. Insert:
Hands on neighbor's shoulder except during Fig III.
Insert: Introduction - instrumental and drum music. Dance begins after
4 meas of drum beats.
CHORUS begins the dance and is repeated between each Figure. Every
ct 4 has two actions which are done on cts 4, &.

Meas 2: Change (cts 3,4) to (ct 3) Leap to R (ct 4).

Meas 6: Step R bkwd (ct 1).

Fig I, meas 2: Delete in front of L. Insert twd ctr, raising L leg bent.

Line 2: After Leap insert onto L.

Line 3: Delete last sentence: (During this.....).

Fig II, meas 1, add at end. Step moves sdwd in LOD.

Meas 2: Face LOD for cts 1,2. Turn to face ctr for ct 3. Change ct 4 to 4&.

Fig III should read as follows:

Meas 1: Repeat action of meas 1, Fig 1

Meas 2: Moving in LOD, step R, L, R (cts 1,2,3). Pivot on R one full CW turn (ct 4). Step L next to R (ct &).

Meas 3: Repeat action of meas 1, Fig 1.

Meas 4: Moving in LOD, step R, L (cts 1,2). Close R to L, preparing to jump turn (ct 3). Jump in place turning 1 full turn CCW (ct 4).

Fig IV must be added to description as follows:

Meas 1-3: Repeat action of meas 1-3, Fig I.

Meas 4: Repeat action of meas 8, Chorus, but on ct 4 jump only once, moving sdwd L.

50

ARMS: Fig III

Line 1: Delete Fig II and. After meas 1 insert and 3

Line 6: Change II to III.

Lines 8 and 9: Delete all. Substitute the following:

In meas 4 of Fig III, R arm shakes as in meas 2 (cts 1,2). R arm repeats whip motion of cts 1,2, meas 1 (cts 3,4).

51

NITZANIM

Additional record: "Panorama" Tikva T 140. If using Na'arah IFC #1 slow record a little.

Part II: Insert Cpls face LOD and release hands.

Meas 1-4: Move in LOD and clap own hands on cts 1,3.

Meas 5: Delete (Drop hds).

Meas 13-16: Add moving in LOD.

Meas 17-32: The 4 step turn during meas 29-32 is 1 1/4 to end facing ptr to repeat dance from beginning.

52

ORCHA BAMIDBAR) Corrections for these two dances appear on pages

53

REYACH TAPUACH) 11 and 12 of the Errata. The page may be inserted in your syllabus between pages 52 and 53.

141

POSAVSKI DRMES II

Additional Record: Express 45 rpm.

Last line: Change 2 to 3. Change 3 to 4.

This is the dance with corrections and ct changes.

Record: Tikva T 142

Formation: Palm to palm handhold, M arm in front of W arm. Ftwrk same for both M and W unless otherwise stated.

Cts

Pattern

3 cts - 8 meas of 4/4/ meter Introduction

Part I

- 1 Delete hold. Dance begins as follows:
- 1-2 Step R on R. Step in place on L.
- 3-4 Step fwd on R, hold.
- 5-8 Step back on L, close R to L, step fwd L, hold.
- 9-15 Repeat cts 1-7.
- 16 Brush R, preparing for next movement.
- 17-21 Moving in small 1/2 circle to R, step R,L,R,L,R. (bend knee on R steps).
- 22 Brush L, preparing for next movement
- 23-30 Retracing circle to L, step L,R,L,R,L,R, close L to R, bending knees (ct 29). Straighten knees (ct 30. Bend knee on each step with L.
- 31 Separating, still holding hands, raise arms up, knees bent, bring R leg up fwd, make an arc to step R with R. W takes a wide step.
- 32 Step L in place.
- 33-34 Touch R heel fwd, touch R toe fwd.
- 35-36 Step R bkwd. Step L in place.
- 37-38 Brush R leg fwd, knee bent, and swing a high, wide arc to R.
- 39-44 Repeat cts 31-36. On ct 44 M steps L across R, moving behind W: W steps L across in front of M.
- 45-46 M touch R to R side, no wt. W step across L on ball of R ft. Hold. Raise joined hands and W look at ptr over L shoulder on ct 45.

PART II (W steps noted--M do opp). Release hands and extend to sides.

- 1-4 Step L on L, cross R in front.
- 5-6 Step L on L.
- 7-8 Step on R across L and do a 3/4 turn L to face ptr.
- 9-12 Step fwd L, R, L, back on R.
- 13-14 Step bkwd L, leaving R pointing twd ptr, hold. M steps fwd on R and back on L and joins his L with W R hand. From here to end of dance ftwork is the same for both M and W.
- 15-28 Repeat cts 31-44, Part I.
- 29-30 Brush R straight fwd and hold.
- 31-32 Turn to face ptr, join both hands, step R to R, and L in place.
- 33-34 Touch R heel fwd, touch R toe fwd.
- 35-36 Lift on L, step twd ptr on R, knee bent.
- 37-38 Close L to R and raise up on balls of ft (ct 37). Hold (ct 38). Release hands.
- 39-42 One complete turn to R, starting on R, end with ft together.
- 43-46 Step bkwd R, fwd L, close R to L, and hold.

PART III

- 1-2 R hands joined, step L to L.
- 3-4 Close R to L and do deep knee bend.
- 5-6 Still in knee bend, swivel 1/4 of a turn to R, to face ptr.
- 7-8 Straighten legs
- 9-16 Join L hands below R, straight down, raise R hands above head, L shoulders adjacent, turn 1 1/4 CCW, stepping L, together, 4 times (no wt on R)
- 17-32 Repeat action of cts 1-16, Part III, reversing ftwork and direction, except that on cts 25-32 R elbows are brought through between ptrs so that outside of upper arms are adjacent and the ptrs look at each other through window thus formed. Turn CW 3/4 of a turn to finish in original pos, W making an extra 1/2 turn to finish on M R.

53 REYACH TAPUACH

Here is the dance with corrections and cts.

Dance is in 7/8 meter and usually the steps occur on cts 1,2,3,4,6.

MeasPatternFIG I

- 1 Mayim R (1,2,3,4-5). Hop on L, lifting R knee up (6-7).
- 2 Repeat action of meas 1.
- 3 Cross R over L (1) and step back on L (2). Step R to R side (3) and small step L in front of R (4-5). Hop on L while kicking R leg out to the R (6-7).
- 4 Cross R over L (1-2). L to L side (3). Cross R over L (4-5). Leap L onto L (6-7).
- 5-8 Repeat but on cts 6-7, hop on R ft, keeping L ft close to R.

FIG II

- 1 Step L to L side (1). Cross over L with R (2-3). Step L in place (4-5) and hop on it (6-7).
- 2 Hop on L (1) and step and pivot R to R (2-3). Land on both ft (4-5). Leap onto R (6-7).
- 3-4 Repeat action of meas 1-2, Fig II, but leap onto L (6-7).

FIG III

- 1 Rejoin hands. Step R with R (1-2) and at the same time swinging arms back. Hop on R with L leg straight (3). Step L behind R (4). R to R side (5). L across R in front (6-7).
- 2 Step R fwd (1). L behind R (2). R to R side (3). L in front of R (4-5). Hop on L, bring R knee up high and swing arms up (6-7).
- 3-8 Repeat action of meas 1-2, Fig III, three more times
- 9-10 Repeat action of meas 7-8, Fig I.
- 11-12 Repeat action of meas 3-4, Fig II.

PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM

Basic fundamental movement implies the simplest, easiest, most conservative and effective way of moving -- conservative insofar as the least amount of energy and motion is used to move effectively and correctly.

Everyone does not move in exactly the same manner, neither does everyone have the same amount of force or energy with which to move. Each human being is built differently -- bone structure, muscle tension. It is this difference in size, structure, and weight that causes each person to move in his or her own way. However, in folk dance there are certain patterns of movement peculiar to each country, certain ways of moving that make a dance Macedonian, Greek, Mexican, Polish, Hungarian, English, Scottish, Turkish, Spanish. Basic movement and rhythmic fundamentals therefore not only is the basic way of moving, combinations of movement, the analysis and simple approach to folk patterns, but also the quality, force, and time element of a movement or folk pattern.

Movement is primarily known as locomotor movement, that which carries one in space, and non-locomotor or axial movement, that which confines itself to movements of the body in a stationary or semi-stationary position.

All movement takes place in SPACE and has the elements of TIME and FORCE. Each factor should be considered in executing a dance. Folk dances are often done with the same amount of force for each step pattern, the same size of steps no matter what their place or relation in the dance, and with no dynamic heightening of the steps through the use of level, direction, or quality of movement.

A. MOVEMENT DEFINED

I. LOCOMOTOR MOVEMENT

When a person moves through SPACE.

a. Walking. The continuous process of falling forward and catching oneself. One ft is always partially on the ground. The wt is normally transferred from the heel to the ball of the ft.

b. Running. A more energized form of walking; both ft actually leave the ground at the same time. If the body is carried erectly over the moving base, the pace will be easy. The further fwd the body leans, the faster the pace will be.

c. Jumping. The means by which the body is propelled into the air against the pull of gravity. In executing a jump a person may take off on one or both ft, but technically a jump implies the landing on both ft at the same time. When jumping one should land easily on the toes and then into the full ft as the knees bend to absorb the shock of landing.

PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM (continued)

d. Hopping. Hopping implies a take off and landing on the same ft.

e. Leaping. A leap may be a high or extended run. It is a transference of wt from one ft to the other with a feeling of suspension and exhilaration. The ft is used in a ball of the ft to heel transference of wt in a leap, and in a heel to the ball of the ft transference of wt in walking.

f. Tip-Toeing. Walking on high-toe. It achieves a sense of balance over a small base, and is accomplished by rising on the toes with the legs together so that one leg reenforces the other.

g. Galloping. The simplest of the uneven rhythmic movements as the ft are in the same relationships throughout the movement of the gallop. The movement is fwd with the same ft leading (step-close with high knee action of the leading ft). In a gallop the fwd (lead) ft takes all of the long values, and the back ft all of the short values. Alternate the "lead" ft often to avoid muscle cramp or strain.

h. Sliding. The smoothest of the uneven rhythmic movements. Sliding is usually done sdwd, and the ft have the same rhythmic relationship as the gallop.

i. Skipping. The most difficult of the uneven rhythmic activities. Each ft alternates in taking a long and short value -- step-hop.

II. AXIAL or NON-LOCOMOTOR MOVEMENT

a. Bending and Stretching. The movement of the body or part of the body from a compact or compressed position to one that is straight. Most of the "work movements" are done in the form of lifting, pushing, pulling, stooping, climbing. It is difficult to move without some form of bending and stretching.

b. Swinging and Swaying. Swinging has its support at the top of the movement. The pendular swing can probably be executed with the least amount of nervous energy. Almost any part of the body can swing freely suspended. Swaying is a pendular movement inverted, with the support below the moving part of the body.

c. Turning and Twisting. Turns occur primarily on one plane and around a given axis, and often indicate a moving in space. Twisting moves through several planes and may move outward away from the axis or inward twd the axis. Turning is most commonly used in dance.

d. Rising and Falling. The most common rhythmic experiences in nature are rising and falling -- breathing, walking, running, hopping, leaping, skipping, the heart beat, wave movements, the movement of grass as it is blown in the wind. It is lifting and dropping.

PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM (continued)

e. Shaking and Beating. Shaking results from induced tension. Shaking movements can be wide and jerky, or so small, smooth, and fast that they resemble vibrations. In order for shaking movements to change their character to beating movement they must be applied against resistance -- a drum, a floor, a person. The most primitive movements are those of shaking and beating. They are found in rituals of all tribal people.

B. RHYTHM and METER

I. BASIC RHYTHM and METER

a. Underlying beat. The constant beat or pulse underlying all rhythm and music.

b. Simple rhythm.

2/4 Duple rhythm has one primary accent in two beats: 1, 2. The accent on ct 1 is the most commonly used.

3/4 Triple rhythm has one primary accent in three beats: 1, 2, 3.

4/4 Quadruple rhythm has a primary and a secondary accent: 1, 2, 3, 4. More emphasis is usually placed on ct 1 with secondary emphasis on ct. 3.

c. Compound rhythm. Compound meters are obtained by multiplying the number of beats in a rhythm of simple meter by three.

6/8 Compound duple rhythm has a primary and a secondary accent: 1, 2, 3, 4, 5, 6. More emphasis is usually placed on ct 1 with secondary emphasis on ct 4.

9/8 Compound triple rhythm has a primary and two
9/16 secondary accents: 1, 2, 3, 4, 5, 6, 7, 8, 9. More emphasis is usually placed on ct 1 with secondary emphasis on cts 4 and 7.

12/8 Compound quadruple rhythm has a primary and two
12/16 secondary accents: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

II. ASYMMETRIC METERS

The most metrically complex measures can be broken down into various combinations of simple duple and simple triple rhythm with the primary accent or strong emphasis on ct 1:

PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM (continued)

<u>Beat</u>	<u>Meter</u>	<u>Duple-Triple Dance Rhythm</u>	
5	<u>1</u> <u>2</u> <u>3</u> <u>4</u> <u>5</u>	1 2, 1 2 3	Païdushka
7	<u>1</u> <u>2</u> <u>3</u> <u>4</u> <u>5</u> <u>6</u> <u>7</u> or <u>1</u> <u>2</u> <u>3</u> <u>4</u> <u>5</u> <u>6</u> <u>7</u>	1 2 3, 1 2, 1 2 or 1 2, 1 2, 1 2 3	Rachenitza & Kalamatiano Rachenitza
9	<u>1</u> <u>2</u> <u>3</u> <u>4</u> <u>5</u> <u>6</u> <u>7</u> <u>8</u> <u>9</u> or <u>1</u> <u>2</u> <u>3</u> <u>4</u> <u>5</u> <u>6</u> <u>7</u> <u>8</u> <u>9</u>	1 2, 1 2 3, 1 2, 1 2 or 1 2, 1 2 3, 1 2, 1 2	Sto Mi Milo Em Drago & many horo
10	<u>1</u> <u>2</u> <u>3</u> <u>4</u> <u>5</u> <u>6</u> <u>7</u> <u>8</u> <u>9</u> <u>10</u> <u>1</u> <u>2</u> <u>3</u> <u>4</u> <u>5</u> <u>6</u> <u>7</u> <u>8</u> <u>9</u> <u>10</u>	1 2 3, 1 2, 1 2, 1 2 3 or 1 2 3, 1 2 3, 1 2, 1 2	
11	<u>1</u> <u>2</u> <u>3</u> <u>4</u> <u>5</u> <u>6</u> <u>7</u> <u>8</u> <u>9</u> <u>10</u> <u>11</u> <u>1</u> <u>2</u> <u>3</u> <u>4</u> <u>5</u> <u>6</u> <u>7</u> <u>8</u> <u>9</u> <u>10</u> <u>11</u>	1 2, 1 2, 1 2 3, 1 2, 1 2 or 1 2, 1 2, 1 2, 1 2, 1 2 3	
12	<u>1</u> <u>2</u> <u>3</u> <u>4</u> <u>5</u> <u>6</u> <u>7</u> <u>8</u> <u>9</u> <u>10</u> <u>11</u> <u>12</u>	1 2 3, 1 2, 1 2, 1 2, 1 2 3	
14	<u>1</u> <u>2</u> <u>3</u> <u>4</u> <u>5</u> <u>6</u> <u>7</u> <u>8</u> <u>9</u> <u>10</u> <u>11</u> <u>12</u> <u>13</u> <u>14</u>	1 2 3, 1 2, 1 2, 1 2, 1 2, 1 2 3	

III. COMBINED RHYTHMS AND METERS

a. Mixed Meter. Combines two or more simple meters, or two or simple and compound meters, or regular with asymmetric meters:

Zwiefacher. A combination of Dreher (1 2) and waltz (1 3 4).

Example: Wintergrun: 123, 123, 123, 123, 12, 12, 123, 123,
12, 12, 123, 123

Debkah Dayagim. A combination of (1 2 3 4) and (1 2 3).

El Harat. A combination of 1 2 3 4, 1 2, and 1 2 3.

b. Resultant rhythm.

(3) 1 2 3 1 2 3 1 2 3 1 2 3
counter-rhythms: (4) 1 2 3 4 1 2 3 4 1 2 3 4
resultant rhythm: 1 2 3 4 5 6 7 8 9 10 11 12

The least common multiple of three and four is 12: therefore, the result measure of these two rhythms is 12 cts. A combination of 2 beats against 5 beats give a resultant in a measure of 10 beats: 2 beats against 7, a measure of 14 beats.

Harimon. Music 3/4: B section of dance has a step pattern in four beats.

Other examples: Bela Rada and Vranjanka

PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM (continued)

c. Accumulative rhythm. One in which the beats increase or decrease in an orderly fashion.

Alunelul. A decreasing rhythm and step pattern.

Cacak. A decreasing step pattern in step #2.

C. ANALYSIS OF BASIC STEPS. A simple teaching progressions for many difficult step patterns:

Balance; Dal step

Bokazo

Buzz step; Rida; push step

"Kolo threes"; English set; pas de basque; Cifra; steps in Hopak

Schottische; strathspey

Sliding; Slip; Gallop; Chasse

Two-step; polka; Skip change of step

Sevens; Sedam

Turns: buzz step turn, three-step turn, pivot, pirouette; turns with ptrs

Walking, skipping; step-hop; hop-step; hop, step, step. Grapevine

Waltz and other three-beat meters: running waltz, waltz turns to L, to R, Hambo, Mazurka

D. DANCES ARE COMBINATIONS OF MANY LOCOMOTOR PATTERNS. Dances used as illustrations in "Principles and Techniques" will be based on the analysis of simple to complex teaching techniques of even and uneven locomotor step patterns, traditional step patterns, ethnic step patterns, as well as combinations of steps from dances in the 1972 camp notes.

Emphasis will be placed on the following movement patterns with step patterns selected from the following dance illustrations.

I. WALKING. Even and uneven patterns that develop from walking; combinations of running, leaping, jumping, hopping, sliding, galloping, skipping; variations of step-hop, and step-bend; variations on rocking; the development of a "kolo three," the English set, a pas de basque.

Pleskavac kolo

Zajecarka

Black Nag

Dargason

Picking Up Sticks

Italian Quadrille

Ivanice

Makedonskih Splet

Maloj Mome

Hopak

Vossarul

II. WALKING with crossing patterns.

a. Crossing front; the down beat rida, the up beat rida.

Familie Sekstur

Debka Dayagim (Mixed Meter)

Kor Csardas

Harimon (Resultant)

Faridazo

Simchu-Na

PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM (continued)

b. Crossing in back; seven's

Alunelul (Cumulative)
 Syrtós - Kalamatianós
 Čačak (Cumulative)

Setnja
 Ekizlisko Hora
 Bela Rada
 Makazice

c. Turn and crossing

Erev Ba II
 Ha'eer Be afor

Livavteenee

III. GRAPEVINE with combinations of step-hop, step bend

Uri Zion
 Harmonica

Zemer Lack
 Kuma Echa

IV. SCHOTTISCHE. Four-beat patterns: Basic schottische, as well as other four-beat patterns that are related to the schottische -- rocking patterns, yemenite step, strathspey, etc.

Gruzanka
 Debka Dayagim
 Ma Na'avu
 Dodi Li
 Menousis
 Siamsa Beirta

Ken Yovdu
 Silver Tassie
 Thirteen-Fourteen
 Lady Sophie Anne of Butte

V. TWO-STEP and POLKA. Two-beat patterns; Two-step, polka, and other two-beat patterns that are related to the two-step and polka -- skip-change of step, sleng-polska, etc.

Doudlebska Polka
 Senftenberger
 Maloj Mome
 Milanovo kolo
 Our Katia

Rest and Be Thankful
 White Heather Jig
 Mairi's Wedding
 Thirteen-Fourteen
 Fyramannadans
 Trekarispolska

VI. THREE-BEAT RUNNING STEP, WALTZ, MAZURKA, HAMBO

Croatian Waltz
 Zillertaler Laendler
 Black Forest Mazurka

Zwiefacher (Mixed meter)
 Hambo

Presented by Miriam Lidster

SCOTTISH STEPS

Skip Change of Step: Hop L lifting R fwd with toe pointing down, knee turned out (ct ah); step fwd R (ct 1), closing step L behind R, L instep close to R heel (ct &); step fwd R (ct 2). Bring L leg fwd passing through with a straight knee for the next step which begins with a preliminary hop R.

Pas de Basque: Leap onto R, knee and toe turned out (ct 1), step on ball of L beside R with L heel to R instep and L toe turned out (ct &); step R in place extending L diag fwd L, toe pointing down an inch or two off floor, knee straight and turned out (ct 2). Next step begins with leap onto L.

Set (2 meas): Pas de Basque R and L in reel time or strathspey setting step R and L in 4/4 meter. Whenever someone sets to you, you always set also.

Slip Step: Step sdwd L to L, heels raised and toes turned out (ct 1); close R to L, heels meeting and toes still turned out (ct ah); repeat action of cts 1, ah, (ct 2, ah). Movement should be light and easy with no shuffling noise. May also begin R to R.

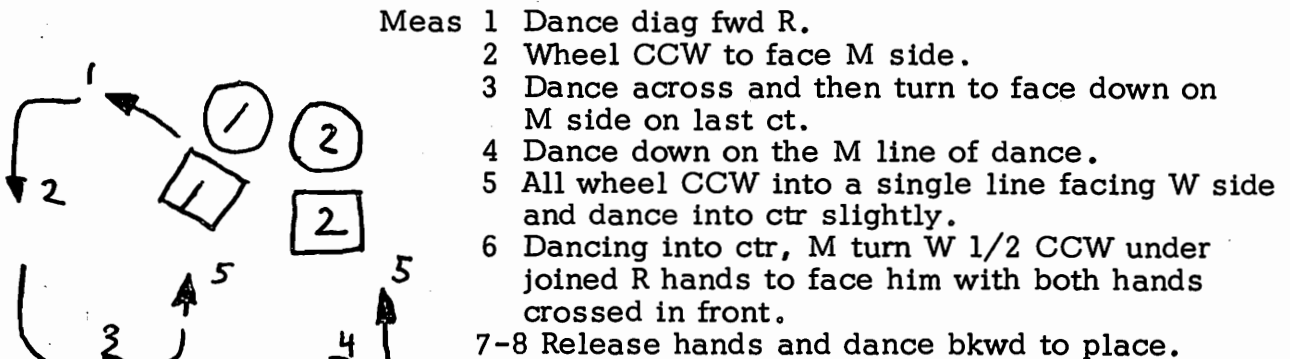
Strathspey Travelling Step: Keeping ft close to floor, step fwd on ball of R (ct 1); closing step L behind R, L instep to R heel (ct 2); keeping ft close to floor, step fwd R bending R knee slightly (ct 3); hop R bringing L fwd passing through close to R, toe pointing down and close to floor, knee turned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

Strathspey Setting Step: Step R sdwd R, knee and toe turned out (ct 1); closing step L behind R, L instep to R heel (ct 2); step R sdwd R again (ct 3); hop R bringing L up behind R ankle, L knee turned out and toe pointing down (ct 4). Repeat action beginning L sdwd L.

Move up (2 meas): Described for M; W dance counterpart. M step L diag fwd L (ct 1), step R across in front of L (ct 2); step L diag bkwd L (ct 1), close R to L (ct 2).

SCOTTISH TERMS, STYLING AND PATTERNS

Allemande (8 meas): A form of progression danced in allemande pos involving 2 cpls, where one cpl changes places with the other who follows closely behind until the change takes place -- end of meas 4. (See diagram.)



SCOTTISH TERMS, STYLING AND PATTERNS (continued)

Allemande Position: A dance pos where ptrs face in same direction, W to R and slightly in front of M. It is similar to Varsouvienne pos except that hands are joined R over L in a regular handshake hold and then raised so that joined R are lifted over W head and then lowered slightly with WR on the outside and joined L are extended in front of M chest with WL on the bottom, palm up, M palm down.

Bow and Curtsey: Used at the beginning and end of each dance. M bow from the waist, back straight, hands hanging easily at his sides as he looks at ptr. W take a tiny step sdwd R (or fwd), bring toe of L close to heel of R ft and bend both knees. Keep body erect and look at ptr. Then return to standing pos taking wt on L. Skirt may be held between thumb and middle finger, elbows kept almost straight and wrists bent fwd a little.

Cast Off (or down): A movement down behind the line to a designated place. To dance it always make a CCW turn on M side and a CW turn on W side. If the movement is down behind own line, make an individual turn outward (the long way). If the movement involves a crossing to opp side and then casting down, make a regular turn (the short way).

Cast Up: The same type of movement as cast off but reversing direction (that is, up behind the line instead of down) and turns.

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

Figure of Eight (8 meas): A pattern formed by 3 persons basically, only one of whom is active, the other 2 standing in place. Active dancer loops in one direction (either CW or CCW) around one inactive person (4 meas) and then in the other direction around the other inactive person (4 meas). (See diagram.)

In some dances (Village Reel, for example) a cpl takes the place of the active dancer and dances the figure of 8 around another cpl. In other dances (Polharrow Burn, for example) one cpl dances individually around another cpl where there are then really 2 separate figures of 8 being formed -- one by the active W and another by the active M. The 2 separate figures of 8 always move in the same direction, the W dancing one of the loops while the M dances the other, and then they exchange loops. The active W always crosses in front of her ptr as she goes between the inactive cpl to begin her loop around, and the M always crosses over behind her.



General Styling: The body is held erect but not stiff, chest high, arms naturally at sides. W may hold skirt with thumb and first two fingers. All dancing is done on the toes with knees turned out. Joined hands are held at shoulder height. The correct hold for leading and turning (one hand) is the handshake hold. When a fast turn is done, the elbows are well bent and kept

SCOTTISH TERMS, STYLING AND PATTERNS (continued)

close to the body. On a longer turn the arms are held easily extended.

Ptrs dance with each other, communicating by means of tension in arms and by looking at one another. When inactive, stand in place with heels together and toes apart (first pos), but be alert and ready to assist active cpl.

Hands Across (Wheel or Star): Join indicated hand with opp person at shoulder height, elbows slightly bent, and move as directed.

Longways Formation: Cpls in two lines, a line of M facing a line of W, ptrs facing, ML shoulder twd music or head of line. The two lines usually have 4 cpls, and then cpls are numbered from 1 to 4 with cpl 1 at top or head of line. Sometimes the two lines have a different number of cpls, such as 3 or 5 (Polharrow Burn, for example).

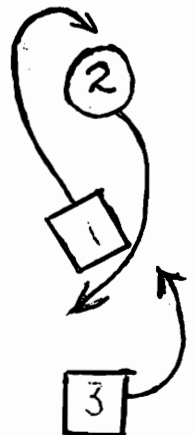
"Polite" turns: The long turns made in a rights and léfts pattern by the dancers moving CW. These turns are at the end of meas 4 and 8 after the dancers have changed places on the sides giving L hands in passing. Those passing on the inside of the set must turn CCW into their own L arm to face the ctr.

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

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

Reel of Three (8 meas): A pattern for 3 people in a line, ctr dancer facing out and outside dancers facing in. All 3 people are active and describe on the floor a figure of 8 consisting of 2 loops, one loop made CW and the other CCW. All 3 dancers go around the figure of 8 in the same direction as in "follow the leader." (See diagram.)

In an ordinary R shoulder reel of 3 the ctr dancer(#1) always begins curving CW to pass R shoulders with the dancer he is facing (#2) who also curves CW, while the remaining dancer (#3) curves CCW. Dancer 2 cuts through the ctr before dancer 3. Each half loop takes approximately 2 meas. At the end of meas 4 dancers should be halfway through the figure. Dancers 2 and 3 will have changed places, and dancer 1 will have returned to the ctr. At the end of meas 8 dancers will be back in original places.



SCOTTISH TERMS, STYLING AND PATTERNS (continued)

In a L shoulder reel of 3 dancer 1 begins curving CCW to pass L shoulders with dancer 2 who also curves CCW, while dancer 3 curves CW. As always, dancer 2 cuts through ctr before dancer 3.

Sometimes a reel of 3 must be done in 6 meas (Montgomerie's Rant, for example). Then the dancers must be halfway through the figure at the end of meas 3 and finish back where they started at the end of meas 6.

Rights and Lefts (8 meas): A pattern danced as a small Grand R and L for 4 people and done in a floor pattern similar to a square, 2 meas for each side. (In Irish Rover where the rights and lefts are on a diag, however, the floor pattern becomes distorted, and each active dancer makes a "bow tie.") 2 dancers move CW around the square, and the other 2 move CCW.

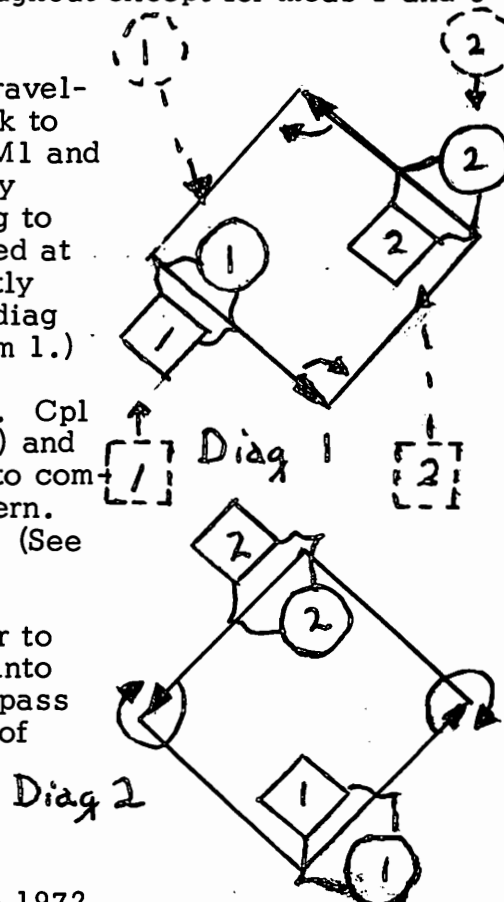
- Meas 1-2 Giving R hands in passing, change places with opp person across the dance. (Often this person will be ptr, but not always.)
 3-4 Turning 1/4 (CW or CCW) to face next person who was beside you to start the figure, change places giving L hands in passing.
 5-8 Turn to face opp again (2 dancers moving CW make "polite" turns), and repeat action of meas 1-4 back to place.

Roundabout Pousette (8 meas of 4/4 meter): A pattern where 2 cpls dance all the way around each other to finish back in their own original places. Ptrs dance into the ctr to face each other, join hands outstretched at shoulder height with elbows bent and turn CW, progressing CCW around each other in a diamond pattern. Strathspey setting steps are used throughout except for meas 1 and 8 where travelling steps are used.

- Meas 1 W 1 and M 2 dance 1 strathspey travelling step into the ctr to finish back to back with each other facing ptr. M1 and W2, starting L, dance 1 strathspey travelling step slightly fwd turning to face ptr and join hands outstretched at shoulder height with elbows slightly bent. Cpls 1 and 2 are now on a diag between W2 and M1. (See diagram 1.)

- 2 Dance diag outward away from ctr. Cpl 1 move sdwd to MR (start MR, WL) and cpl 2 sdwd to ML (start ML, WR) to complete 1st side of the diamond pattern. Both cpls turn 1/4 CW on last ct. (See diagram 2.)

- 3 Cpl 1 dance diag down and into ctr to ML, and cpl 2 dance diag up and into ctr to MR so that M1 and W2 just pass back to back completing 2nd side of the diamond.



SCOTTISH TERMS, STYLING AND PATTERNS (continued)

- 4 Lowering elbows closer to body and maintaining a firm tension in the arms, cpls circle a little less than once CW in place to finish on same diag as at the end of meas 1, except that cpls have changed places, M1 and W2 now back to back in ctr.
- 5-6 Repeat action of meas 2-3 with cpl 1 dancing action of cpl 2 and cpl 2 dancing action of cpl 1. The last 2 sides of the diamond pattern are now complete, but finish this time with cpls side by side in the ctr on wrong side of the dance.
- 7 Lowering elbows and maintaining a firm tension in the arms, cpls circle 1/2 CW in place.
- 8 Release hands and dance bkwd into original place. M1 take extra step L on last ct to adjust wt.

Notes by Larry & Ruth Miller
Presented by C. Stewart Smith

THE DASHING WHITE SERGEANT
(Scotland)

This reel is an old traditional Scottish country dance.

MUSIC: Record: There are many good recordings. An especially nice one is Scottish Country Dances, Waverley ELP 101, Side 1, Band 1.
Piano: Book III, No. 2 of the Royal Scottish Country Dance Society. 2/2 meter

FORMATION: 2 lines of 3 dancers in a large circle -- one line facing the other. A line of 3 is usually a M between 2 W (or may also be a W between 2 M) with nearer hands joined at shoulder height, elbows bent, and outside hands free at sides.

STEPS: Slip Step, Pas de Basque, Skip Change of Step. Always use skip change of step starting R (with preliminary hop L) unless otherwise stated.

Meas

Pattern

Chord & Upbeat INTRODUCTION. M bow, W curtsey to ptr.

I. BIG CIRCLE

1-4 Both lines of 3 join hands together in a big circle and move CW with 8 slip steps.

5-8 Move CCW with 8 slip steps releasing hands and finishing back in original place in line of 3 with M facing RW, both W facing M.

II. SET AND TURN

9-12 M set to RW. Join R hands with her and turn once CW with 2 skip change of step, finishing facing LW.

13-16 Repeat action of meas 9-12, Fig. II with LW, finishing facing RW.

III. REEL OF THREE

17-24 M start reel of 3 by passing L shoulders with RW. All finish back in original place in line of 3 with nearer hands joined.

IV. FWD, BACK AND PROGRESS

25-26 Dance fwd twd opp line of 3.

27-28 Dance bkwd to place.

29-32 Dance fwd twd opp line. Dancers facing LOD release hands, while those facing RLOD form arches by raising joined hands. Progress fwd to new line of 3 by passing R shoulders with opp person. M and RW in line of 3 facing LOD go through the arches, as LW passes on the inside of the circle.

Repeat dance with new line of 3 as often as desired.

Notes by Larry and Ruth Miller

Presented by C. Stewart Smith

THE BELLE OF BON ACCORD
(Scotland)

This new strathspey was devised by John Drewry.

MUSIC: Record: Scottish Dance Time SMT-70-2, Side 2, Band 3
"The Saint John River"; Calclan CC1-45, Side 1 "The
Bonnie Lass o' Bon Accord"; Fontana TFE 17187, Side 2,
Band 2 "The Bonnie Lass o' Bon Accord"
Piano tune: "The Bonnie Lass o' Bon Accord" played with
a variation of the tune for each turn of the dance. See "The
Scottish Violinist," page 1 for Scott Skinners Variations
(Bayley and Ferguson). 4/4 meter

FORMATION: 4 cpls in longways formation.

STEPS: Strathspey Travelling Step, Strathspey Setting Step. Use
travelling step throughout and always start R unless other-
wise stated.

Meas

Pattern

Chord &
Upbeat

INTRODUCTION. M bow, W curtsey to ptr.

I. CROSS, CAST AND HANDS ACROSS

- 1-4 W 1 dance down the ctr between cpl 2, cross over to M side, cast
up behind M 2 and dance into the ctr to finish facing down.
M 1 dance straight across the dance, cast down behind W 2 and
dance into the ctr to finish facing up.
Cpl 3 dance likewise around cpl 4.
- 5-8 Cpl 1 with cpl 2 and cpl 3 with cpl 4 dance R hands across.
Cpls 1 and 3 finish in a straight line down the ctr of the dance
with M facing up and W facing down.

II. REEL OF FOUR

- 9-16 Cpls 1 and 3 dance a reel of 4 down the ctr, finishing back where
they started.

III. TURN, SET AND CIRCLE FOUR

- 17-18 Cpls 1 and 3 turn ptr by R hand to finish in 2nd and 4th place re-
spectively, facing up, W on ML. M change hands so that nearer
hands are joined (ML, WR). Simultaneously cpls 2 and 4 dance up
on the sides of the dance to 1st and 3rd place respectively (meas 17)
and then into the ctr to join nearer hands with ptr facing down,
W on ML (meas 18).
- 19-20 Cpl 1 set to cpl 2, and cpl 3 set to cpl 4.
- 21-24 Cpls 1 and 2 join hands in a circle of 4 and move CW once around.
Cpls 3 and 4 dance likewise. All finish back on the sides in order
from the top -- cpls 2,1,4,3 with cpls 1 and 3 on wrong sides
(M on W side and W on M side).

THE BELLE OF BON ACCORD (continued)

- IV. LEAD UP, CROSS AND CAST: TURN AND DOWN OR UP
- 25-28 Joining R hands, cpl 1 lead up between cpl 2. Releasing hands, cross over to own side, W crossing in front of M, and cast down to 2nd place.
Cpl 3 dance likewise around cpl 4.
- 29-30 Cpls 1 and 3 dance into the ctr to join both hands with ptr and turn CW and then release MR, WL hands to finish facing down the dance with W on ML.
- 31-32 Cpl 1 dance down to 4th place, and cpl 3 cast up to 2nd place.
- Repeat dance from beginning with new top cpl. Dance is done 4 times total.

Notes by Larry and Ruth Miller

Presented by C. Stewart Smith

THE MONTGOMERIES' RANT
(Scotland)

This reel is an old traditional Scottish country dance.

MUSIC: Records: There are many, many recordings for this dance. Some of the best ones are Scottish Ramble, Capitol T10373, Side 2, Band 1 or Awa' frae Hame, Parlophone PMC 1210, Side 2, Band 1; Scottish Dance Time, Sparton Sp214, Side 1, Band 4.
Piano: Book X, No. 1 of the Royal Scottish Country Dance Society.
2/2 meter

FORMATION: 4 cpls in longways formation.

STEPS: Skip Change of Step, Move up, Pas de Basque. Use skip change of step throughout unless otherwise stated. Always start R (with preliminary hop L).

Meas

Pattern

Chord &
Upbeat

INTRODUCTION. M bow, W curtsey to ptr.

I. CROSS AND CAST

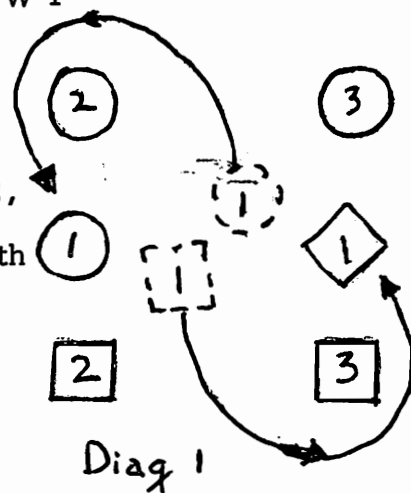
1-4 Cpl 1, giving R hands in passing, cross over and cast off one place to finish in 2nd place (wrong side). Cpl 2 move up (meas 3-4).
5-8 Cpl 1 cross over again, giving L hands. W 1 cast up one place and M 1 cast down one place. (See diagram 1.)

II. REELS OF THREE ACROSS

9-16 Cpl 1 dance reels of 3 across the dance, W 1 with cpl 2 starting R shoulders to M2, and M1 with cpl 3 starting R shoulders to W3. Cpl 1 finish in the ctr facing W2 with nearer hands joined, W on ML. (See diagram 2.)

III. SET TO ALL

17-18 Cpl 1 set to W 2, releasing hands and turning halfway around twd ptr to face M3 on meas 18. Join new nearer hands.
19-20 Set to M3, turning together 1/4 CCW around to face W3 on meas 20.
21-22 Set to W3, releasing hands and turning halfway around twd ptr to face M2 on meas 22. Join new nearer hands.
23-24 Set to M2. On last ct release hands and W1 turn 1/4 CCW to face M3.



THE MONTGOMERIES' RANT (continued)IV. REELS OF THREE ON THE SIDES

25-30 Cpl 1 dance reels of 3 in 6 meas on the sides. Start by giving R shoulders to 2nd corner (W1 with M3 and M1 with W2).

31-32 Cpl 1, giving R hands, cross over to own sides to finish in 2nd place.

Cpl 1 repeat the dance in 2nd place and finish by dancing to the bottom on the outside. Cpls 2, 3, and 4 then repeat the dance twice each in turn.

Chord M bow, W curtsey to ptr.

Notes by Larry and Ruth Miller

Presented by C. Stewart Smith

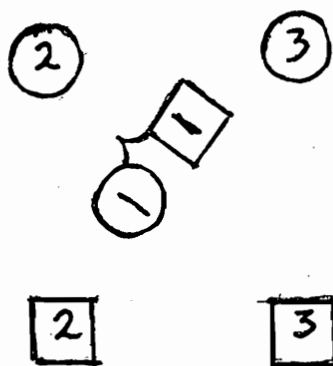


Diagram 2

IRISH ROVER
(Scotland)

This reel is a relatively new dance done to an old tune.

MUSIC: Record: Pasadena Recorders, Teachers Choice #1A, Band 5
2/2 meter

FORMATION: 4 cpls in longways formation.

STEPS: Skip Change of Step, Move up. Use skip change of step throughout, always starting R (with preliminary hop L) unless otherwise stated.

<u>Meas</u>	<u>Pattern</u>
4	<u>INTRODUCTION.</u> M bow, W curtsey to ptr.
	<u>I. LEAD DOWN, CAST UP AND HANDS ACROSS</u>
1-4	Cpl 1 with nearer hands joined lead down the middle below cpl 3. Release hands and cast up to 2nd place. Cpl 2 move up (meas 3-4).
5-8	W 1 dance 3 hands across in a R hand wheel with cpl 2, while M 1 dances 3 hands across in a R hand wheel with cpl 3. Cpl 1 finish back to back in the ctr facing 1st corners.
	<u>II. HALF REELS OF FOUR</u>
9-12	Cpl 1 dance a half reel of 4 with 1st corners.
13-16	Passing L shoulders in the middle, cpl 1 dance a half reel of 4 with 2nd corners and finish by joining L hands with ptr in the middle and turning 1/2 CCW.
	<u>III. REELS OF THREE</u>
17-24	M 1 dance down to cpl 2 and W 1 dance up to cpl 3 to make reels of 3 across the dance. Start by passing L shoulders with the person in 1st corner pos. Cpl 1 finish on own side in 2nd place.
	<u>IV. HALF DIAGONAL RIGHTS AND LEFTS</u>
25-26	Giving R hands in passing, active cpl change places with person diag fwd to your R -- M 1 with M 2 and W 1 with W 3. M 1 moves diag <u>down</u> , as W 1 moves diag <u>up</u> .
27-28	Turning sharply CCW and giving L hands in passing, M 1 change places on the side of the dance with W 3, as W 1 dances likewise with M 2. W 3 and M 2 make "polite" turns at the end of meas 28.
29-32	Cpl 1 repeat action of meas 25-28 reversing direction to start diag fwd to the L -- M 1 with W 2 and W 1 with M 3. Notice, however, that M 1 still moves diag <u>down</u> and W 1 diag <u>up</u> . A sharp turn CW must be made this time to change places on the sides of the dance with M 1 and W 1 making "polite" turns at the end of meas 32.
	Cpl 1 repeat dance in 2nd place and then dance to the bottom on the outside. Cpls 2, 3 and 4 then repeat the dance twice each in turn.

Chord M bow, W curtsey to ptr.

Presented by C. Stewart Smith
Notes by Larry and Ruth Miller

POLHARROW BURN
(Scotland)

This reel is a relatively new Scottish country dance devised by Hugh Foss.

MUSIC: Record: Pasadena Recorders, Teachers Choice, Side 1,
Band 2. 2/2 meter

FORMATION: 5 cpls in longways formation.

STEPS: Skip Change of step, Move up. Use skip change of step through-
out and always start R (with preliminary hop.L) unless otherwise
stated.

Meas

Pattern

Chord & Upbeat INTRODUCTION. M bow, W curtsey to ptr.

I. CROSS, CAST AND HALF FIGURE OF EIGHT

1-4 Cpls 1 and 3, giving R hds to ptr in passing, cross over and cast off
one place to finish in 2nd and 4th place respectively.

Cpls 2 and 4 move up (meas 3-4).

5-8 Cpl 1 dance a half figure of 8 around cpl 2, W1 crossing in front of
ptr to loop CW around W2 as M1 loops CCW around M2. Finish back
in 2nd place on own side. Cpl 3 dance likewise around cpl 4.

II. TURN AND CHASE

9-16 Cpls 1 and 3 join R hds with ptrs and turn once CW, (4 meas). Join
L hds and turn CCW once and a little more to finish back to back in
the ctr facing 1st corners (4 meas). Simultaneously cpls 2 and 5 (the
end cpls), giving R hds in passing, cross over to ptr place, and W2
and M5 only turn 1/2 CW to finish facing ptr (2 meas) and "chase" or
follow ptr 1/2 CW around the outside to finish at the other end of the
set on own side. Cpl 2 finish at the bottom and cpl 5 at the top
(6 meas). Throughout entire Fig. II cpl 4 stand inactive in place.

III. THREE HALF REELS OF FOUR: TURN AND CAST

17-20 Cpls 1 and 3 dance a half reel
of 4 with 1st corner.

21-24 Passing ptr L shoulders in the
ctr and moving CCW around
the set, cpls 1 and 3 dance
a half reel of 4 with 2nd
corners. (See diagram.)

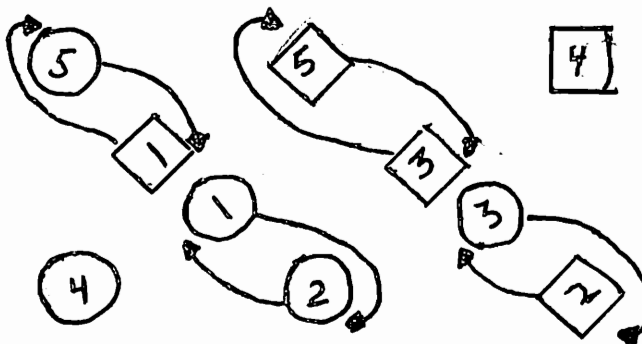
25-28 Again passing ptr L shoulder
in the ctr and continuing in a
CCW direction, cpls 1 and 3
dance a half reel of 4 start-
ing with person who is now in
ptr original 1st corner pos.

29-32 Cpls 1 and 3 turn ptr by L hd once around and cast off one place on
own side, finishing in 3rd and 5th place respectively. Cpls 4 and
5 move up (meas 31-32).

Repeat dance from beginning with new top cpl and cpl 1 active again
in 3rd place. Dance goes through a total of 5 times.

Chord M bow, W curtsey to ptr.

Notes by Larry and Ruth Miller



THE VILLAGE REEL
(Scotland)

This strathspey is an old traditional Scottish country dance.

MUSIC: Record: Any suitably phrased strathspey (32 meas). 4/4 meter

FORMATION: 4 cpls in longways formation.

STEPS: Strathspey Travelling Step, Strathspey Setting Step. Use travelling step throughout and always start R unless otherwise stated.

<u>Meas</u>	<u>Pattern</u>
Chord & Upbeat	<u>INTRODUCTION.</u> M bow, W curtsey to ptr.
1-8	<u>I. ROUNDABOUT POUSETTE</u> Cpls 1 and 2 dance Roundabout Pousette.
9-16	<u>II. FIGURE OF EIGHT</u> Cpl 1 in promenade pos dance a figure of 8 around cpl 2, making first a CW loop around W2 and then a CCW loop around M2, finishing at the top.
17-20	<u>III. DOWN THE CTR AND UP</u> Releasing L hands and turning twd ptr to face down the dance (M turn 1/2 CW, W 1/2 CCW), cpl 1 dance down the ctr.
21-24	Retaining joined R hands, cpl 1 turn twd each other (M 1/2 CCW, W 1/2 CW), and M lead W back up to the top. On last meas cpl 1 join L hands under R and raise hands to Allemande pos. Simultaneously on last meas cpl 2 dance 1 strathspey travelling step beginning L twd ptr, join R hands over L and raise hands to Allemande pos, turning to face up the set behind cpl 1.
25-32	<u>IV. ALLEMANDE</u> Cpls 1 and 2 change places with Allemande. Cpl 1 repeat dance in 2nd place and again in 3rd place to finish at the bottom of the dance. On the 3rd time through cpl 2 begin also at the top, dancing through 3 times total. On the 3rd time through for cpl 2, cpl 3 begin and dance 3 times total, and then cpl 4 in turn 3 times.
Chord	M bow, W curtsey to ptr.

Notes by Larry and Ruth Miller

Presented by C. Stewart Smith

RIGS O'MARLOW.
(England)

A traditional Morris Dance from Headington near Oxford, collected by Cecil Sharp in 1899.

It is danced in sets of six people, each with a stick about 18 inches long and 1" in diameter.

Music: Record: ED 102

Formation:	Sets of six	2	4	6
		1	3	5

Meas

Pattern:

1-16 Introductory music -- Facing up with sticks crossed.

1-16 Foot up - move fwd 3 ft and back to places.

17-32 Repeat

33-48 Chorus (stick tapping)

49-64 Repeat.

1-16 Cross Over -- ptrs facing pass R shoulder and stay on other side.

17-32 Ptprs facing pass L shoulder back to places.

33-48) Chorus with repeat.

49-64)

1-16 Back to Back -- (as in American Do si do). Ptrs facing pass R shoulder and L shoulder back to places.

17-32 Repeat -- Ptrs pass L shoulder and R back to places.

33-48) Chorus with repeat

49-64)

1-16 Hey -- (this is similar to the Scottish reel). Each line dances
it at the same time to half way places.



17-32 Repeat to places -- finish facing up with sticks crossed.

Main Figures

Steps: Throughout these the dancers use single hop step starting on the L ft, e.g. LL, RL, LL, RL etc. -- 8 steps to each phrase of music.

Stick- At the end of each music phrase in the main figures the dancers
Tapping: strike sticks twice.

RIGS O'MARLOW (continued)Chorus

In pos facing ptrs.

Stick-Tapping:

- 1-4 Even numbers present the stick -- odd numbers strike them on the R end on meas 3,4.
 5-8 Odd numbers present stick -- evens strike them on R end on meas 7,8.
 9-12 Even numbers present the stick -- odds strike on meas 11,12.
 13-14 Evens strike odds.
 15 Odds strike evens
 16 Evens and odds strike together.

Steps: For all dancers

- 1-4 L,L,L,L.
 5-8 R,R,R,R.
 9-12 L,L,L,L.
 13-16 R,L,L,R.

Presented by Nibs Matthews

JACK'S MAGGOT
 (England)

From John Playford's English Dancing Master 1650-1728.

Music: Record: ED 104

Formation: Longways.

MeasPattern

- 1-16 1st M dances the hey with the 2nd W and 1st W, (starting R shoulder with 2nd W) all return to places.
 17-32 1st W dances the hey with the 2nd M and 1st M, (starting L shoulder with 2nd M) all return to places.
 33-48 1st and 2nd cpls R and L star.
 49-52 1st M and 2nd W change places.
 53-56 1st W and 2nd M change places.
 57-60 1st and 2nd cpls circle L half way round (to original places).
 61-64 1st cpl cast one place, 2nd cpl move up (progression).

Presented by Nibs Matthews

QUEEN VICTORIA COUNTRY DANCE
(England)

Another popular dance of the 19th century.

Music: Record: ED 103

Formation: Longways

Meas

Pattern

- 1-16 1st cpl turn once around with R hd then once and a half with the L. Finish 2M 1W 1M 2W (M facing down, W up).
17-32 Four balance steps in line. Half R turn with contrary and all face down in line of four. *
33-48 All lead down, turn twd contrary and lead back to original places 1st cpl improper. **
49-64 1st and 2nd cpls dance CCW around each other to progressed places.

Presented by Nibs Matthews

THREE SEA CAPTAINS
(England)

Devised by Pat Shaw to an Irish jig tune.

Music: Record: ED 106

Formation: Lines of 4, each of 2 cpls, facing.

Meas

Pattern

- 1-16 Join hds and circle L.
17-32 Circle back to the R.
33-48 End M swing opp W -- middle four basket swing.
49-52 Lines of four advance and retire.
53-72 Dip and dive the set, L hd cpl of each line making the first arches, back to places then one more dive for progression.

Presented by Nibs Matthews

* M or W other than your ptr.

** M on W's side of dance, W on M's side of dance.

SOLDIER'S JOY
(England)

Traditional polka dance from Northumberland.

Music: Record: ED 106

Formation: Longways

Meas

Pattern

- 1-16 1st cpl cast (M L, W R) and walk down the outside of the 2nd cpl and back. Form a line 1's on the outside, 2's turn and face 1M 2M 2W 1W.
17-32 Step the reel of four to original places.
33-48 1st cpl lead down the middle of the set and back finishing below the 2nd cpl (progression).
49-64 1st and 2nd cpls polka swing ballroom hold, once around each other.

Presented by Nibs Matthews

BONNY BREAST KNOT
(England)

A traditional dance from Devon, it was collected a triple minor longways but is more often performed as a set dance for three cpls.

Music: Record: ED 105

Formation: Longways for 3 cpls

Meas

Pattern

- 1-16 1st cpl lead through the two W, M cast L and W R, meet in the middle; lead through the two M, M cast R and stand between 2nd cpl and W cast L and stand between 3rd cpl -- lines facing.
17-32 Join hds and balance 4 times (stepping first on the L ft). 1st cpl move into the middle places (3 M and 3 W in line), balance 4 times again.
33-48 1st cpl arm R then L with corner (1st M and 3rd W, 1st W and 2nd M), arm R then L with other corner.
49-64 1st cpl lead down the middle and back to bottom of set. Ptrs swing.

Presented by Nibs Matthews

THE QUAKER'S WIFE
(England)

Another traditional polka dance from Northumberland

Music: Record: ED 103

Formation: Longways -- this dance is stepped throughout.

Meas

Pattern

- | | |
|-------|---|
| 1-16 | 1st and 2nd cpls join hands in a ring. Dance 4 polka steps in pos. Then circle L once round. |
| 17-32 | Repeat above but circle to the R. |
| 33-40 | 1st cpl lead down the middle, followed by the 2nd cpl. 2nd cpl make an arch and the 1st cpl step through. |
| 41-48 | All dance back to places. |
| 49-64 | 1st and 2nd cpls polka swing, ballroom hold, once and a half CCW around each other to progressed places. |

Presented by Nibs Matthews

THE YORKSHIRE SQUARE EIGHT
(England)

Traditional dance from Yorkshire.

Music: Record: ED 105

Formation: Four cpls in a square numbering as for American squares.

Meas

Pattern

- | | |
|---------|---|
| 1-16 | 1st and 3rd cpls advance and retire, polka swing to opp places. |
| 17-32 | 2nd and 4th cpls the same. |
| 33-48 | 1st and 3rd cpls repeat to places. |
| 49-64 | 2nd and 4th cpls repeat to places. |
| 1-16 | 1st and 2nd cpls R and L hand star. 3rd and 4th cpls the same. |
| 17-32 | 1st and 2nd cpls ladies chain. 3rd and 4th cpls the same. |
| 33-48 | 1st and 4th cpls R and L hand star. 3rd and 2nd cpls the same. |
| 49-64 | 1st and 4th cpls ladies chain. 3rd and 2nd cpls the same. |
| 1-16 | W to the ctr and out to places, M to the ctr turn L and swing the W on the L. |
| 17-32 | Promenade the set -- M to own places with new ptr. |
| 33-64) | Repeat this figure three times until all are in original places. |
| 1-64) | |

Presented by Nibs Matthews

THE PLOUGHBOY
(England)

A set dance.

Music: Record: ED 106

Formation: Longways for 3 cpls.

Meas

Pattern

- 1-16 Top 2 cpls balance and swing -- finish with ptrs on R facing down.
 17-32 Both cpls 'lead down' the middle, turn as cpls, lead up the middle
 and 1st cpl cast to second place.
 33-48 Same cpls R & L star.
 49-52 1st M and 3rd W change places.
 53-56 1st W and 3rd M change places.
 57-60 1st & 3rd cpls circle L half way round (to original places).
 61-64 1st cpl cast to bottom of set, 3rd cpl move up to second place.

Presented by Nibs Matthews

THE ROYAL ALBERT
(England)

A popular dance of the 19th century.

Music: Record: ED 103

Formation: Longways

Meas

Pattern

- 1-16 1st cpl and 2nd W basket swing.
 17-32 Same three (1st M in the middle) dance down the middle,
 turn individually and dance back to new places.
 1st cpl on W side.
 2nd cpl on M side.
- 2M 1W
2W 1M
- 1-16 Facing ptrs -- Quadrille setting (step R, L behind, step R
 and touch L toe in front) repeat starting with L ft. Ptrs swing.
 17-32 Ladies chain without waist hold (skip change step).
 33-48 1st and 2nd cpls dance CCW around each other to progressed
 places.

Presented by Nibs Matthews

THE FLAMBOROUGH SWORD DANCE
(England)

Collected by Cecil Sharp -- 1910.

Flamborough is a small fishing village about two miles east of Flamborough Head in the North Riding of Yorkshire. The dance was performed annually a few days before or after Christmas by the fishermen.

The dancers, eight in number, wore dark blue jerseys, cloth caps of the same colour, white ducks, and black shoes. Each dancer carries a wooden sword 36" long.

THE MUSIC: When the dance was collected "Old Johnnie Walker" (Buffalo Girls) was the tune most frequently used. Other suitable tunes are Bobby Shaftoe and In and Out the Windows. Record: ED 102.

THE STEP: The single step hop (skipping) is executed vigorously throughout the dance, and continuously, the dancers marking time with the same step when in a stationary position.

THE DANCE: All through the dance the dancers hold their swords in their L hands.

Figure 1 - Ring and Lock

The eight dancers form a ring facing CW in the following order:

Each M, holding the hilt of his own sword in his L hd, rests it upon his own L shoulder and grasps the tip of the sword belonging to the M in front of him with his R hd, all dance round (CW).

Lock -- the dancers lift their swords over their heads and turn inward, close in, and fasten the lock, each M drawing his hds apart passing his R wrist over his neighbour's L hd and his L wrist under his other neighbour's R hd.

Still moving CW, the Leader holds the Lock high above his head -- lowers it to the horizontal pos at hip level. Each M takes the hilt of his own sword in his L hd and draws it from the lock.

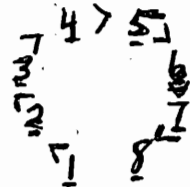


Figure 2 Clash - Hilt and Point Ring

At the beginning of the phrase all clash swords on the first and middle beats of each bar (16 clashes). Form a hilt and point ring, hds at hip level, arms extended.

THE FLAMBOROUGH SWORD DANCE (continued)Figure 3 Threedling (A)

No. 1 faces No. 8 and lowers the sword between them, No. 8 raises his R hd and jumps over followed by 7,6,5,4,3,2; No. 1 stands up turns L about, the ring is now moving in a CCW direction, swords on outside shoulders.

Threedling (B)

No. 2 raises his R hd, turns inward to face No. 1 making an arch. No. 1 turns R under the sword followed by 8,7,6,5,4 and 3. The ring is now moving in a CW direction, swords on outside shoulder.

Threedling (C)

No. 1 raises his R hd, turns inward to face No. 8 making an arch. No. 8 turns L under the sword followed by 7,6,5,4,3 and 2. The ring is now moving in a CCW direction, swords on outside shoulders.

Figure 4 - Files

	Right Wall				
Top	2	3	4	5	Bottom
	1	8	7	6	
	Left Wall				

No. 1 cast L and dances down the outside of 8,7 and 6 and up the middle to place, at the same time No. 2 dances down the middle of the set and up the outside of 5,4,3 to place. Nos. 1 and 2 link swords and spin twice down the middle and join on to the bottom of the set with swords again on their shoulders.

Each pair dance this in turn.

Figure 5 - Arches

Link swords in pairs and make arches, each pair in turn spin twice down the middle to the bottom of the set.

Figure 6 - Half Pousette

Lower the swords to hip level. No. 1 and No. 7 push and pull to change places with No. 8 and No. 6 who pull and push. This is a progressive movement -- when moving down the set the dancers pousette to the R wall, when moving up to the L wall. Each pair on reaching the top or bottom spin twice away from the set.

THE FLAMBOROUGH SWORD DANCE (continued)Figure 7 - Straight Hey

Straight Hey -- Shoulder swords and form a line. No. 1 facing down, other dancers facing up. The Progressive hey is started by No. 1 passing No. 2 by the R shoulder and the next by the L, and so on, until all dancers are in motion. On reaching the bottom of the line for the second time, No. 1 casts to the R followed by each dancer in turn.

Figure 8 - Ring and Lock

Link swords on L shoulder and dance round CW; Lock as in Figure 1. The Leader holds up the Lock.

To end the dance, the dancers either dance away or form a line with the Leader in the middle, three on one side and four on the other.

Presented by Nibs Matthews

NOTATION

<u>Measures</u>	<u>Pattern</u>	<u>Measures</u>	<u>Pattern</u>
1-16	Introductory music		<u>Files</u>
17-32	Dance On	1-16	Nos. 1 and 2 Cast
33-48	Ring	17-32	Nos. 8 and 3 Cast
49-64	Lock	33-48	Nos. 7 and 4 Cast
1-16	Lock Up	49-64	Nos. 6 and 5 Cast
17-32	Lock Down		<u>Arches</u>
33-48	Draw and Clash	1-8	Nos. 1 and 2 Spin
49-64	Open Ring	9-16	Nos. 8 and 3 Spin
1-16	Threedling (A)	17-24	Nos. 7 and 4 Spin
17-32	Ring	25-32	Nos. 6 and 5 Spin
33-48	Threedling (B)	1-64	Half Poussette
49-64	Ring	1-64	Straight Hey
1-16	Threedling (C)	1-16	Ring
17-32	Ring and Files	17-32	Lock
		33-48	Lock Up
		49-64	Dance Off or Form Line

NEWCASTLE
(England)

From John Playford's English Dancing Master 1650-1728.

Music: Record: ED 104

Formation: Four cpls in a square numbering to the left.

MeasPattern

- | | |
|-------|--|
| 1-8 | Join hands, all in to the middle and back. |
| 9-16 | Balance to ptrs and to corners. |
| 17-32 | Repeat this again. |
| 33-36 | Ptrs Arm R. |
| 37-48 | Men L hand star once round. |
| | W dance round the outside -- all back to places. |
| 49-52 | Ptrs arm L. |
| 53-64 | W R hand star once round. |
| | M dance round the outside -- all back to places. |
| | |
| 1-8 | Ptrs sides all. |
| 9-12 | Ptrs step R and honour. |
| 13-16 | Ptrs pass and meet new W or M. |
| 17-24 | New ptrs sides all. |
| 25-28 | New ptrs step R and honour. |
| 29-32 | New ptrs pass and meet new W or M. |
| 33-40 | 1st M and 3rd W, 3rd M and 1st W lead into middle of set and back to side places making an arch. |
| 41-48 | 4th M and 4th W cast out and pass under the arch between 1st M and 3rd W. |
| | 2nd M and 2nd W cast out and pass under the arch between 3rd M and 1st W. |
| 49-56 | 4th M and 2nd W, 2nd M and 4th W lead into middle of set and back to head places making an arch. |
| | |
| 57-64 | 1st M and 1st W cast out and pass under the arch between 2nd M and 4th W. |
| | 3rd M and 3rd W cast out and pass under the arch between 4th M and 2nd W. |
| | |
| 1-16 | All arm R and L with new ptr, and pass on to meet new W or M. |
| 17-32 | All arm R and L with new ptrs -- M finish with these ptrs on their L making lines. |
| 33-40 | Lines back 4 steps, fwd 4 steps. |
| 41-44 | All turn single. |
| 45-48 | Lines pass through and make new lines the other way -- |
| | into 4W 1M 1W 3W |
| | 4M 2W 2M 3M |
| 49-56 | Lines back 4 steps, fwd 4 steps. |
| 57-60 | All turn single. |
| 61-64 | Lines pass through -- all cpls home to original places. |

Presented by Nibs Matthews

ARDELEANA CU FIGURI
(Romania)

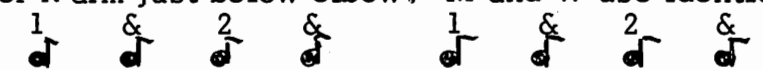
Ardeleana Cu Figuri (Ahr-deh-LYAH-nah coo Fee-GOOR-ee) was introduced at the University of the Pacific Folk Dance Camp, 1956, by Dick Crum, who learned it from natives in several villages around the town of Vărsat in Banat. A literal translation of the title would be "Dance from Transylvania with Figures."

In its native setting the Ardeleana is highly improvised, the variations being performed according to the whim of the man. The following sequence will fit the recommended record, and is the routine presented by Mr. Crum.

Music: Record: Cristea CR-507B "Invartita Dela Danes" 2/4 meter


Formation: Cpls anywhere on the floor.

Steps and Styling: Basic Ardeleana Step: (takes 2 meas to complete).
Ptrs face, each turning slightly to own L. W hds on M shoulders, M R hd at W L shoulder blade, his L hand grasps her R arm just below elbow. M and W use identical ftwork.


 Slow.....quick Slow.....quick slow.....
 L R L R L

Meas 1: Step diag fwd L with L (ct 1, &), step fwd with R passing L (ct 2), step diag fwd L with L (ct &). Meas 2: Hold (ct 1), step diag fwd L with R, passing L (ct &), step diag fwd L with L, passing R (ct 2, &). During these 2 meas cpls revolve CW as far as possible comfortably. To reverse, each dancer turns slightly to own R; W keep hds on M shoulders, M reverse hold so that his L is at W R shoulder blade, his R grasping her L arm just below elbow. Reverse ftwork by stepping diag fwd R with R and revolve CCW.

Continuation Step: (takes 2 meas to complete).
This step is added to the Basic Ardeleana Step to form the "Short Turn," the "Long Turn," and is the step used in the "Arches."


 Step.....hop step.....step step.....
 R R L R L

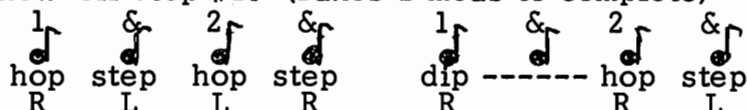
When done to the L: Meas 1: Step diag fwd L with R (ct 1, &), hop on R (really a smooth lift) (ct 2), step diag fwd L with L, passing R (ct &). Meas 2: hold (ct 1), step diag fwd L with R, passing L (ct &), step diag fwd L with L, passing R (cts 2, &). During these 2 meas cpls revolve CW.

When done to the R, cpls revolve CCW. Begin stepping diag fwd R with L.

ARDELEANA CU FIGURI (continued)

Men's Show-off Steps: These steps are actually personal improvisations done by the M. Ptrs face each other, M R and W L hds joined. W R (back of hd) on hip. M may place his L hd behind head, elbow out to side; or it may be on his hip, or held low out to side. While M does Show-off Steps, W take small walking steps as she follows him from side to side, or do Basic Ardeleana Step.

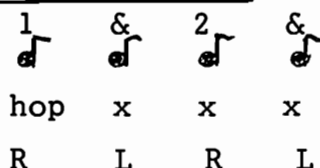
Show-off Step #1: (Takes 2 meas to complete)



Moving to R: Meas 1: Hop R, kicking L out quickly (ct 1), step L (ct &), hop L, kicking R out quickly (ct 2), step R (ct &). Meas 2: Dip slightly on R leg, swinging L ft down and across in front of R with inner edge of ft up (cts 1, &), hop R (ct 2), step L in place, turning to face L (ct &).

Moving to L: Repeat above 2 meas with opp ftwork.

Show-off Step #2: (Takes 1 meas to complete)



Hop on R, swinging L fwd slightly (ct 1); step L to R of R so that outer edges are touching and roll so that outer edge of R is on floor (ct &); keeping ft in same pos, shift wt onto full R so outer edge of L is on floor (ct 2), in same pos shift wt onto full L so outer edge of R is on floor (ct &).

Repeat action of above meas with opp ftwork.

NOTE: During steps in Basic Ardeleana pos, the farther the cpls can revolve, the better. Basic Ardeleana and Continuation Steps are done rather flat footed, although as the cpls revolve faster, the steps become a walking heel-toe motion.

MeasPattern

2 meas

INTRODUCTION

1-8

I. BASIC ARDELEANA STEP

Beginning L, dance 4 Basic Ardeleana Steps.

1-4

II. SHORT TURN

Beginning L, dance 1 Basic Ardeleana Step followed immediately by 1 Continuation Step to L (beginning with R).

5-8

Beginning R, repeat action of meas 1-4, Short Turn.

ARDELEANA CU FIGURI (continued)III. ARCHES

- Beginning L, dance a series of 8 Continuation Steps.
- 1-2 M contact W L hd (fingers up, palm out) with R hd (at R angle to floor, thumb up, palm out) as he moves diag fwd L, raising his R arm under which W makes 1/2 turn CCW as he turns 1/2 CW. Both begin L and dance 1 Continuation Step. Finish facing ptr, releasing hds.
- 3-4 With 1 Continuation Step moving twd each other, M contact W R hd with his L and as they pass W make 1/2 turn CW, M make 1/2 turn CCW under the joined hds.
- 5-8 Repeat action of meas 1-2 (Fig. III).
- 9-10 With 1 Continuation Step dancers move twd each other, M take W L hd in his R (thumb down) and turn her one full turn CCW under the joined hds as he dances in place.
- 11-12 M take W L hd in his L (thumb down) and turn her again one full turn CCW as each does 1 Continuation Step. As W finishes turn, M bring her L hd to the small of his back and place it in his R hd there; simultaneously she places her R at the small of her back and he passes his L hd under her L arm and takes her R hd where she placed it. L shoulders are now adjacent, hds grasped at each other's backs.
- 13-14 In above pos dance 1 Continuation Step moving CCW, as a cpl.
- 15-16 M release W R hd and withdraw his L. M dance 1 Continuation Step in place turning slightly to his R and pulling W around CCW to face him as she does 1 Continuation Step.

IV. LONG TURN

- 1-8 Dance 1 Basic Ardeleana Step to L and add to it 3 consecutive Continuation Steps to L, turning CW.
- 9-16 Repeat action of meas 1-8 (Fig. IV), beginning R and turning CCW.

V. MEN'S SHOW-OFF

- 1-8 Do M Show-off #1 4 times, starting hop on R.
- 9-16 Do M Show-off #2 8 times, starting hop on R.

64 meas Repeat dance from beginning.

VI. FINALE -- SHORT TURN

- 1-4 Dance 1 Basic Ardeleana Step to L, followed by 1 Continuation Step to L (beginning with R).
- 5-8 Repeat action of meas 1-4 (Fig. VI) with opp ftwork.

Dance may end with stamp. PLEASE do NOT bow!

Presented by Dick Crum

KALENDARA (kah-len-DAH-rah)
(Croatia)

Source: Learned from natives in Yugoslavia, 1952.

Record: MH 3024, by Duquesne University Tamburitzans:
Epic LC 3071, included in "Yugoslav Rhapsody." 2/4 meter

Formation: Closed circle, front basket hold, joining middle fingers with the second person over on either side, R arm over, L arm under.

Meas ctPatternPART I

- | | | |
|---|---|---|
| 1 | 1 | Step slightly to L on L ft with slight bend of L knee. |
| | 2 | Graceful lift on L ft as R ft is swung across in front. |
| 2 | 1 | Step slightly to R on R ft with slight bend of R knee. |
| | 2 | Graceful lift on R ft as L ft is swung across in front. |
| 3 | 1 | Turning L, step in this direction with L ft. |
| | 2 | Graceful lift on L ft as R ft is swung across in front. |
| 4 | 1 | Step on R ft, still moving L, but turn as you do so to face square ctr. |
| | 2 | Graceful lift on R ft, as L ft is swung across in front. |
- Meas 1-4 are now repeated.

PART II

- | | | |
|---|---|--|
| 5 | 1 | Fall on full L ft, stressing heel, and bending knee slightly as a cushion. |
| | & | Pause. |
| | 2 | Fall on full R ft, stressing heel, but don't bend knee. |
| | & | Fall on full L ft, stressing heel, but don't bend knee. |
| 6 | 1 | Fall on full R ft, stressing heel and bending knee slightly as a cushion. |
| | & | Pause. |
| | 2 | Fall on full L ft, stressing heel, but don't bend knee. |
| | & | Fall on full R ft, stressing heel, but don't bend knee. |
- Meas 5-8 are now repeated.

Song Text:

- | | |
|----|---|
| 1. | Meni kažu kalendari da s'u kolu svi bečari. |
| 2. | Meni kazu stare knjige da s'u kolu sve nebrige. |
| 3. | Meni kažu stare babe da s'u kolu sve barabe. |
| 4. | Meni kazu stari ljudi da s'u kolu dobro sudi. |

Translation:

- | | |
|----|--|
| 1. | The calendars tell me that all the "becars" are in the kolo. |
| 2. | The old books tell me that everyone's carefree in the kolo. |
| 3. | The old ladies tell me that rascals are in the kolo. |
| 4. | The old people say you can judge a person well in the kolo. |

Presented by Dick Crum

CIRO (CHEE-roh)
(Croatia)

Source: Learned from natives in Yugoslavia, 1952.

Record: Folk Dancer MH 3024-B 2/4 meter.

Formation: Closed circle -- front basket hold, i.e., join middle fingers with person second over. R arm over, L under.

<u>Meas</u>	<u>ct</u>	<u>Pattern</u>
		<u>PART I (Triangle Step)</u>
1	1	Step to peak of triangle with L ft.
	&	Pause, bringing R ft up to L.
	2	Bounce on both ft.
	&	Bounce on both ft again.
2	1	Step obliquely bkwd L with L ft to L corner of triangle.
	&	Pause, bringing R ft to L.
	2	Bounce on both ft.
	&	Bounce on both ft again.
3	1	Step to peak of triangle with R ft.
	&	Pause, bringing L ft up to R.
	2	Bounce on both ft.
	&	Bounce on both ft again.
4	1	Step obliquely bkwd R to R corner of triangle.
	&	Pause, bringing L ft to R.
	2	Bounce on both ft.
	&	Bounce on both ft again.
		Meas 1-4 are repeated as above.

Sketch of triangle step pattern: (see sketch)



		<u>PART II</u>
1	1	Low leap sdwd on L ft to L.
	&	Pause.
	2	Close R ft to L, taking wt.
	&	Step on L ft in place.
2	1	Low leap sdwd with R ft to R.
	&	Pause.
	2	Close L ft to R, taking wt.
	&	Step on R ft in place.
3		Repeat action of meas 1, Part II.
4	1	Low leap sdwd to R with R ft.
	&	Hold.
	2	Hold.
	&	Quick hop on R ft.
		Meas 1-4, Part II, are repeated.

CIRO (continued)Song Text:

1. Kad se Čiro oženio, čabar masti potrošio.

Chorus: Čaj, Čiro, sjedi o mirom, u curu ne diraj.

2. Sjedi Čiro za odžakom, namaz'o se sa kajmakom.

3. Sjedi Čiro za trpezom, namaz'o se sa pekmezom.

4. Sjedi Čiro navrh slame, brkovima plasi vrane.

Translation:

1. When Čiro got married, he spent a bucket of lard.

Chorus: Hey, Čiro, sit still and don't touch the girls.

2. Čiro sat behind a chimney, got all smeared with "Kajmak."

3. Čiro sat behind a table, got all smeared with jam.

4. Čiro sat on a haystack, scaring the crows with his mustache.

Presented by Dick Crum

VELIKO KOLO
(Serbia)

Veliko (VEH-lee-ko) Kolo was learned by Dick Crum from members of the Banat Tamburitza Orchestra and from native dancers in Zrenjanin (Banat), Yugoslavia. It was presented by Dick Crum at the 1960 Folk Dance Camp at the College of the Pacific, Stockton, California.

Record: MH 1004

Formation: Closed or open circle, arms on neighbors' shoulders.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
1	1	Step L with L ft.
	2	Continue moving L, stepping on R ft.
2	1	Step L with L.
	2	Point R toe in front of L ft.
3	1	Step R with R.
	2	Point L toe in front of R ft.
4	1	Hop on R ft (stress this hop).
	&	Step on L ft in place.
	2	Hold.
	&	Hop on L ft.
5	1	Step on R ft in place (stress this step).
	&	Hop on R ft.
	2	Step on L ft in place.
	&	Hold.
6	1	Step R ft in place.
	&	Step L ft in place of R.
	2	Step R ft in place.

NOTE: The above description is, by necessity, only approximate, since native dancers embellish the dance with many tiny syncopations and bounces which cannot be reduced to written description.

Presented by Dick Crum

AMOR DE MADRE (ah-MOHR deh MAH-dray)
(Monterrey, Northern Mexico)

Learned by Susan Cashion in 1971 from Jose Ibarra of Monterrey, Nuevo Leon. Arrangement specially adapted to a beginning group by Susan Cashion.

Music: Musart -ED 875, side 1, band 8. From album Ballet Aztlan.

Formation: Cpls in circle, W on outside to start. All facing CCW.

Style: M with thumbs stuck in belt, knees very bent; W with fists on hips and great torso rotation.

MeasPattern

- PART I. (Description for M, W with opp ftwork).
1 Point R ft fwd (ct 1), point R ft bkwd (ct 2), run R (ct 3), L (ct &), R (ct 4). W crosses in front of ptr, while the cpl progresses fwd in circle.
2 Repeat action of meas 1, reversing ftwork. W always crosses in front of M.
3-8 Repeat action of meas 1-2 three more times. W end Fig. on inside of circle with back to ctr and facing her ptr.

PART II. (Ballroom pos with M R hd grasping W L upper arm and W L hd grasping M R upper arm. Description for M, W does same with opp ftwork.)

- ah Hop on R ft.
1 Step to L on L (ct 1), step to L with R (ct &), step to L with L (ct 2), hop on L (ah), step to R on R (ct 3), step to R on L (ct &), step to R on R (ct 4), hop on R (ct ah).
2 Step L (ct 1), hop L (ct &), stamp R and release it from floor (ct ah). Step R (ct 2), hop on R (ct &), stamp L and release it from floor (ct ah). Stamp L (ct 3), stamp R (ct &), stamp L (ct 4). During this meas, M releases grasp with R hd and raises L arm so W can turn CCW under it.
3 (Grapevine) Step on R, crossing behind L (ct 1), step L with L (ct &). Step on R, crossing in front of L (ct 2), step L with L (ct &). Step on R, crossing behind L (ct 3), step L with L (ct &). Stamp in place on R (ct 4).
4 Still in ptr pos, twist hips and turn CCW (W turns CW) by hopping on R (ct ah). Step fwd on L (ct 1), step fwd on R (ct &), step fwd on L (ct 2). Hop L (ct ah), step bkwd on R (ct 3), step bkwd on L (ct &). Step bkwd on R (ct 4), hop on R (ct ah).
5 Repeat action of meas 1, Part II.
6 Repeat action of meas 2, Part II.
7-8 Repeat action of meas 1-2, Part II, with cpl turning CCW and maintaining the grasp the entire time.

AMOR DE MADRE (continued)

PART III. (Grasp is released, M puts thumbs in belt, W fists on hips. M travels CW on outside of circle, W CCW on inside of circle. Ftwrk the same for both M and W.)

- 1 Step R, crossing behind L (ct 1), step L with L (ct &), step R, crossing in front of L (ct 2), step L with L (ct &), step R, crossing behind L (ct 3), step L with L (ct &), stamp on R in place (ct 4). Stamp on L and release it (ct ah).
- 2 Repeat action of meas 2, Part II, making two CW turns.
- 3-4 Repeat action of meas 1-2, Part III.
- 5-8 Repeat meas 1-4, Part III, reversing ftwork and direction.

PART IV.

- 1 R ft crosses in front of L ft, taking wt while L ft turns over on outside of ft (ct 1). Maintaining floor contact with both ft, rock wt to L, allowing R to turn over on outside of ft (ct 2). Repeat action of ct 1 (ct 3), repeat action of ct 2 (ct &). Step on R releasing L leg and extending it to L side (ct 4). Hop on R (ct ah).
- 2 Repeat action of meas 1, Part IV, reversing ftwork.
- 3 Step fwd on R (ct 1), step together L (ct &), fwd R (ct 2), hop R turning CCW and changing places with ptr while constantly facing each other (ct &), step bkwd L (ct 3), step together R (ct &), step bkwd on L (ct 4), hop L (ct &).
- 4 Repeat action of meas 2, Part II, reversing ftwork and making two CW turns.
- 5-8 Repeat action of meas 1-4, Part IV.

PART V.

(All facing CCW in circle, W on inside.)

- 1-8 Repeat action of meas 1-8, Part I, reversing ftwork.

Presented by Susan Cashion

EL CABALLITO (el cah-bah-LEE-toh)
(Son from Jalisco, Mexico)

- Source: Traditional from the state of Jalisco. First taught in the school system in Guadalajara by Miss Cuca.
- Music: 6/8 rhythm, Musart ED 875, band 10, side 2.
- Formation and Style: A line of cpls facing each other. The choreography pantomimes the elopement of a young cpl on horseback. The W carries a Rebozo (long shawl) which she holds behind her back with an end in each hand in the first part of the dance, and which becomes the horse in Part IV. In Part VIII, she falls from the horse, the M tames it, she remounts, and they ride off. The M carries a bandana in his R hd which he swings freely as a whip or lasso.

MeasPattern

- PART I -- Caballito (Little Horse Step)
- 1 Step L (ct 1). Brush R heel fwd (ct 2), step on R toe (ct 3), step L (ct 4), brush R heel fwd (ct 5), step on R toe (ct 6).
- 2 Step L (ct 1), hold (ct 2). Small jump to R (ct 3), hold (ct 4), small jump to L (ct 5), hold (ct 6). Meas 2 travels fwd, twd ptr.
- 3 Step R (ct 1). Go into the air with the L knee bending, then flexing R knee (ct &, ct 2). Land on L (ct ah), step R (ct 3), small jump to L (ct 4). Step R, leaving L on floor (ct 5), hold (ct 6). Meas 3 makes a 1/2 CW turn in the air.
- 4-6 Repeat action of meas 1-3, Part 1, traveling back to original place.
- 7-12 Repeat action of meas 1-6, Part 1.

- PART II -- Zapateado con Vuelta (Footwork with turn)
- Ptrs have R shoulders twd each other to begin this section.
- 1 Step on R, whole ft (ct 1), step on L heel (ct 2), step R (ct 3), step L (ct 4), brush R heel fwd (ct 5), small jump into air (ct 6).
- 2 Step R in place (ct 1), step L in place (ct 3), step R (ct 5). During meas 2, turn 1/2 rotation CW to end with L shoulder twd ptr.
- 3-4 Repeat action of meas 1-2, Part II, reversing ftwork.
- 5 Repeat action of meas 1, Part II.
- 6 Step R rotating CW to face ptr (ct 1), hold (ct 2), step L (ct 3), hold (ct 4). Keeping wt on L, step R in place and rotate L shoulder twd ptr (ct 6).
- 7 Step L (ct 1), brush R heel fwd (ct 2), step on R toe (ct 3), step L (ct 4), brush R heel fwd (ct 5), step on R toe (ct 6). During meas 7, make one full CCW turn.
- 8 Step L (ct 1), step R (ct 3), step L (ct 5).
- 9-16 Repeat action of meas 1-8, Part II.

- PART III -- Caballito with corner
- Count off line so there are alternating cpls #1 and #2.
- 1-3 Repeat ft action of meas 1-3, Part I. Cpl #1M and cpl #2W approach each other and meet in ctr R shoulder to R shoulder. Cpl #1W and cpl #2M dance in place.
- 4-6 Repeat ft action of meas 1-3, Part I. Cpl #1M and cpl #2W continue path in space and change original places. #1W and #2M meet in ctr, R shoulders together.

EL CABALLITO (continued)

- 7-9 Repeat ft action of meas 1-3, Part I. #1M and #2W traveling back to ctr, #1W and #2M continuing path to change original place.
- 10-12 Repeat action of meas 1-3, Part I, all cpls returning to original place.

PART IV -- Zapateado changing sides

- 1-8 Repeat action of meas 1-8, Part II, with the variation of changing places with ptrs during CCW turn and ending meas 8 all facing same direction (LOD) with W at L side of M.
- 9 Repeat action of meas 1, Part II.
- 10 Repeat action of meas 2, Part II, traveling R.
- 11-12 Repeat action of meas 9-10, Part IV, reversing ftwork and direction of travel.
- 13-14 Repeat action of meas 9-10, Part IV.
- 15 Repeat action of meas 11, Part IV, W handing R end of Rebozo to M who takes it in his L hand.
- 16 W steps L (ct 1), steps R (ct 3), steps L (ct 5), while M steps on L (ct 1) taking 1 full CCW turn swinging R leg over Rebozo as if mounting a horse.

(At the end of Part IV, M has R end of Rebozo in L hand; Rebozo passes between his legs and behind W and is grasped with her L hd. W has R hd on M shoulder and balances on Rebozo as if she is riding it side saddle.)

PART V -- Caballito to form circle

- 1-12 Repeat action of Part I, traveling fwd in LOD and head cpl curving line CCW so by meas 12 there is a closed circle.

PART VI -- Zapateado -- In and out

- 1-2 Repeat action of meas 1-2, Part II. Cpl #1 traveling to fwd R direction and cpl #2 traveling fwd L on meas 2.
- 3-4 Repeat action of meas 1-2, Part VI, reversing ftwork and cpls #1 and #2 moving in opp fwd directions.
- 5-16 Repeat action of meas 1-4, Part VI, three more times.

PART VII -- Caballito

- 1-12 Repeat action of Part V.

PART VIII -- Zapateado with fall

- 1-2 Repeat action of meas 1-2, Part II, all cpls moving to R, away from the ctr of the circle.
- 3-4 Repeat action of meas 3-4, Part II, all cpls moving twd ctr. The W drops to her knees as if being thrown from the horse.
- 5-16 W stays on knees. M repeats action of meas 1-4, Part VIII, three more times, ad libbing direction.

PART IX -- Caballito

- 1-12 Repeat action of Part V -- cpls could take an exit from space by following lead cpl.

Presented by Susan Cashion

SE PUEDE PASAR...?
(Polka from Northern Mexico)

- Source: Se Puede Pasar...? (say PWAY-dah pah-SAR) is a combination of traditional steps of Northern Mexico. Set by Susan Cashion for the University of Pacific's Folk Dance Camp.
- Music: Discos Larga Vida D 771 (45 rpm) - Side 2 (Rhythm 2/4)
- Formation: Double circle, W on inside. M and W facing CW, inside hds clasped. M has thumb of free hd in belt, W grasps skirt and holds it over R shoulder.

MeasPatternPART I -- Basic - traveling

Description for M, W uses opposite ftwork.

- 1 Introduction--waiting in place cts 1, &, 2. Face to face with ptr. M R arm and W L arm raised in LOD, ready to swing through place low and into RLOD on first step. Pivot CCW on L ft so back is to ptr, brushing R heel and swinging R arm into RLOD (ct &).
- 2 Step to R on R ft (ct 1), hit L heel and release it (ct &), hop to R on R (ct 2), pivot CW on R to face ptr, brushing L heel into RLOD, and swinging R arm away from RLOD (ct &).
- 3 Repeat action of meas 2, reversing ftwork but constantly progressing into RLOD.
- 4-15 Repeat action of meas 2 and 3, six more times.
- 16 Transition. Step R (ct 1), step L (ct 2). Drop hds. M moves to face CW on outer circle, W facing CCW on inside circle. M places both thumbs in belt. W takes side hems of skirt in each hd and moves them freely on next Part.

PART II -- heel-toe

Description for M, U use same ftwork but because she is facing him, she will cross in front of him. Ptrs change pos outside circle to inside circle every four meas.

- 1 Hop on L in place as R heel touches floor to R (ct 1). Hop on L in place as R toe touches floor to L, crossing in front of or behind L leg to make touch (ct 2).
- 2 Repeat action of meas 1, Part II.
- 3 Step to R on R (ct 1), close L (ct &), step to R on R (at this point ptrs are face to face) (ct 2).
- 4 M traveling twd ctr of circle, step L (ct 1), step R (ct 2), while taking one CW turn.
- 5-8 Repeat meas 1-4, Part II, reversing ftwork and moving to outer circle.
- 9-24 Repeat meas 1-8, Part II, twice.

PART III -- Basic - side-to-side

M & W facing each other, M on outside circle. Description for M, W uses same ftwork. W puts fists on hips or brings skirt up over shoulder. M rounds torso fwd and shimmies shoulders at will.

- 1 Small jump to R rotating hips 1/4 CW, head and shoulders staying in direction of ptr (ct 1). Stamp L heel in place and release it (ct &). Hop R (ct 2), hit L heel in place and release it (ct &).

SE PUEDE PASAR. . . ? (continued)

- 2 Repeat action of meas 1, Part III, reversing ftwork and body rotation.
- 3-4 Repeat action of meas 1, Part III, twice.
- 5-8 Repeat action of meas 1-4, Part III, reversing ftwork.
- 9-32 Repeat action of meas 1-8, Part III, three more times. (Special patterns could be improvised during this Part, feeling is loose and "loco.")

PART IV -- Balance

Still facing each other, ptr join both hds, bodies apart. Description for M, W uses same ftwork.

- 1 Step fwd on R inclining body fwd and tilting head to L, as though to whisper something ⁱⁿ ptr's ear, and swinging arms to side (ct 1). Bring toe of L to rest behind R (ct &). Small heel lift and drop on R (ct 2).
- 2 Step bkwd on L, inclining body away from ptr and swinging arms to front (ct 1). Bring toe of R to place (ct &), small hop or heel lift and drop on L (ct 2).
- 3 Repeat action of meas 1, Part IV, changing places with ptr by rotating 1/2 turn CW.
- 4 Repeat meas 2, Part IV.
- 5-16 Repeat action of meas 1-4, Part IV, three more times.

PART V -- Rocks

Ballroom pos -- Description for M, W uses opp ftwork and direction.

- 1 Step bkwd on L, keeping R spot held on floor (ct 1). Shift wt back to R (ct 2).
- 2 Step fwd on L, keeping R spot held on floor (ct 1). Shift wt back to R (ct 2).
- 3 Repeat action of meas 1, Part V.
- 4 Step fwd L (ct 1), step fwd on R (ct 2).
- 5-8 Repeat action of meas 1-4, Part V, keeping ftwork the same but reversing all directions (step fwd on ct 1, etc.).
- 9-16 Repeat action of meas 1-8, Part V.

PART VI -- Grand R and L (Basic)

Turn to face ptr, M on outside circle facing CW, W on inside circle facing CCW. Description for M, W use opp ftwork, but same hd.

- 1 Repeat ft action of meas 2, Part I, but grasp W R hd and pull her by while traveling into RLOD.
- 2 Repeat action of meas 3, Part I, grasping next W with L hd and pulling her by.
- 3-8 Repeat action of meas 1-2, Part VI, three more times. The W whose L hd the M grasps on meas 8 becomes his new ptr.

PART VII -- Basic -- Ballroom pos

- 1-8 Repeat action of basic step, Part I (meas 1-8) while in ballroom pos and revolving CW in place.

PART VIII, IX, X

- 1-24 Repeat action of Parts VI, VII, and VI. End dance by M spinning last W under arm.

Presented by Susan Cashion

UNA NOCHE EN SANTA ROSA
(Northern Mexico)

(OO-nah NOH-chay en
SAHN-tah ROH-sah)

- Source: Taught to Susan Cashion by Jose Ibarro at Monterrey during the Summer of 1971.
- Music: Discos Larga Vida - Polka 0771 (45 rpm) Una Noche en Santa Rosa by Los Caminantes de Monterrey.
- Formation: Cpls scattered randomly or arranged in lines.
- Style: Ptr pos: M grasps W L upper arm with R hd, W L hd grasps M R upper arm. Other hds joined. Keeping knees in parallel pos, hips rotate freely from side to side.
(Description for M -- W use opp ftwork.)

MeasPatternPART I -- Basic

- & 1/8 rotation of hips so M R hip is adjacent to W L hip.
- 1 Step L (ct 1), stamp R heel and release it from floor (ct &), hop L (ct 2). Stamp R heel and release it from floor, then rotating hips so M L hip is adjacent to W R hip (ct &). Step R (ct 3), stamp L heel and release it (ct &), hop R (ct 4), stamp L heel and release it (ct &).
- 2-4 Repeat action of meas 1 three more times. On cts 3, &, 4 of meas 4, W turns CCW under M L arm.
- 5-16 Repeat action of meas 1-4, three more times.

PART II -- Swivel/slide

- & Turn hips CCW, still maintaining grasp, pivoting on L ft CCW as far as possible.
- 1 Step to L front diag with R (ct 1). Pivot CW on R (ct &), step to R front diag on L (ct 2), pivot CCW on L (ct &). Stamp R in place (ct 3), pivot CW on L (ct &). Stamp R (ct 4), pivot CCW on L (ct &).
- 2-4 Repeat action of meas 1, Part II, three more times.
- 5 (Hips squarely facing ptr.) Step R (ct 1), slide closed with L (ct ah), step R (ct 2). Slide closed with L (ct ah), step R (ct 3), jump together on both ft (ct 4).
- 6 Repeat action of meas 5, Part II, reversing ftwork.
- 7-8 Repeat action of meas 5-6, Part II.
- 9-16 Repeat action of meas 1-8, Part II.

PART III -- Raising the Dust

- 1 Inwardly rotating L leg, stamp L (ct 1), outwardly rotating L leg, stamp L (ct 2), stamp L (ct 3), stamp R (ct &), stamp L (ct 4).
- 2 Repeat action of meas 1, Part III, reversing ftwork.
- 3 Brush L toe to R, crossing in front of R ft (ct 1), brush L toe to L (ct &). Brush L toe to R (ct 2), stamp L (ct 3), stamp R (ct &), stamp L (ct 4).
- 4 Repeat action of meas 3, Part III, reversing ftwork.
- 5 Step L (ct 1), close R (ct &), step L (ct 2). Step R (ct 3), close L (ct &), step L (ct 4). (Turning CW.)
- 6 Repeat action of meas 5, Part III.

UNA NOCHE EN SANTA ROSA (continued)

- 7 Stamp L (ct 1), stamp R (ct 2). (During cts 1,2 M releases grasp on W and turns her CCW under his L arm.) Stamp L (ct 3), stamp R (ct 4), stamp L (ct 4).
- 8 Repeat action of meas 7, Part III, spinning W CW under L arm and resuming hd grasp on her upper arm.
- 9-16 Repeat action of meas 1-8, Part III.

PART IV -- Cachetes (cheeks)

(Rotating body so M L hip is adjacent to W R hip. M L cheek and W R cheek touching.)

- 1 Stamp on L (ct 1), stamp R heel in place and release it (ct &), hop on L (ct 2). Stamp R heel in place and release it (ct &), repeat cts 1,&,2 (cts 3,&,4).
- 2 Repeat action of meas 1, Part IV.
- 3-4 Repeat action of meas 1-2, Part IV, reversing body and ftwork.

PART V -- Rock

(M R cheek against W L cheek.)

- 1 Step L, swinging L hip to L (ct 1), close R (ct 2), step L (ct 3), close R (ct 4).
- 2 Repeat action of meas 1, Part V.
- 3 Rock back with L, keeping R ft apart held (ct 1), shift wt to R (ct 2), rock fwd with L keeping R ft in same place (ct 3), shift wt to R (ct 4).
- 4 Repeat meas 3, Part V.
- 5-12 Repeat action of meas 1-4, Part V, two more times.
- 13-15 Repeat action of meas 1-3, Part V.
- 16 Stamp L (ct 1), stamp R (ct 2), stamp L (ct 3), stamp R (ct 4). During this meas M stamps in place and turns W CCW under his L arm and at the end catching W L hd in his R, W arms now being crossed in front of her body in front of the M, who stands behind her.

Presented by Susan Cashion

ISRAELI DANCE STEPS

- Mayim Right: Facing ctr, step R across in front of L; step L to the L; step R across behind L; step L to the L (can be reversed).
- Yemenite Right: Step R to R (bend knee); step L on toe behind R; step R across in front of L; hold (can be reversed).
- Balance: Step R to R side; step L in place; step on R in place, all small running steps (can be reversed).

SHIBOLEI PAZ (shee-boh-LAY PAHZ)
(Israel)

Choreographer: Moshe Eskayo

Composer: Y. Sagi

Formation: Circle CW, hold hds.

ctsPatternPART ONE

- 1-8 Two Mayim R.
9-12 Running in place 4 steps, L,R,L,R, legs bent fwd.
13-14 Running in place 2 steps, L,R, kick back.
15-28 Repeat meas 1-14.

PART TWO

- 1-2 Jump on both ft (slightly separated), hop on L, R extended to side.
3-4 Step R behind L; L to L.
5-12 Repeat action of meas 1-4, Part Two, twice more.
13-14 Repeat action of meas 1-2, Part Two.
15 Bounce step R in place.
16 Bounce step L in L.
17-18 Step hop on R to R.
19-20 L crosses R and back to place.
21-22 One Mayim R.
23-26 One complete air turn R.

Presented by Moshe Eskayo

MA AVARECH
(Israel)

Choreographer: Moshe Eskayo

Composer: Y. Rosenblum

Formation: Cpls, moving CCW, M backs to ctr of circle, W face ctr in front of ptr (W steps noted; M do opposite).

cts

Pattern

PART ONE

- 1-4 (Cpls holding hds) step R on R, cross L in front of R, step on R, touch L heel on floor, step on L, touch R heel on floor.
5-8 One Yemenite R (drop R hd) moving R on L, step together step.
9-16 Repeat cts 1-8.

PART TWO

- 1-8 Complete turn R, hold on R, 1 Yemenite L; reverse to L.
9-12 Moving CW (R hd to ptr's L) step R together, R together, R together, hold, ft together.
13-16 (Hold ptr's hds) lean fwd on L, step bkwd on R, fwd on L, bkwd on R.
17-20 One Mayim L, step on L, complete turn L ending ft together.

Presented by Moshe Eskayo

PRONUNCIATION NOTE FOR 3 ISRAELI DANCES.

The following 3 dances all have the same pronunciation problem.

CH is pronounced in a manner similar to the CH in the German word ACH.

MA AVARECH -- MAH ah-vah-RECH

ORCHA BAMIDBAR -- or-CHAH bah-meed-BAR

REYACH TAPUACH -- ray-AHCH tah-poo-AHCH

DEBKA OUD (deb-KAH OOD)
(Israel)

Choreographed by Moshe Eskayo. Dance Notations by Danny Ross.

Music: Record: I.F.C. 2 "Kadima." 4/4 meter.

Style: Sharp, strong masculine and very close to the ground.
The dance consists of three steps and a chorus. For the chorus arms on shoulders. Fig. I, hds held down; Fig. II and III hds are not held.

<u>Meas</u>	<u>Pattern</u>
<u>CHORUS</u>	
1	Moving to R, step R (ct 1), step L (ct 2). Jump to both ft with R ft fwd, knees bent, ft apart (ct 3). Jump twice moving a little bkwd with the legs the same as in ct 3 (ct 4).
2	Moving to R, step R (ct 1), step L (ct 2). Jump as in meas 1 (cts 3, 4). Leap to R, stamp L, facing in LOD (ct &).
3-4	Repeat action of meas 1, 2 with opp ftwork and move twd ctr.
5	Moving bkwd, step R (ct 1), step L (ct 2). Jump with R ft back, knees bent, ft apart (ct 3), jump twice in place (ct 4).
6	Step R (ct 1). Step L raising R leg bent at the knee (ct 2). Step R, raising L knee (ct 3). Step L and stamp R (ct 4).
7	Repeat action of meas 1, exactly.
8	Step R (ct 1), step L (ct 2). Jump to both ft facing ctr, R leg in front, ft apart, knees bent (ct 3). Jump twice with legs together slightly bent.
<u>FIGURE I</u>	
1	Repeat action of cts 3, 4 meas 8 of Chorus, two times.
2	Moving to R, step R (ct 1), step L (ct 2). Leap onto R in front of L (ct 3). Leap moving to the L (ct 4). Stamp R ft next to L (ct &). During this meas hd is moved in a fist over the head.
3-4	Repeat action of meas 1, 2, Fig. I.
<u>FIGURE II</u>	
1	Facing ctr, step R (ct 1), tap L toe behind R ft (ct 2). Step on L (ct &). Repeat for cts 3, 4, &.
2	Step R (ct 1), step L (ct 2). Leap R in front of L (ct 3). Jump twice, ft together, moving to L (ct 4).
3-4	Repeat action of meas 1, 2, Fig. II.
<u>FIGURE III</u>	
1	Repeat action of meas 1, Fig. I.
2	Step R (ct 1), step L (ct 2). Leap onto R in front of L (ct 3). Jump once in place and jump turn (ct 4). The R arm is held over the head in a fist, shaking.

DEBKA OUD (continued)ARMS:

In meas 1 of Fig. II and Fig. III, R arm describes following motions: (L arm is at the side all the time). Bring R arm sharply in front as if snapping a whip from pos of shoulder hold (ct 1). Bring R arm around and over the head back to original pos (ct 2). Repeat for cts 3,4.

In meas 2 of Fig. II the R arm is held over the head shaking the fist.

In meas 2 of Fig. III the R arm shakes in the same way as in Fig. I. On ct 4 it snaps the whip to help the jump turn.

Presented by Moshe Eskayo

NITZANIM (neet-sah-NEEM)
(Israel)

Choreographer: M. Eskayo

Composer: N. Heyman

Record: Na'arah IFC 1, Side 2, band 4.

Formation: Cpls, M back to ctr of circle, W out facing ptr.
W L hd to M R; W steps noted, M opposite.

cts

Pattern

PART I

- 1-4 One Mayim step L.
- 5 Lean L on L.
- 6 Step R on R.
- 7 Cross L in front of R.
- 8 Step in place on R.
- 9-10 Step-hop to L on L (R extended to R).
- 11 Cross R in front of L.
- 12 Step in place on L.
- 13 Step R on R.
- 14-26 Repeat cts 1-13.

PART II

- 1-2 Touch L heel fwd; step fwd on L.
- 3-4 Touch R heel fwd; step fwd on R.
- 5 (Drop hds) cross L in front of R.
- 6 Step in place on R.
- 7-8 Step-hop on L (bring R fwd bent at knee).
- 9 Step fwd on R.
- 10 Step bkwd on L.
- 11-12 Step-hop fwd on R (bring L fwd bent at knee).
- 13-16 4-step turn L, starting L (L,R,L,R).
- 17-32 Repeat cts 1-16, Part II.

Presented by Moshe Eskayo
Notes by Laura J. Resnick

ORCHA BAMIDBAR
(Israel)

Choreographer: Y. Karmon

Composer: M. Vilensky

Formation: Cpls moving CCW, M inside circle, W out, hold hds, shoulders touching.

<u>cts</u>	<u>Pattern</u>
	<u>PART ONE</u>
1	Hold.
2	Step R on R.
3	Step in place on L.
4-5	Step fwd on R (bring L up behind R).
6-8	Step in place, L,R,L.
9-16	Repeat cts 1-8.
17	Brush R.
18-20	Moving in circle to R step R,L,R,L,R (bend knees).
21	Brush L.
22-25	Moving in circle to L, L,R,L,R,L,R (bend knees).
26	Separated, still holding hds with arms up, knees bent, step R with R -- bring leg up bent fwd making an arc.
27	Step L in place.
28-29	Touch R heel fwd, touch R toe fwd.
30	Step R bkwd.
31	Step L in place.
32	Brush R straight fwd.
33-38	Repeat cts 26-31.
39-40	W brush R to the L turning to face L. M brush to the R.
	<u>PART TWO</u> (W steps noted -- M do opp)
1-2	Step L on L, cross R in front.
3	Step L on L.
4	Step on R 3/4 of a turn to L to face ptr.
5-6	2 step-together to R, bent knees, L,R,L,R.
7	Step L to L and hold (W should now be at M L shoulder).
8-20	Repeat cts 26-38 from Part One.
21	Repeat ct 32 from Part One.
22	Facing ptr holding both hds, step R on R.
23	Step L in place.
24-26	Touch R heel 3 times fwd on floor.
27	Hop on L in place.
28-29	Bring both ft together and raise up on balls of the ft.
30-31	One complete turn to the R starting on R, R ft together.
32-34	Step bkwd on R, bring it back to side of L, hold.
	<u>PART THREE</u> (W steps noted -- M do opp)
1	Step R on R.
2	Ft together deep bend in both knees.
3	Still with knees bent, swivel 1/4 of a turn to L.
4	Straighten legs.
5-8	Holding R hd to ptr's L straight down at side of body, L hd to ptr's R above head -- R shoulder to ptr's L, 4-step turn CW starting on R.
9-16	Repeat cts 1-8 to the L starting on L.

Presented by Moshe Eskayo

REYACH TAPUACH
(Israel)

Music: Record: I.F.C. 2 "Kadima."

Formation: Circle dance, holding hds down, CW.

Meas

Pattern

FIGURE I.

- 1 Mayim to L one complete step. Hop on L ft on last ct of Mayim step, lifting R knee up.
- 2 Repeat action of meas 1.
- 3 Cross R over L and step L to L side. Step R to R side and small bkwd step L in front of R. Hop on L while kicking R leg out (knee slightly bent) to the R.
- 4 R, L, R to L side -- hop on L in same direction (leap). Repeat, but on last ct of meas 4 the 2nd time, hop on R ft.

FIGURE II.

- 1 Step L to L side. Cross over L with R. Step L in place and hop on it (L).
- 2 Hop on L and do a 3-step CW turn to the R.
- 3-4 Repeat action of meas 1,2, Fig. II.

FIGURE III.

- 1 Step R with R and hop -- at the same time swinging arms back. Hop on R with L leg straight. Step L behind R to R side. L across R in front.
- 2 Step R fwd, L behind R, R to R side. L in front of R. Hop on L, bring R knee up high and swing arms up.
- 3-5 Repeat action of meas 2, Fig. III, three more times.
- 6-7 Repeat action of meas 3,4, Fig. I, without leap.
- 8-9 Repeat action of meas 1-2, Fig. II.

Presented by Moshe Eskayo

BASIC STEPS FOR BOURRÉES

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

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

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

II. Avant-deux (forward and back)

Avant-deux droit (straight move for 2 dancers).
Two dancers face each other (4 ft apart).

Meas

- 1 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.)
- 2 Dancing on the spot, do one bourrée step if you are a W. M bend both knees on the 1st ct of the meas.
- 3 Move bkwd with one bourrée step, starting with L ft.
- 4 Do one bourrée step in place.

III. Bransiller

These steps are done on the spot. Basically, they are "pas de basque" or "bourrée steps" done on the spot.

Lower Berry style.

Steps for M are done very neatly, crossing on the second ct. Step on L ft sdwd L (ct 1). Cross R over L (ct 2). Step on L ft in place (ct 3). Reverse. W do not cross on second ct. They would step R next to L (ct 2).

Presented by Louise & Germain Hébert

LE CHIBRELI ALSACIEN

(France - Alsace)

Origin: Le Chibreli Alsacien (luh shee-bruh-LEE ahl-sah-see-A (A as in At), 'is a dance done originally by women only, and was executed around a goat. Later, men joined in and a waltzing chorus was added because in Alsace everything ends up with a waltz. Learned from Nicole Andrioli and Paul Bouard at Pont-Crétien, France, August 1967.

Music: Rythme 4009 (45)

Formation: Circle of cpls all facing ctr, W at M R. Joined hds are held low.
Note: M always waltz with W at their L.

MeasPattern

4 (2/4) INTRODUCTION.

FIGURE 1 -- Chibreli (bleking step)

- A 1 All starting with the same ft, hop on L, throwing R ft fwd (ct 1), pause (ct 2).
 2 Repeat meas 1, hopping on R ft throwing L ft fwd.
 3-4 Repeat meas 1-2, doing the bleking step twice as fast (4 bleking steps, all told).
 1-4(rptd) Repeat meas 1-4.
 B 1 Starting with L ft, side two-step to the L.
 2 Side two-step to R with R ft.
 3-4 Repeat the side two-step to L and R.
 A 1-4 Repeat meas 1-4 (bleking step).

(3/4) FIGURE 2 -- Waltz

- B 1-8 Starting with outside ft, ptrs waltz in the LOD turning CW and 1-8(rptd) moving CCW.

(2/4) FIGURE 3 -- Chibreli (bleking step)

- 1-16 Repeat Figure 1.

(3/4) FIGURE 4 -- Waltz

- B 1-16 Repeat Figure 2. At end of the Figure, each cpl faces another cpl.

(2/4) FIGURE 5 -- Chibreli (bleking step).

- A 1-16 Repeat Figure 1 in "quadrette formation." O X
 X O

(3/4) FIGURE 6 -- M lift W

- B 1 All starting with L ft, 1 waltz step sdwd to L.
 2 Waltz step sdwd to the R starting with R ft.
 3 3 stamps L,R,L.
 4 M lift W putting their hds on W waist. W help by putting their hds on M shoulder.
 5-16 Repeat meas 1-4, Figure 6, three times.

(3/4) FIGURE 7 -- Waltz

- C 1-16 Repeat Figure 2.

Presented by Louise & Germain Hébert

LE BAL DES VIEUX
(France - Alsace)

Le Bal des Vieux (luh-BAHL day VYUH) is a dancing game very similar to a "Fricassée," or household fight. There is a constant opposition between the way old people (les Vieux) dance and the way the young people do things. Learned from Huguette Gautier at Pont-Chrétien, April 1972.

Music: Record: Rythme 4009 (45). 2/4 meter.

Formation: Circle of cpls in skater's pos, all facing LOD.

- | <u>Meas</u> | <u>Pattern</u> |
|---|---|
| <u>FIGURE I. FENÊTRES</u> (windows) | |
| A 1-4 | All starting with L ft, 4 heavy walking steps. |
| 5 | Raising joined R hds, look at each other. |
| 6 | Lower hands. |
| 7-8 | Repeat meas 5-6. |
| A 1-8 (rptd) | Repeat meas 1-8. |
| 9-12 | Facing each other, join R hds and turn twice CW with 8 step-hops. |
| 13-16 | Repeat meas 5-8, Fig. I. |
| <u>FIGURE II. FLIRT</u> | |
| A 1-4 | Repeat meas 1-4, Fig. I. |
| 5-6 | Raising joined hds to Varsouvienne pos, ptrs look at each other over W R shoulder (M passing behind W). |
| 7-8 | Ptrs look at each other over W L shoulder. |
| A 1-8 (rptd) | Repeat meas 1-8, Fig. II. |
| 9-12 | Repeat meas 9-12, Fig. I. |
| 13-16 | Repeat meas 5-8, Fig. II. |
| <u>FIGURE III. PIED DE NEZ</u> (faces) | |
| A 1-4 | Repeat meas 1-4, Fig. I. |
| 5 | Make a big face to ptr. |
| 6 | Pause. |
| 7-8 | Repeat meas 5-6, Fig. III. |
| A 1-8 (rptd) | Repeat meas 1-8, Fig. III. |
| 9-12 | Repeat meas 9-12, Fig. I. |
| 13-16 | Repeat meas 5-8, Fig. III. |
| <u>FIGURE IV. CLAQUE DE LA FILLE</u> (W slap M) | |
| A 1-4 | Repeat meas 1-4, Fig. I. |
| 5 | W <u>pretend</u> slapping M L cheek, M clap his own hds on R side. |
| 6 | Pause. |
| 7-8 | Repeat W slapping R cheek.. |
| A 1-8 (rptd) | Repeat meas 1-8, Fig. IV. |
| 9-12 | Repeat meas 9-12, Fig. I. |
| 13-16 | Repeat meas 5-8, Fig. IV. |

LE BAL DES VIEUX (continued)

- FIGURE V. EMBRASSADE (big hugging)
- A 1-4 Repeat meas 1-4, Fig. I.
 5 Ptrs hug each other.
 6 Pause.
 7-8 Repeat meas 5-6, Fig. V.
- A 1-8(rptd) Repeat meas 1-8, Fig. V.
 9-12 Repeat meas 9-12, Fig. I.
 13-16 Repeat meas 5-8, Fig. V.

Presented by Louise and Germain Hébert

LA VALSE DES VIOLETTES
 (France - Alsace)

La Valse Des Violettes (lah-VAHLS day vee-oh-LET) is a variation of "Family Waltz." The melody was noted in a village near Vendenheim. Learned from Solange Panis and Huguette Gautier at Pont-Crétien, April 1972.

Music: Record: Rythme 4009 (45). 3/4 meter.

Formation: Cpls, M back to ctr, facing W. Hds joined on the sides.

MeasPattern

- 8 Introduction.
- FIGURE I.
- A 1-2 Both starting with outside ft (ML, WR), 2 step-swings.
 3 M dance on the spot, and dropping outside hds, help W to turn CW under the inside hds using 3 small steps.
 4 Reverse meas 3, W turning CCW under outside hds.
 5-12 In closed pos, 8 waltz steps turning CW in LOD.
- FIGURE II.
- B 1-4 All join hds and face ctr. Starting on outside ft, 4 waltz steps, balancing joined hds fwd and back.
 5-8 Pulling W on their L, M do 4 waltz steps with "corner" turning CW in LOD.

Face new ptr and start from beginning.

Presented by Louise and Germain Hébert

L'ETOILE
(France - Lower Berry)

L'Etoile (lay TWAHL) is a special bourrée from the region of Pouligny-Notre-Dame in Lower Berry. We find in this dance a unique sideward bourrée step showing the Auvergne influence. This dance is used to open an exhibition. Learned from Paul Bouard in August 1967, and verified with Solange Panis in Pont-Chrétien, April 1972.

Music: Record: Rythme 4003 (45). 3/8 meter.

Formation: 6 to 10 cpls in a single file: M at one end, W at the other. All join hds: M M M M M M W W W W W W
1 2 3 4 5 6 1 2 3 4 5 6

Steps: Sideward Bourrée Step: (4 meas)

- Meas 1 - Side step to L with L ft (ct 1).
Cross R ft in front of L ft (ct 2).
Side step to L with L ft (ct 3).
- Meas 2 - Close R ft to L (ct 1).
Side step to L with L ft (ct 2).
Close R ft to L (ct 3).
- Meas 3 - Side step to L with L ft (ct 1).
Close R ft to L (ct 2).
Side step to L with L ft (ct 3).
- Meas 4 - Close R ft to L (ct 1).
Side step to L with L ft (ct 2).
Close R ft, throwing L ft sdwd and taking full wt on R (ct 3).

Stamping Bourrée Step: (2 meas)

- Meas 1 - Basic bourrée starting with L ft and stamping on 3rd ct with L ft.
- Meas 2 - Stamp on R ft (ct 1), then finish the bourrée step.

Meas

Pattern

- 2 Introduction.
- A 1-8 FIGURE I. ENROULEMENT (forming a circle)
All starting with L ft, M #1 leads the line of dancers CW using 2 Sideward Bourrée steps.
1-8 Repeat action of meas 1-8, closing the circle.
(rptd)
- B 1-8 FIGURE II. ESCARGOT (snail)
M #1 (closing the circle) leads all M in an inside circle all using the Stamping Bourrée step. At the end of the sequence, all M will be inside and all W will form an outside circle.
(rptd)

L'ETOILE (continued)

- FIGURE III. L'ETOILE (the star)
- A 1-8 M put their R hd on the preceding M's elbow and join L hd
 1-8 with W's R hd. All facing CW the formation rotates with 16
 (rptd) Bourrée step.
- B 1-8 The formation keeps on revolving CW using the Stamping
 1-8 Bourrée step.
 (rptd)

- FIGURE IV. FARANDOLE (single file) and ENROULEMENT
 (forming a circle)
- A 1-8 All join hds as at the beginning of the dance and repeat
 1-8 Fig. I. This time W #1 leading the formation.
 (rptd)

- FIGURE V. ESCARGOT (snail)
- B 1-8 Repeat Fig. II, W now being inside the formation and M
 1-8 outside.
 (rptd)

- FIGURE VI. L'ETOILE (the star)
- A 1-8 Repeat Fig. III, the formation revolving CW with W inside
 1-8 with their R hd on preceding W's elbow and L hds joined with
 (rptd) M R hd.
- B 1-8
 1-8 (rptd)

- FIGURE VII. D'EROULEMENT ET FARANDOLE
- A 1-8 Repeat Fig. I, M #1 leading. All join hds as at the beginning.
 1-8 (rptd)

- FIGURE VIII. SORTIE (exit)
- B 1-8 Repeat Fig. II using Stamping Bourrée step, M #1 leading the
 1-8 line out of the dancing area.
 (rptd)

Presented by Louise and Germain Hébert

LA BOURRÉE PASTOURELLE
(France - Lower Berry)

Origin: La Bourrée Pastourelle (lah boo-RAY pahs-too-REL) is a circle bourrée from the region of Poulligny-Notre-Dame in Lower-Berry. Without any doubt, this is the most popular dance in Berry. Groups usually used it for exhibition purpose. Learned from Pierre Panis and Paul Bouard, Pont-Chrétien, 1964 and 1967.

Music: Records: Barclay 820138, Side A, band 7, 3/8 meter.
"Bourree croisee de Sancerre"
Rythme 4002 (45)

Formation: A circle of 6 to 10 cpls, W at M R, all facing ctr, free hands at sides for M; W hold skirt.

Meas (3/8)

Pattern

8 INTRODUCTION.
4 (On the Rythme Record)

- FIGURE 1 -- Avant-deux.
A 1-4 All M move fwd with steps of "Avant-deux droit." W do the same starting 2 meas later.
5-8 Repeat meas 1-4.
1-8(rptd) Repeat meas 1-8.

FIGURE 2 -- Chaîne.

As figure 2 starts W are on the inside circle. They will not complete their avant-deux but will do 1/2 turn CCW to face their ptr.

- B 1-2 Join R hands with ptr and move and change places with ptr, using the 2 first meas of "Avant-deux droit."
3-8 Keep moving diag out and in, like in a grand R and L.
1-8(rptd) Repeat meas 1-8, figure 2.

FIGURE 3 -- Avant-deux.

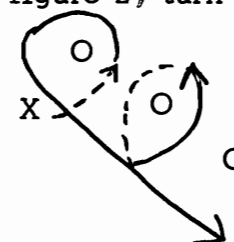
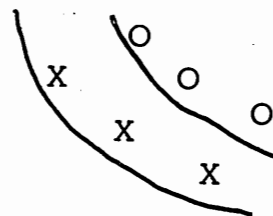
At the end of figure 2, M finish on the outside circle.

- A 1-4 All move twd the next ptr meeting with R shoulder using "Avant-deux droit" steps (W face out, M face in).
5-8 Repeat meas 1-4, figure 3, meeting the same ptr at L shoulder.
1-8(rptd) Repeat meas 1-8, figure 3.

FIGURE 4 -- Souricière (Mouse-trap).

During this figure W dance on the spot with "bransiller steps" (Lower-Berry style).

- B 1-2 Starting with L ft, M using same steps as in figure 2, turn around ptr. After 2 meas, M are behind W.



LA BOURRÉE PASTOURELLE (continued)

- 3-4 Completing his turn, M are in front of W.
 5-6 M move to the next W.
 7-8 Repeat meas 1-2, figure 4.
 1-2(rptd) Repeat meas 3-4, figure 4.
 3-4 Repeat meas 5-6, figure 4.
 5-6 Repeat meas 1-2, figure 4. M take W R with his L and they begin to turn 1/2 CCW as a cpl.
 7-8 Cpls complete the turn, finish facing ctr.
- FIGURE 5 -- Avant-deux.
- A 1-8 All starting with L, W and M move fwd with "Avant-deux droit" steps.
 1-6(rptd) Repeat meas 1-6, figure 5.
 7 M join inside hd with W on their R, drop the other, M turn 1/2 CW to face out of ctr. W turn a full turn CCW under joined hds.
 8 M dance on the spot with a "bransiller step" as W move on the outside circle to the next M (moving CW).
- FIGURE 6 -- Pastourelle.
- B 1-2 M and W join R hds. Balancing the hds sdwd to M R, then L, 2 "bransiller steps."
 3-4 W turn CCW under the joined hds and move CW to the next M. All is done with "bransiller steps."
 5-8 Repeat meas 1-4, figure 6 with new ptr.
 1-8(rptd) Repeat meas 1-8, figure 6. On the last 2 meas M do 1 full turn CW. All finish facing ctr.

Presented by Louise & Germain Hébert

LA MAZURKA DE SCHENEWELE

(France - Alsace)

Origin: Once very popular, mazurka has a tendency to disappear from Alsace. The melody was found near the village of Scheneweale. Learned from Nicole Andrioli and Paul Bouard, at Pont-Chrétien, France, August 1967.

Music: Rythme 4004 (45)

Formation: Circle of cpls, M back to ctr. Hands in modified shoulder-waist pos: M put his hands on W shoulder blades.

Steps: Mazurka alsacienne: (described for M; W reverse)
Bend R knee, lifting L ft (ct 1); step sdwd L to to L (ct 2);
close R ft to L (ct 3).

Meas (3/4)Pattern

- 1-2 Starting with inside ft, 2 Mazurka steps.
- 3-4 Starting with outside ft, 2 waltz steps turning CW and moving CCW in LOD.
- 5-6 Holding both hds with ptr at shoulder height, 2 step-swing starting with outside ft. Note: The lifted leg should be raised very high.
- 7 Joining inside hds, W turn CW under arms with one waltz step while M dance on the spot.
- 8 Stamp twice, R,L (no wt) for M (cts 1,2); L,R (no wt) for W (cts 1,2). Pause (ct 3).

As a Mixer:

- 7 As W turn under joined hds, M face CCW, W execute 3/4 of a turn to face CW. Travel to new ptr on meas 7 and try to be there by meas 8.
- 8 All move fwd with 2 stamps fwd a new ptr.

Repeat from beginning.

Presented by Louise & Germain Hébert

LA POLKA DES CONSCRITS
(France - Alsace)

Origin: La Polka Des Conscrits (lah pohl-KAHday kohn-SKREET) is an old quadrille figure that the newly drafted soldiers used to dance in the different villages on their way down to the barracks. Learned from Paul Bouard and Nicole Andrioli at Pont-Chretien, France, August 1967.

Music: Rythme 4004 (45)

Formation: A line of cpls facing another line of cpls. Ptrs hold hds in Varsouvienne pos and are numbered 1-2, 1-2, etc. Units of 3 to 4 cpls are designated, preferably 4 cpls.

```

      ↓ 1X  2X  3X  4X  ↓ 1X  2X  etc.
      ↑ X1  X2  X3  X4  ↑ X1  X2  etc.
  
```

Meas (2/4)

Pattern

2 INTRODUCTION.

FIGURE 1 -- Promenade

- A 1-8 M and W starting with L ft, 16 two-step, circling a full turn CCW.
 1-8(rptd) Cpls will be back where they started and will face the opp line (8 to 10 ft apart). Note: It is a good idea to have everybody face CCW once the starting pos is assumed.

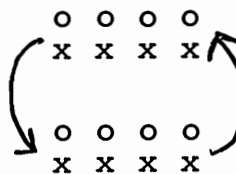


FIGURE 2 -- Saluts (fwd and back).

- B 1-4 Starting with L ft cpls move twd opp with 4 two-steps.
 5-8 Cpls move back with 8 small walking steps.
 1-8(rptd) Repeat meas 1-4, Figure 2.

FIGURE 3 -- Galop.

- C 1-4 In closed social pos, cpls, like in Figure 1, circle, full turn
 1-4(rptd) CCW with 16 chasse-step.

FIGURE 4 -- Saluts (fwd and back).

- B 1-8 Repeat Figure 2.

1-8(rptd) FIGURE 5 -- Croisements (crossing over).

- D 1-2 In closed social pos the odd cpls change places, W passing back to back with 4 chasse step.
 3-4 In opp cpl pos M do 1/2 CCW while W pivot 1 turn 1/2 CW under joined outside hds.
 1-4(rptd) Repeat meas 1-4, Figure 5, to bring back cpls at their original pos. Meanwhile even cpls in closed social pos pivot on the spot with walking steps.
 1-4 Repeat meas 1-4, 1-4(rptd), Figure 5, this time even cpls
 1-4(rptd) crossing over and back while odd cpls pivot on the spot.
 Repeat from beginning.

Presented by Louise & Germain Hébert

LA VRIE, LE PASTILLET, LA CONTREDANSE
(France - Upper Poitou)

La Vrie, Le Pastillet, La Contredanse (lah-VREE, luh-pahs-tee-YAY, lah-kawn-truh-DAHNS), is a suite of three dances from the repertoire of "les Pibolous de la Mothe St. Heray." Learned from Michel Piot, Pont-Chrétien, April 1972.

Music: Record: Barclay 820-203 (LP) "Le Poitou." 2/4 meter.

Formation: Quadrette -- One cpl facing another cpl: W M
M W

W join R hds over M R hds forming a star. Free hds hang loose.

Meas

Pattern

LA VRIE

FIGURE I. MOULINET (star)

- A 1 All starting with L ft one running two-step, formation revolving CW.
2 Step-hop on R ft.
3-8 Repeat meas 1-2, completing 2 full turns.

FIGURE II. BALANCÉS CROISÉS (step-swing)

- B 1 Drop hds and ptrs face each other. Step on L ft (ct 1). Hop on L ft, scuffing R ft across L ft (ct 2).
2 Reverse, stepping on R ft (ct 1). Hop on R and scuff L ft across R (ct 2).
3-8 Repeat meas 1-2, Fig. II, 3 more times.
Repeat La Vrie from the beginning 4 more times.

LE PASTILLET

FIGURE I. AVANT-DEUX (forward and back)

- A 1-2 Starting with L ft, ptrs move twd each other with 4 slow walking steps turning and dropping R shoulder.
3-4 Walk away from each other the same way.
5-8 Repeat meas 1-4, Fig. I.

FIGURE II. TOUR DE MAIN (modified chain)

- B 1-2 Join R hd with ptr, change places, starting with L ft, 4 walking steps.
3-4 Join L hd with opp and do an Allemande L.
5-8 Join R hd with ptr and come back to home pos using 8 walking steps.
Repeat "Le Pastillet" from the beginning twice more.

LA CONTREDANSE

FIGURE I. FRAPPÉS DES MAINS (Hand clapping)

- A 1-8 Bending body fwd all moving CW on the small circle of each quadrette, do 16 running steps, clapping hds (twice around).

FIGURE II. CHAÎNE ANGLAISE (R and L)

- B 1-8 Join R hd with ptr and do a regular R and L (twice around).
Repeat "La Contredanse" one more time.

Presented by Louise and Germain Hébert

LE ROND ARGENTONNAIS
(France - Berry)

Origin: Le Rond Argentonais (luh rawnd ar-zhahn-tawn-NAY) is an old circle dance from Argenton-sur-Creuse, in Lower Berry. Many stories were written about this dance. At certain times, this dance was forbidden because each section of town had its own "rond" and competition was too strong. Learned from Roger Dubois, formerly from Ballet National, Pont-Chrétien, France, August 1967.

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

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

Meas (2/4)

Pattern

6 INTRODUCTION.

FIGURE 1.

- A 1 All starting with L, leap and fall on this ft diag fwd (ct 1) bringing joined hds down, step back on R ft (ct 2) raising joined hds.
2 Step back on L ft (ct 1), step sdwd L on R ft (ct 2).
3-8 Repeat meas 1-2, three other times.
9 Step sdwd L on L ft (ct 1), close R ft near L ft (ct 2) lowering joined hds.

FIGURE 2.

- B 1-2-3 All move twd ctr with 3 walking steps raising slowly the joined hds. Move out the same way, lowering slowly the joined hds.
4-6 Repeat meas 1-3, Fig. 2.

Repeat from the beginning.

Presented by Louise & Germain Hébert

DZUKU POLKA
(Lithuania)

Dzuku Polka (DZOO-koo POHL-ka) is a medley arranged by Vyts Beliajus using steps typical in the dances of Dzukija, a province in southern Lithuania. It was first exhibited in America on Lithuanian Day at the Century of Progress World's Fair of Chicago in 1933. Vyts presented it at the 1954 Folk Dance Camp at University of the Pacific, Stockton.

Music: Piano: The Dance of Lietuva, Clayton F. Summy, 1951.
Record: Folkraft 1129A "Dzuku Polka" 2/4 meter

Formation: Cpls facing LOD in cross-back-hold pos*.

Steps: Slide*, Leap*, Hop*, Lithuanian Polka: Hop R (upbeat of preceding meas ct &). Touch L (ct 1), hop R (ct &), small leap L keeping ft close to the floor (ct 2). Next step starts hopping L & touching R. The polka should be done with ft close to the floor. The Lithuanian polka is the only type polka used in this dance.

Lithuanian Dance Position: Facing ptrs, M R around W waist, M L on W R upper arm, W L on M R shoulder, and W R on M L shoulder.

Note: M hds are on hips, or arms akimbo, W holds skirts unless otherwise specified.

*Described in Volumes of Dances from Near and Far published by Folk Dance Federation of California, 1095 Market St., San Francisco, CA 94103

Meas

Pattern

2

INTRODUCTION

I. POLKA AND SLIDE

a. Polka Forward and Turn (Dzuku Sukinis)

- A 1-8 Starting with hop on inside ft, dance 8 polkas fwd LOD.
A 1-8 (rptd) Take 8 polkas turning CCW in place. Finish with backs to ctr of circle, W on M R.

b. Slide

- B 9-16 All join hds in a single circle facing out, slide 16 sliding steps RLOD, starting R.
B 9 (rptd) Release hds, take 2 slides twd ptr.
10 Step twd ptr (ct 1), touch outside ft (M L, W R) in front of inside ft and nod to ptr (ct 2).
11-12 Reversing ftwork, repeat slides and touch twd corner and nod.
13-16 Repeat action of b rptd, meas 9-12.

c. Polka with Ptr

- A 1-8 In Lithuanian dance pos, starting with hop on M R, W L, dance 8 polkas turning CW in place.

DZUKU POLKA (continued)CHORUS: HEEL-SLIDE (Noriu Miego)

- C 1 W hold skirts, go to the ctr and form an inner circle, M with hds on hips in outer circle, all face ctr.
 Leap M R, W L and simultaneously extend heel fwd (M L, W R).
 2 Leap M L, W R extending heel fwd (M R, W L).
 3-4 W join hds, M hds on hips, take 4 slides M CCW, W CW.
 5-8 Repeat action of Chorus meas 1-4 starting leap M L, W R and sliding M CW, W CCW.
 9-16 Repeat action of Chorus meas 1-8.
 C 1-16(rptd) Release hds, W hold skirt, turn 1/2 CW to face ptr. All repeat action of Chorus meas 1-16 both starting leap R and slide to R (M CCW, W CW).

II. POLKA, HEEL-TOE SLIDE, AND HOP STEPa. Polka and Heel-toe Slide (Kokietka)

- A 1-8 In Lithuanian dance pos dance 8 polkas turning CW while progressing CCW. Finish facing LOD, M behind W.
 A 1 (rptd) Join L out to side, R joined on W R hip, hop R simultaneously extend L heel fwd.
 2 Hop R pointing L toe in front of R.
 3-4 Take 4 slides twd ctr of circle, turn on last slide to face away from ctr, raise joined L hds curved high overhead, R remains on W hip, W finishes on M L.
 5-8 Repeat action of Fig. II, A rptd, meas 1-4 reversing ftwork and direction of slides out of circle. Finish with M on inside circle back twd ctr, ptrs facing R hds joined.

b. Hop-Step and Turn (Mikita)

- B 9 Hop L raising R knee high (upbeat of preceding meas). Step R across in front of L (ct 1), hop R raising L knee high (ct &), step L across in front of R (ct 2).
 10 Hop L extending R heel fwd (ct 1). Leap R placing L heel fwd (ct 2).
 11-12 W turns twice CCW under joined R with 2 polkas while M polkas in place. Both start hop R and accent last polka step stamping 3 times.
 13-16 Repeat action of Fig. II meas 9-12, reversing ftwork and with M turning twice CCW under joined R and W dancing in place.
 B 9-16(rptd) Repeat action of Fig. II meas 9-16.

c. Heel-toe Slide (Kokietka)

- A 1-8 M behind W, all face out, join L out to side, R joined on W R hips. Repeat action of Fig. II, A rptd, meas 1-8, sliding first LOD then RLOD.

CHORUS: HEEL-SLIDE (Noriu Miego)

- C 1-16 Repeat entire action of Chorus, M dance W steps W dance
 1-16(rptd) M steps, M with hds on hips forming inner circle, W holding skirts on outer circle. Start leap M L, W R extending heel (M R W L) and sliding M CW, W CCW.

DZUKU POLKA (continued)III. POLKA FORWARD

- A 1-16 Double circle, cpls facing LOD in cross-back-hold pos,
dancing 16 polkas fwd starting with hop on the inside ft.

Presented by Vyts Beliajus . .

ESPUNYOLET
(Catalonia)

Espunyolet (ess-POO-nyo-let) is a Catalanian Wedding Dance.

Music: Folkraft record F1120A.

Formation: Ptrs facing, cpls in circle or at random on the floor.
(There is no progression.) M hds raised head high, W hds on hips or holding skirt out to side. (No skirt waving as in Mexican dances.)

Steps: Waltz.
REVERENCE: M bow, W curtsy, 1 meas (6 cts).

Music: 6/8

<u>Meas</u>	<u>Pattern</u>
-------------	----------------

I. CROSSING STEP

- 1 Step R across in front of L, turning body slightly (ct 1). Step L in place (ct 2), step R next to L (ct 3). Repeat starting L (cts 4,5,6).
- 2-3 Repeat meas 1, (R,L,R,L).
- 4 Reverence.
- 5-8 Repeat meas 1-4.

II. ROCKING STEP

- Ptrs with R shoulders adjacent hold each other's R forearm with R hd.
- 1 Step fwd R, rocking body fwd (ct 1), step on ball of L ft next to R heel (ct 2), step R in place (ct 3). Repeat starting L (cts 4,5,6).
 - 2-3 Repeat meas 1 of Fig. II (R,L,R,L) keeping steps small, making a half circle CW, finishing in ptr's place.
 - 4 Reverence.
 - 5-8 Repeat meas 1-4, Fig. II, L arms joined, starting L, returning to original place.

III. KNEELING AND ARCH TURN

- Ptrs join both hds (not crossed).
- 1 W kneels on R knee (cts 1,2), bows head (ct 3). (This is slow sustained action, not accented.) W rises slowly (cts 4,5,6).
 - 2 M performs action of meas 1, Fig. III.
 - 3 2 waltz steps turning under arched joined hds (MR, WL), and finishing in ptr's place. (This is a "dishrag" turn.)
 - 4 Reverence.
 - 5-8 Repeat meas 1-4 of Fig. III returning to original places.

Repeat entire dance twice at faster tempo.

During repetition of Fig. I, meas 1-3, M snaps his fingers rhythmically.

Presented by Vyts Beliajus

FADO FOR FOURS (Portugal)

Learned in 1935 by Vyts Beliajus from a Spanish "Gitana" (Gypsy) named Triana, who claimed the dance to be in Portuguese National form.

Music: Record: Folkraft 1173 "Fado Blanquita." No other Fado Blanquita" record will do. 4/4 meter.

Formation: For entrance: two cpls, W to R of M, each person to enter individually from a separate corner. The dance is performed diag twd ctr of a 4-foot(approx) square and twd original entrance corner.

Steps: Basic -- a type of schottische. Hds down in front, palms curved twd body, beginning R, step-close-step (cts 1,2,3); extend L fwd near floor, tilting body very slightly bkwd and bringing L hd slightly fwd (ct 4). Beginning L, repeat all, bringing R hd slightly fwd on ct 4. This dance requires the use of finger cymbals which must be learned separately. Ft, hds, and cymbals have to be coordinated.

Meas

Pattern

2 meas introduction

A FIGURE I. INTRODUCTION

- 1-3 Enter from individual corners. Beginning R, dance 3 basic steps fwd twd square. Corresponding arm curves fwd with each basic step.
- 4 Hds down at side, turn in place once CW with 3 walking steps (L,R,L hold).
- 5-8 Repeat action of meas 1-4, ending in pos on corner of square
- 9-10 Vamp: Arms down at side, curved twd body, step to R on R (ct 1); lightly stamp L heel next to R (ct 2); step to L on L (ct 3); lightly stamp R beside L (ct 4). Repeat action of these 4 cts.

B

- 11-19 Beginning R, dance once around an individual CW circle in own corner with 9 basic steps. Hd pos same as entrance.

- | | | | |
|----|-------------|------------|--|
| | | <u>cts</u> | |
| 20 | Hold - | 1 | Facing ctr, step on L. |
| | change | 2 | Facing ctr, close R to L (no wt). |
| | wt. | | |
| | Break | | |
| | Individual | 3 | Beginning turn R, step on R. |
| | turn R (CW) | 4 | Continuing turn R, step on L. |
| 21 | & stamp. | 1 | Finishing the turn, facing ctr, step on R. |
| | | 2 | Stamp L (no wt), next to R. |

FADO FOR FOURS (continued)

- | | | | |
|----|-------------|---|---|
| 21 | Individual | 3 | Beginning a turn to L, step on L. |
| | turn L | 4 | Continuing turn L, step on R. |
| 22 | (CCW) | 1 | Finishing the turn, facing ctr, step on L. |
| | & stamp | 2 | Stamp R (no wt), next to L. |
| | Two | 3 | Beginning two turns R in place, step on R. |
| | individual | 4 | Continuing the turn, step on L. |
| 23 | turns R | 1 | Continuing the turn, step on R. |
| | (CW) in | 2 | Continuing the turn, step on L. |
| | place. | 3 | Continuing the turn, step on R. |
| | Gradually | 4 | Continuing the turn, step on L. |
| 24 | raise hd | 1 | Continuing the turn, step on R. |
| | to over- | 2 | Finishing the turns, facing ctr, step on L. |
| | head | 3 | Hold. |
| | curved pos. | 4 | |
- C CHORUS:
- 25 Hop on L, extending R to R side, toes down and touching floor (ct 1); hop L, turning R knee to R and pointing R toe down in front of L calf (ct 2); repeat action of ct 1 (ct 3); hop L, turning R knee to R and pointing R toe down in back of L calf (ct 4).
- 26 Hop with emphasis on L, extending R to R side, toes down touching floor and extending R hd to R (cts 1,2); cross R ft in front of L, taking wt on both, bringing R hd curved in front of body (ct 3); turn once completely around CCW, pivoting on balls of both ft (ct 4).
- 27-28 Repeat action of meas 25-26, in reverse, hopping on R, extending L, pivoting CW.
- 29 Step-hop bkwd on L, turning 1/2 turn CW to face own entrance corner (cts 1,2); step-hop on R (cts 3,4).
- 30 Walk 2 steps fwd twd own entrance corner, gradually lowering L hd (cts 1,2); point L heel fwd, bending body slightly fwd, L hd curved in front (ct 3); hold (ct 4).
- 31-32 Returning to own corner of square, repeat action of meas 29-30 but make the 1/2 turn CCW.
- 33-40 Repeat all action of Chorus, meas 25-32.

FIGURE II. TURN WITH PTR, SHOULDERS ADJACENT

- A
- 1-3 R shoulders adjacent with ptr, R hd down and curved twd body, L hd curved above head, beginning R, turn together CW once in place with 3 basic steps.
- 4 With 3 walking steps, L,R,L, hold, turn L individually 1-1/2 times to place L shoulder adjacent with ptr, bringing L hd down and curved twd body, R hd high.
- 5-7 L shoulder adjacent with ptr, turn together CCW once in place with 3 basic steps, again beginning R.
- 8 Individually turn R into own pos with 3 walking steps, L,R,L, hold.
- 9-10 Vamp: Repeat action of meas 9-10, Fig. I, Vamp.

FADO FOR FOURS (continued)

B

- 11 Step-hop fwd twd ctr of square on R, R hd curved in front of body, L hd overhead, body bent slightly fwd (cts 1,2); step-hop bkwd on L, turning 1/2 CW to face own entrance corner (cts 3,4).
- 12 Turn once CW in own diag entrance line with 3 walking steps, R,L,R, bringing R hd above head, L hd curved in front of body, (cts 1,2,3); hold, facing away from square (ct 4).
- 13-14 With reversed ftwork and hd pos, repeat action of meas 11-12, Fig. II, turning CCW to return to own corner of square, finishing facing ctr.
- 15-18 Repeat action of meas 11-14, Fig. II.
- 19 Repeat action of meas 11, Fig. II, but do not turn (all action facing ctr).
-
- | | | | |
|----|--------------|------------|---|
| | | <u>cts</u> | |
| 20 | Hold | 1 | |
| | | 2 | |
| | <u>Break</u> | | |
| | | 3 | Facing ctr, hds down and curved twd body, begin |
| | Move to | 4 | to move to pos of dancer to R, with step on R to |
| | R and | | R, step on L behind R. |
| 21 | stamp. | 1 | In homepos of dancer to own R, step on R to R. |
| | | 2 | Stamp L heel smartly (no wt) near R. |
| | | 3 | Returning to own pos, step on L. |
| | Move to | 4 | Step on R behind L. |
| 22 | L and | 1 | In own pos, step on L. |
| | stamp. | 2 | Stamp R heel smartly (no wt) near L. |
| | | 3 | Again moving to pos of dancer to R, step on R to R. |
| | Move to | 4 | Step on L behind R. |
| 23 | stamp. | 1 | In home pos of dancer to own R, step on R to R. |
| | | 2 | Stamp L heel smartly (no wt), near R. |
| | Turn CCW | 3 | Beginning a CCW turn to own pos, step L. |
| | to home | 4 | Step R. |
| 24 | pos, | 1 | Step on L. |
| | raising | 2 | Step R, making 2 turns. |
| | hds. | 3 | Hold. |
| | | 4 | |

C

25-40

CHORUS:

Repeat all action of Chorus, meas 25-40.

FADO FOR FOURS (continued)

- A** FIGURE III. PARTNER TURN, ELBOW HOOK
- 1-3 R elbow hooked with ptr, L hd above head, beginning R, turn once around CW in place with 3 basic steps.
- 4 Dropping elbow hold, turn individually 1-1/2 times R (CW) with 3 walking steps, L,R,L, and hook L elbows.
- 5-7 L elbows hooked with ptr, R hd above head, turn once around CCW in place with 3 basic steps, beginning R.
- 8 Dropping elbow hold, turn individually 1-1/2 times L(CCW) into place with 3 walking steps, L,R,L, ending in own pos, facing ctr, hds lowered.
- 9-10 VAMP: Repeat action of meas 9-10, Fig. I, taking wt on R on ct 4 of meas 10.
- B**
- 11 R hd curved in front of body, L hd overhead, step on L (ct 1); kick R twd ctr of square, body curved back (ct 2); step fwd on R (ct 3); hop R, L leg in back (ct 4).
- 12 Step bkwd on L (ct 1), draw R in front of L, taking wt on R (ct 2); repeat step-draw again without taking wt on R (cts 3,4).
- 13 Both hds above hd, turn once CW into pos of dancer to R with 4 walking steps, R,L,R,L.
- 14-16 Again facing ctr, repeat action of meas 11-13, Fig. III, reversing ftwork and hd pos, and returning to own pos with one CCW 4-step turn.
- 17-19 Repeat action of meas 11-13, Fig. III. (At the end of meas 19, each dancer will be in one pos to the R of his own home pos.)
- | | | | |
|----|-------------|------------|---|
| | | <u>cts</u> | |
| 20 | Hold. | 1 | |
| | | 2 | |
| | Break. | 3 | Facing ctr, hds down and curved twd body, move |
| | Facing | 4 | CCW on square twd next corner with step on R to |
| | ctr, move | | R, step on L behind R. |
| | to R. | | |
| 21 | | 1 | Step on R to R. |
| | | 2 | Stamp L heel (no wt), beside R. Anticipate next |
| | | | ct with a quick 1/4 turn R to place back twd ctr. |
| | Back twd | 3 | Again moving CCW in square, step on L to L. |
| | ctr, move | 4 | Step on R behind L. |
| 22 | to 3rd | 1 | Step on L to L. |
| | corner | 2 | Stamp R heel next to L (no wt). Anticipate next |
| | | | ct with a quick 3/4 turn L to face ctr of square. |
| | Facing ctr, | 3 | Move CCW along last side of square twd home |
| | move to | | pos with step on R to R. |
| | home | 4 | Step on L behind R. |
| 23 | pos. | 1 | Step on R to R. |
| | | 2 | Stamp L heel sharply beside R (no wt). Turn |
| | | | 1/4 turn CW to face out. |

FADO FOR FOURS (continued)

- | | | | |
|----|----------------------------------|---|---|
| 23 | One individual CW turn in place. | 3 | In home pos, begin one 3-step CW turn by stepping on L. |
| | | 4 | Continue turn by stepping on R. |
| 24 | | 1 | Complete the turn by stepping on L. |
| | | 2 | Step R. |
| | | 3 | |
| | | 4 | Shift wt to L ft (facing ctr). |

C CHORUS:
25-40 Repeat all action of Chorus, meas 25-40.

Note: The action of the Break always begins on ct 3 of meas 20. This leaves a 2-ct pause at the end of meas 24.

FINGER CYMBALS FOR FADO FOR FOURS

Finger cymbals are worn on thumb and middle finger of each hd and should be hit sideways to produce a ring; never hit flat. Middle finger is over thumb.

Ping, or "single": Hit one pair of cymbals at a time, alternating hds.
Clang: Hit both pair of cymbals at the same time.

FIGURES I, II, III, meas 1-10

Meas 1-3, 24 pings
(8 pings per meas)

<u>cts</u>	
1	ping
&	ping
2	ping
&	ping
3	ping
&	ping
4	ping
&	ping

Repeat twice more.

Meas 4

1	clang
&	
2	clang
&	
3	clang
&	
4	

Meas 5-8 Repeat cymbals for meas 1-4.

Meas 9-10 (Vamp)

<u>cts</u>	
1	clang
&	
2	clang
&	
3	clang
&	clang
4	clang

Repeat.

FADO FOR FOURS (continued)

(Finger Cymbals)

FIGURE I, meas 11-24Meas 11-19

1 ping
&
2 ping
&
3 ping
& ping
4 ping

Repeat 8 more times.

Meas 20-24 (Break)

20 1
&
2 Hold.
&
3 ping
& ping Turn R
4 ping and
& ping stamp
21 1 ping
&
2 clang

Meas

21 3 ping
& ping Turn L
4 ping and
& ping stamp.
22 1 ping
&
2 clang
3 ping
& ping Beginning
4 ping 2 turns
& ping in place.
23 1 ping
&
2 ping
&
3 clang (to emphasize
& clang last steps
4 clang of turn)
24 1 clang
&
2

FIGURE II, meas 11-24

11 1 clang
& clang
2 clang
&
3 clang
& clang
4 clang
&
12 1 clang
&
2 clang
&
3 clang
&
4 clang
&

13-18 Repeat action of meas
11-12 three more times.

19 Repeat action of meas 11.

20 1 clang
&
2 clang
&

3 Begin action of break, Fig. I.

21-24 Repeat cymbal action of break,
meas 21-24, Fig. I.

FADO FOR FOURS (continued)

(Finger cymbals)

FIGURE III, meas 11-24

11 1 clang
 & clang
 2 clang
 &
 3 clang
 & clang
 4 clang
 &

12 1 clang
 &
 2 clang
 &
 3 clang
 & clang
 4 clang
 &

13 1 clang
 &
 2 clang
 &
 3 clang
 &
 4 clang
 &

Meas 14-19 Repeat cymbal action
 of meas 11-13 twice more.

Meas 20-24 Repeat cymbal action
 of break, meas 20-24, Fig. II.

CHORUS, meas 25-40

25 1 clang
 & clang
 2 clang
 &
 3 clang
 & clang
 4 clang
 &

26 1
 &
 2
 &
 3 clang
 &
 4 clang
 &

Meas 27-28 Repeat cymbal
 action of meas 25-26.

29 1 clang
 &
 2 clang
 & clang
 3 clang
 &
 4 clang
 & clang

30 1 clang
 &
 2 clang
 &
 3 clang
 &
 4
 &

Meas 31-32 Repeat cymbal action
 of meas 29-30.

Meas 33-34 Repeat cymbal action
 of meas 25-32

Presented by Vyts Beliajus

MALŪNAS (mah-LOO-nahs)
(Lithuania)

Dance for 8 couples.

Translation: The Mill.

Malūnas is a pantomime which begins with the carts as they arrive with the grain which is first sifted then ground into flour by the mill. There are several Lithuanian "mill" dances, ranging in difficulty from easy to complicated (see Dances of Lietuva by V. F. Beliajus). This version is an intermediate type; figures may be omitted, repeated, etc. in any order according to age level and ability of the group dancing.

Record: Folkraft LP-35, Side A, band 2 -- 2:50. 2/4 meter

Steps and Styling: STAR: Designated persons put designated hds in ctr and move fwd around that ctr (revolve CW for R hd star, CCW for L hd star); in Lithuanian dances just shake hands with opp in the star. Also known as a MILL (as in this dance, Malūnas). All movements of the dance are with light Running Steps, two (L,R) per meas, except for Figures I, IV, and VI which are as described.

Meas

Pattern

ENTRANCE (Optional) -- Cart with horses.

1-16 Four groups of four with No. 1 (leading) cpl acting as the "horses" and No. 2 (behind) acting as the "cart." Cpl 1 join inside hds and stretch inside arms straight fwd like a pole between a team of horses, outside hds resting on outside shoulders which hds are held by outside hds of cpl 2; cpl 2 join inside hands, arms downward. Group follows group in this formation, enter, and form a double circle. Finish facing ptr, M back to ctr, both hds joined.

FIGURE I -- Sieve

1-8 Swing joined hds slightly sdwd to M R (ct 1), L (ct 2), etc., 16 swings in all. (This represents sifting the grain in a sieve.)

FIGURE II - Independent circles

1-8 Release hds, turn 1/4 R and run fwd, M CW inside and W CCW outside, passing ptr once then meeting again to finish with orig ptr in orig pos, both hds joined.

9-16 Repeat "sieve pattern" of Fig. I meas 1-8.

FIGURE III -- Cpls shuttle

1-2 Cpls 1 move fwd ctr (M move bkwd) while cpls 2 move outward (M move fwd).

3-4 Cpls #1 turn slightly to M R and move outward (M move fwd) while cpls #2 turn slightly to M L and move twd ctr (M move bkwd), each passing a new cpl.

5-16 Repeat meas 1-4, Fig. III, three more times (4 times in all) and finish in original starting pos. Cpls #1 move CW while cpls #2 move CCW around the circle in this interweaving; cpls pass each other twice and stop the third time.

MALUNAS (continued)

- 17-22 Repeat "sieve pattern" of Fig. I, meas 1-6, 12 swings only.
 23-24 All face CCW and cpls #1 form a L hd Star while cpls #3 move slightly fwd to join on the outside and form a large double star of four "spokes"; M place arms around W waist, W place hds on ptr shoulder.

FIGURE IV - Outer couples move


- 1-8  Ptrs remain together; cpls #1 run in place while cpls #2 with two long strides run fwd to join the next spoke, (cts 1,2), then all stamp three times in place (cts 3,&4), and ... repeat three times (4 times in all).

FIGURE V -- Consolidated wings

- 1-8 M #2 place L arms around waists of W #1, who place R hds on L shoulders of M #2, and all move fwd.

FIGURE VI -- Men turn back

- 1-8 Release holds. Each W remain facing CCW but each M turn half around to face CW, then all move fwd with two running steps to form a new "spoke" of four people in line (cts 1,2), three stamps in place (cts 3,&4), and ... repeat three more times (4 times in all) to finish with original ptrs.

FIGURE VII -- Grindstone

- 1-8 Each M turn half around to face CCW. M #1 reform L hd Star in ctr and join their R hds with L hds of M #2 to form arches. W #2 step in front of arch and other W step bkwd, the W face in and join hds to form a circle under the arches. W circle L under the arches as M move fwd over their circle.
 9-16 Reverse: W circle R and M move bkwd over their circle, each returning to original ptr.

FIGURE VIII -- Circle Four

- 1-16 Each original "spoke" or "wing" form a circle and circle L (cts 1-16) then circle R (cts 17-32).

FIGURE IX -- Small stars

- 1-16 Each circle of four form a R hd star (cts 1-16) then L hd star (cts 17-32).

FIGURE X -- Gears

- 1-8+ All the M form one large circle facing ctr, each W place her L hd over the pair of joined hds which includes her ptr R and hold her skirt with her R hd; M circle R as W move fwd, increasing length of stride (not speed), and if wind is created during this run the "windmill" is successful. (NOTE: this Figure may be continued until the end of the music, or merely for 16 cts and then exit with the same "cart with horses" Figure used for the entrance.)

Notes by Ricky Holden.

Presented by Vyts Beliajus

VOVERAITĖ (voy-vyah-RAH-it-teh)
(Lithuania)

Dance for four couples.

Translation: Miss Squirrel

Record: Folkraft LP-35, side B, band 4 -- 1:34

Formation: Longways or contra; four cpls in a line or "set," M in one line and W in another, each W opp and facing ptr about 6 ft apart. "Head" end of the "set" is near the music; the other end is the "foot." M wear straw hats.

Steps: POLKA STEP (R) (♩/ ♪ ♪ ♪); With wt on L ft, hop on L ft (ct uh before ct 1), three small running steps (R,L,R) (cts 1, & 2). POLKA STEP (L): same reversing ftwork.
Note: The Lithuanian polka is not a step-together step (two-step) but a series of independent running steps with full wt on each. Lithuanian peasants did not raise their ft during the polka, nor take big steps, otherwise their wooden shoes (klumpės) would fall off.

Music: 2/4

Meas

Pattern

FIGURE I (Music A A B B)

- 1-4 Four Polka Steps in place.
- 5-8 Ptrs change places with four Polka Steps, passing R shoulders.
- 9-10 Two Polka Steps fwd twd ptr.
- 11-12 Each M takes off his hat and bows deeply to ptr; she bows too.
- 13-14 Ptrs hook R elbows and change places with two Polka Steps.
- 15-16 Each M takes off his hat and bows deeply to ptr; she bows too.

FIGURE II

- 1-2 Ptrs join R hds and balance twd then away from each other with one Polka Step each way.
- 3-4 With R hds still joined, change places with two Polka Steps.
- 5-8 Repeat meas 1-4, Fig. II.
- 9-10 Release hds and all face the "head"; all step-close-step-touch sdwd (M to L, W to R).
- 11-12 Repeat meas 9-10, Fig. II to place (W move L, M R).
- 13-16 Repeat meas 9-12, Fig. II.

FIGURE III

- 1-8 All with Polka Steps, M #1 turn L and W #1 turn R, each leading own line twd ft of set where they form a line in single file, each W in front of own ptr, then start to form a circle moving CW.
- 9-10 Continue to move in a CW circle with Polka Steps, each W in front of ptr.
- 11-16 Stop, each W turn half around to face ptr, and repeat the bow and elbow hook of Fig. I, meas 11-16.

VOVERAITE (continued)FIGURE IV

- 1-8 Repeat action of meas 1-8, Fig. II.
 9-16 Grand R and L with Polka Steps.

FIGURE V


- 1-3 All join hds in the circle and move fwd to ctr with three Polka Steps.
 4  Three stamps in place (cts 1, &, 2).
 5-8 Move bkwd to place similarly, three polka steps then three stamps, and finish with ptr in Ballroom Pos, each cpl standing on one side of a square "set."
 9-12 Cpls #1 and #3 turn CW in Ballroom Pos with Polka Steps and exchange pos in the square, while cpls #3 and #4 repeat Fig. II, meas 1-4.
 13-16 Repeat meas 9-12, Fig. V, reversing roles: cpls #2 and #4 now exchange pos with Polka Steps while cpls #1 and #3 repeat Fig. II meas 1-4.

FIGURE VI - Ending

- 1-8 Release hds and W, only, repeat Fig. V meas 1-8.
 9-12 All face audience and Polka bkwd until in one straight line, each W on ptr R, in Back Chain pos.
 13-16 All fwd with three Polka Steps then bow (to audience).

Notes edited by Ricky Holden.

Presented by Vyts Beliajus

BATUTA (bah-TOO-tah)
(Bulgaria)

Learned by Yves Moreau, Fall 1971, from village dance group in Rabrovo, Vidin District, N.W. Bulgaria. In Romanian, Batuta refers to a type of folk dance which involves stamps with the feet. This Batuta is a dance popular among the Vlachs of N.W. Bulgaria. The Vlachs originally came to Bulgaria from Romania. The Vlachs were for a long time nomadic people who settled primarily in Northern Greece, Macedonia, N.E. Serbia, and along the Danube in Bulgaria. Their language and folklore are a mixture of Romanian and local elements.

Record: Worldtone WT-YM-001 A. 2/4 meter.

Formation: Short lines -- about 8 people -- mixed or segregated. Belt hold, L over R. Face ctr. Wt on L ft. Often the two men at both ends of the line hold a wooden cane in their free hand.

Style: Knees bent slightly, a sharp, rather bouncy feeling, but not airy and light. A solid, heavy quality. Steps are small.

Meas

Pattern

No Introduction music; dance may start at beginning of any musical phrase. Beware also of music which is sometimes played "contra-tempo" or against the beat.

I. BASIC STEP (often referred to as "VLAJNA")

- 1 Step to R on R (ct 1). Slide L next to R, almost displacing R, bending knees slightly (ct 2).
- 2 Repeat pattern of meas 1, exactly.
- 3 Step diag fwd to R on R (ct 1). Hold (ct 2).
- 4 Step fwd twd ctr on L (ct 1). Hold (ct 2).
- 5 Step slightly fwd on R, crossing in front of L (ct 1). Hold (ct 2).
- 6 Moving away from ctr, step diag bkwd L on L (ct 1). Slide R ft back and next to L (ct 2).
- 7 Moving straight bkwd, small step on L (ct 1). Still moving bkwd, small step on R (ct 2).
- 8 Still moving bkwd, small step on L (ct 1). Hold (ct 2).

II. STAMPING STEP ("Batuta")

- 1-2 Repeat pattern of meas 1-2, Fig. I.
- 3 Step on R facing slightly R (ct 1). Small hop on R, simultaneously bringing L knee up and slightly across R leg (do not exaggerate) (ct 2). Facing ctr, small sharp stamp with L ft, no wt (ct &).
- 4 Facing ctr, small leap onto L (ct 1). Sharp stamp, no wt, with R ft slightly fwd (ct &). Small hop in place on L (ct 2). Sharp stamp, no wt, with R ft slightly fwd (ct &).
- 5 Facing slightly R, small sharp stamp on R ft with wt (ct 1). Small hop on R, simultaneously bringing L knee up and slightly across R leg (do not exaggerate) (ct 2). Sharp stamp, with L next to R, no wt (ct &).

BATUTA (continued)

- 6 Facing ctr, small step sdwd L with L (ct 1). Bring R to L, almost displacing L, simultaneously bending both knees very sharply (ct 2).
- 7 Small step to L with L (ct 1). Close R to L (ct 2). Sometimes meas 7 can be done exactly like meas 6, i.e., sharply.
- 8 Small step to L with L, simultaneously raising R ft slightly across L (ct 1). Hold (ct 2).

There is no set sequence for this dance. Leader calls figures at will. He may simply shout "hopa" or "hopsha" for a change, or specifically "batuta" for the stamping figure.

Presented by Yves Moreau

✓
PRESKACANKA (prehs-KAH-chahn-kah)
 (Bulgaria)

Learned by Yves Moreau, Fall 1971, from village dance group in Gecovo, Razgrad District, N.E. Bulgaria. Preskacanka belongs to the family of the well-known Pajduško Horo danced throughout Bulgaria and Macedonia. This version is very popular among the "kapanci" people. The "Kapanci" are said to be direct descendants of the early Bulgarian settlers ("protobulgarians") who came from the Volga River area with their leader Asparoukh in the 5th century A.D. The term "Kapanci" is derived from "na kapki" referring to the special "dotted" embroidery stitch found on their costumes. The "Kapanci" live primarily in about 20 distinct villages situated around the towns of Razgrad, Sumen, and Targoviste in N.E. Bulgaria. They have many special dances, songs, and rituals. The "Kapanci" wedding is especially colorful.

Record: Worldtone WT-YM-003 A. 5/16 meter. 1-2, 1-2-3.
 Counted here as: 1, 2.

Formation: Short lines of M and W mixed, hds joined down at sides.
 Face ctr, wt on L.

Style: Kapanski styling is sort of a mixture of quick North Bulgarian movements with that special touch of Dobrudjan-like heaviness. There is therefore a slight knee bend during the dance. The arm movements are firm.

Meas

Pattern

No Introduction music; dance may start at beginning of any musical phrase.

I. NA MJASTO (In Place) (nah mee-YAHS-toh)

- 1 Step on R in front of L, simultaneously arms swing fwd about parallel to floor (ct 1). Shift wt back on L ft in place, arms start swinging bkwd (ct 2).
- 2 Step bkwd on R, arms swing bkwd (ct 1). Step on L in place, arms start swinging fwd (ct 2).
- 3 Repeat pattern of meas 1, exactly.
- 4 Small hop on L ft, arms swing bkwd (ct 1). Small step on R slightly to R, arms start swinging fwd (ct 2).
- 5-8 Repeat pattern of meas 1-4, reversing ftwork.

II. NAKOLO (Around) (nah-OH-koh-loh)

- 1 Small hop on L in place, hands swing fwd (ct 1). Step fwd on R, arms start swinging bkwd (ct 2).
- 2 Small leap fwd onto L ft next to R, hds swing bkwd (ct 1). Small step fwd on R, arms start swinging fwd (ct 2).
- 3-8 Repeat pattern of meas 1-2, Fig. II, alternating ftwork. Describe a CW oval floor pattern, i.e., move fwd, to R, bkwd and to L, ending in original pos. (2 meas for each direction.)

✓
PRESKACANKA (continued)

- III. NAPRED -- NAZAD (Forward and Back) (nah-PRED nah-ZAHD)
- 1 Step on R crossing in front of L, simultaneously hds come up to "W" pos, slightly fwd, but forearms point to L (ct 1). Shift wt back on L ft in place, forearms remain pointing to L (ct 2).
 - 2 Step to R with R, forearms now point to R (ct 1). Small step fwd on L, forearms remain pointing to R (ct 2).
 - 3-4 Repeat pattern of meas 1-2, Fig. III, exactly.
 - 5 Small hop on L ft in place, hds start moving fwd and upward (ct 1). Step on R in front of L, hds move downward (ct 2).
NOTE: During meas 5-16 hds and arms swing rhythmically bkwd and fwd. The arms go bkwd as far as comfortable. On the fwd movement the arms come up until they are parallel to the floor. On ct 1 of meas 7, 9, 11, 13, and 15 the arms are fwd. On ct 1 of meas 8, 10, 12, 14, and 16 the arms are bkwd. On ct 2 of meas 5-16 arms are in motion.
 - 6 Shift wt back on L ft in place (ct 1). Shift wt onto R ft in place (ct 2).
 - 7-8 Repeat pattern of meas 5-6, Fig. III, reversing ftwork.
 - 9 Small hop on L ft in place (ct 1). Step bkwd on R (ct 2).
 - 10 Still moving bkwd, repeat pattern of meas 9, Fig. III, reversing ftwork.
 - 11-12 Repeat pattern of meas 9-10, Fig. III.
 - 13 Step on R crossing in front of L (ct 1). Shift wt back onto L (ct 2).
 - 14 Small hop on L ft in place (ct 1). Small step on R to R (ct 2).
 - 15-16 Repeat pattern of meas 13-14, Fig. III, reversing ftwork.

NOTE: Leader calls each figure at will, preferably in the above sequence.

Presented by Yves Moreau

ARAPojNA (ah-RAH-poy-nah)
(Bulgaria)

Learned by Yves Moreau, Fall 1971, from village dance group in Gecovo, Razgrad District, N.E. Bulgaria. Arapojna is a typical "Kapanski" dance. The "Kapanci" people are said to be direct descendants of the early Bulgarian settlers ("protobulgarians") who came from the Volga River area with their leader Asparoukh in the 5th century A.D. The term "Kapanci" is derived from "na kapki" referring to the special "dotted" embroidery stitch found on their costumes. The "Kapanci" live primarily in about 20 distinct villages situated around the towns of Razgrad, Sumen and Targoviste in N.E. Bulgaria. They have many special dances, songs, and rituals. The "Kapanci" wedding is especially colorful.

Record: Worldtone WT-YM-003, Band 2. 2/4 meter.

Formation: Mixed or segregated lines. Hands joined at shoulder height "W" pos. Face ctr, wt on L ft.

Style: Kapanski styling is sort of a mixture of quick North Bulgarian movements with that special touch of Dobrudjan-like heaviness. There is therefore a slight knee bend during the dance, and the arm movements are firm.

Meas

Pattern

No Introduction music; dance may start at beginning of a musical phrase.

- 1 Small step fwd on R ft. There is sort of a "rolling" action occurring here and the hands push slightly fwd, L ft is lifted slightly from floor (ct 1). Hold (ct 2).
- 2 Reverse action of meas 1, stepping bkwd on L and returning hands to original pos.
- 3-6 Repeat action of meas 1-2 two more times.
- 7 Step to R on R, simultaneously arms swing downward and bkwd (ct 1). Step on L across in front of R, simultaneously arms swing fwd (ct 2).
- 8 Repeat action of meas 7.
- 9 Note: During meas 7-8, bend body fwd from waist, look to R. Resume erect posture, small step on R to R, bring hands fwd and up to eye level (ct 1). Raise L ft across R, hands return to "W" pos (ct 2)
- 10-11 Repeat pattern of meas 1-2, reversing ftwork.
- 12-13 Repeat pattern of meas 10-11.
- 14-16 Repeat pattern of meas 7-9, reversing direction and ftwork.

Presented by Yves Moreau

FLORICICA (floh-ree-CHEE-kah)
(Bulgaria)

Learned by Yves Moreau, Fall 1971, from village dance group in Rabrovo, Vidin District, N.W. Bulgaria. Floricica is a Vlach dance. The Vlachs originally came to Bulgaria from Romania. The Vlachs were for a long time nomadic people who have now settled primarily in Northern Greece, Macedonia, N.E. Serbia, and along the Danube in Bulgaria. Their language and folklore are a mixture of Romanian and local elements. Floricica is an unusual example of a dance performed entirely in place.

Record: Worldtone WT-YM-002 B, Band 2. 2/4 meter.

Formation: Short lines -- about 8 people -- mixed or segregated. Belt hold, L over R. Face ctr, wt on L ft. Often the two M at both ends of the line hold a wooden cane in their free hand.

Style: Knees bent slightly. Steps are quite small. Stamps are sharp and low as in Romanian dances.

Meas

Pattern

No Introduction.

- 1 Small hop on L ft, simultaneously bringing R knee up alongside L leg and twisted to L (ct 1). Small stamp with R next to L, no wt (ct &). Small, sharp step on R facing slightly R (ct 2).
- 2 Repeat pattern of meas 1, reversing direction and ftwork.
- 3-6 Repeat pattern of meas 1-2, two times (three in all).
- 7 Hop on L ft, simultaneously swinging R leg sharply across in front of L (ct 1). Step on R in front of L (ct 2).
- 8 Hop on R ft, simultaneously swinging L leg sharply across in front of R (ct 1). Step on L in front of R (ct 2). Step R in place (ct &).
- 9 Step on L in place (ct 1). Hop on L, swinging R leg sharply across in front of L (ct 2).
- 10 Step on R in front of L (ct 1). Hop on R, swinging L leg sharply across in front of R (ct 2).
- 11 Step on L in front of R (ct 1). Step on R in place (ct &). Step on L in front of R (ct 2).

Dance repeats from beginning.

Presented by Yves Moreau

OSMICA (ohs-MEE-tsah)
(Bulgaria)

Learned by Yves Moreau, Fall 1971, from village dance group in Mârcevo, Mihajlovgrad District in N.W. Bulgaria. This dance contains the uncommon mixture of the two most popular Bulgarian dance types: the "Pravo" and the "Râçenica." The favorite instruments of musicians in N.W. Bulgaria are the clarinet, fiddle, and drum. One seldom sees gajda, gâdulka, and kaval. This is most probably due to the strong influence from nearby Romania.

Record: Worldtone WT-YM-002 A, Band 1. 2/4 and 7/16 meter
(8 meas of each).

Formation: Short lines of about 8 people -- mixed or segregated. Back basket hold, R arm under, L arm over. Face ctr, wt on L ft.

Style: Knees bent slightly. Steps are small. Upper part of body is erect.

Meas

Pattern

No Introduction.

I. PRAVO - 2/4 meter.

- 1 Moving straight back, step on R ft (ct 1). Step back on L (ct 2).
- 2 Step bkwd on R (ct 1). Raising L knee slightly, a light kicking action fwd with L ft (ct 2).
- 3 Step sdwd L on L (ct 1). Step on R in back of L (ct 2).
- 4 Step sdwd L on L (ct 1). Raising R knee slightly, a light kicking action fwd with R ft (ct 2).
- 5-6 Repeat pattern of meas 3-4, reversing direction and ftwork.
- 7-8 Repeat pattern of meas 3-4, exactly.

II. RÂÇENICA - 7/16 meter (1-2, 1-2, 1-2-3; counted 1,2,3.)

Râçenica Step: Wt on L ft, small leap fwd onto ball of R ft (ct 1). Two small running steps fwd L,R (cts 2,3).

- 1-4 Four Râçenica Steps moving fwd twd ctr.
- 5-7 Three Râçenica Steps in place. (May also be done with slight sdwd motion) R,L,R.
- 8 Sharp stamp with L next to R, no wt (ct 1). Hold (cts 2,3).

NOTE: The dance starts again with the Pravo pattern, but the L ft steps back and the ftwork for both patterns is reversed.

Presented by Yves Moreau

PRAVO KAPANSKO HORO (PRAH-voh KAH-pahn-skoh ho-ROH)
(Bulgaria)

Learned by Yves Moreau, Fall 1971, from village dance group in Gecovo, Razgrad District in N.E. Bulgaria. This is a version of the well known "Pravo" Horo, popular among the "kapanci" people. The "Kapanci" are said to be direct descendants of the early Bulgarian settlers ("protobulgarians") who came from the Volga River area with their leader Asparoukh in the 5th century A.D. The term "kapanci" is derived from "na kapki" referring to the special "dotted" embroidery stitches found on their costumes. The "kapanci" live primarily in about 20 distinct villages situated around the towns of Razgrad, Sumen, and Targoviste in N.E. Bulgaria. They have many special dances, songs, and rituals. The "kapanci" wedding is especially colorful.

Record: Worldtone WT-YM-003 B, Band 1. 2/4 meter.

Formation: Mixed lines of M and W. Back basket hold, R arm under, L arm over. Face ctr, wt on L ft.

Style: Steps in North Bulgarian dances are small. Kapanci dances require a certain heavy, peasant quality. Knees are therefore slightly bent throughout the dance.

Meas

Pattern

No Introduction music; dance may start at beginning of any musical phrase.

I. PRAVO

- 1 Step to R with R (ct 1). Step L across R (ct 2).
- 2 Step to R with R (ct 1). Hold (ct 2).
- 3 Step bkwd on L ft (ct 1). Hold (ct 2).

Repeat pattern of meas 1-3 as often as desired moving around floor. It is recommended not to do it too long, due to short music time.

II. GRAPEVINE

- 1 Wt on L, small step fwd on R (ct 1). Touch ball of L ft next to R (ct 2).
- 2 Repeat pattern of meas 1, Fig. II, reversing direction and ftwork to move bkwd.
- 3-4 Repeat pattern of meas 1-2, Fig. II, exactly.
- 5 Repeat pattern of meas 1, Fig. II, exactly.
- 6 Small step bkwd on L ft (ct 1). Raise R ft up slightly, knee bent (ct 2).
- 7 Small step bkwd on R ft (ct 1). Small hop on R ft (ct 2).
- 8 Step sdwd L on L (ct 1). Cross behind L on R (ct 2).
- 9 Small jump onto both ft together (ct 1). Small hop on L, simultaneously raising R ft up in front (ct 2).
- 10 Small leap to R on R (ct 1). Step on L behind R (ct 2).
- 11 Small leap onto R ft, simultaneously raising L ft up and across in front of R (ct 1). Small leap onto L to L (ct 2).
- 12 Small leap onto R crossing behind L (ct 1). Small leap onto L to L (raising R in front of L (ct 2).
- 13-15 Repeat pattern of meas 10-12, Fig. II

NOTE: There is no set number of times for each figure. However, once you start the Grapevine, continue until end of music.

Presented by Yves Moreau

SADI MOMA (SAH-dee moh-MAH)
(Bulgaria)

Learned by Yves Moreau, December 1969, from Donka Bakeva, in Blagoevgrad, S.W. Bulgaria (Pirin-Macedonia). This dance-song originates from the villages of Bucino and Krumovo, north of Blagoevgrad. It is apparently also popular in certain villages south of Kjustendil and Stanke Dimitrov (Shope area). This dance is most often done by women.

Record: Worldtone WT-YM-004 B. 7/8 meter: 1-2-3, 1-2, 1-2.
Counted here as 1, 2, 3. Melody with instrumental has 7 meas.
Melody with vocal has 6 meas.

Formation: Mixed line of M and W, "W" pos, hands at shoulder height.
Face slightly R of ctr. Wt on L ft.

Style: Quiet, relaxed movements. Steps are rather small and close to ground. A certain heaviness prevails throughout.

MeasPattern

No Introduction.

- 1 Step R in LOD (ct 1). Step on L across R (ct 2). Hold (ct 3).
- 2 Step R in LOD (ct 1). Step on L across R (ct 2). Step to R with R, turning to face ctr (ct 3).
- 3 Small step bkwd on L, simultaneously arms start moving fwd and down (ct 1). Small step bkwd on R, arms continue down to sides (ct 2). Hold (ct 3).
- 4 Facing slightly L of ctr, small step with L in RLOD, simultaneously arms start moving upward (ct 1). Step R across L, hands are now back in "W" pos (ct 2). Hold (ct 3).
- 5 Small step with L in RLOD, simultaneously arms start moving fwd and down (ct 1). Step on R behind L, arms are now down at sides (ct 2). Hold (ct 3).
- 6 Now facing slightly LOD, small step RLOD and slightly bkwd with L hands are now back in "W" pos (ct 1). Small step to R with R (ct 2). Small step across R with L in LOD (ct 3).
- 7 Repeat pattern of meas 1. NOTE: This meas is omitted during vocal.

TEXT:

Sadi moma bela loza
vinena, libe, vinena (2)

Porasnala bela loza
vinena, libe, vinena (2)

den ja sadi, dva se kae,
vinena, libe, vinena (2)

Napálnila devet bâčvi,
sâs vino, lele, sâs vino (2)

Presented by Yves Moreau

SANDANSKO HORO (sahn-DAHNSkoh hoh-ROH)
(Bulgaria)

Learned by Yves Moreau, October 1969, from members of folk ensemble from the town of Sandanski, Blagoevgrad District, Bulgaria. This dance is quite popular in the villages of Liljakovo and Ograzden in the Pirin (East Macedonia) area in the southwestern part of Bulgaria. It has an interesting rhythm structure of 22/16, a combination of one meas of 9/16 plus one meas of 13/16. The most popular instrument of this region is the "tambura." Many of the players are gypsies and recently they have adopted some musical ornamentations and styles from nearby Greece.

Record: Worldtone WT-YM-004 A. 9/16 + 13/16 meter: 1-2, 1-2, 1-2, 1-2-3+ 1-2, 1-2, 1-2, 1-2-3, 1-2, 1-2. Alterhate meas are counted here as: 1,2,3,4; 1,2,3,4,5,6.

Formation: Mixed lines of M and W, hands joined down at sides. Face slightly R of ctr. Wt on L ft.

Style: Slight knee bend, upper part of body erect. Steps are small and light (on balls of the ft). Arms are relaxed.

<u>Meas</u>	<u>Pattern</u>
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No Introduction music; dance may start at beginning of any musical phrase.

- 1 Small hop on L ft in place, simultaneously raising R ft a little and pointing in LOD (ct 1). Step on R in LOD (ct 2). Small low leap onto L ft directly behind R (ct 3). Step on R in LOD (ct 4).
- 2 Repeat pattern of meas 1, reversing ftwork (cts 1-4). Small leap onto R ft in LOD (ct 5). Continuing to move in LOD, small step on L (ct 6).
- 3 Small hop on L ft, simultaneously lifting R ft and pointing it in LOD (ct 1). Hop again on L, turning so that R ft now points to ctr (ct 2). Hop again on L turning so that R ft now points to L (RLOD) (ct 3). Step on R in RLOD (ct 4).
- 4 Small leap fwd onto L (ct 1). Continuing to move in RLOD, step on R ft (ct 2). Small leap fwd onto L (ct 3). Step fwd on R (ct 4). Small hop on R, turning to face ctr (ct 5). Small step bkwd on L ft, turning to face LOD (ct 6).

Dance repeats from beginning.

Presented by Yves Moreau

STARČESKA RÂČENICA (star-CHESS-kah ruh-cheh-NEE-tsah)
(Bulgaria)

Learned by Yves Moreau, March 1970, from village dance group of Sapareva Banja, Pernik District, at folk festival in Pernik. This version of the Râčenica is usually done by old people. The steps are quiet and heavier than other râčenica dances of that area. The tempo is slower. The ten measure pattern is quite common in Western Bulgaria as well as in Eastern Macedonia and Serbia.

Record: Worldtone WT-YM-005 B. 7/16 meter: 1-2, 1-2, 1-2-3.
Counted here as 1,2,3.

Formation: "Na lesa." Mixed lines of M and W, belt hold, L over R.
Face ctr, wt on L ft.

Style: Heavy peasant quality. Pretend you're over 75! Steps are small. Upper part of body is erect and proud. Whenever a foot is crossed in front or behind, dancer may make a sharp flexion of knees if desired.

Meas

Pattern

8 Introduction (fast music). No action.

I. BASIC

- 1 Step sdwd R on R (ct 1). Hold (ct 2). Step on L, crossing in front of R (ct 3).
- 2 Step sdwd R on R (ct 1). Hold (ct 2). Step on L, crossing behind R (ct 3).
- 3 Small step on R to R (ct 1). Step on L slightly in front of R (ct 2). Shift wt back onto R (ct 3).
- 4 Reverse pattern of meas 3.
- 5 Touch tip of R ft sdwd R, wt remains on L (ct 1). Hold (ct 2). Step on R, crossing in front of L (ct 3).
- 6 Step to L on L (ct 1). Hold (ct 2). Step on R behind L (ct 3).
- 7-8 Reverse pattern of meas 5-6.
- 9-10 Repeat pattern of meas 3-4.

II. FORWARD AND BACK

- 1 Facing ctr with wt on L, touch tip of R ft slightly fwd and diag R (ct 1). Hold (ct 2). Step on R ft slightly fwd and crossing in front of L (ct 3).
- 2 Reverse ftwork of meas 1, Fig. II.
- 3-4 Repeat pattern of meas 1-2, Fig. II.
- 5-8 Repeat pattern of meas 1-4, Fig. II, reversing direction to move bkwd.

NOTE: There is no set order or sequence. Leader may indicate change of pattern by shouting "hopa," "assegah," "novo," etc.

Presented by Yves Moreau

[✓]
ZIKINO HORO (ZHEE-kee-noh ho-ROH)
 (Bulgaria)

Learned by Yves Moreau, Fall 1971, from dance group in the small town of Kula, Vidin District in N.W. Bulgaria. Kula is situated a few kilometers from the Yugoslav border (Serbia) and its population consists of Bulgarians, Vlachs, and Serbs. Zikino Horo is a simple version of the well known Zikino Kolo from Serbia. It is sometimes pronounced Džikino Horo. The ocarina and the frula (duduk) are popular musical instruments in N.W. Bulgaria and N.E. Serbia alike.

Record: Worldtone WT-YM-002 B, Band 1. 7/8 meter: 1-2-3, 1-2, 1-2. Counted here as 1, 2, 3.

Formation: Mixed line of M and W. "W" pos with hands extended slightly fwd at about eye level. During fast music, hands are joined down at sides. Face ctr, wt on L ft.

Style: Knees bent slightly. Upper part of body is proud and erect. Steps are small and light.

Meas

Pattern

No Introduction.

I. SLOW PART

- 1 Step sdwd R on R (ct 1). Step on L behind R (ct 2). Hold (ct 3).
- 2 Step sdwd R on R (ct 1). Close L to R (ct 2). Hold (ct 3)
- 3 Reverse pattern of meas 2.
- 4 Repeat pattern of meas 2 exactly.
- 5-8 Repeat pattern of meas 1-4, reversing direction and ftwork.

Repeat above 8 meas until the musician playing ocarina plays 4 meas of music on the same note then change pattern to:

II. FAST PART

- 1 Small step to L on L, simultaneously bringing R ft slightly up from floor next to L (ct 1). Small lift on L simultaneously bringing R ft higher along L calf and slightly behind (ct 2). Step on R behind L (ct 3).
Note: This step is common in Serbian kolos and is usually known as "skoci."
- 2 Small step on L to L (ct 1). Small step on R in front of L (ct 2). Shift wt back on L ft in place (ct 3). (This is a type of pas de basque).
- 3 Reverse action of meas 2, Fig. II.
- 4 Repeat action of meas 2, Fig. II, exactly.
- 5-8 Repeat pattern of meas 1-4, Fig. II, reversing direction and ftwork.

Presented by Yves Moreau

HUNGARIAN FOLK DANCES

described by
Rickey Holden and Dr. Csaba Pálfi

Hungarian folk dances are generally quite free in form, with many step variations (motifs) both simple and complex. An ordinary village dancer may know three or four step variations, a real expert may dance as many as 12.

Because of this free, ad-libbed character of the Hungarian folk dances they are choreographed into routines, usually by villagers themselves, and always when presented by performing groups on the stage or by teachers to "international folk dance" groups.

Every folk dance "teacher" in Hungary must, therefore, understand the principles of choreography. Different teachers may arrange different steps to the same music, or put the same steps to different tunes, or rearrange the order of the steps, music, etc. Each such arrangement may be equally "authentic." Thus, be he peasant or pedagog, one man's csárdás is rarely exactly like the next man's.

Figures and motifs in these present sequences are arranged generally in progressive order of complexity. Many more complex forms could be added. To simplify further almost any of these dances, repeat the easier figures and omit the harder ones.

All motifs of these dances, also all music for these dances, selected and arranged by Dr. Csaba Pálfi.

Dance descriptions by Rickey Holden and Dr. Csaba Pálfi.

Glossary of Hungarian steps, positions, and terms used in the following descriptions of Hungarian folk dances. Standard terms (in English or Hungarian) have been used insofar as possible, but sometimes names have been invented to avoid rewriting the same descriptive words too often.

BACK CHAIN POSITION: Arms extended sdwd in back of neighbor's (R arm usually in back of neighbor's L) joining hds with second neighbors. Hungarian term: összefogózás hátul.

BACK-CROSSING CIFRA STEP (see Cifra step).

BOKÁZÓ CLICK (R) (♩♩): With wt on L ft, bend knees slightly and raise R leg slightly sdwd R (ct & before ct 1), straighten knees and click R ft sharply against L (ct 1). SLOW BOKÁZÓ CLICK (♩♩): same, half as fast. QUICK BOKÁZÓ CLICK (♩♩): same, twice as fast (double time). Any BOKÁZÓ CLICK (L): same, reversing ftwork and lateral direction. Bokázó (pronounced boh-kah-zoh) means "click heels."

BRUSH: Move, touching momentarily, as a brush sweeps the floor.

CHUG: Slide ft very slightly and suddenly, with heel raised very slightly then lowered at the end. Hungarian term: csosszantás.

CIFRA STEP or BASIC CIFRA STEP or CIFRA STEP SIDEWARD (R) (♩♩♩): A small leap sdwd R on ball of R ft (ct 1), step on ball of L ft beside R (ct &), a small leap on R ft in place, bending knees slightly (ct 2). CIFRA STEP (L): same, reversing ftwork and lateral direction. Cifra (pronounced tsee-fraw) means "ornamental" or "showy" and refers to almost any three quick steps (♩♩♩) in succession, a sort of Hungarian TWO-STEP. Some of the variations:

CIFRA BACK-CROSSING STEP (R) (♩♩♩): A small leap sdwd R on ball of R ft (ct 1), a very small step on ball of L ft across in back of R (ct &), a small leap on R ft beside L, bending knees slightly (ct 2).

RUNNING CIFRA STEP (R) (♩♩♩): A small leap on ball of R ft (ct 1), a very small leap on ball of L ft (ct &), a small leap on R ft, bending knees slightly (ct 2). This is also known as a RUNNING TWO-STEP (R).

Any CIFRA variation (L): same, reversing ftwork and lateral direction. Other CIFRA variations will be found in the dance descriptions where used.

CSÁRDÁS (pronounced chahr-dahsh), in the general sense, is the national ppl folk dance of Hungary. Csárdá is an old word for a small village pub and the csardás is thus done by villagers at the csárda.

CSÁRDÁS STEP: Basically a step-close or a step-touch sdwd.

DOUBLE CSÁRDÁS STEP (R) (♩♩♩♩): Step-close step-touch sdwd (R).

REZGŐ CSÁRDÁS STEP: With a sharp straighten-bend of knee (♩♩) on each ct. Rezgő (pronounced rez-goe) means "vibrating."

Glossary of Hungarian steps, positions, terms (continued)

SINGLE CSÁRDÁS STEP (R) (♩ ♩): Step-close sdwd R; or, if followed by a reversal of direction, step-touch sdwd R. Thus two single csárdás steps (R, L) means step-touch sdwd R then sdwd L.

Any CSARDAS STEP variation (L): same, reversing ftwork and lateral direction.

FRONT CHAIN POSITION: Arms extended sdwd in front of neighbors (R arm back of neighbor's L) joining hds with second neighbors.

HOP: Spring off the floor on one ft and land on the same ft, no transfer of wt. Hungarian term: ugrás egy lábon.

JUMP: Spring off the floor and land on both ft. Hungarian term: ugrás (páros lábon).

LEAP or RUNNING STEP: A transfer of wt from one ft to the other, both ft off the floor at the height of the 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 is a run. Hungarian terms: átugrás vagy futó lépés.

OPEN RIDA STEP (see Rida step).

PIVOT STEP: A walking step, turning or pivoting in place.

REVERSE TURN POSITION (see Turn position).

RIDA STEP or CLOSED RIDA STEP (R) (♩ ♩): Step on R ft across in front of L, bending knee slightly (ct 1), step sdwd L on ball of L ft with knee straight (ct 2), moving leftward with a down-up feeling. RIDA STEP (L) TURNING: same except pivoting CW about a central axis, individually or as a cpl; this is similar to the BUZZ STEP used to swing ptrs in the American square dance. QUICK RIDA STEP (R) (♩ ♩): same except twice as fast, double time. Any RIDA STEP variation (L): same, reversing ftwork and lateral direction, moving rightward or pivoting CCW.

OPEN RIDA STEP (L) (♩ ♩): Step sdwd L on ball of L ft with knee straight (ct 1), step on R ft across in front of L, bending knee slightly (ct 2), moving leftward with an up-down feeling. OPEN RIDA STEP (L) TURNING: same except pivoting CW about a central axis, individually or as a cpl. Any OPEN RIDA STEP variation (R): same, reversing ftwork and lateral direction, moving rightward or pivoting CCW.

RUNNING CIFRA STEP (see Cifra step).

RUNNING STEP (see Leap).

SHOULDER-WAIST POSITION: Ptrs facing, M hds holding ptr waist and her hds on his shoulders.

SHOULDER-POSITION: Dancers, side by side in a line, arms extended sdwd, with hds on neighbors' nearest shoulder.

Glossary of Hungarian steps, positions, terms (continued)

SLAP palm on ft, ankle, calf, shin, etc.: Strike palm sharply, but do not move past as with a brush. The Hungarian word is CSAPÁS (pronounced chaw-pahsh). It is a very common movement for M in Hungarian folk dances (W use the csapás in the Szatmár region, only). After a couple of these slaps on yourself you may easily discover why boots are important for Hungarian folk dances. Example: see description for Dunántúli Körverbunk.

STAMP: Step with noise. Hungarian term: dobbantás.

STEP or WALKING STEP: A transfer of wt from one ft to the other. Hungarian term: lépés; lép (verb).

STEP-CLOSE (R) (♫♫): Step on R ft (ct 1), step on L ft beside R (ct 2). Step-close (L): same, reversing ftwork. Hungarian term: lépés-zár.

SWING (arm, leg): Move in the air; (arm, leg) gesture.

TOUCH: Place ft without taking weight.

TURN POSITION: Ptrs facing but turned slightly L so R hips are close, W hds on ptr shoulders, his R hd at her L waist and his L hd on her R shoulder -- used for continuous turns CW. Reverse turn position: same except reversing direction and hds -- used for continuous turns CCW.

"V" POSITION: Hds joined and down, resembling the letter "V."

WALKING STEP (see Step).

Notes by Rickey Holden and Dr. Csaba Pálfi

Presented by Dr. Csaba Pálfi

DUNÁNTÚLI DUS (DOO-nahn-too-lee DOOSH)
(Hungary - Northwest Dunantul)

Solo dance for one man.

Translation: Dus (M dance in march form) from the Dunántúl (Transdanubia) region.

Record: Folkraft LP-37, side A, band 1. 2/4 meter.


Formation: Individual M scattered anywhere.


Starting Pos: R ft free.

Steps: PONTOZOH CIFRA STEP (R): Leap onto R (ct 1), step L next to R (ct ah), start to raise R leg fwd, fairly straight (ct &), leap sdwd R onto R, at same time raise L leg fwd, knee straight (ct 2).

Meas

Pattern

1-16  PART I (Music A)
Leap sdwd R on R ft and bend L knee slightly (ct 1).
Hop on R ft (ct &).
A small step sdwd L on L ft with a stamp (ct 2).
Raise R leg fwd low with knee straight (ct &): and ...
repeat 15 more times 16 times in all).

17-18  PART II (Music B)
Jump on both ft together (ct 1).
Jump on both ft together (ct 2).
Jump on both ft together with a stamp and bend knees, and
turn L about 1/8 (ct 3), pause (ct 4).
19-20 Repeat meas 17-18 except turn R about 1/4.
21-28 Repeat meas 17-20 to more times (3 in all).

VARIATIONS FOR MUSIC A

1-16 Variation A₁
Do Pontozoh Cifra Step R and L eight times.

1-16 Variation A₂
Wt on L, jump to R side landing on both ft and clicking heels (ct 1), raise R leg (ct &), do a scissors kick landing on R and raising L leg (ct 2). Do 16 times in all.

1-16 Variation A₃
Cifra Step (R) but on ct 1 also raise bent L leg sdwd and slap outside of L ankle with L'hd. Done 16 times alternating R and L.

1-16 Variation A₄
Same as Var A₃ but clap on each ct & before ct 1. On each Cifra (L) turn once CCW.

DUNÁNTÚLI DUS (continued)VARIATION FOR MUSIC B

- 17-22 ♪ Leap sdwd R on R ft and clap palms together (ct 1).
 ♪ Raise L leg and lean fwd slightly to slap L palm on inside L calf (ct 2).
 ♪ Leap sdwd L on L ft and clap palms together (ct 3).
 ♪ Raise R leg and lean fwd slightly to slap R palm on inside R calf (ct 4): and ... repeat twice (3 times in all).

Presented by Dr. Csaba Pálfi

Suggested sequence for dance

A	B	A	B
A ₁	B ₁	A ₃	B ₁
A	B	A	B
A ₂	B ₁	A ₄	B ₁

DUNÁNTÚLI KÖRVERBUNK
(DOO-nahn-too-lee KOR-ver-boonk)
(Hungary - Northwest Dunántul)

Circle dance for M, no ptrs.

Translation: Circle Verbunk from the Dúnántul region.

Record: Folkraft LP-28 (side B, band 2) - gypsy orchestra (1:21).

Formation: M in a single closed circle.

Starting Pos: No hds joined. R ft free.

Steps: DUNÁNTÚLI CIFRA STEP (R) (♩ ♩ ♩): Step on R heel (ct 1), step on ball of L ft beside R (ct &), step on R ft, bending knee slightly (ct 2). DUNANTULI CIFRA STEP (L): same, reversing ftwork.

KARÉJ (♩ ♩ ♩ ♩): With wt on L ft, raise R leg with knee bent and slap R palm on inner R calf (ct 1), step on R ft bside L, straightening knee and clapping hds (ct 2), raise L leg with knee bent and slap L palm on inner L calf (ct 3), step on L ft beside R, straightening knee and raising R arm freely (ct 4).

Music: 4/4

Meas

Pattern

INTRODUCTION

7-10

Pause.

11



Thrust hds fwd sharply as though showing how clean they are (ct 1), pause (ct 2).

12



Clap R hd on L (ct 3), pause (ct 4).

12



Clap R hd on L three times (cts 1,2,3), pause (ct 4).



FIGURE I

1-2

Four DUNANTULI CIFRA STEPS (R,L,R,L) moving CCW around the circle.

3



Two small leaps (R,L) in place, turning L once around (cts 1,2).



Touch R ft beside L (ct 3).



(Stamp on L ft, bending R knee sharply (ct 4).

4-9

REPEAT meas 1-3 twice (3 times in all).

10

Two DUNANTULI CIFRA STEPS (R,L) moving CCW around the circle.

11



Turning to face ctr, step on R ft beside L, clicking heels and thrusting hds fwd sharply as though showing how clean they are (ct 1).



Spread heels, bending knees sharply (ct 2).



Click heels together, straightening knees and clapping R hd on L (ct 3).



Bend knees sharply (ct 4).

12



Straightening knees, lower heels thrice and clap R hd on L each time (cts 1,2,3), pause (ct 4).

DUNÁNTÚLI KÖRVERBUNK (continued)FIGURE II

- 1 ♩ Facing ctr with wt on L ft, raise R leg with knee bent and slap R palm on inner R calf (ct 1).
 ♩ Turning 1/4 R to face R around the circle, step on R ft bending L knee to swing L ft up in back and beginning to raise R arm upward (ct 2).
 ♩ ♯ Stamp L ft beside R, straightening knee and finishing with R arm raised sharply sdwd high (ct 3), pause (ct 4).
 2 ♩ Turning 1/4 L to face ctr, step on R ft in place (ct 1).
 ♩ Step on L ft in place, bending R knee to swing ft up in back (ct 2).
 ♩ ♯ Stamp on R ft beside L, straightening knee (ct 3), pause (ct 4); lower R arm during this (cts 1,2,3), pause (ct 4).
 3-6 REPEAT meas 1-2, Fig. II, twice (3 times in all).
 7-8 As in meas 11-12, Fig. I.
 9-10 KAREJ, twice.
 11-12 REPEAT meas 1-2, Fig. II.

FIGURE III

- 1-3 ♩ Straightening knees, raise R arm freely in air and snap R fingers (ct 1), bend knees (ct 2).
 ♩ Straightening knees and lowering R arm, R L arm freely in air and snap L fingers (ct 3), bend knees (ct 4).
 ♩ Bend L knee to raise L ft up and slap L palm on L inner calf (ct 5), step on L ft beside R (ct 6).
 ♩ Bend R knee to raise R ft up and slap R palm on inner R calf (ct 7).
 ♩ ♩ ♩ With L arm raised freely, turn R once around in place with four steps (R,L,R,L) (cts 8-11), step on R ft beside L (ct 12).
 4-5 As in meas 11-12, Fig. I.
 6-10 REPEAT meas 1-5 reversing everything.
 11-12 Repeat meas 1-2, Fig. II.

FIGURE IV

- 1-6 Repeat meas 1-6, Fig. II. At end, assume Shoulder Pos.
 7 ♩ Hop with a stamp on L ft, swinging R leg across in front with knee straight and thrusting heel downward as though pumping a car brake (ct 1).
 ♩ Leap on R ft in place, bending knees and swinging L ft bkwd out (ct 2).
 ♩ Step on L ft beside R, straightening knees and clicking heels (ct 3).
 ♩ CHUG on L ft, bending R knee to swing R ft bkwd out (ct 4); and . . .
 8-12 REPEAT meas 7 five more times (6 times in all), except pause on last ct of meas 12.

DUNÁNTÚLI KÖRVERBUNK (continued)

FIGURE V

- | | | |
|-------|-------|--|
| 1 | | Repeat meas 1, Fig. II. |
| 2 | ♩ ♩ ♩ | Three walking steps (L,R,L) fwd in a small 1/4-arc CCW to finish facing ctr (cts 1,2,3). |
| | ♩ | Touch R ft beside L without taking wt (ct 4). |
| 3-6 | | REPEAT meas 1-2 twice (3 times in all). |
| 7-8 | | KARÉJ, twice. |
| 9-10 | | Repeat meas 1-2, Fig. I. |
| 11-12 | | Repeat meas 11-12, Fig. I. |

Presented by Dr. Csaba Pálfi

LASSÚ SERGŐ (LAWSH-shoo SHER-go)
(Hungary)

Circle dance for W, no ptrs.

Translation: Slow Revolving (Dance).





Record: Folkraft LP-37, side B, band 2.

Formation: Single closed circle of W, no ptrs.

Starting Pos: Back chain pos. R ft free.

Steps: SPECIAL RIDA STEP (R) (♩ ♩ ♩): A small step on R ft across in front of L and bend L knee slightly (ct 1), hop on R ft (ct &), a small step sdwd L on L ft (ct uh). Repeat for cts 2, &, uh.

Music: 2/4

<u>Meas</u>	<u>Pattern</u>
	<u>FIGURE I</u>
1-2	 Step sdwd R on R ft and, keeping partial wt on L ft, sway to the R and turn body slightly L and raise L heel slightly (ct 1).  Keeping partial wt on R ft, sway to the L raising R heel slightly and turn body slightly to the R (ct 2), and . . .   Repeat (cts 3, 4).
3-6	One SPECIAL RIDA STEP (R) then seven QUICK RIDA STEPS (R), except at the end straighten knees and raise R heel slightly (last ct &). <u>Note:</u> It may be easier to think of this as 6-1/2 Quick Rida Steps.
7-8	Repeat meas 1-6 reversing ftwork and lateral direction.
	<u>FIGURE II</u>
1-12	Twelve SINGLE CSARDAS STEPS (R): Step sdwd R on R ft and turn body slightly L (ct 1), step on L ft beside R and turn body slightly R (ct 2), and ... <u>repeat</u> 11 more times (12 times in all).
	<u>FIGURE III</u>
1-2	Repeat meas 1-2, Fig. I.
3-4	One SPECIAL RIDA STEP (R) then three QUICK RIDA STEPS (R).
5-6	Repeat meas 3-4 one more time except, at the end, straighten knees and face ctr (last ct &). <u>Note:</u> It may be easier to think of this as 2-1/2 Quick Rida Steps at the end.)
7-12	Repeat meas 3-4, Fig. III three more times, but reversing ftwork and direction, except at end straighten knees and face ctr (last ct &).
	Repeat all of Figures I, II, III except reversing ftwork and lateral direction.

Dance description by Rickey Holden and Dr. Csaba Pálfi.

Presented by Dr. Csaba Pálfi

FRISS MAGYAR CHÁRDÁS
(Hungary)

Friss Magyar Csárdás (Freesh MAW-dyawr CHAHR-dahsh) was presented to California dancers in 1970 by Dr. Csaba Pálfi of Budapest, Hungary. Dr. Pálfi is a founding member of the Hungarian State Folklore Ensemble, and for 15 years was leading solo dancer in this professional group. He has his degree in Ethnography from Budapest University and had just completed his doctoral thesis in the same field prior to his nine-month teaching-lecture-demonstration tour of Australia, Canada, and the United States in 1969-70. Friss Magyar Csárdás is a "fast" (Friss) Hungarian cpl csardas.

Music: Record: Folkraft LP-28, side A, band 2 (1:55); gypsy orchestra.

Formation: Cpls standing at random on the floor, shoulder-waist pos. R ft free.

Steps and Styling: Double Csárdás Step (R): Facing ptr, move sdwd; step on R to R side (ct 1), close L to R (ct 2), step on R to R side (ct 3), close L to R, no wt (ct 4). M lifts heel up in back with a flick on (ct 4). W lifts heel slightly.

Open Rida Step (L): A small step sdwd to the L on the ball of the L ft, knee straight (ct 1); with knee bend, step R across in front of L ft (ct 2).

Closed Rida: Step on R ft across in front of L with small knee bend (ct 1). Step on L to L side (ct 2).

Cifra Step: A small leap sdwd R on R ft (ct 1), step on L beside R (ct &), step on R in place, bending knee slightly (ct 2). Repeat action with opp ftwork and directions (cts 3, &, 4). Cifra (pronounced tsee-fraw) means "ornamental" or "showy" and refers to almost any three quick steps in succession (ct 1, &, 2).

Libegős Step (R) ↓ ↓: Keeping ft and knees together, pivot on balls of both ft turning slightly R (heels move to L), bending knees and lowering heels (ct 1), pivot on balls of both ft turning to face ctr, raising heels and straightening knees (ct 2). Repeat action but turn twd L (heels move to R) for (cts 3, 4).

Turn Pos: M shifts W from shoulder-waist pos to side turn pos by turning 1/4 L (CCW) and placing his L hd on W upper arm. R hip is twd ptr R hip. Cpl stand about 10" apart.

NOTE: In Hungarian shoulder-waist pos M places his hds just below the shoulder blades of W -- NOT at waist line.

FRISS MAGYAR CSÁRDÁS (continued)

Music: 4/4

MeasPattern2 meas INTRODUCTION: No action.I. DOUBLE CSÁRDÁS

- 1 Begin R, dance 1 Double Csárdás Step -- with hds on W waist M turns W slightly L (ct 1), R (ct 2), L (ct 3), pause (ct 4).
 2-8 Repeat action of meas 1 seven times alternating direction and ftwork.
 9-12 In Turn pos, 16 light running steps bkwd (CCW). Begin R ft.
 13-16 In shoulder-waist pos, 4 Double Csardas Steps.
 On meas 16, ct 4, take wt on R.

II. OPEN RIDA

- 1-4 In Turn pos, 6 Open Rida Steps (L) turning CW (cts 1-12). Change to shoulder waist pos, 2 Cifra Steps (L,R) (cts 13-16).
 5-16 Repeat action of meas 1-4, Fig. II, three times.

Variation for meas 9-12

- 9-12 Join both hds. Begin L, dance 8 Cifra Steps.

III. WALK, LIBEGŐS STEPS, RUNNING (happy melody)

- 1-2 Turn pos. Begin L, 4 slow walking steps (o d o d), turning CW. (2 steps per meas).
 3-4 Change to shoulder-waist pos. Begin R, 4 Libegős Steps.
 5-6 Change to Turn pos. Begin L, turn CW, 6 small running steps (cts 1-6). Jump on both ft together, turning individually slightly R changing ptr so that L hips are adjacent (cts 7-8).
 7-8 Repeat action of meas 5-6, Fig. III, reversing pos, direction, and ftwork. NOTE: 3 Open Rida Steps may be used in place of 6 small running steps in both meas 5-6 and 7-8.
 9-12 In Turn pos, Turn CCW with 15 very small running steps bkwd. Begin R. Hold on meas 12 (ct 4).
 13-36 Repeat action of meas 1-12, Fig. III 2 times. On last repeat do 16 small running steps bkwd with NO pause.

IV. CLOSED RIDA STEPS TURNING

- 1-4 In Turn pos, Turn CW with 8 closed Rida Steps (R). W take 6 Rida Steps (R). On the 7th and 8th steps W turn CW in place while M moves CW around her.
 5-24 Repeat action of meas 1-4, Fig. IV, five times. At end of last repeat do not take shoulder-waist pos but join inside hands and acknowledge ptr. Outside hds on hips, fingers fwd.

Presented by Dr. Csaba Pálfi

GUBBANTÓS CSÁRDÁS (GOOB-bawn-tohsh CHAR-dahsh)
(Hungary)

Couple dance.

Translation: Csárdás with gubban" (a special movement with a sudden accent).

Record: Folkraft LP-37, side B, band 3.

Formation: Cpls anywhere, W on ptr R.

Starting Pos: Inside hds joined (M R wrist in front of W L, for easier movement in meas 3-4). R ft free.

Steps: GUBBANTÓS STEP (R) (♩♩♩♩): Step sdwd R on R ft with a slight accent and bending R knee (ct 1), step on L ft beside R (ct 2), and repeat (cts 3,4). This is a variation of the DOUBLE CSÁRDÁS STEP (R). GUBBANTÓS STEP (L): same, reversing ftwork and lateral direction.

GUBBANTÓS LIFT (R) (♩♩): Step on whole R ft and bend R knee and also raise L leg fwd low with knee bent slightly and leg rotated slightly L (ct 1), straighten R knee and raise R heel slightly L (ct 2). GUBBANTÓS LIFT (L): same, reversing ftwork and lateral direction.

GUBBANTÓS STEP WITH LIFT (R): (♩♩♩♩): Step sdwd R on R ft with a slight accent and bending R knee (ct 1), step on L beside R (ct 2). Follow this with one GUBBANTÓS LIFT (R) (cts 3,4). GUBBANTÓS STEP WITH LIFT (L): same, reversing ftwork and lateral direction.

Music: 4/4

Meas

Pattern

<u>Meas</u>		<u>Pattern</u>
<u>FIGURE I</u>		
1	♩♩♩♩	One GUBBANTÓS STEP (R).
2	♩♩♩♩	One GUBBANTÓS STEP (L).
3	♩♩♩♩	One GUBBANTÓS STEP (R), M in place but turning slightly L and W moving fwd to finish in front of ptr.
4	♩♩♩♩	One GUBBANTÓS STEP (L), both returning to original starting pos.
5-16		Repeat meas 1-4 thrice (4 times in all) except, at the end (meas 16), W does not return to place but remains in front of ptr to finish in Turn Pos.

GUBBANTÓS CSÁRDÁS (continued)FIGURE II

In Turn Pos:

- 1-3 Three GUBBANTÓS STEP WITH LIFT (R,L,R).
- 4 One GUBBANTÓS LIFT (L,R).
- 5-8 Repeat meas 1-4, Fig. II reversing ftwork.
- 9-10 Two GUBBANTÓS STEP WITH LIFT (R,L).
- 11-12 Four GUBBANTÓS LIFTS (R,L,R,L).
- 13-16 Repeat meas 1-4, Fig. II.

FIGURE III

In original Starting Pos:

- 1-2 Repeat action of meas 2-3, Fig. I.
- 3-4 Step L to L side (cts 1,2), two RIDA STEPS (R) (cts 3,4, 1,2), step on R (ct 3), hold (ct 4).
- 5-16 Repeat action of meas 1-4, Fig. III three times (4 in all).

FIGURE IV

- 1-2 Repeat action of meas 2-3, Fig. I.
- 3-4 W turn CW alone, M does two GUBBANTÓS STEPS (L,R).
- 5-16 Repeat action of meas 1-4, Fig. IV three times (4 in all).

Dance description by Rickey Holden and Dr. Csaba Pálfi.

Presented by Dr. Csaba Pálfi

KAPUVÁRI CSÁRDÁS (KAW-poo-vah-ree CHAR-dahsh)
(Hungary - Northwest Dunántúl)

Couple dance.

Translation: Csárdás from village of Kapuvár.

Record: Folkraft LP-37, side A, band 5.

Formation: Cpls, anywhere

Starting Pos: Ptrs facing, both hds joined. M L and W R ft free.
(Note: Steps of meas 1 described for M, W does same reversing ftwork and lateral direction; meas 2-18 are the same for both.)



Music: 2/4

<u>Meas</u>	<u>Pattern</u>
	RAISE R heel slightly (ct & before ct 1).
1	STEP sdwd L on whole L ft (ct 1). RAISE L heel slightly (ct &). STEP on whole R ft beside L and take wt on both ft (ct 2). RAISE both heels slightly (ct &).
2-3	LOWER heels (ct 1), RAISE heels slightly (ct &), and. . . repeat thrice (4 times in all).
4-6	REPEAT meas 1-3 reversing ftwork and lateral direction.
7-8	LOWER heels and PIVOT on balls of both ft together turning 1/8 R (ct 1). RAISE heels slightly (ct &). LOWER heels and PIVOT on balls of both ft together turning 1/4 L (ct 2). RAISE heels slightly (ct &). LOWER heels and PIVOT on balls of both ft together turning 1/4 R (ct 3). Pause (cts &, 4). Raise heels slightly (ct &).
9-10	REPEAT meas 7-8 reversing ftwork and lateral direction except to finish in Turn Pos.
11-14	In Turn Pos, eight QUICK RIDA STEPS (R) turning CW.
15	Two RUNNING STEPS (R,L), turning CW.
16	JUMP on both ft and turn R half around, changing to Reverse Turn Pos (ct 1), pause (ct 2).
17	Two RUNNING STEPS (R,L), turning CCW.
18	JUMP on both ft and finish in original starting pos (ct 1), pause (ct 2).

KAPUVÁRI CSÁRDÁS (continued)VARIATION I

- 1-6 Same as Basic Pattern.
 7-8 Stamp R,L,R (cts 1,&,2) in place. Repeat reversing ftwork.
 9-10 Repeat action of meas 7-8, Var. I.
 11-18 Same as Basic Pattern.

VARIATION II

- 1-8 Same as Basic Pattern.
 9-10 M: Repeat stamps of meas 7-8, Var. I. On stamps clap hds vertically (like cymbals).
W: Turn once CW dancing one Cifra (R) (meas 9). Small jump onto both ft (ct 1. Hold (ct 2).
 11-18 Same as Basic Pattern.

Suggested Sequence: Basic, Var. I, Var. II. Repeat in that order to end of music.

VERSION FOR FOUR COUPLES

Basic Pattern: Same as written for cpls.

Var. I: All join hds in a ring. meas 15-16 move into ctr. Meas 17-18 move bkwd to place.

Var. II: Meas 1-6 cpls line up. Cpls 2,3,4 make arches as cpl 1 dance meas 1-6 while going under the arches.

Meas 7-8. All have 2 hds joined.

Meas 9-18: As written for Var. II.

X	Y	O	cpl 1
X	↓	O	cpl 2
X	↓	O	cpl 3
X		O	cpl 4

On the repeat of Var. II, cpl 2 would go under the arches. Next cpl 3 would dance down, then cpl 4.

Notes by Rickey Holden and Dr. Csaba Pálfi

Presented by Dr. Csaba Pálfi

SZATMÁRI KARIKÁZÓ
(SAWT-mah-ree KAW-ree-kah-zoh)
Circle dance for Women
(Hungary (Szatmár))

Translation: Circle dance from the Szatmar region.

Record: Folkraft LP 29, Side B, band 2 (1:34) - gypsy orchestra.

Starting Pos: W preparing for formation of one or more circles, hds joined in V pos.

Steps: Hátravágós Cifra Step (R): Leap on R ft in place with a slight stamp, displacing L ft and moving it fwd with knee straight (ct 1), leap on L ft across in front of R (ct 2), one Cifra step (R) in place (cts 3, &, 4). Hátravágós Cifra Step (L): same, reversing ftwork.

Hátravágós Cifra Step (Running): Leap on R ft, slightly fwd (ct 1), leap on L ft slightly fwd (ct 2), two small fast running steps R, L fwd, (cts 3, &), one small running step on R fwd with knee bend (ct 4).

Lippentős Step (R): With wt on R ft raise R heel with knee straight, surging upward (ct 1), a small step on L ft across in front of R, bending knees slightly (ct 2), raise L heel with knee straight, surging upward, and also touch ball of R ft beside L (ct 3), taking wt on both ft, lower heels and bend knees slightly (ct 4). Lippentős Step (L): same, reversing ftwork.

Dobogós Cifra Step: Basic Cifra Step stamping with each ft movement.

Music: 4/4

SEQUENCE A

- 1-6 Six Hátravágós Cifra Steps (Running) fwd and forming into circle with a back chain pos.
- 7-9 Three Hátravágós Cifra Steps to the side starting with R ft.
- 10-12 Three Lippentős Steps starting with L ft.
- 13-18 One Figure I.

FIGURE I

- 1 With wt on R ft raise R heel with knee straight, surging upward, swinging L leg sdwd with knee straight (ct 1). Close and step on L ft beside R, bending knees slightly (ct 2). Raise L heel with knee straight, surging upward, swinging R leg fwd with knee straight (ct 3). Lower L heel, bending knee slightly, and tap R heel fwd (ct 4).

SZATMÁRI KARIKÁZÓ (continued)

- 2 Raise L heel with knee straight, surging upward, swing R leg fwd (ct 1). Stamp fwd on R ft, bending knee (ct 2). One Open Rida Step (L) turning CW individually once around and raising R arm to lower it behind R-hd neighbor's back and finish in a circle in Back Chain pos (cts 3,4).
- 3-6 Eight Open Rida Steps (L), circle moving L.

SEQUENCE B

- 1-3 Two and one half Lippentős Steps starting R ft plus one Open Rida starting R ft.
- 4-6 Six Open Rida Steps starting R ft.
- 7-12 Repeat meas 1-6 reversing ftwork and direction.
- 13-17 One Figure J, meas 1-5.
- 18 One Dobogós Cifra Step.

Repeat Sequence A once and Sequence B once. On meas 1 of Sequence A start to open the circle so that at the end of meas 2 the circle is in original pos with hds joined. At meas 4 start to reform the Back Chain Pos.

Notes by Veronika Smith and Dr. Csaba Pálfi.

Presented by Dr. Csaba Pálfi

KARCSAI SARKANTYÚS CSÁRDÁS
(KAWR-chaw-ee SHAWR-kawn-tyoosh CHAR-dahsh)
(Hungary - Northeast, Hegyköz)

Couple dance.

Translation: Csárdás (M using spurs) from district of Karcsa.

Record: Folkraft LP-37, side A, band 4. 4/4 meter.

Formation: Cpls anywhere.

Starting Pos; Turn Pos. R ft free.

Steps: KARCSAI STEP (R) (♩ ♩ ♩ ♩) Simplified form: Two running steps (R,L) (cts 1,2), three quick running steps (R,L,R) (cts 3,&,4). There are many folklore variations. KARCSAI STEP(L): same, reversing ftwork.

HATOZTATÁS STEP (Karcsai Step in orig form) (R): Step R,L (cts 1,2), click heels three times (cts 3,&,4). On heel clicks R heel clicks to L, L clicks to R, R clicks to L. Step can move in any direction.

Meas

Pattern

FIGURE I

- 1-3 Three KARCSAI STEPS (R,L,R) fwd, turning CW.
- 4-6 Three KARCSAI STEPS (L,R,L) bkwd, turning CCW.
- 7-9 Repeat meas 1-3 but turn CCW.
- 10-12 Repeat meas 4-6 but turn CW using Reverse Turn Pos.

FIGURE II

- 1 One KARCSAI STEP (R), M in place and leading W (M R hd take W L) as she turns R once around under joined hds).
- 2 One KARCSAI STEP (L), M in place and leading W as she turns L once around under joined hds.
- 3 One KARCSAI STEP (R), M moving slightly bkwd and leading W as she moves fwd then turns L half around with the quick step (♩ ♩ ♩) at the end.
- 4 One KARCSAI STEP (L), M leading W as she moves fwd then turns R half around at the end.
- 5-12 Repeat meas 1-4 twice (3 times in all).

FIGURE III

- 1-3 Same as Fig. I.
- 4-6 Three HATOZTATAS STEPS (L,R,L) bkwd turning CCW.
- 7-12 Same as meas 7-12, Fig. I but use HATOZTATAS STEPS during meas 10-12.

KARCSAI SARKANTYÚS CSÁRDÁS (continued)FIGURE IV

Same as Fig. II but M always use HATOZTATÁS STEPS.

FIGURE V (Shoulder-waist Pos).

1-2 Two HATOZTATÁS STEPS (R,L).

3 M: Click heels 3 times.

W: Dance one KARCSAI STEP turning 1 or 2 times CCW.

4-12 Repeat action of meas 1-3, Fig. IV three times (4 in all).

FIGURE VI (Turn Pos)Pattern for M:

1-2 Same as Fig. I. Release Turn Pos at start of meas 2.

3 Hop on L, raising straight R leg and slapping R hd on calf of R leg (ct 1). Step fwd R (ct &). Close L to R (ct 2). Repeat exactly for cts 3, &, 4.

4-6 Same as Fig. III but R,L,R.

7-8 In Reverse Turn Pos dance 2 KARCSAI STEPS (L,R).

9 Hop on R, raising L leg and slapping L calf with R hd (ct 1). Step on L (ct &), close R to L (ct 2).

10-12 Three HATOZTATÁS STEPS bkwd (L,R,L)

Pattern for W:

1 One KARCSAI STEP (R).

2-3 Two KARCSAI STEPS (L,R) turning CW twice.

4-6 Same as Fig. III.

7-12 Same as meas 1-6, Fig. VI but reversing ftwork and direction. Use Reverse Turn Pos.

Dance description by Rickey Holden and Dr. Csaba Pálfi.


Presented by Dr. Csaba Pálfi


KARÁDI KANÁSZTÁNC
(KAW-rah-dee KAW-nahs-tahnts)
(Hungary - Somogy)

Couple Dance.


Translation: Swineherd's dance from village of Karád.

Record: Folkraft LP-29, side B, band 4 (2:56) - gypsy orchestra.

Steps: Dobogós Step (R) : A small stamp on R ft, bending knees slightly (ct 1), close and a small stamp on L ft, straightening knees (ct &).

Dobogós Cifra Step (R) : Three small stamps (R,L,R) with knees bent (cts 1, &, 2).

Either Dobogós Step variation (L): Same reversing ftwork. Dobogos (pronounced DOH-boh-gohsh) means "hard-knocking."

Cifra Járás Step (R) : Leap on R ft, bending knees and raising L ft slightly up in back (ct 1), leap on L ft just in back of R, displacing and moving R leg fwd sharply with knee straight (ct 2), leap on R ft, bending knees and raising L ft slightly up in back (ct 3), hop on R ft, swinging L leg fwd sharply with knee straight (ct 4). Cifra Járás Step (L): Same, reversing ftwork. Járás (pronounced YAH-rahsh) means "restrained."

Starting Pos: W on ptr R, R ft free.

Music: 4/4

Meas (Music AB CB CB) Pattern

- 1-4 M: Four Cifra Járás Steps (R,L,R,L) moving fwd CW around ptr.
W: Four Double Csárdas Steps (L,R,L,R). Finish with R ft free.
- 5-8 In shoulder-waist pos, eight Cifra Steps starting with R ft:
M move fwd, sdwd L, sdwd R bkwd; W move bkwd, sdwd L, sdwd R, fwd; and ... repeat. Finish facing ptr and release each other.
- 9-12 Both: Make 1/4 turn R and dance 6 Dobogós Steps (R). Make 1/2 turn CW on 1 Dobogós Cifra Step (R) (meas 9-10). Return to ptr dancing 6 Dobogós Step (L) and 1 Dobogós Cifra Step (L) (meas 11-12). Resume shoulder-waist pos.
- 13-16 Repeat action of meas 5-8.
- 17-20 M: Repeat action of meas 9-12.
W: Six Dobogós Steps (R) then one Dobogós Cifra Step (R) turning CW individually in place (meas 17-18) and repeat, reversing direction and ftwork turning CCW (meas 19-20).
- 21-24 In shoulder-waist pos, eight Back-crossing Cifra Steps turning CW in place. At the end of meas 24 W turn 1/2 CW to face same way as M.

KARÁDI KANÁSZTÁNC (continued)

When dance is repeated the following Variation may be used for meas 1-4: M place R hd on either shoulder of W. Free hds are on hips. Both dance 4 Cifra Járáś Steps fwd beginning R.

Dance description by Rickey Holden and Dr. Csaba Pálfi.

Presented by Dr. Csaba Pálfi

TÜSKÖMUGRÁS (TYOOSH-kohm-oog-rahsh)
(Hungary - South)

Circle dance for W, no ptrs.

Translation: Literally, My Thorn Jump (perhaps because of thorns on the bushes which were burned in the original ceremony).

Record: Folkraft LP-37, side B, band 4.

Formation: Single closed circle of W, no ptrs.




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

Music: 2/4


Meas

Pattern

PART I (Music AA)

- | | | |
|------|---|--|
| 1 |  | Facing slightly L but moving R, a small LEAP bkwd on R ft (ct 1).
One RUNNING STEP bkwd on L ft (ct &).
One RUNNING STEP bkwd on R ft (ct 2).
HOP on R ft and turn to face slightly R (ct &). |
| 2 |  | Facing slightly R and moving R, three RUNNING STEPS (L,R,L) fwd (cts 1,&,2).
HOP on L ft and turn to face ctr (ct &). |
| 3 |  | Facing ctr, two RUNNING STEPS (R,L) fwd (cts 1,&).
JUMP on both ft in place and bend knees (ct 2). |
| 4-24 | | REPEAT meas 1-3 seven more times (8 times in all). |

PART II (Music BB)

- | | | |
|-------|---|--|
| 25 |  | Facing slightly R and moving R, two RUNNING STEPS (R,L) fwd (cts 1,2). |
| 26-27 | | Facing ctr, two CIFRA STEPS (R,L). |
| 28-48 | | REPEAT meas 25-27 seven more times (8 times in all). |

PART I (Variation)

- | | |
|-------------|--|
| 3, 6, 9, 12 | Do as written but each time make one CCW turn. |
| 13-24 | Hd Movements: Meas 13: swing joined hds bkwd. Meas 14: swing joined hds fwd and up. Release hds at the top of the circle and complete the rest of the circle. Meas 15: Rejoin hds with neighbors and swing hds fwd. Repeat hd pattern three more times (meas 16-24). |

PART II (Variation)

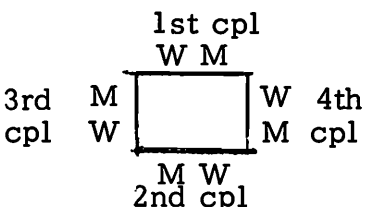
- | | |
|----------------|--|
| 27, 30, 33, 36 | Release hds and make one CW turn on the Cifra step. |
| 37-47 | Dance 22 Rida Steps (R) moving CW. On last Rida step, step R and hold ct &. Meas 37-48 done in Back Chain Pos. |
| 48 | Cifra Step (L). Presented by Dr. Csaba Palfi |

SAUERLAENDER QUADRILLE NO. 5
(Germany)

Sauerlaender (zow-er-LEND-er) Quadrille is from Neheim-Huelsten, a beautiful, hilly, wooded part of Westphalia.

Music: Record: Folkdancer MH 1129
Piano: Westfaelische Heimattaenze, Otto Ilmbrecht
Hanseatische Verlagsanstalt, Hamburg

Formation: Four cpls in a square
1st cpl faces music
or top of hall



Steps: "Neheimer Schritt" (Neheimer Step) as described below is being used throughout the dance, either going fwd or sdwd. "Fwd" or "sdwd" refers to the second part (second meas) of the Neheimer Step (abbreviated N.S.) Meas 1 is done in place. The music is written in 2/4 time, four eighths to a meas.

MeasPattern

- 1 Toes of L ft point in such a way that the L ft is at R angles to the R ft (L toes close to R instep) (ct 1). Now point toes of L ft outward in such a way that the heel is at R angles with the R ft (close to instep) (ct &). The L heel is placed in such a way that the toes point fwd parallel to the other ft (ct 2). Toes of the L ft touch fwd -- ft is parallel to the R ft (ct &). Note: Throughout the maneuvers of the L ft you hop once for each eighth on the R ft -- 4 hops. Prompt: Toe in - Toe out - Heel - Toe.
- 2 When going sideways: Step L sdwd (ct 1), step R behind L, close to the L ft (ct &), close in with L ft (ct 2), and rest (ct &). Prompt: Step - behind - close - rest.
When going fwd: Step L fwd (ct 1), step R fwd (ct &), close L to R ft (ct 2), and rest (or bounce) (ct &). Prompt: Step - Step - close - rest. We are describing the N.S. L only. Start L when going to the L; start R when going to the R, and alternate. Note: The second half of the N.S. (2nd meas) is danced in the same style as the first. This means that the bounce -- as in the hop -- is still present. Moreover the "rest" is not always a "rest"; it depends on what follows. If the movement is not finished or if it leads immediately into the next, the "rest" becomes a preparatory bounce for the next step.

Dance Patterns

Introduction: Honor ptr (2 meas). Honor your corner (2 meas).

SAUERLAENDER QUADRILLE NO. 5 (continued)I. Peek-A-Boo

- 1-2 1st M and 2nd W dance 1 N.S. sdwd. M to L, W to R -- playing "peek-a-boo" around 4th cpl.
 3-4 Back to place with one N.S., M to R, W to L.
 5-8 2nd M and 1st W the same -- "peek-a-boo" behind 3rd cpl.
 1-4 (rptd) 3rd M and 4th W the same behind 1st cpl.
 5-8 4th M and 3rd W the same behind 2nd cpl.
 9-12 M and W of the 1st cpl face and do one N.S. to R and one N.S. to L (finish in original pos, facing opp cpl).
 13-16 2nd cpl the same.
 9-12 3rd cpl the same.
 (rptd)
 13-16 4th cpl the same.

II. Cpls Exchange Places

- 1-4 1st and 2nd cpls dance twd each other with 1 N.S., pass on the fwd movement of 2nd N.S. and turn individually on last eighth of meas 4 (in the opp place, cpl 1 is in the place of cpl 2 and vice versa). Start your step on the R ft.
 5-8 3rd and 4th cpls do the same.
 1-4 1st and 2nd cpls return to places.
 (rptd)
 5-8 3rd and 4th cpls return to places.
Hand tour Right
 9-12 M and W of 1st cpl face, join RH and with 2 N.S. (begin on outside ft) dance once around to place. Note: Face ptr at very beginning of step, not sooner. Move fwd only on 2nd part of N.S.
 13-16 2nd cpl the same.
 9-12 3rd cpl the same.
 (rptd)
 13-16 4th cpl the same.

III. Grand Finale. All four cpls work at the same time.

- 1-4 1st and 2nd cpls dance with two N.S. fwd to opp places as described in Fig. II meas 1-4. At the same time 3rd and 4th cpls dance apart sdwd to the corners and back to place with two N.S. as described in Fig. I meas 1-4 and 5-8.
 5-8 1st and 2nd cpls dance apart to the corners and back to places while 3rd and 4th cpls dance to opp places.
 1-4 1st and 2nd cpls return to original places with two N.S. fwd while (rptd) 3rd and 4th cpls dance apart to the corners and back to places with 2 N.S. sdwd.
 5-8 1st and 2nd cpls dance apart to the corners and back to places while 3rd and 4th cpls return to their original places.
 9-12 All four cpls at the same time: Face ptr, do 1 N.S. to the R and 1 to the L (as described in Fig. I meas 9-12).
 13-16 Join RH and dance once around in place with 2 N.S. (as described in Fig. II meas 9-12).
 9-16 Repetition as above.
 (rptd)
 End all facing ctr and then honor your ptr.

Presented by Gretel Dunsing

GROSSER ACHTERRUEM(GROH-sair AHK-ter-room)
(Nordheide, Germany)

This is an old, traditional dance that was introduced by Gretel and Paul Dunsing at the 1957 College of Pacific Folk Dance Camp at Stockton, CA. The dance gets its name from the second part of the Chorus. "Achterum" means "hinter herum" or "going behind." In a sense, dancers here go around one another. This is a native dance of the heather country in the North German province of Hannover. It was taught to the Dunsings by their German friends of the "Ringfur Heimattanz" (ring or club for homeland dances) in Hamburg.

Music: Record: Folk Dancer MH 1128. Tanz EP 58108 A2. 2/4 meter

Formation: Cpls in a large circle facing ctr, W to R of M with all hds joined at shoulder level.

Steps: Step-Hop: One Step-Hop per measure: Step on L (ct 1), hop on L (ct 2). Repeat on R. (Note: The Dunsings' term for this is "Hopstep"). Schottische: Two meas to complete one Schottische step: 3 walking steps fwd, LRL (cts 1,2,1) slight hop on L (ct 2). Repeat starting on R.
Note: Step-Hops are used during the Figures (meas 1-8 with repeats), and the Schottische step is used throughout the Chorus (meas 9-16, 9-16 repeated and 17-32).

Meas	Pattern
------	---------

cts 2, & INTRODUCTION. (Dancers stand in circle formation.)

I. CIRCLE LEFT AND RIGHT.

A 1-8 All circle L (CW) with 8 Step-Hops.

1-8(rptd) Repeat 8 Step-Hops, moving circle to R (CCW).

CHORUS

B 9-16 Cpls in slightly open ballroom pos, M with back to ctr, and joined hds (ML, WR) pointing in LOD, begin on outside ft (ML, WR) and move fwd CCW with 4 Schottische steps. On second Schottische step, extended arms are flexed at elbow to bring hands twd chest. On third step, return arms to original pos. On fourth step, W moves in front of M to end facing RLOD, while M faces LOD.

9-10 Grand Left and Right: Give L hand to ptr and move fwd passing
(rptd) ptr by L shoulder with one Schottische step.

11-12 Give R hand to next person and move fwd with one Schottische step, passing R shoulders.

13-14 Give L hand to next person and move fwd with one Schottische step as before.

15-16 With one Schottische step, move fwd to fourth person with R hand, taking this person as new ptr.

C 17-32 In slightly open ballroom pos, repeat action of meas 9-16 and 9-16 (repeated).

GROSSER ACHTERRUEM (continued)II. RIGHT AND LEFT HAND TOURS.

- A 1-8 With new ptr, join R hands at eye level, elbows bent, and turn CW in small circle with 8 Step-Hops. Free hand on hip.
 1-8 (rptd) Change to L hand, and repeat 8 Step-Hops turning CCW.

BC 32 meas CHORUS: Repeat action of Chorus (meas 9-16, 9-16 repeated, and 17-32).

III. TWO HAND TOURS.

- A 1-8 Join both hands straight across with new ptr and move CW in small circle with 8 Step-Hops.
 1-8 (rptd) Reverse direction, moving CCW in small circle with 8 Step-Hops.

BC 32 meas CHORUS: Repeat action of Chorus (meas 9-16, 9-16 repeated, and 17-32).

IV. BACK HAND TURN.

- A 1-8 With new ptr assume Back-Hold pos*, and move fwd in small circle turning CW with 8 Step-Hops.
 1-8 (rptd) Without changing hand grip, move bkwd in small circle, turning CCW with 8 Step-Hops.

BC 32 meas CHORUS: Repeat action of Chorus (meas 9-16, 9-16 repeated, and 17-32).

V. CIRCLE LEFT AND RIGHT.

- A 1-8 Repeat action of Fig. I
 1-8 (rptd)

* Back-Hold pos: Hook R elbows and allow R hand to hold ptrs L hand in middle of his back.

Presented by Gretel Dunsing

SPROETZER ACHTERRUEM (SPRET-zair AHK-ter-room)
(Germany)

From North Germany, translation: Backward around from Sproetzen.

Record: Tanz EP 58108 2/4 meter.

Formation: Four cpls in a square.

Steps: Achterruem Step: (2 meas). Step sdwd L (ct 1); step R behind L (ct 2); step L sdwd (ct 1); hop on L (ct 2). Next step begins R. NOTE: When done in a circle the step is done without the hop and moves continually to the L (CW) by stepping L sdwd, R behind, L sdwd, R behind.

- | <u>Meas</u> | <u>Pattern</u> |
|--------------------|---|
| 4 | Introduction: Join inside hand with ptr, greet; join other hand with corner, greet; thus forming the circle. |
| <u>FIRST TOUR</u> | |
| A 1-8 | Circle CW with running steps. |
| 1-8 | Continue CW circle. |
| (rptd) | |
| <u>CHORUS</u> | |
| B 9-16 | Face ptr, all dance one Achterruem Step to own R (W to inside of circle, M to outside); and one back to place. Repeat. |
| 9-16 | With four walking schottisch steps, Grand R and L to opp place |
| (rptd) | and form a circle with W facing out of circle, M facing in, joining R hand with ptr and L hand with corner. |
| C 17-24 | <u>W</u> move bkwd twd ctr of circle with one schottische step and fwd out to rim of circle with one schottische step. Repeat. <u>M</u> take two <u>small</u> steps fwd and bkwd to adjust to W's movement. Arms remain straight. |
| 25-32 | Continue Grand R and L with four schottisch steps to original pos. |
| <u>SECOND TOUR</u> | |
| 1-8 | Hook R arms with ptr, swing with slow buzzstep as in Danish |
| 1-8 | Family Circle |
| (rptd) | |
| 9-32 | <u>CHORUS</u> |
| <u>THIRD TOUR</u> | |
| 1-8 | <u>W</u> circle CW (only) with Achterruem Step. |
| 1-8 (rptd) | |
| 9-32 | <u>CHORUS</u> |
| <u>FOURTH TOUR</u> | |
| 1-8 | <u>M</u> circle CW (only) with Achterruem Step. |
| 1-8 (rptd) | |
| <u>ENDING</u> | |
| 1-8 | All circle CW (only) with running steps. Hold circle very firm |
| 1-8 | for a few seconds at the end, then greet ptr. |
| (rptd) | |

Presented by Gretel Dunsing

KLEINER FIGARO (Little Figaro)
(Germany)

Figaros are dances done in a "cpl facing cpl" circle as in Sicilian Circle or Waltz Country Dance. Pronunciation: KLY-nair FEE-gah-roh.

Record: Tanz EP 58108. 3/4 meter.

Formation: Cpls in large circle, W to R of M. One cpl faces LOD, one faces RLOD. Ptrs join inside hands.

MeasPattern

- | | |
|----------------|---|
| 4 | Introduction. |
| 1-2 | All move fwd and back. One waltz step each way. |
| 3-4 | Release hands, pass opp by R shoulder and turn 1/4 to face original ptr (M turn CW, W CCW). |
| 5-8 | Join inside hands with new ptr and repeat action of meas 1-4. (M turn CCW, W CW). |
| 1-8
(rptd) | Repeat action of meas 1-8, ending in original pos. |
| 9-16 | Form a R hand Cross and dance four waltz steps turning CW; form a L hand Cross and dance four waltz steps turning CCW. |
| 9-16
(rptd) | In regular dance pos, waltz around opp cpl one and a half times to end back to back and facing a new cpl. Cpl turns CW, moves CCW around opp cpl. |

Repeat dance from beginning with new cpl.

Presented by Gretel Dunsing

PANCHITA
(Philippines)

PANCHITA (pahn-CHEE-tah) is a girl's name. The dance, so the story goes, was named after a lady called Panchita, who was considered the best dancer in San Narciso, Quezon province, Philippines, during her time. A festival dance, it was usually performed in honor of important visitors and high officials of the Army, government, and the clergy during the Spanish period.

Costume: Any old-styled Filipino costume.

Music: Piano: Francisca R. Aquino, Philippine Folk Dance, Vol. V, Manila, Philippines, 1966.
Record: Mico MX-760-B, 3/4 meter.

Formation: Ptrs stand opp each other about six ft apart. When facing the audience, W stand at R side of ptr.

Steps: Sway balance with a hop
Step R (L) diag fwd (cts 1,2), step L (R) across R(L) in front (ct 3), step R (L) diag bkwd (ct 1), hop on R (L) (cts 2,3).
Waltz
Step-swing

Meas

PATTERNS

Introduction - Ptrs face audience.

1-2 Three-step turn R in place (cts 1,2,3), ft together and bow to audience (cts 1,2,3). W hold skirt, M place hands on waist.

Figure I

1 Step R sdwd (ct 1), close L to R(cts 2,3). W holds skirt, M places hands on waist.

2-4 Waltz L sdwd, L arm in reverse "T" pos, R arm bent fwd at shoulder level (1 meas). Repeat with opp ft, reverse pos of arms (1 meas). Turn L to face audience and step L in place (ct 1), step R close to L and pause (cts 2,3). W holds skirt, M places hands on waist (1 meas).

5-8 Face L, R shoulder twd audience. Repeat movements of Fig. I, meas 1-4, starting with L. Reverse pos of arms when doing the waltz steps R and L.

9-12 Starting with R, take four step-swings moving bkwd. W holds skirt, M places hands on waist.

13-16 Starting with R, take three waltz steps fwd. Arms in lateral pos, moving sdwd R and L alternately (3 meas). Pause, W holds skirts, M places hands on waist (1 meas).

17-32 Repeat all movements of Fig. I, meas 1-16.

PANCHITA (continued)

Figure II - Ptrs face each other.

- 1 Hop on R and at the same time point L in front, W holds skirt, M places hds on waist (cts 1,2,3).
- 2 Step L across R in rear (ct 1), step R sdwd (ct 2), step L close to R (ct 3), hds as in meas 1.
- 3-4 Repeat movements of Fig. II, meas 1-2.
- 5-8 Repeat movements of Fig. II, meas 1-4. Do not put wt on the R at the eighth meas.
- 9-16 W: Take four sway balance steps with a hop, R and L alternately. Arms in four pos, R & L arm high alternately.
M: In the meantime, waltzes sdwd, R & L alternately eight times, clapping hds sdwd R & L alternately on cts 2,3 of every meas.
- 17-32 Repeat all movements of Fig. II, meas 1-16, M doing the W movements in meas 9-16 and vice versa.

Figure III

Repeat movements of Fig. I, meas 1-32.

Figure IV - Ptrs face each other

- 1 Waltz R obliquely fwd R to be in one line at ctr in back-to-back pos with W facing audience and M facing away, arms in lateral pos sdwd R.
- 2 Waltz L sdwd to be side by side with ptr by R shoulder, arms in third pos, L arm high. Finish the waltz step with ft apart (L ft sdwd and wt of body on it and R ft pointing sdwd), bend trunk slightly twd R and smile at each other.
- 3 Repeat movement of Fig. IV, meas 2, starting with R, taking bigger steps to be side by side with ptr by L shoulders, passing back-to-back. Reverse pos of arms and bending of trunk.
- 4 Ptrs face each other. Waltz L obliquely fwd L to end in one line at ctr in back-to-back pos with M facing audience and W facing away, arms in lateral pos sdwd L.
- 5 Waltz R sdwd to be side by side with ptr by L shoulders, arms in third pos, R arm high. Finish the waltz step with ft apart (R ft sdwd and wt of body on it and L ft pointing sdwd), bend trunk slightly twd L and smile at each other.
- 6 Waltz L sdwd to be side by side with ptr by R shoulders, passing back to back, arms in third pos, L arm high. Finish the waltz step as in movement of Fig. IV, meas 2, and bend trunk twd the pointing ft still smiling at each other.
- 7-12 Ptrs face each other. Repeat movements of Fig. IV, meas 1-6.
- 13-14 Repeat movements of Fig. IV, meas 1-2.
- 15-16 Waltz turn R to proper places. W holds skirt, M places hands on waist. Finish facing each other.
- 17-32 Repeat all movements of Fig. IV, meas 1-16.

Note: When waltzing sdwd, take bigger steps.

Saludo - Music Finale

- 1 meas Three-step turn R in place (cts 1,2,3), ft together and bow to
- & 2 cts each other (cts 1,2). W holds skirt, M places hands on waist.

Presented by Bernardo T. Pedere

TIKLOS
(Philippines)

For centuries Tiklos (Tee-KLOHS) has been a very important factor in the social life of the peasants in Leyte, Philippines. Tiklos refers to a group of peasants who agree to work for each other one day each week to clear the forest, prepare the soil for planting, or to do any odd job on the farm, including the building of a house. At noontime the people gather to eat lunch together and to rest. During this rest period Tiklos music is played and the peasants then dance the Tiklos. Tiklos was introduced at the 1967 University of the Pacific Folk Dance Camp by Bernardo T. Pedere, who was the lead male dancer and dance consultant of the Leyte Filipiniana Folk Dance Group which in 1966 toured the United States.

MUSIC: Record: Mico MX 534
 Piano: Francisca R. Aquino, Philippine Folk Dances, Vol. II, Manila, Philippines, 1953.

FORMATION: Ptrs stand opp each other about six ft apart. When facing an audience, W stands at ptr R. Throughout the dance, unless otherwise directed, M hds in open fists with knuckles on hips; W arms down at sides, fingers holding skirt.

STEPS AND Change step: (1 to a meas): Step R fwd (ct 1), close L to R
STYLING: (ct &), step R again fwd (ct 2), hold (ct &). This step is commonly called a two-step.*

Heel-and-toe-change step (1 to 2 meas): Place R heel diag fwd to R, facing and bending upper body slightly twd upturned toe (ct 1); point R toe diag bkwd, straightening body and facing fwd (ct 2); do a change step (cts 1, &, 2&).

Galop (2 to a meas): Step sdwd R (ct 1), quickly close L to R (ct ah), repeat action (cts 2, ah). This step is commonly called a slide.*

Ftwork throughout is same for both M and W. The above steps may be danced beginning L.

*Described in volumes of "Folk Dances from Near and Far" published by the Folk Dance Federation of California, Inc., 1095 Market St., Room 213, San Francisco, CA 94103.

MUSIC: 2/4 meter

<u>Meas</u>	<u>PATTERN</u>
2 meas	<u>INTRODUCTION.</u> No action.

	<u>I. HEEL-AND-TOE CHANGE</u>
A 1-4	Ptrs face front. Beginning R, dance 2 heel-and-toe-change steps fwd.
5-6	Dance 2 change steps in place, sdwd R and sdwd L.
7-8	Beginning R, move bkwd 4 steps to original place.
9-16	Repeat action of meas 1-8.

TIKLOS (continued)II. ROCK AND GALOP

- B 1 Rock fwd onto R raising L ft sharply behind calf of R leg, knee bent and turned out slightly (ct 1); rock bkwd L (ct 2).
 2 Repeat action of meas 1, Fig. II. Keep body erect.
 3-4 Move sdwd R with 3 galop steps (cts 1,2,1), step R sdwd (ct 2).
 5-6 Beginning L, repeat action of meas 1-2, Fig. II.
 7-8 Moving sdwd L, repeat action of meas 3-4, Fig. II.
 9-16 Repeat action of meas 1-8, Fig. II.

III. CLAP, CHANGE AND TURN

- Face ptr. Throughout this Fig. clap hds in front of chest: Clap 3 times (cts 1,&,2), clap 2 times (cts 1,2).
 A 1-2 Beginning R, dance a change step sdwd R (cts 1,&,2), hop on R simultaneously raising L knee in front and swinging L ft obliquely bkwd across R knee (ct 1), hop on R and swing L ft obliquely L fwd, straightening L knee (ct 2).
 3-4 Beginning L, repeat action of meas 1-2, Fig. III.
 5-6 Beginning R do a three-step turn R in place (cts 1,&,2). Point L toe fwd (ct 1), point L toe beside R toe (ct 2).
 7-8 Beginning L and turning L, repeat action of meas 5-6, Fig. III.
 9-16 Repeat action of meas 1-8, Fig. III.

IV. TOUCH AND JUMP

- B 1-2 Ptrs facing; same hd pos as in Fig. I. Beginning R, touch R toe fwd, knee straight (ct 1), step R beside L (ct 2). Repeat touch and step with L.
 3-4 Jump onto both ft crossing R in front of L (ct 1), jump crossing L in front of R (ct 2); jump crossing R in front of L (ct 1), jump closing R to L (ct 2).
 5-8 Beginning L, repeat action of meas 1-4, Fig. IV.
 9-16 Repeat action of meas 1-8, Fig. IV.

Presented by Bernardo Pedere

BINISLAKAN
(Philippines)

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

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

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

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

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

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

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

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

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

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

Hand Arms in reverse "T" pos. Arms are side horizontal, elbows bent Movement: at R angles, forearms parallel to head, palms fwd or facing inward, fists loosely closed.

Meas

Pattern

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

BINISLAKAN (continued)Figure I. Ptrs face audience.

- 1-4 Begin R, 4 change steps sdwd R & L alternately, raise L ft and R ft slightly off the floor. Bend trunk slightly sdwd R and L. Strike sticks sdwd R and L alternately 3 times to a meas (R,L,R - L,R,L) (cts 1,&,2 to every meas).
- 5-6 Execute mincing steps sdwd R. Strike sticks overhead 3 times to a meas (R,L,R - L,R,L) alternately. Look upward.
- 7 Bend knees and twist trunk to L, strike sticks bkwd R (R,L,R) (cts 1,&,2). Look bkwd R.
- 8 Straighten trunk and stamp R,L,R (cts 1,&,2) Strike sticks in front of chest R,L,R.
- 9-16 Repeat all movements of Fig. I, meas 1-8, begin L and reverse direction.

Figure II. Ptrs face audience.

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

Figure III. Ptrs face audience.

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

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

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

Figure V. Ptrs face audience.

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

BINISLAKAN (continued)

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

Figure VI. Ptrs face each other.

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

Finale. Cpls are still in circle formation.

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

Presented by Bernardo T. Pedere

Chart of Basic Steps for Irish Dancing

NOTE: A *sidestep* consists of 1 *Seven* and 2 *Threes* in *Reel* and *Hornpipe* Time and 1 *Seven* and 1 *Break* in *Jig* Time. All Irish dance steps are done up on the ball of the foot, in a relaxed easy style.

Type of Dance	Basic Steps	Time	Count Showing Accent	Step Descriptions Description for step moving to R Use opposite feet moving to L Using Cue Count
REEL	One Sidestep or 1 Seven and 2 Threes	2/4	Cue: 1̇ 2̇ 3̇ 4̇ 5̇ 6̇ 7̇ Meas: 1 & 2 &, 1 & 2 & Cue: 1̇ 2̇ 3̇, 1̇ 2̇ 3̇ Meas: 1 & 2 &, 1 & 2 &	Step (slight leap) on L in back of R (ct. 1) Step to R on R (ct. 2) Step L in back of R (ct. 3) Step to R on R (ct. 4) Step on L in back of R (ct. 5) Step to R on R (ct. 6) Step on L in back of R (ct. 7) Step on R (slight leap) in back of L (ct. 1) Step on L in place (ct. 2) Step on R in place (ct. 3) Step on L (slight leap) in back of R (ct. 1) Step on R in place (ct. 2) Step on L in place (ct. 3)
HORNPIPE	One Sidestep or 1 Seven 2 Threes	4/4	Cue: 8 1̇ 2̇ 3̇ 4̇ 5̇ 6̇ 7̇ Hop Meas: 4 1 2 3 4 1 2 3 Hop Cue: 4 1̇ 2̇ 3̇ 4̇ 1̇ 2̇ 3̇ Hop Meas: 4 1 2 3 4 1 2 3 Hop Hop	Hop on L (ct. 8) Step to R on R (ct. 1) Step on L in back of R (ct. 2) Step on R to R (ct. 3) Step on L in back of R (ct. 4) Step to R on R (ct. 5) Step on L in back of R (ct. 6) Step to R on R (ct. 7) May be done in various directions Hop on R (ct. 4) Step on L (in indicated direction) (ct. 1) Step on R (ct. 2) Step on L (ct. 3) Hop on L (ct. 4) Step on R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)
JIG	One Sidestep or 1 Seven and Break	6/8	Cue: 1̇ 2̇ 3̇ 4̇ 5̇ 6̇ 7̇ Hop Meas: 12 3 45 6 12 3 456 Hop Cue: Hop Hop Back Hop 1̇ 2̇ 3̇ 4̇ Meas: 12 3 45 6 1 2 3 456	Hop on L, R ft raised in front (ct. 1) Step on R to R (ct. 2) Step on L in back of R (ct. 3) Step on R to R (ct. 4) Step on L in back of R (ct. 5) Step on R to R (ct. 6) Step on L in back of R (ct. 7) Hop on L in place, R ft raised in front Hop L in place Step back on R Hop on R Tramp (4 little steps in place) L, R, L, R
REEL	PROMENADE	2/4	Cue: Leap 2̇ 3̇ Meas: 1 & 2 &	Leap onto R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)
HORNPIPE	PROMENADE	4/4	Cue: Hop 1̇ 2̇ 3̇ Meas: 4 1 2 3	Hop on L (ct. 4) Step on R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)
JIG	PROMENADE	6/8	Cue: Hop 1̇ 2̇ 3̇ Meas: 6 12 3 45	Hop on L (ct. 6) Step on R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)

NOTE: PROMENADE steps can be done in any direction, in place, or turning L, or R. When PROMENADE steps are done in succession, start each step with alternate foot.

SIEGE OF CARRICK (Briseadh Na Carraige)
(Ireland)

A progressive Long Dance in Double Jig Time.

Music: MH 1076 A "Haste to the Wedding." 6/8 meter

Formation: Longways -- one cpl facing another cpl up and down the room. W to R of ptr.

Steps: Sidestep, Break, Promenade Step (See "Chart of Basic Steps for Irish Dancing.")

Meas Pattern

CIRCLE AND STAR

- 1-8 Join hds to form a circle of four dancers and dance a Sidestep and Break to the L. Repeat to the R.
- 9-16 Join R hds across ctr of circle, W hds above M, and dance CW with 4 Promenade Steps. On meas 12, release hands, turn CW, join L hands across and return to original pos with 4 Promenade Steps.

DOS-A-DOS, CLAP, TURN

- 1-4 With 4 Promenade Steps dance Dos-a-Dos with opp person, passing R shoulders on way over, L shoulders on way back to place.
- 5-8 Face ptr, clap own hds twice during meas 5 (cts 1,4). Join R hd with ptr, turn CW with 3 Promenade Steps.
- 9-12 With 4 Promenade Steps dance Dos-a-Dos with opp person, passing L shoulders first.
- 13-16 Face ptr, clap own hds twice on meas 13 (cts 1,4). Join R hd with ptr, turn CW and progress CCW to opp cpl place, ending back to back with original opp cpl, facing a new cpl to begin dance again.

Presented by Una and Sean O'Farrell

HIGH CAULED CAP (Cadhp an Cuil Aird)
(Ireland)

Irish reel for four cpls in a square formation. Presented at the 1951 Folk Dance Camp, Stockton, California, by Una Kennedy O'Farrell.

MUSIC: Any good reel or selection of reels.
Ref. 12", e.g. Capitol 79-40203 "Rakes of Mallow."
Tin whistle music in Decca Album good: No. 12098 and others.

FORMATION: Four cpls in square formation: cpl #1 with back to the music, cpl #2 to the L of #1, cpl #3 opp #1, cpl #4 to the R of #1.

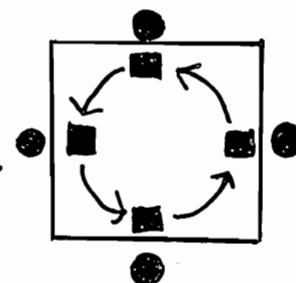
STEPS: Sidestep, promenade and swing. Promenade step used throughout unless otherwise stated.

MUSIC 2/4

PATTERN

Meas I. LEAD AROUND (Introduction)

1-16 Cpls face CCW, join inside hds at shoulder height (MR, WL), and progress fwd CCW with 8 promenade steps. Drop hds, turn inwardly to face CW direction. Join inside hds (ML, WR) and return to place with 8 promenade steps.



II. THE BODY (Chorus)

I. Lead Around

a. Sides

1-4 Cpls join hds in promenade pos. 1st and 3rd cpls sidestep to R to pos of 4th and 2nd cpls; at the same time 2nd and 4th cpls sidestep L to pos of 3rd and 1st cpls respectively. (1st and 3rd cpls pass in front of 2nd and 4th cpls.)

5-8 All sidestep again, same direction as before to new pos. (2nd and 4th cpls pass in front of 1st and 3rd.) All cpls are now opp their orig pos.

9-12 All sidestep again in the same direction to the next pos. (1st and 3rd pass in front of 2nd and 4th.)

13-16 All sidestep in same direction to orig pos in the square. (2nd and 4th pass in front of 1st and 3rd.)

NOTE: A change of wt must be made to continue to sidestep in the same direction.

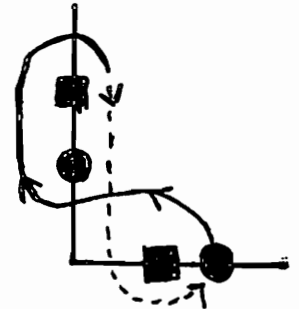
b. Double Quarter Chain

1-16 Cpls join R hds, make one turn CW to orig pos. (Allemande R with ptrs.) M join L hd with W on L, make one turn CCW. (Allemande L with corner.) Cpls again join R hds and turn CW once and a half. (Allemande R with ptr; go once and a half around.) M now joins L hd with W on his R (not his ptr), turn once CCW. (Allemande L with R hd lady.) Cpls again join R hds, turn CW once and a half. (Allemande R with ptr, go once and a half around.)

NOTE: From the turn W move into the next Fig., i.e., "Ladies Off" without actually going back to their orig pos.

HIGH CAULED CAP (continued)c. Ladies Off (Figure eight)

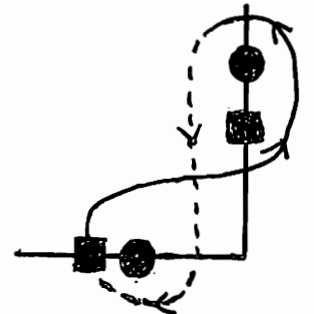
- 1-8 Use promenade step through Fig. All W face L, pass in front of ptr then behind and around in front of M on L; continue fwd passing behind own ptr to orig pos.
- 9-16 All W form RH star in ctr and turn CW (3/4 turn), drop R hd and give L hd to M on R of orig pos (corner); turn once CCW; join R hd with ptr and turn once CW to orig pos.



II.c. Ladies Off

Gents Off (Figure eight)

- 1-8 M repeat action of W, but move to R in front of ptr, behind and around W on R, behind his own ptr and back to orig pos.
- 9-16 M form RH star in ctr and move CW (3/4 turn), drop R hd and give L hd to W on R of his orig ptr; turn once CCW; join R hd with ptr and turn CW (1/2 turn) to orig pos.



III. Gents Off

d. Clap and Tramp

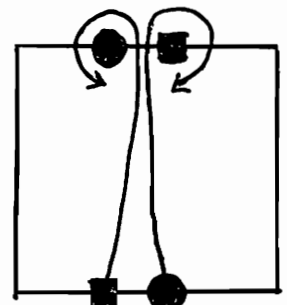
- 1-2 Standing in pos, clap hds together; Clap (ct 1), clap (ct 2), clap (ct 1), clap (ct &), clap (ct 2).
- 3-4 Stamp lightly with R ft in same rhythm as claps (Stamp on meas 3 and 4).
- 5-8 Ptrs change pos with one side step; W passes in front of M.
- 9-12 Repeat clap and tramp; action of meas 1-4(d).
- 13-16 Sidestep back to place, M passing in front of W.

III. FIRST FIGURE

- 1-8 1st cpl face each other and join R hd; sidestep twd 3rd cpl and back to own place.
- 9-16 Keeping R hd joined turn ptr once in place. 1st M takes L hd of W on L (corner), makes one turn CCW while 1st W takes L hd of M on R (corner) and makes one turn CCW. Then 1st cpl join R hds and make one turn CW in place. Use promenade step on turns.
- 17-32 3rd cpl repeat action of 1st cpl, Fig. III, meas 1-16.
- 33-48 2nd cpl repeat action of 1st cpl, Fig. III, meas 1-16.
- 49-64 4th cpl repeat action of 1st cpl, Fig. III, meas 1-16.
- Repeat the action of Fig. II (The Body of the dance.)

IV. SECOND FIGURE

- Cpls join inside hds at shoulder height.
- 1-4 1st cpl advance to opp cpl (3rd cpl); 3rd cpl separate slightly and 1st cpl pass between 3rd cpl. As 1st cpl passes through 3rd cpl they join outside hds with 3rd cpl (WR to MR and ML to WL), and turn opp person into a RH star.
- 5-8 All four make a RH star (use a cluster hd hold, elbows bent), and turn CW.
- 9-12 Release hds in star formation and join R hd with ptr. 3rd cpl make one turn CW in place; 1st cpl at the same time make one turn CW while moving back twd orig pos.



IV. Second Fig.

HIGH CAULED CAP (continued)

- 13-16 1st and 3rd M move across the set, R shoulder leading slightly, give L hd to opp W and make one turn CCW. M again move across the set, L shoulder leading slightly, give R hd to ptr and make 3/4 turn CW to place.
- 17-24 1st and 3rd cpls take "swing pos"; M and W join L hds under joined R hds and beginning MR (WL), dance around each other with 8 promenade steps.
Cpls rotate CW while moving around the other cpl CCW.
- 25-48 3rd cpl repeat action of 1st cpl, Fig. IV, meas 1-24.
- 49-72 2nd cpl repeat action of 1st cpl, Fig. IV, meas 1-24.
- 73-96 4th cpl repeat action of 1st cpl, Fig. IV, meas 1-24.
Repeat the action of Fig. II (The Body of the dance).

V. THIRD FIGURE (Ladies Chain)

- 1-8 1st and 3rd W move to ctr, join R hd, continue across to opp M, give L hd and make one turn CCW; W return to own ptr (passing R shoulders), without rejoining hds; join R hd with ptr and make one turn CW in place.
- 9-16 1st and 3rd cpls repeat action of Fig. IV, meas 17-24.
- 17-32 2nd and 4th cpls repeat action of 1st and 3rd cpls, Fig. V, meas 1-16.
Repeat the action of Fig. II (The Body of the dance). This repeat is left to the discretion of the dancers.

VI. THE FINISH

- 1-4 All join hds in circle. Move twd the ctr with two promenade steps. Return to place with 2 promenade steps.
- 5-8 Repeat the action of Fig. VI, meas 1-4.
- 9-16 Sidestep to R; sidestep to L.
- 17-24 Repeat action of Fig. VI, meas 1-8.
- 25-32 Repeat action of Fig. VI, meas 9-16.

VII. LEAD AROUND

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

Presented by Sean and Una O'Farrell

STAICIN EORNAN (STAHK-~~een~~ OHR-nun)
(Stack of Barley) Irish Hornpipes
(Ireland)

This couple dance was brought to us by Una Kennedy O'Farrell of Dublin, Ireland.

MUSIC: Records: Imperial 1039A "Stack of Barley"
 Celtic CI-1002 "Stack of Barley"

FORMATION: Cpls in circle, ptrs facing with R hds joined at shoulder height, elbows bent, M with back to ctr and M L shoulder twd LOD. When not held, hds hang at the side.

STEPS: Sevens, Threes, Tramp, Promenade. (See "Chart of Basic Steps for Irish Dancing.")

Music 4/4 (Hornpipe Time) PATTERN

Meas I. FOUR SEVENS

Ct 4 M hops on R, lifting L, W hops on L, lifting R.

(up beat)

1-2 Take 1 Seven moving to ML (CCW). On hop to begin 2nd Seven, cpl makes 1/2 turn R (CW) exchanging places. (M is now on outside of circle.)

3-4 Complete 2nd Seven, moving CCW (to MR). On hop for 3rd Seven, cpl again makes 1/2 turn R. (M is now on inside of circle with L shoulder to LOD.)

5-6 3rd Seven. Repeat action of meas 1-2.

7-8 Complete 4th Seven moving CCW, as in meas 3-4, but do not make 1/2 turn on hop (M now remains on outside of circle, W with back to ctr).

II. THREES AND TRAMP

9 M and W now join L hds under joined R and move to ctr with 1 Three, M begins by stepping fwd on L; W begins by stepping back on R. Finish with hop (ML, WR).

10 Tramp in place (3 little steps) (M, RLR, W, LRL). Finish with hop (MR, WL).

11 Move out from ctr with 1 Three (M back on L, W fwd on R). Finish with hop (ML, WR).

12 Repeat action of Fig. II, meas 10, but turn 1/4 R so M faces LOD.

III. SWING

13-16 M beginning L (WR), hds still joined, cpl travels CCW with 4 Promenade steps, making 1/2 turn R (CW) on each meas. Finish in orig pos, M with back to ctr.

NOTE: On swing, ptrs are close, elbows bent, forearms upright. Variation for hd hold for swing: M rolls joined R hd twd him and under their joined L hds to finish with R hds near W, L hds near M, W arms resting on M arm with elbows held out horizontally.

Presented by Sean and Una O'Farrell

ZAPLET (ZAH-plet)
(Kolo from Slavonia)

- Record: Yugoton C-6259 or any American made recording of "Zaplet."
- Music: Lj. M. Bosnjakovic, "Narodne Igre," page 22, dance number 29. 2/4 meter.
- Formation: Open kolo, leader at R end. Arms may be extended and interlaced with other dancers, L hd over R, or arms may be held straight down, hds joined with neighbors'.

MeasPatternPART I

- 1 Step-hop on R ft to the R.
2 Step-hop on L ft to the R, crossing in front of R ft.
3 Step-hop on R ft to the R.

PART II

- 4 Step L with L ft. Step R ft in back of L ft.
5 Step L with L ft. Close R ft to L ft, hopping lightly on L ft.
6-7 Repeat action of meas 4-5 to the R, reversing ftwork.
8-9 Repeat action of meas 4-5.

Verses for Zaplet

1.
Desna
Noga
Kreće,
A ma leva neće,
A ma leva neće,
A ma leva neće.

2.
Kruske
Jabuке
Grozđje
Mene voli Djordje,
Mene voli Djordje,
Mene voli Djordje.

3.
Vino
Rakija
Piva,
Mene voli Iva,
Mene voli Iva,
Mene voli Iva.

4. ✓
Kruske
Jabuке
Tresnje,
Samo volin tebe,
Samo volin tebe,
Samo volin tebe.

5.
Kada
Čes mi
Doći,
Dragi u polnoći?
Dragi u polnoći?
Dragi u polnoći?

6.
Oj cu-
Rice
Mala,
Što si obećala?
Što si obećala?
Što si obećala?

Presented by John Filcich

PREKID KOLO
(Serbia)

Prekid (PREH-keed) Kolo was learned by Barbara Welch Hill in Yugoslavia in July 1960. The Dance description was prepared by Stan Leszynski, Seattle, Washington.

Record: RTB-LP-102 "Prekid Kolo" National - N4518

Formation: Open circle, leader at the R end; joined hds held straight down.

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

Presented by John Filcich

FOLK DANCE CAMP - 1972

✓
POSAVSKI DRMEŠ II
 (Croatia)

Posavski Drmeš[✓] II (poh-SAHV-skee DER-mesh), the "Kiša Pada" Drmeš[✓], was presented by John Filcich at the 1959 California Kolo Festival. It was learned by Dick Crum from natives in Yugoslavia. It comes from the region of Posavina, Croatia.

Record: Epic LN 3571 Side 1, Band 1 (fourth dance) Drmeš[✓] 2/4 meter.

Formation: No ptrs necessary. Small closed circle of preferably not more than 10 people. Front basket hold, i.e., grasp hd of second neighbor on either side, joining hds in front of immediate neighbors. L arm should be under, R arm over.

Steps: Trembling Step:

With R a bit fwd, step R next to L but do not take L from floor (ct 1). Bend R knee slightly (ct &). Small step to L on L as R knee is straightened (ct 2). Hold (ct &). During step, movement is slightly to L.

Time Step:

(2 per meas) Fall heavily on whole R ft, slightly bending knee (ct 1). Momentarily take wt on L, knee straight (ct &). Repeat cts 2, &. (Should be the same amount of sound with each ft.)

Buzz Step:

(2 per meas) Step on flat of R ft across in front of L, bending knee (ct 1). Step on ball of L just to L of R, straightening knee (ct &). Repeat for cts 2, &.

Meas

Pattern

1-7	With 7 Trembling Steps move gradually to L (CW).
8	Stamp R, L.
9-15	With 14 Time Steps continue moving to L.
16	Stamp R, L.
17-32	With 32 Buzz Steps continue moving to L.

Repeat dance 2 more times (3 in all).

Presented by John Filcich

KOSTURSKO ORO (Macedonia)

Kostursko Oro (koh-STOOR-skoh OH-roh) was learned by John Filcich from Mrs. Sveta Kosta who danced it as a young girl in her village of Kostar, Macedonia (northern Greece). The original title and specific melody, if any, are unknown. Mr. Filcich used the name of the town as a title. He introduced the dance at the 1956 Kolo Festival in San Francisco.

Music: Express E-45 "Kostursko"
Xopo 45-317
Sperry 6101 or 6105
7/8 meter: 1-2-3, 1-2, 1-2 (3/8 plus 4/8).
Counted here as 1,2.

Styling: Dance is soft and lyrical. Do each step with a plié.

Formation: Open circle, leader at R. "W" pos, hds extended fwd slightly, palms out. Face R of ctr.

Meas

Pattern

- 1 Moving in LOD, step R, L (cts 1,2).
- 2 Continue in LOD, step on R facing ctr (ct 1). Step L next to R (ct 2).
- 3 Step bkwd away from ctr on R (ct 1). Touch L next to R, no wt (ct 2).
- 4 Step to L on L (ct 1). Step R behind L, ball of ft touching before wt is taken on full ft (ct 2).
- 5 Step to L on L (ct 1). Bring R ft momentarily next to L, then step on R to R (ct 2).
- 6 Moving in LOD, step fwd on L (ct 1). Facing R of ctr, touch R next to L, no wt (ct 2).

Repeat dance from beginning.

Presented by John Filcich

HOMOLJANKA (hoh-mohl-YAHN-kah)
(Serbia)

Source: Homoljanka, a kolo from Homolje, was learned from a former member of Lado, the Croatian National Ensemble. Presented by John Filcich at the California Kolo Festival, 1968.

Record: Festival Records, FM-4004-A "Homoljanka" (45 rpm)

Formation: Usual kolo (broken circle) formation, leader at R end. Body is held erect, all arms are held straight down, except those of end M, whose arms are held behind the back, elbows bent and hds forming a fist. This dance is lively and bouncy and has a fast, but even rhythm.

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

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

Presented by John Filcich

SLAVONSKO KOLO (slah-VOHN-sko KOH-loh)
(Croatia)

Slavonsko Kolo means "Kolo from Slavonia" and is native to that region of Croatia. This dance was introduced by John Filcich at University of the Pacific Folk Dance Camp in 1956.

Music: Record: Woodlands 45-6805; Jugoton J6003-B'; Corona C-401A
"Mi Cigani"; Kolo K-49-B 2/4 meter

Formation: Closed circle, no ptrs necessary, M together in one portion of circle, W together in other portion. Join hds in front by locking middle fingers with the second person on either side; L arm under and R arm over the arms of the persons adjacent.

Steps: Basic Step: 2 meas to complete

Meas 1: Step on R, flexing knee (ct 1); lift on ball of R ft and straighten R knee, placing L on floor about 10 inches to L (ct &); wt still on R, lower R heel twice -- bounce (cts 2, &).

Meas 2: Transfer wt to L, flexing L knee (ct 1); rise on ball of L ft and straighten L knee, closing R to L (ct &); wt still on L, lower L heel twice -- bounce (cts 2, &).

Note: There should be a relaxed lean of upper portion of body twd ctr of circle. Entire body should vibrate during bounces.

Walking-Rest Step: 4 meas to complete. Face ctr throughout.

Meas 1: Step R across in front of L.

Meas 2: Step on L to L, flexing knee slightly to emphasize step.

Meas 3: Step R across behind L.

Meas 4: Step on L to L.

Vrtanje Step: Step R across in front of L, flexing R knee (ct 1); step on L to L (ct 2).

Note: During this step, point R ft twd ctr; lean upper body twd ctr; keep knees flexible throughout.

Meas

Pattern

4 meas

INTRODUCTION

A 24

I. BASIC STEP

With 12 Basic Steps, circle to L (CW).

B 12

II. WALKING-REST STEP

With three complete Walking-Rest Steps, circle to L (CW).

SLAVONSKO KOLO (continued)III. VRTANJE STEP

C 16 With 16 Vrtanje Steps, circle to L (CW). During the first 8 meas keep steps short; during the last 8 meas, lengthen steps to revolve circle more rapidly.

Repeat dance three more times.

IV. FINALE

A 28 With 14 Basic Steps, circle to L (CW).

SONG TEXT

Hej ni momka kad naših seljaka
// Nit curica kad naših sokica //

Hej kad za igra pusta Slavonija
// Podnjima se zemlica uvija //

Hej gospodine, i gospodski sine
// Čini mi se da ćeš čuvat svinje //

Hej u moj dike porcelanski zube
// Kad me ljubi sve selo probudi //

Bolji me nego vi vi ste malo sasavi
Vidi se po ogama da ne znate igrat znamo
Bolji naši nego vaši, naši vaši nad igraše

Usa baba vriću maka da
Metnula kraj didaka
Kad se kikod probudio
Vriću maka zagrlio
Tud su rukse tud je glava
Kom je brasu mege dala

Presented by John Filcich

ELENO MOME (continued)

- 3 Step L to L side (near R) (Slow).
 Hop on L, kicking R fwd (Slow).
 Step R to R (Quick).
 Step L in back of R (Slow).

NOTE: During the hop-kick steps in meas 2 and 3, the joined hds are brought fwd and upward and returned again to sides.

II. VARIATION -- HEEL-CLICKS (for meas 3)

Finish the hop-kick with heels 6 to 8 inches apart (Quick).
 Click heels together on next ct (Slow).

SONG TEXT

Eleno mome, Eleno //
 Ne gazi seno zeleno! //
 (Ah) Eleno mome, Eleno
 Ne gazi seno zelano! //

Presented by John Filcich

* Described in Volumes of Dances from Near and Far published by Folk Dance Federation of California, 1095 Market St., San Francisco, CA 94103

BELLA FRANCA
(Catalonia)

Bella Franca (BEH-lah FRAHN-kah) 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, who presented it at the University of the Pacific Folk Dance Camp in 1966.

MUSIC: Record: Star S-8412 (RE) Sardana

FORMATION: Circle of 8 to 16 dancers. Hands joined and held down.

STEPS AND STYLING: All steps have a "cat-like" quality as each step is accompanied by an easy "giving" in the ankle and the knee. Heels never rest on the floor (except during the Breaks) and most dancers never lower the heels enough even to touch the floor.

Curts (short pattern): 1 pattern to 2 meas. Touch ball of L ft fwd (ct 1); step L beside R (ct 2); small step diag R bkwd on R (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 advancement into ctr in spite of the crossing steps. Repeat of the step would start with pointing the R ft.

Llarges (long pattern): 1 pattern to 4 meas. Touch ball of R ft fwd (ct 1); step R beside 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 L (ct 2); small step diag L bkwd on L (meas 4, ct 1); step R across in front of L (ct 2). Again adjust steps so there is no advancement into ctr. Repeat of step would start with pointing the L ft.

NOTE: Analysis of these patterns will show that meas 3 and 4 of the Llarges pattern is the same action as a Curt Pattern.

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

MUSIC 2/4

PATTERN

Measures

4 meas INTRODUCTION. There is a short melody played on a flute, ending with a tap on a small drum which is a starting signal for the dancers.

I. CURTS

1-32 Dance 16 Curts (short patterns) beginning with touching L ft fwd. Hands are joined and held down.

1 meas Break: Step L beside R, raise joined hands to about eye level. Arms are rounded and hands extended a little fwd.

BELLA FRANCA (continued)II. LLARGS

1-32 Dance 8 Llargs (long patterns) beginning with touching R ft fwd.

2 meas Break: Step R beside L (meas 1). Raise joined hands higher, elbows straight (meas 2).

III. SALTOS

1-32 Dance 8 Saltos patterns beginning with touching R ft fwd.

1 meas Break: Step R beside L. Lower joined hands to about eye level.

IV. LLARGS

1-34 Repeat action of Fig. II including the Break.

V. SALTOS

1-32 Repeat action of Fig. III but omit the Break. On the very last step do not step L across R. Instead, close L to R (no wt).

VI. ENDING

Chord I Touch L in back of R (no wt), bending knees slightly. Body stays erect.

Chord II Straightening knees, step L beside R. Bring joined hands down sharply.

Presented by Anatol Joukowsky

ČARDÁŠ Z KOŠICKÝCH HÁMROV
(Slovakia)

Čardáš Z Košických Hámrov (CHAR-dahshiz koh-ZICH-kee HAHM-revh) comes from Slovakia, which is the southeastern part of Czechoslovakia. It borders on Hungary and the Slovaks have borrowed the Hungarian Czardas and given it a flavor of their own. This particular Czardas has been danced by the Slovak State Company and is described in their publication "Sluk" which was printed in Paris. It was presented by Anatol Joukowsky at the 1957 College of the Pacific Folk Dance Camp. (Research Committee: Ruth Ruling, Miriam Lidster, and Dorothy Tamburini.)

Music: Record: Volkstanz V-7801A. No introduction.
National 45 rpm 4/4 meter

Formation: Double circle, facing LOD (CCW), M on inside, M R arm around W holding her R hd at her waist. M L hd on hip. W L on M R shoulder. When hds are on hips, W has fingers fwd but M has hds just behind hips, palms out.

Steps: Walk* (done with plié or bend of knee). Run*
Czardas: Step to R with R (ct 1). Close L to R, bending knees (ct 2). Step to R with R (ct 3). Close L to R, bending knees (no wt) (ct 4). Next step would start to L with L. Close ft together: Usually results in a heel click. M particularly like to click heels together.

Description is for M and W unless otherwise noted.

* Described in Volumes of Dances from Near and Far published by Folk Dance Federation of California, 1095 Market St., San Francisco, CA 94103.

Meas

Pattern

I. PROMENADE

- 1 Step diag fwd R on R (ct 1), close L to R, with accent, bending knees (ct 2). Repeat action for cts 3,4.
- 2 Walk in LOD (CCW) 4 steps, starting R.
- 3-4 Repeat action of meas 1-2.
- 5-6 Czardas step to R and L.
- 7 Step to R on R (ct 1), close L to R, bending knees (no wt) (ct 2), step to L on L (ct 3), close R to L, bending knees (no wt) (ct 4).
- 8 M: Step to R on R (ct 1), close L to R (ct 2), step R in place (ct 3), hold (ct 4). With joined hds, M give W a lead on ct 1 to help her move behind him and to his L side. M move a little to R to enable W to get around him.
W: With 3 steps (R,L,R) turn out to R, go behind M and end on L side of him. Close L to R (no wt) (ct 4). Finish with M L arm around W, holding joined L hds at her waist. M R hd at hip, W R on M L shoulder.
- 9-11 Beginning L instead of R, repeat action of meas 5-7.

CARDAS Z KOSICKÝCH HAMROV (continued)

- 12 M: With 2 steps (L,R) make 1/2 turn R to face RLOD (CW) (cts 1,2). Close ft together (ct 3), hold (ct 4). With joined L hds, M give W a lead into her turn on ct 1, then release her hd. W: With 3 steps (L,R,L) turn out to L and end facing M (cts 1,2,3). Close R to L (no wt) (ct 4). Cpls are in single circle, M facing RLOD (CW), W LOD(CCW). Hds on hips.

II. CHANGING PLACES (Vocal)

- 1 Czardas to R.
2 Bokazo: With little hop on R, cross L in front of R (ct 1), touch L out to L side (ct 2), close ft together (ct 3), hold (ct 4).
3-4 Repeat action of meas 1-2 (Fig. II) to L, Bokazo done with hop on L and crossing R.
5 Join R hds, shoulder level (elbow also shoulder level). L still on hips. Step R, making 1/4 turn to L so M R side is to RLOD and W R side is to LOD(ct 1). Close L to R (ct 2), step to R on R (ct 3), touch L behind R, bending knees (ct 4). After 1/4 turn on ct 1, M has back to ctr of circle, W faces ctr. Ptrs are facing.
6 Release R hds. Make 1/2 turn R on 2 steps thusly: Step bkwd on L twd original pos (ct 1), step R, completing 1/2 turn R (ct 2), close ft together and place L hd on ptr's L forearm, R hd on hip (ct 3), hold (ct 4). M now faces into ctr, W out. Note: Original pos refers to place where dancer stood at end of meas 4 (Fig. II).
7 Change places on meas 7-8. Moving fwd to ptr's place, step L (ct 1), close R to L, with accent, bending knees (ct 2). Repeat action for cts 3-4. L hds are still on ptr's L forearm.
8 Walk L,R (cts 1,2) into ptr's place. Close ft together (ct 3), hold (ct 4). End in single circle, W facing ctr, M back to ctr. R hds on hips, L on ptr's L forearm.
9 Step to L on L (ct 1). close R to L (ct 2). Step to L on L (ct 3), touch R behind L, bending knees (ct 4). Elbows bend to enable ptrs to face each other after ct 1. This pattern is similar to meas 5 (Fig. II), except it is unnecessary to make 1/4 turn.
10 Release L hds. Make 1/2 turn L on 2 steps thusly: Step bkwd on R twd original pos (ct 1), step L, completing 1/2 turn L (ct 2), close ft together and place R hd on ptr's R forearm, L hd on hip (ct 3), hold (ct 4). End in single circle, M facing ctr, W back to ctr. Note: Original pos refers to place where dancer stood at end of meas 8 (Fig. II).
11-12 Changing places, repeat action of meas 7-8 (Fig. II) but start with R. End in single circle, ptrs turning to face, M look RLOD, W LOD. Hds on hips.
13-24 Repeat action of meas 1-12 (Fig. II). On meas 24, M make a complete turn R to face RLOD. Cpls in single circle facing RLOD, M behind W. W hds on hips, M hds on W shoulders.

CARDAS Z KOSICKÝCH HAMROV (continued)

III. PROMENADE WITH WOMAN IN THE LEAD

- 1 Step fwd R (ct 1), hop R (ct 2), cross L ft behind R about mid-calf on hop. Step fwd L (ct 3), hop L (ct 4). Cross R ft behind L leg.
- 2 4 light runs in RLOD (R,L,R,L). Heels are lifted high.
- 3-4 Repeat action of meas 1-2, Fig. III.
- 5 Step diag fwd R on R (ct 1), close L to R, bending knees (ct 2), step diag fwd on R on R (ct 3), touch L behind R, bending knees (ct 4). W look over L shoulder at M.
- 6 M: Step L,R (cts 1,2), close ft together (ct 3), hold (ct 4). W: Make 1 turn R (CW) in front of M. Step L,R (cts 1,2), close ft together (ct 3), hold (ct 4). M put hds back on W shoulders at end of turn.
- 7-8 Repeat action of meas 5-6 (Fig. III) but move diag fwd L on L. W look over R shoulder at M. W turn L (CCW).
- 9-10 Repeat action of meas 5-6 (Fig. III) exactly except that W make only 1/2 turn R and end facing ptr. Both place hds on ptr's shoulders.
- 11 Step to M L on L(W R) (ct 1), M close R to L (no wt), bending knees (ct 2). W close L to R. Repeat to M R (W L) (cts 3,4). On ct 4, M shift hds to W waist.
- 12 Prepare to lift W (W prepares to jump) (ct 1), lift W (ct 2), put W down (cts 3,4). End in single circle, hds on hips, ptrs facing (M faces RLOD).

IV. CHANGING PLACES -- VARIATION (Vocal)

- 1-5 Repeat action of meas 1-5, Fig. II.
- 6 M turn W to L (CCW) 1-1/4 times under joined R hds. Both step L,R,L (cts 1,2,3), hold (ct 4). M dance in place. W end at M R side. M hold W R hd at her waist with his R hd. L hds on hips (W L arm is in front of M). Cpls face RLOD.
- 7 Czardas step to L.
- 8 Click heels 3 times. Hold (ct 4).
- 9 Step diag fwd L on L (ct 1), close R to L, bending knees (ct 2), step diag fwd L on L (ct 3), touch R behind L, bending knees (ct 4).
- 10 With joined R hds M turn W to R (CW). Both step R,L (cts 1,2). Close ft together (ct 3), hold (ct 4). W make 1 turn, ending at R of M but a little behind him. Hold joined hds at shoulder height with M R arm outstretched in front of W. W L on M R shoulder, M L on hip.
- 11 Moving RLOD, step R (ct 1), close L to R, with accent, bending knees (ct 2). Repeat for cts 3-4.
- 12 M make 1/2 turn R (CW) to face W. W dance in place. Both step R L (cts 1,2). Close ft together (ct 3), hold (ct 4). End in single circle, M faces LOD, W faces M. Hds on hips.
- 13-23 Repeat action of meas 1-11 (Fig. IV), exactly. After W turns 1-1/4 times (meas 18), ptrs will be facing LOD. In meas 23, movement is in LOD.

ČARDAŠ Z KOŠICKÝCH HÁMROV (continued)

- 24 Repeat action of meas 12 (Fig. IV) exactly but W also make 1/2 turn R to end with back to M. Cpls are in single circle facing RLOD. M hds on W shoulders, W hds on hips.

V. PROMENADE WITH WOMAN IN THE LEAD

- 1-12 Repeat action of Fig. III. Dance ends with M lifting W.

Presented by Anatol Joukowsky

AJDE JANO
(Serbia)

Source: Ajde Jano (EYE-deh YAH-noh) is a dance from Kosmet, a region of southern Serbia. Described in "Serbian Folk Melodies (Southern Serbia)" by V. Gorgevich, Skopje, 1928.

Record: JUGOTON C6447 4 meas introduction.

Formation: Open kolo (broken circle). Hands joined and held down. Face in LOD (CCW).

Steps: Every step is done with a plié or bend of knee. Wt is on balls of ft with heels close to ground.

Ajde Jano is in 7/8 meter, counted 1-2-3, 1-2, 1-2 (3/8, 2/8, 2/8) so that 3 beats are felt in each meas, the first being the longest. Sometimes the 2/8, 2/8 part of the meas is combined to give a step of 4/8 duration. Dance pattern takes 5 meas to complete but the melody is in an 8 or 12 meas phrase.

INTRODUCTION: 4 meas. Stand in place.

COUNT MEASURE I

3/8 Step R in LOD.
4/8 Step L in LOD. Toe turned out a little to L.

MEASURE II

3/8 Step R in LOD.
2/8 Step L in LOD.
2/8 Step R in LOD.

MEASURE III

3/8 Step L twd ctr and face ctr.
4/8 Lift L heel and raise R leg (knee bent) in front of L.

MEASURE IV

3/8 Step R in front of L.
4/8 Touch L fwd, toe turned out to L, R knee bends.

MEASURE V

3/8 Step bkwd L (out of circle).
2/8 Step bkwd R.
2/8 Step L next to R.

Note: When movement is in to ctr (meas 3-4) hands are slowly raised (no higher than eye level). On meas 5, hands are lowered to beginning pos.

Repeat meas 1-5 to end of music.

Presented by Anatol Joukowsky

BY A SPRING
(Russia)

Source: "By a Spring" (Horovodnaya Pliaska) is a Russian Wedding Dance performed by women. Dance comes from Yaroslav region of central Russia. Described in "Tantzi Narodov, Edition I" published in U.S.S.R.

Records: Folk Dances-Songs Colosseum CRLPX 013 Side A, Band 10.
Russian Folk Songs Stinson SLP 1003 Vol 4 Side A, Band 6.
Music is in 3/4 time.

Formation: Closed circle of W almost facing LOD (CCW). Join hands and hold down. Heads are bowed.

Steps: Basic Step: Takes 2 cts to complete 1 step so 3 steps are done in 2 meas. In preparation for step, bend L knee on upbeat of meas 1 and start reaching fwd with R ft. Step fwd R in LOD (ct 1). Step on ball of L next to R instep (ct &). Step fwd R in LOD (ct 2). Bend R knee and extend L leg diag fwd R, toe close to floor (ct &). Head and body are inclined twd extended ft. Repeat of step starts with L on ct 3 and also uses ct 1 of next meas.

MeasPATTERN









- | | |
|-----|--|
| 4 | Introduction. No action. |
| 1-2 | Dance 3 basic steps in LOD starting R (begins with vocal). |
| 3 | While turning to face ctr, move extended L leg in small arc to L and step on it (ct 1). This would be same as "step to L side with L" if dancer had been facing ctr at start of movement. Step R behind L, bending knees (ct 2). Close L to R (ct 3). Head and upper body follows direction of movement. |
| 4 | Still facing ctr, step to R side with R (ct 1). Step L behind R, bending knees (ct 2). Close R to L (ct 3). Head and upper body follows direction of movements. On upbeat, bend R knee and start reaching with L to move in RLOD. |
| 5-8 | Repeat action of meas 1-4 but starting L and moving in RLOD. Face ctr for meas 7-8. |

Repeat action of meas 1-8 until end of music.

Presented by Anatol Joukowsky

ARKADIKÓS HORÓS (DIPLÓS)
(Arkadia, Greece)

- Source:** The Arkadikós Horós (ar-kah-thee-KOHS ho-ROHS) is a dance which is from the area of Arkadia in Peloponnesos, Greece. It is sometimes called a "Diplós Horós" which means a double dance, or two dances put together to make one. This particular version is from the village of Botiá (Palaiópirgos) in Mantineía, Arkadíá. The song and the steps were learned from my great-uncle, Thodorís Pappáyiorgas, and my grandfather, Yánnis Pappáyiorgas, as they did it in their village of Botiá. There are other possible tunes for this dance, but the one they used was always "Yiórgis O Marathianós." Basically, this is a kalamatianós and a tsámiko joined together. In Thessalía there is a diplós horós with the Stá Triá joined to a tsámiko.
- Music:** Folk Dancer 4051-B. 7/8 plus 6/4 (3/4) meter.
- Formation:** A broken circle with hds joined at shoulder height, elbows down. The hds should not be pushed fwd into the circle, but should be comfortably back near the shoulders.
- Characteristics:** This dance is for both M and W. The M can be more energetic in their styling than the W. It is basically a Pidichtós or leaping dance and the style should have an up and down feeling.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
7/8		(<u>KALAMATIANÓS</u>)  or 
I		Wt on L ft, lift L heel. Step sdwd to R on R ft. Step behind R ft on L ft.
II		Step sdwd to R on R ft. Step across in front of R ft on L ft. Step to R on R ft.
III		Step across in front of R ft on L ft. Step sdwd to R on R ft. Step next to R ft on L ft.
IV		Step in place on R ft. Step in place on L ft. Step in place on R ft. Step in place on L ft.
V-XVI		Repeat action of above meas I-IV three more times (four in all).
3/4		(<u>TSÁMIKOS</u>) 3 cts per meas: 
I		Step sdwd to R on R ft. Step across in front of R ft on L ft.
II-III		Repeat meas I

ARKADIKÓS HORÓS (DIPLÓS) (continued)

- | | | |
|----------|---|--|
| IV | d | Step sdwd to R on R ft. |
| | • | Hop on R ft, swinging L ft behind the R leg. |
| V | d | Step sdwd to L on L ft. |
| | • | Step across in front of L ft on R ft. |
| VI | d | Step sdwd to L on L ft. |
| | • | Hop on L ft, swinging R ft in front of and close to L leg. |
| VII-XXIV | | Repeat action of above meas I-VI three more times (four in all). |

Dance repeats from beginning (Kalamatianós).

Presented by John Pappas

'KARIÓTIKOS
(Ikaria, Greece)

Source: 'Kariótikos (kah-ee-OH-tee-kohs) is a line dance from the island of Ikaria which is in the Aegean Sea, near Samos and Hios. The technical name IKARIÓTIKOS means the dance of Ikaria, but the people always drop the first "I" and call it simply 'KARIÓTIKO. This version of the dance is the way it is done in the southern part of the island, particularly in the village of HRISÓSTOMOS and the other towns of that area. Mrs. Eleni Tsambi Karles of Stockton, who is from Ikaria, very kindly demonstrated the dance and helped us complete our research on the 'Kariótikos.

Bibliography: Elliniki Hori, V. Papahristos (Athens, 1960).
Elliniki Hori, A. Bikos (Athens, 1969).
Folk Dances of the Greeks, T. Petrides (New York, 1961).
Greek Folk Dances, M. Vouras & R. Holden (New Jersey, 1965).

Music: Folk Dancer #4050-A. 2/4 meter.

Formation: The dance is done in an open circle with arms on shoulders.

Character-istics: The dance is peppy and vigorous. The steps are small, and for the most part danced on the balls of the ft. The 'Kariótikos is very similar to the hasápiko and the Sousta Ródou in step, but the style is very different.

Meas Ct

Pattern

INTRODUCTORY STEP (VARIATION I)

I	•	Step to R on R ft.	
	•	Step across in front of R ft on L ft.	
II	•	Step to R on R ft.)
	•	Swing L ft across in front of R ft.)
III	•	Step to L on L ft.) Face ctr
	•	Swing R ft across in front of L ft.)

The Variation I is done as an introduction several times, and then the Second Variation is done to the end of the dance.

VARIATION II

I	•	With wt on L ft, step to R on ball of R ft.
	•	Hop on R ft and swing L ft from place around and behind R ft (swing ends close to R ft).
	•	Step on ball of L ft behind R ft.
II	•	Step R on ball of R ft, swinging L ft behind R ankle.
	•	Step diag fwd and to L on ball of L ft.
	•	Step in front of L ft on ball of R ft.
III	•	Step in front of (and very slightly to R) of R ft on the L ft (whole ft).
	•	Bring R ft around in a swing to front of L ft (swing ends close to L ft).

NOTE: There is a slight side to side movement in this step. The swing in meas I, ct 2, and Meas III, ct 2, are fairly large for Greek dances. The ft which swings might be approximately 12 inches from the ft holding wt.

'KARIÓTIKOS (continued)VARIATION III

I

Same as done in Variation II.

II

Same as done in Variation II.

III

•

Same as done in Variation II.

•

Person on R swing R ft to L of L ft and hits inside of R ft against L neighbor's outside of R ft.

OR, Person on L swings R ft to R and hits outside of R ft against R neighbor's inside of R ft.

In other words, people in the line become ptrs (M and W, or 2 W or 2 M) and clock free ft together with their ptr.

The leader works with the 2nd dancers, 3rd dancer with the 4th, etc. This is very loosely done -- there is no counting out ahead of time to see who are ptrs. It is done on the spur of the moment during the dance. Some dancers may be left with no one with whom to do this variation, but it makes no difference. This variation can be done any time during the dance as a part of Variation II. Dancers do not drop arm handhold during this Variation.

Presented by John Pappas

KRITIKÍ SOÚSTA
(Crete, Greece)







Source: Kritikí Sousta (kree-tee-KEE SOOS-tah) is a couple dance from the island of Crete. The word "sousta" is a noun meaning a spring (as in the chassis of a wagon). This is one of the four most popular Cretan dances and it can be seen at most Cretan affairs in California.

Bibliography: Elliniki Hori, V. Papahristos (Athens, 1960).
Folk Dances of the Greeks, T. Petrides (New York, 1961)
Greek Folk Dances, M. Vouras & R. Holden (New Jersey, 1965)
Elliniki Hori, A. Bikos (Athens, 1969)

Music: Panhellenian LP 2/4 meter 
Nina 45

Formation: This is a cpl dance. M faces W. Each person has hds on hips. (Wrists should not be bent.) Cpls can be anywhere on the floor -- the dance need not be done with cpls in a circle or contra line. Ptrs should not be too far from one another. Wt on L ft.

Characteristics: This is an improvisational dance, like many of the Greek dances. There is a basic step, and all of the variations are based on this step. Each cpl should do the variations that please them, without referring to any other cpl. The steps are small and many times done on the balls of the ft.

<u>Meas</u>	<u>ct</u>	<u>Pattern</u>
I		Step on R ft in place (slow).
		Step in place on L ft (quick).
		Step in place on R ft (quick).
II		Step on L ft in place (slow).
		Step in place on R ft (quick).
		Step in place on L ft (quick).

This basis step, with the M and W facing each other, can be done as many times as desired.

VARIATION ONE

Do Basic Step in place with R hds joined facing each other. Hds are about shoulder height.

VARIATION TWO

Do Basic Step in place with M R hd and W L hd joined. Hds are about shoulder height. (Or M L hd and W R hd joined.)

VARIATION THREE

Same pos as Variation Two -- W turns under M arm. (If W is holding with her L hd she turns to L; if with her R hd, she turns to R.)

KRITIKÍ SOÚSTA (continued)VARIATION FOUR

Do Basic Step with both hds joined and up at sides, turning as a cpl to the R, or to the L.

VARIATION FIVE

Ptrs do Basic Step twd each other and away. (You may do two or more Basic Steps fwd and back.) Hds are on hips.

VARIATION SIX

Do Scissors Steps in place, facing ptr with hds on own hips.

I



Step on R ft in place, thrusting L ft fwd.

Step on L ft next to R ft, thrusting R ft fwd.

II



Step on R ft next to L ft, thrusting L ft fwd.

Repeat above with reverse ftwork.

VARIATION SEVEN

Doing Basic Steps, hook R arms and turn as a cpl CW.

(Or, doing Basic Steps, hook L arms and turn as a cpl CCW.)

(This Variation may also be done with R hds joined, or L hds joined at shoulder height.)

VARIATION EIGHT

Ptrs may cross over to each other's place. They may pass each other face to face or back to back, either on the L side or the R side. They may use two or four Basic Steps to change places.

Presented by John Pappas

SYRTÓS - KALAMATIANÓS
(Greece)

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

Greek Folk Dances, M. Vouras and R. Holden (New Jersey, 1965)
Elliniki Hori, V. Papahristos (Athens, 1960)
Folk Dances of the Greeks, T. and E. Petrides (New York, 1961)

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

"Horós Kalamatianós" (the classic leaping kalamatianós)
Discphon LP
"Hermariótikos" (a very slow leaping kalamatianós)
"Rakambana" (a leaping kalamatianós) Alector LP
"Samiótissa" (a syrtó-type kalamatianós without leaping)
"Ameriki" (a leaping syrtós) Discphon LP
"Nina Nái" (a fast syrtós)
"Amaza" (a leaping kalamatianós)

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

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

BASIC STEP: 2/4 or 7/8 time

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

2/4: 

7/8:  or 

SYRTÓS - KALAMATIANÓS (continued)

Meas

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

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

Presented by John Pappas

TSAKÓNIKOS (chah-KOHN-ee-kohs)
(Greece)

Source: This dance is from an area in southern Greece (Arcadia, Peloponnisos) called Tsakonía. The name means that it is a dance from Tsakonía. It is one of the oldest of Hellenic dances and it is said to be of Crétan origin. Homer in the Iliad describes a dance which Theseus danced with the Athenian youths. This dance, with its serpentine twists and turns, is supposed to be the present-day Tsakónikos. In ancient times, it was known as the Geranós. This dance is described in these two books:

Greek Folk Dances, M. Vouras and R. Holden (New Jersey, 1965)
Elleniki Hori, V. Papahristos (Athinaí, 1960)

There are Greeks from the area of Tsakonía in and around the San Francisco Bay Area, and on occasion, some of the old timers will request the Tsakónikos and dance it.

Music: 5/4 time. Some music is in a slower tempo, while other recordings are a bit faster in tempo. There are two readily available recordings:

Greek Folk Songs and Dances, Dora Stratou, RCA Victor
LPMG 9 (slow)
Greek Folk Dances, Folkraft LP 3 (fast)

Formation: An open circle with hands joined, fingers clasped. The forearms should be together so that the hands are joined palm to palm. The arms are bent at the elbow so that the forearms are parallel to the ground.

Characteristics: The dance is for both men and women. Depending on the tempo of the music, the steps are either slow and controlled, or quicker with more of a bounce. Because the dance represents Theseus leading the Athenian youths from the labyrinth of the Minotaur, the line should wind around in a serpentine pattern.

Meas I FIRST STEP 5/4 time

cts

- 1 Step sdwd to the R on the R ft.
- 2 Step slightly to the R and fwd on the L ft.
- 3 Step sdwd to the R on the R ft.
- 4 Step on the L ft next to the R ft (releasing wt from the R ft, but leaving it in place).
- 5 Pause, wt is on L ft, R ft is ready to step to the R.

The first melody of the song allows us to dance the above step eight times. At this point the second melody is played and the second step is done.

TSAKÓNIKOS (continued)Meas I SECOND STEP
cts

- 1 Step sdwd to the R on the R ft.
- 2 Step slightly to the R and fwd on the L ft.
- 3 Step sdwd to the R on the R ft.
- 4 Hop on the R ft.
- 5 Step across in front of R ft on the L ft.

The second melody of the song allows us to dance the above step eight times. At this point, the first melody is played again and the dance is begun again.

Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

THRAKIKÓS HORÓS -- ANT' ÁMAN PALIKÁRI
(Greece)

Source: Thrakikós Horós -- Ant' Áman Palikári (thrah-kee-KOHS hoh-ROHS, ahn-DAH-mahn pah-lee-KAH-ree) is a dance from Thrace, in northeastern Greece. It is a very old dance and the song tells of a 12-year old boy who is stolen by the Turkish Janissaries. "Whatever they suffered, whatever they had to bear from the turks, the Greeks always retained their love for their home country and for their return to it." (V. Papahristos.) It is danced by both M and W. "Thrakiko" means Thracian, and "Ant' Áman Palikári" is the beginning of the song. It is also called "Tað nos." It is described in:

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


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






Music: The music is in 2/4 time.

Record: "Ant' Áman Palikári" Athena 101-A

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

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

Meas cts 2/4 (slow, quick quick / slow, slow) 

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



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

Presented by John Pappas

SYRTÓS SALAMÍNOS (Kamakáki)
(Salamína, Greece)

Source: Syrtós Salaminós (seer-TOHS sah-lah-MEE-nohs) is a dance for women from the island of Salamina which is near Athens. It is usually done to the song Kamakaki (harpoon or spear).

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







Music: Dora Stratou LP #1
RCA Victor LPMG 9 2/4 meter  or 

Formation: W in a broken circle with a front chain hold; i.e., hold hds of person next beyond neighbors on either side.











Characteristics: This is a light, lyrical island dance. The steps are very slightly bouncy. The feeling is happy.

Meas Cts









Pattern

I		Step sdwd to R on R ft.
		Step across in front of R on L ft.
II		Facing ctr, step sdwd to R on R ft.
		Touch L ft in front of and slightly R of R ft (leaning L).
III		Step sdwd to L on L ft.
		Touch R ft in front of and slightly L of L ft.

VARIATION I

I		Step sdwd to R on R ft.
		Step across in front of R ft on L ft.
		Step next to L ft on R ft.
II		Step in LOD on L ft.
		Step in LOD on R ft.
		Step next to R ft on L ft.
III		Step sdwd to R on L ft (facing ctr).
		Touch L ft in front of and slightly L of R ft (leaning L).
IV		Step sdwd to L on L ft.
		Touch R ft in front of and slightly R of L ft.








VARIATION II

I		Step sdwd to R on R ft.
		Step next to R on L ft.
II		Step sdwd to R on R ft.
		Touch L ft next to R ft and slightly fwd.
III		Step sdwd to L on L ft.
		Step next to L on R ft.
IV		Step sdwd to L on L ft.
		Touch (or slight swing) R ft next to L ft and slightly fwd.

Presented by John Pappas


STÁ TRIÁ (a variation)
(Epiros, Greece)

- Source:** Stá Triá (stah TREE-ah) is a dance which is done mainly in the northern part of Greece -- in particular it is found in Thessaly, Makedonia, and Epiros. It was also done in Arkadia.
- Bibliography:** Elliniki Hori, V. Papañristos (Athens, 1960)
Elliniki Hori, A. Bikos (Athens, 1969)
 Folk Dances of the Greeks, T. Petrides, (N.Y. 1961)
- Music:** 2/4 meter. Any good Stá Triá tune in 2/4 can be used, but preferably the tempo should be slightly fast.
 "Sán Pás Malá Mou" - Monitor LP
 "Dodeka Meron Nyfoula" - T'aidonia LP 1
 "Mi Me Kytas Sta Matia" - T'aidonia "45" 5A
- Formation:** A broken circle with hands joined at shoulder height, elbows bent and down. The hands should not be pushed fwd into the circle, but should be comfortably back near the shoulders.
- Characteristics:** Stá Triá is a dance for both M and W. This is a variation of the dance and when this step is done it is done all the way through the music with no other variations except for leader's turns, etc., or changing leaders.



<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
I		Step sdwd to R on R ft.
		Step across in front of the R ft on L ft.
II		Step sdwd to R on R ft (face ctr).
		Step across in front of R ft on L ft.
		Step back in place on R ft.
III		Step to L on L ft.
		Touch R ft next to L ft; or slightly lift R ft in front of L ft.

Presented by John Pappas



POGONÍSIOS - STÁ DÝO
(Greece - Pogóni)

- Source: Pogonísios - Stá Dýo (poh-goh-NEE-see-ohs, stah-THEE-oh) is from the area of Pogóni in Epiros (northwestern Greece). Pogóni is an area (like a county) and the name of the dance simply means that it is from Pogoni. It is for men and women.
- Bibliography: Elliniki Hori, V. Papahristos (Athens, 1960).
Greek Folk Dances, Vouras & Holden (New Jersey, 1965).
Folk Dances of the Greeks, T. Petrides (New York, 1961).
- Music: 2/4 or 4/4 time  The dance can be done to any Stá Dýo or Pogonísios tune.
Odeon 60 (LP) "45" Music Box 277
- Formation: A broken circle with hds joined at shoulder height, elbows bent and down.
- Characteristics: Depending on the feeling of the music, the dance has a free and joyous feeling with some spring in the steps.

Meas cts 2/4

- | | | |
|----|---|--|
| I |  | Wt on R, step across in front of R on L.
Step sdwd R on R.
Step across in front of R on L. |
| II |  | Step sdwd to R on R.
Step behind R on L.
Step sdwd to R on R. |

The following variation of the dance should be done as a separate dance:

- | | | |
|----|---|---|
| I |  | Wt on R, step across in front of R on L.
Touch ball of R ft diag fwd to the R. |
| II |  | Step behind on R.
Step back on L.
Step in place on R. |

Presented by John Pappas

PILALITOS (pee-lah-lee-TOHS)
(Thrace - Greece)

- Source:** The name of this dance comes from the verb "pilaláo" which means "to run" so it means that this is a sort of a running dance. Another name for this dance is "Hasávikos Thrákis" or a "Hasáviko Dance from Thrace." There are many ~~step variations~~ possible for this dance, as well as many possible tunes which are used.
- Bibliography:** Greek Folk Dances, M. Vouras and R. Holden (New Jersey, 1965)
Elliniki Hori, A. Bikos (Athinaí, 1969)
- Music:** Panhellenion LP
2/4 or 6/8 meter
- Formation:** A broken circle with belt hold, or with chain hold: hold hd of person on other side of neighbor (your arm is across in front of your neighbor).
- Characteristics:** The feet are not lifted too far from the floor. The feeling is joyful and vigorous.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>SLOW PART</u> 2/4 or 6/8 $\begin{array}{c} \bullet \bullet \\ 1, 2 \end{array}$ or $\begin{array}{c} \bullet \bullet \bullet \\ 1, 2 \end{array}$		
I	1	Step to R on R ft.
	2	Step across in front of R on L ft.
II	1	Step to R on R ft.
	2	Swing L ft in front of R, lifting R heel from floor.
III	1	Step to L on L ft.
	2	Swing R ft in front of L, lifting L heel from floor.
<u>FAST PART</u>		
I	1	Step to R on R ft.
	2	Step across in front of R on L ft.
II	1	Jump onto both ft.
	2	Hop on R ft, swing L ft in front of R.
III	1	Step to L on L ft.
	2	Hop on L ft, swinging R ft in front of L.
<u>VARIATION FOR FAST PART (Skips)</u>		
I	1	Hop on L before stepping on R ft.
	2	Hop on R before stepping on L ft.
II	1	Hop on L before jumping onto both ft.
	2	Hop on R ft as above.
III	1	Hop on R before stepping on L ft.
	2	Hop on L as above.

Notes by John Pappas

MÉRMINGAS
(Pelopónissos, Greece)













Source: Mérmingas (MEHR-ming-gahs) is a dance from Pelopónissos in southern Greece. It is done in Arkadía and is supposedly done at the time of wine-making or grape-crushing. Mérmingas is a person's name and the song is about a man named Mérmingas. He says he made three barrels of wine -- the first two he gave away, the third, and the best, he kept for himself to live his life. This particular version is as it was performed by Eleni Tsoúlis dance troupe. According to Papahristos, the Mérmingas is the same as a very ancient dance called the "Epilínios" which was also a dance depicting the work of wine making.

Bibliography: Elliniki Hori, A. Bikos (Athens, 1969).
Elliniki Hori, V. Papahristo (Athens, 1960).
Greek Folk Dances, M. Vouras & R. Holden (New Jersey, 1965).
Panhellenion LP notes.

Music: Panhellenion LP. 2/4 meter.

Formation: Men in a broken circle with arms on shoulders.

Characteristics: This dance is slow and masculine in style. There is a feeling of strength in the movements.





<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>VARIATION I</u>		
I		Step to R on R ft.
		Step across in front of R on L ft.
II		Step sdwd to R on R ft facing ctr and leaving ball of L ft in place (R knee is bent).
		Lean to R, straightening R knee. (L ft may move slightly R.)
III		Step sdwd to L on L ft facing ctr and leaving ball of R ft in place (L knee is bent).
		Lean to L, straightening L knee (R ft may move slightly L).
		Repeat this Variation until second melody begins (four times).
<u>VARIATION II</u>		
I		Step to R on R ft.
		Step across in front of R on L ft.
II		Step sdwd to R on R ft (R knee is bent), face ctr. L ft is behind R calf.
		Straighten R knee.
III		Bend R knee.
		Straighten R knee.
IV, V, VI		Repeat Meas I-III with reverse ftwork. This Variation may be done with a leap onto a bent knee in Meas II, ct 1, or Meas V, ct 1. Repeat Meas I-VI twice until melody changes.

Presented by John Pappas



LEN IRTHÍ MAÍS
(Thrace, Greece)

- Source: Len Irtthí Maïs (len-eer-thee (th as in thin) mah-EES) is from Thrace in northern Greece. In particular it is from the town of Soufli. The title comes from the song which is usually used for the dance, "They say May is coming." The dance has other titles: Aradiastíte Sto Horó; Thrakikós Horós; Eoufliótikos.
- Bibliography: Greek Folk Dances, M. Vouras and R. Holden (New Jersey, 1965)
Elliniki Hori, V. Papahristos (Athens, 1960)
- Music: Folk Dancer 4051-A. 2/4 meter.
- Formation: A broken circle with hds joined at shoulder height, (or the hds may be down).

Characteristics: The style is fast, light, and happy -- exuberant.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
I		Step to R on R ft (facing LOD). Step on L ft behind and close to R ft (facing LOD). Step fwd on R ft (facing LOD).
II		Step fwd on L ft (facing LOD). Step on R ft behind and close to L ft (facing LOD). Step fwd on L ft (facing LOD).
III		Facing ctr, step sdwd to R on R ft (raise arms). Hop on R ft swinging L ft behind R leg.
IV		Step slightly back and L on L ft (lower arms). Hop on L ft swinging R ft behind L leg.

VARIATION:









I-II		Same as above first two meas.
III		Facing ctr, step sdwd to R on R ft (raise arms). Step behind R ft on L ft.
IV		Step in place on R ft. Step slightly back and to L on L ft (lower arms). Step behind L ft on R ft. Step in place on L ft.

NOTE: Do each variation as many times as the leader chooses.









Presented by John Pappas

KASTRINÓS
(Crete, Greece)

- Source:** The Kastrinós (kahs-tree-NOHS) is from the town of Iráklion in Crete. The name deriyes from: the word "kástró" (castle or fort) and the kastro in Iraklion. Other names for this dance are Irakliótikos, Malevyziótikos, Sitiakos. It is one of the four most popular Cretan dances.
- Biblio-graphy:** Elliniki Hori, V. Papahristos (Athens, 1960).
Greek Folk Dances, M. Vouras and R. Holden (New Jersey, 1965).
Folk Dances of the Greeks, T. Petrides (New York, 1961).
"Notes," Panhellenion LP
- Music:** Folkraft 45 #1463 or any Cretan Kastrinós recording. 2/4 meter.
- Formation:** M and W in a broken circle with hds held at shoulder height, elbows bent and down.
- Character-istics:** This is a happy, peppy dance. It is similar to some of the sousta, or springy, dances. The steps should be small.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
I		Step fwd on R ft.
		Step on L ft close to R ft.)
		Step on R ft in place.) Slight fwd movement.
II		Step fwd on L ft.
		Step on R ft close to L ft.)
		Step on L ft in place.) Slight fwd movement.
III		Step fwd on R ft.
IV-VI		Hop on R ft and swing L ft behind R ft. Repeat the above with opp ftwork, moving bkwd. On last hop, swing R ft next to L ft (not in back).

VARIATION

I		Step fwd on R ft.
		Hop on R ft.
		Step on L ft next to R ft.
II		Step on R ft slightly fwd.
		Step on L ft close to R ft.
		Step on R ft in place.
III		Step fwd on L ft.
		Hop on L ft and swing R ft behind L ft.
IV-VI		Repeat the first 3 meas of the Variation with opp ftwork, moving bkwd. On last hop, swing L ft next to R ft (not in back).

NOTE: Do as many of each Variation as the leader does. No set pattern.

Presented by John Pappas

HIÓTIKOS
(Greece)

- Source:** This is a dance from the island of Híos, which is an island not too far from the coast of Asia Minor, thus the name Hiótikos (hee-OH-tee-kohs).
- Music:** The music is in 2/4 time and often the syrtós is danced to the melody. Any recording of the tune can be used:
"Ena Karavi Apo Ti Hio"
Demotika, Discphon LPM 5
Island Songs, Capitol T 10219
Folk Dancer, 4050B "Hiótikos"
- Formation:** A broken circle with arms on shoulders.
- Characteristics:** Like many island dances, the feeling is a happy and bouncy one. There should be a spring in the legs. There are no large movements; W are less energetic than the M in their movements.

<u>Meas</u>	<u>cts</u>	<u>BASIC STEP</u>	2/4 time
I	1	Step to R on R.	
	2	Step across in front of R on L.	
II	1, 2, &	Step sdwd to R on R, slightly swinging L ft in front of R and bouncing twice on the R heel.	
III	1, 2, &	Step sdwd to L on L, slightly swinging R ft in front of L and bouncing twice on L heel.	
The Basic Step is done six times, then the Second Step is done.			

SECOND STEP

I	1	Step to R on R.
	2	Step across in front of R on L.
II	1	Leap onto R, facing ctr, slightly bending body fwd with L ft behind R ankle.
	2, &	Two quick steps to the L: sdwd to the L on L, and across in front of L on R.
III	1	Step sdwd to L on L.
	2	Slightly swing the R ft in front of L.
This step is done twice. On the third time, begin with meas I, but at meas II there is a change:		
II	1	Leap onto R, facing ctr, slightly bending body fwd with L ft behind R ankle.
	2	Leap back onto L, leaving R free to begin the Basic Step. (Omit meas III).

Repeat dance from beginning.

VARIATION (TURNING)

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

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

Presented by John Pappas

FOLK DANCE CAMP - 1972

AMERICAN SQUARE DANCESSTEP 'N FOLD, by Ron Schneider

From two parallel Ocean Waves, those facing in take a small step fwd while those facing out Fold into the vacated spot (as in Scoot-Back) to finish command in Double Pass Thru formation.

STEP 'N FOLD FIGURES, By Jerry Helt

Heads Square Thru four hands
Do si do the outside two
Step & Fold, Turn Thru
Do si do the outside two
Step & Fold, Turn Thru
Left Allemande

Heads Square Thru four hands
R & L Thru with the outside two
Roll the girls away with a half sashay
Do si do it's back to back
Step & Fold, Turn Thru
Left allemande

Heads Square Thru four hands
Do si do the outside two
Step & Fold, Double Pass Thru
& Cloverleaf
Ctrs Turn Thru, Do si do the outside two
Step & Fold, Double Pass Thru
Ctrs Turn Thru, Left allemande

Heads lead R, circle to a line
Lines Pass Thru, Bend the line
Lines Pass Thru, Wheel & Deal
Ctrs "U" Turn, Do si do the outside two
Step & Fold, Ctrs Swing Thru
& Turn Thru, Left allemande

Heads lead R circle to a line
Lines fwd, Star Thru
Do si do back to back, Step & Fold
Swing Thru and Turn Thru
Do si do the outside two
Swing Thru, Boys Run R
Lines fwd, Star Thru
Dive Thru, Pass Thru, Left allemande

Heads Square Thru, four hands
Do si do the outside two
Step & Fold, Swing Thru, Turn Thru
Do si do the outside two
Swing Thru, Boys Run R
Boys fwd Swing Thru, Turn Thru
Left allemande

Heads Square Thru four hands
Do si do the outside two
Step & Fold, Swing Thru, Turn Thru
Do si do the outside two
Swing Thru, Boys Run R
Lines fwd, Star Thru
Do si do it's back to back
Step & Fold, Swing Thru, Turn Thru
Do si do the outside two
Swing Thru, Boys Run R
Lines fwd, Slide Thru, Left allemande

Heads Square Thru four hands
Do si do the outside two
Step & Fold, Swing Thru, Turn Thru
Do si do the outside two
Ctrs Run R, all eight Circulate
*Wheel & Deal, Swing your own
*Wheel & Deal, Do si do
Boys Run R (lines of four with ptr)

Heads Square Thru four hands
Do si do the outside two
All eight Circulate
Step & Fold, Swing Thru, Turn Thru
Do si do the outside two
Swing Thru, Boys Run R
(lines of four with ptr)

Heads Square Thru four hands
Do si do the outside two
All eight Circulate
Step & Fold, Swing Thru, Turn Thru
Do si do the outside two
All eight Circulate
Step & Fold, Swing Thru, Turn Thru
Do si do the outside two, R & L Thru
Dive Thru, Pass Thru, Left allemande

Heads Square Thru four hands
R & L Thru with the outside two
Sides roll away a half sashay
Do si do back to back
Step & Fold, Square Thru 3/4
Left Allemande

AMERICAN SQUARE DANCES (continued)FLARE THE STAR

From any facing cpls, four-hand star about half way where lead person (M) Peels Off in a tight L turning loop to face back in. Others (W) continue to turn in a two-hand star back to their home pos where the M (her opp) courtesies turns her to face the direction from which she came. Equals a Flutter Wheel.

FLARE THE STAR FIGURES, by Jerry Helt

Heads Flare the Star
Turn with a 1/4 more
Move to the sides, Ladies Hook
& Wheel across
All eight Circulate, Wheel & Deal
Dive Thru, Square Thru 3/4
Left Allemande

Heads Flare the Star
Turn 'em a 1/4 more
Move to the sides
Ladies Hook & Wheel Across
Wheel & Deal, Ctrs Calif. Twirl
Pass Thru, Left allemande

Heads Flare the Star
Turn 'em a 1/4 more
Move to the sides
Ladies Hook & Wheel across
Bend the line, Flare the Star
Turn 'em a 1/4 more
Ladies Hook & Wheel across
Bend the line
Lines fwd, Star Thru
Ctr four Calif. Twirl
Ctrs Pass Thru, Left allemande

Heads Square Thru four hands
Ctrs in, Cast off 3/4
Ctrs Flare the Star
Ends Trade, Ctrs Square Thru 3/4
Ctrs in, Cast off 3/4
Ctrs Flare the Star
Ctrs Square Thru 3/4, Left allemande

FLARE THE STAR 3/4, by Ron Schneider

Men star 3/4 and W star L 1/4 in regular pattern (same as Flare the Star except M star 3/4 instead of 1/2). Equals Flutter Wheel and Sweep a Quarter.

FLARE THE STAR 3/4 FIGURES, by Jerry Helt

Heads Square Thru four hands
Flare the Star 3/4 with the outside two
Slide Thru, Left allemande

Heads Square Thru four hands
With the outside two Flare the Star 3/4
Pass Thru, Boys "U" Turn
Left allemande

Heads fwd Spin the Top
Boys Run R, Wheel & Deal
Flare the Star 3/4 round
(Equiv. to R & L Thru)
Heads Cross Trail Thru
Left allemande

Heads Square Thru four hands
With the outside two Flare the Star 3/4
Girls in the lead Flutter Wheel &
Sweep 1/4
Dive Thru, Square Thru 3/4
Left allemande

Heads Square Thru four hands
With the outside two Flare the Star 3/4
Spin the Top, Boys Run R, Wheel & Deal
Dive Thru, Square Thru 3/4
Left allemande

AMERICAN SQUARE DANCES (continued)FLARE THE STAR 3/4 FIGURES (continued)

Heads Flare the Star 3/4 round
 Sides divide and Star Thru
 Same Heads Flare the Star 3/4 round
 Sides divide and Slide Thru
 Left allemande

Heads Square Thru four hands
 Flare the Star 3/4 with the outside two
 Girls in the lead Dixie Chain
 Girls "U" Turn, Left allemande

Promenade don't slow down
 Heads Wheel around
 Spin the Top with the cpl you found
 Boys Run R, Wheel & Deal
 Flare the Star 3/4 round
 Cross Trail Thru, Left allemande

Heads lead R, circle to a line
 Lines fwd Star Thru
 Flare the Star 3/4 round
 (Zero lines with ptr)

Heads Square Thru four hands
 With the outside two
 Flare the Star 3/4 round
 Lines Pass Thru, Bend the line
 Star Thru, Dive Thru, Square Thru 3/4
 Left allemande

CATCH, by Jerry Helt

Heads fwd, Swing Thru
 Catch by the R hand half and back
 by the L
 Girls to the L Run
 Wheel & Deal
 (Equiv. to Heads R & L Thru)

Heads fwd, Swing Thru
 Catch by the R hand half and back
 by the L
 Do a L Swing Thru
 Catch by the L hand half and
 back by the R
 (Zero Ocean Wave)

Heads fwd, Swing Thru
 Catch by the R hand half and back
 by the L
 Trade the wave, Boys Run R
 Wheel & Deal
 (Equiv. to Heads R & L Thru)

Heads fwd Spin the Top
 Catch by the R hand half and back
 by the L
 Girls to the L Run
 Wheel & Deal
 (Equiv. to Heads Star Thru)

Heads fwd Swing Thru
 Catch by the R hand half and back
 by the L
 Boys to the L Run
 Cast off 3/4 round
 (Equiv. to Heads circle four L 3/4)

Heads Square Thru four hands
 Spin Chain Thru - - - - -
 Catch by the R hand half and back
 by the L
 Girls to the L Run, Wheel & Deal
 Spin Chain Thru - - - - -
 Catch by the R hand half and back
 by the L
 Girls to the L Run, Wheel & Deal
 Dive Thru, Pass Thru
 Left allemande

AMERICAN SQUARE DANCES (continued)SWEEP RIGHT 1/4 FIGURES, by Jerry Helt

Heads fwd Swing Thru
Boys Run R, Calif. Twirl
Wheel & Deal & Sweep R 1/4
Pass Thru
(Equiv. to Heads lead R)

Heads fwd Spin the Top
Boys Run R, Calif. Twirl
Wheel & Deal & Sweep R 1/4
(Equiv. to Head ladies chain)

Heads Square Thru four hands
Spin Chain Thru with the outside two
Boys Run R, Calif. Twirl
Wheel & Deal & Sweep R 1/4
Star Thru, Do si do
Spin Chain Thru that's all you do
Boys Run R, Calif. Twirl
Wheel & Deal & Sweep R 1/4
Star Thru, Dive Thru, Pass Thru
Left allemande

Heads Square Thru four hands
Swing Thru with the outside two
Boys Run R, Calif. Twirl
All eight Circulate
Wheel & Deal & Sweep R 1/4
Star Thru, Dive Thru, Square Thru 3/4
Left allemande

Heads fwd Swing Thru
Boys Run R, Tag the line L
Wheel & Deal & Sweep R 1/4
(Equiv. to Heads circle L 3/4)

BACK TRACK FUN

Promenade don't slow down
Heads Back Track, same sex Slide Thru
Those who can Turn Thru
Boys L Turn Thru
Girls "U" Turn back
Star Thru, Bend the line
Cross Trail Thru, Left allemande

Promenade don't slow down
Heads Back Track, same sex Slide Thru
Boys R hand swing 3/4 round
Girls L hand swing 3/4 round
Step Thru, Join hands in a line
Girls Fold, Do si do
Star Thru, Bend the line
Cross Trail Thru, Left allemande

Promenade don't slow down
Heads Back Track, Pass Thru
On to the next, same sex Slide Thru
Those who can Turn Thru
Boys Pass Thru, Ctrs in, Cast Off 3/4
Lines Pass Thru, Wheel & Deal
Left allemande

Promenade don't slow down
Heads Back Track, same sex Slide Thru
Those who can L Turn Thru
Boys Square Thru four hands
Girls Cloverleaf
Do si do to Ocean Wave
Boys Run R, lines fwd
Slide Thru, Pass Thru
Left allemande

All four ladies chain across
Promenade don't slow down
Heads Back Track, Pass Thru
On to the next, Boys Square Thru
four hands
Girls Slide Thru, Ctrs in, Cast Off 3/4
All eight Circulate twice
Tag the line, Ctrs in, Cast Off 3/4
Lines Pass Thru, Wheel & Deal
Substitute, Left allemande

AMERICAN SQUARE DANCES (continued)BACK TRACK FUN (continued)

Promenade don't slow down
 Heads Back Track, same sex Slide Thru
 Those who can Turn Thru
 Boys L Turn Thru
 Ctrs in, Cast off 3/4
 Same sex Slide Thru
 Those who can Turn Thru
 Boys L Turn Thru
 Ctrs in, Cast off 3/4
 Boys R hand star
 All the way around and a little bit more
 Find your corner Left allemande

Promenade don't slow down
 Heads Back Track
 Boys Pass Thru & Cloverleaf
 Girls Slide Thru, Outside in
 Cast off 3/4 round
 All eight Circulate twice
 Tag the line, Girls go L, M go R
 Left allemande

TAG FIGURES, by Jerry Helt

Heads lead R circle to a line
 Lines Pass Thru, Tag the line
 Lead people "U" turn, Star Thru
 (Zero lines)

Heads lead R circle to a line
 Lines Pass Thru, Tag the line
 Ctrs in, Cast off 3/4 round
 Lines Pass Thru, Tag the line
 Lead people "U" Turn, Star Thru
 Lines Wheel & Deal, Double Pass Thru
 Lead cpl go L, next cpl go R
 Cross Trail Thru, Left allemande

Heads Square Thru four hands
 Swing Thru with the outside two
 Boys Run R, Tag the line
 Girls "U" turn, Star Thru
 All eight Circulate, Wheel & Deal
 Swing Thru, Boys Run R
 Tag the line, Girls "U" Turn
 Star Thru, All eight Circulate
 Wheel & Deal, Left allemande

Heads lead R circle to a line
 Lines Pass Thru, Tag the line
 Ctrs in, Cast off 3/4 round
 Lines fwd, Star Thru
 Star Thru again
 (Zero lines)

Heads fwd, Swing Thru
 Boys Run R, Tag the line
 Girls "U" Turn, Star Thru
 Wheel & Deal, Heads Cross Trail
 Left allemande

Heads Square Thru four hands
 Swing Thru with the outside two
 Boys Run R, Tag the line in
 Lines Pass Thru, Tag the line R
 Wheel & Deal, Dive Thru
 Square Thru 3/4, Left allemande

Four ladies chain 3/4 round
 Heads Square Thru four hands
 Swing Thru the outside two
 Boys Run R, Tag the line
 Girls "U" turn, Left allemande

Heads Square Thru four hands
 Split the sides around one, make a line
 Lines Pass Thru, Tag the line
 Lead people "U" turn
 Left allemande

AMERICAN SQUARE DANCES (continued)TAG FIGURES (continued)

Heads Square Thru four hands
 Swing Thru the outside two
 Boys Run R, Tag the line, face out
 Wheel & Deal, Double Pass Thru
 Ctrs In, Cast off 3/4 round
 Lines fwd Slide Thru, Left allemande

Heads lead R circle to a line
 Lines Pass Thru, Tag the line out
 Wheel & Deal, Double Pass Thru
 Ctrs in, Cast off 3/4 round
 Lines fwd Star Thru
 Double Pass Thru, first cpl go L
 Next cpl go R (lines of four with ptr)

Heads lead R circle to a line
 Lines Pass Thru, Tag the line
 Peel Off, Tag the line in
 Cross Trail Thru, Left allemande

Heads lead R circle to a line
 Lines Pass Thru, Tag the line
 Cloverleaf around the floor
 Ctrs Turn Thru
 Ctrs in, Cast off 3/4
 Ends Run around one (zero lines of four)

Heads fwd Turn Thru
 Separate around one
 Turn Thru, Ctrs in, Cast off 3/4
 Ends Run, Cast off 3/4
 Square Thru 3/4, Left allemande

Heads Square Thru four hands
 Split the sides around one, line up four
 Lines Pass Thru, Tag the line R
 Wheel & Deal, Do si do all the way round
 Swing Thru when you come down
 Boys Run R, lines fwd
 Square Thru 3/4, Left allemande

Heads Square Thru four hands
 Split the sides around one, line up four
 Lines Pass Thru, Tag the line in
 Lines fwd, Square Thru 3/4
 Boys "U" turn, Left allemande

Heads lead R circle to a line
 Lines Pass Thru, Tag the line
 Peel off (Zero), Tag the line
 Peel off, Cross Trail Thru, Left allemande

Heads Square Thru four hands round
 Swing Thru the outside two
 Boys Run R, Tag the line L
 Wheel & Deal, Star Thru
 Lines Pass Thru, Bend the line
 Slide Thru, Left allemande

Heads Square Thru four hands round
 Swing Thru the outside two
 Boys Run R, Tag the line L
 Wheel & Deal, Left allemande

PEEL OFF & TAG, by Jerry Helt

Heads fwd Swing Thru
 Girls Fold, Peel Off, Tag the line L
 Wheel & Deal (Zero)

Heads fwd Swing Thru
 Girls Fold, Peel Off
 Tag the line R
 Wheel & Deal, Slide Thru
 (Equiv. to Square Thru)
 Left allemande

Heads Square Thru four hands
 Swing Thru with the outside two
 Girls Fold, Peel Off, Tag the line in
 Lines Pass Thru, Tag the line R
 Wheel & Deal, Dive Thru
 Square Thru 3/4, Left allemande

Heads fwd Spin the Top
 Girls Fold, Peel Off
 Tag the line R
 Wheel & Deal, Turn Thru
 Left allemande

Heads Square Thru
 Spin Chain Thru, Girls Fold
 Peel Off, Tag the line R
 Wheel & Deal, Spin Chain Thru
 Boys Fold, Peel Off
 Tag the line R
 Wheel & Deal, Dive Thru
 Square Thru 3/4
 Left allemande

AMERICAN SQUARE DANCES (continued)HAPPY HEART

Caller: Jerry Helt
 Music: Blue Star Rhythmaires
 Record: Blue Star #1919

INTRO, BREAK, AND ENDING

All four men promenade once inside the ring
 Home you go and swing your own, everybody swing
 All join hands and circle to the L around the square
 Allemande L your corner and weave the ring right there
 I've got a happy heart, I think that I could fly
 Do si do your ptr, promenade I'll tell you why
 Just find someone to live for, to love and then you'll see
 Why I've got this happy heart inside of me.

FIGURE

Head two cpls promenade half way around the square
 Side two cpls R & L Thru, then turn the lady there
 Flutter Wheel in the middle, Sweep a quarter round the floor
 Pass Thru and Do si do, then do an Eight Chain Four
 I've got a happy heart, I think that I could fly
 Swing number five, Promenade I'll tell you why
 Just find someone to live for, to love and then you'll see
 Why I've got this happy heart inside of me.

GRAND SWEEP

By Bill Martin

Suggested Record: KALOX #1112 "GRANDE COLONEL SPIN"

A Grand Square variation. From static square, Head positions move into the middle for a Flutter Wheel and Sweep 1/4, Pass Thru, and Ptr Trade, ending this portion in a Side position.

Side positions face and back away as in Grand Square (eight steps) then Do si do and Star Thru with the person you meet, ending this portion in a Head position.

Repeat four times to end figure and zero out. Head positions always move fwd -- Side positions always face and back away.

Command: Sides face, Grand Sweep (64 cts)

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION

Presented by Evelyn and Glenn Bannerman

Welcome to Big Circle Square Dancing! We have found Big Circle Square Dancing in many parts of the country. It is not necessary at this time to trace its' background - just to say that it has been danced for hundreds of years and is truly our own American dance. The important thing to remember is that it has come to us by way of folk who have enjoyed dancing and being together. The dance is simple enough for everyone to enjoy it, yet even in it's simplicity, is beautiful to watch.

At the turn of the century, my father danced the Big Circle in the "flatlands" of North Carolina, around Ivanhoe and White Lake. In our youth, we danced the Big Circle in Hopewell, Virginia. Our most enjoyable times of dancing have been in the beautiful mountains of Western North Carolina. You can still find the dance at Maggie Valley, Hendersonville, Asheville, Lake Lure, Montreat and other communities around the Great Smokey Mountains.

The past two years have been great years for the Big Circle Dance. The Stoney Creek Boys and the Bannermans have kept the dance alive in Montreat, North Carolina. Every Friday night during the summer you can hear the crisp tunes being played as the caller calls out "It's Square Dance time at the Barn. Take your partner and make one big circle". The Shindig on the Green in Asheville, North Carolina takes place on Saturday evenings all summer in front of the County Courthouse. The Stoney Creek Boys and the Bannermans, along with many other musicians and dancers, keep the toes tapping, the hands clapping and the feet flying around the big circle. Because of our love of the dance, we share the following hints to the caller and to the dancer.

TO THE CALLER

Enjoy the dance yourself.

Demonstrate the figures, early in the evening.

Call from the floor, if possible.

Call loud and clear. Keep it simple.

Call in rhythm with the music.

Keep one jump ahead of the dancers.

TO THE DANCER

Listen to the caller and the music.

Use a smooth walking shuffle (Please, not hopping, skipping or jumping steps).

Remember, it takes team work.

Enjoy the calling, the music, and especially the fellowship of your fellow dancers.

The Big Circle Dance consists of two basic formations - BIG CIRCLE FIGURES and SMALL CIRCLE FIGURES. A dance is usually put together in the following manner:

1. OPENING - Big Circle Figures
2. BODY - Small Circle Figures
3. CLOSING - Big Circle Figures

For the Big Circle Figures or opening and closing figures, eight or more couples form a single circle, hands joined, man with his partner on his right. The lady on the man's left is his corner lady. From this formation, any of the calls listed as Big Circle figures may be danced.

Small Circle Figures or the body of the dance, are figures done by two couples dancing together. These couples have been designated as odd and even couples before the dance begins, by counting off, beginning with the lead gent, counter-clockwise around the ring.

As you design your Big Circle Dance, keep in mind the following sample pattern:

OPENING or BIG CIRCLE FIGURES

Circle Left	Promenade
Circle Right	Queen's Highway
Single File, Lady in the Lead	King's Highway
Grand Right and Left	Circle Left
Swing	Circle Right

BODY or SMALL CIRCLE FIGURES

Odd Couple Out to the Even Couple
 Birdie In The Cage
 Odd Couple On To The Next
 Birdie In The Cage

CLOSING - BIG CIRCLE FIGURES

Promenade	Swing
Circle Left	Promenade
Circle Right	London Bridge
Make A Basket	Promenade
	Swing

DESCRIPTION OF FIGURES

BIG CIRCLE FIGURES

- (a) Circle Left - Dancers join hands, man with his partner on his right and dance to the left.
- (b) Circle Right - Dancers join hands, man with his partner on his right and dance to the right.
- (c) Single File, Lady in the Lead - Single circle with gent's partner in front. Dance counter-clockwise around the circle.
- (d) Grand Right and Left - Single circle of couples, partners facing, men counter-clockwise, ladies clockwise. Partners join right hands, pull by passing right shoulders, then join left hands with the next person, pull by, passing left shoulders. Continue right and left around the circle until you meet your original partner.
- (e) Swing - Partners face. Assume ballroom dance position. Each take one step to the left. Walk forward around each other. This is known as a walk-around swing.
- (f) Promenade, Over the Shoulder - Couples, facing counter-clockwise, lady on man's right. Man extends right arm across the back of partner's shoulders to take her right hand in his right hand above her right shoulder. Left hands are joined in front of man's left shoulder. In this position, dance around the circle, counter-clockwise. This is known as a courting promenade.
- (g) London Bridge - From a promenade, the lead couple reverses direction, gent holding partner's right hand with his left hand, to form an arch over the heads of the other dancers. Each couple in turn follows the couple in front. When lead couple reaches the end of the line, they turn and duck under arches, followed by the other couples, until they are back to the head of the line and then promenade.
- (h) Queen's and King's Highway - From a promenade, the lead lady turns right, leaving her partner, and dances in opposite direction around circle followed by the other ladies in succession. When she meets her partner, she promenades with him. King's Highway - the lead gent steps out behind his partner, turning right, to follow the lady immediately in front of him in opposite direction around the circle. Each successive man follows him out, around and back to his partner for a promenade. (Gent steps in behind his partner from the promenade).

- (i) Roll The Ladies In - From an over-the-shoulder promenade position, keeping hands joined, ladies do a left face turn ending up on the inside of the ring (to her partner's left). Roll The Ladies Out - Ladies do a right face turn back to place, gents assisting in the same manner.
- (j) Shoo Fly Swing - Lead couple out to the middle of the ring,
 Turn your partner right - then left at the ring.
 Back to the middle with a right hand swing,
 Back with a left at the outside ring.

The lead couple moves inside the circle and swing a partner with a right hand around. The lead lady leaves her partner and turns her corner with a left hand around, returns to partner with a right hand around and continues left to next gent and right to partner. When first couple begins figure with the fourth couple, the #2 man takes his partner and begins the right and left reel. Each couple continues the figure until they are back at home. (NOTE: While in the middle of the circle, gent turns no other lady but his partner).

- (k) Basket - Promenade
 Ladies to the center and circle left,
 Gents keep going, circle right,
 The other way back.
 Gents step to the left of partner
 Raise hands and make that basket
 Ladies bow, gents know how,
 Circle left and away you go.
 Reverse the basket and away you go,
 Break and swing your partner

Ladies, drop hands with gents, move toward center of circle, join hands and circle to the left. Men join hands and circle right. Reverse circles, men going left and ladies right. Gents step to partners left, raise joined hands over ladies heads and in front of ladies waists. Circle continues to move left. Men raise hands over ladies heads and back to place while ladies raise joined hands over mens heads and behind their backs. Circle continues to move left. Break and swing your partner.

SMALL CIRCLE FIGURES

- (a) Odd Couple Out to the Even Couple -
 Odd Couple out to the even couple,
 Circle left, now the other way back.
 Single circle of couples, numbered off or having been designated odd or even before dance begins. Odd couples move out to couple on the right, join hands and circle to the left. Reverse circle, move back to position.
- (b) Right Hands Across -
 Right hands across and howdy do,
 Back with the left and how are you?
 Gents join right hands, ladies join right hands and walk forward. Reverse direction, joining left hands.
- (c) Duck For The Oyster -
 Duck for the oyster, dive for the clam,
 Duck right through and roll it around,
 Circle left, once around
 Swing your opposite lady
 Swing your own.

Hands joined with even couple, odd couple ducks under arch formed by the even couple and back to place. Even couple dives under arch formed by odd couple and back to place. Odd couple ducks under arch again, odd gent drops right hand (this is the only hand hold that is broken), odd gent goes left, odd lady goes right pulling even couple through under their own arms. Circle left once around, swing the opposite lady, then swing partner.

(d) Take A Little Peek -

Circle to the left, circle to the right,
 'Round that couple and take a little peek,
 Back to the center and swing your sweet,
 "Round that couple and peek once more,
 Back to the center and swing all four

Circle left, circle right. Odd couple separate, peek at each other around the even couple. Return to place and swing partner. Separate and peek once more, back to place and both couples swing partners.

(e) Birdie In The Cage -

Circle to the left, and back to the right,
 Birdie in the cage, six hands around.
 Birdie hop out, crow hop in,
 Six hands up and you're gone again.
 Crow hops out and hops on a limb,
 Circle to the left,
 You're gone again.

Circle left, circle right. Odd lady moves into the middle of the circle, six hands joined around her, circling left. Odd lady moves back into her position in the circle while odd gent (crow) moves to center of circle. Gent moves out to position and all circle left.

(f) Four Leaf Clover -

Circle left and back to the right
 Odd, duck right under for a four leaf clover
 and turn on over
 Odd arch and even go under
 Circle left
 Swing your opposite lady
 Now swing your own.

Circle left, circle right. Even couple makes an arch. Odd couple ducks under arch and turns away from each other passing their joined hands over their own heads, forming the clover leaf. Odd couple arch and even couple ducks under and all circle left. Swing the opposite lady, then swing your partner

(g) Chase That Rabbit -

Circle to the left, now back to the right,
 Chase that rabbit, chase that squirrel,
 Chase that pretty girl around the world,
 Chase that 'possum, chase that 'coon,
 Chase that big boy 'round the room.
 Circle to the left,
 Swing your opposite, then swing your own.

Circle left, circle right. Odd lady leads out, in between the even couple, around and behind the even lady, back between the even couple, around and behind even gent, odd gent following all the way. Then the odd gent leads out, following the same pattern with the odd lady chasing behind. Circle left, swing the opposite, swing your partner.

(h) Basket -

Circle to the left and back to the right,
 Eight hands across,
 Ladies bow, gents know how,
 Circle left
 Break and swing your opposite
 Now swing your own.

Circle left, circle right. Men reach across joining hands. Ladies join hands under gents. Men raise hands over the ladies heads and ladies raise hands over the gents heads, forming a basket with hands joined at waist level.

Circle continues to move left throughout figure. Break and swing your opposite, swing your partner.

- (i) Ladies Chain - Circle left and back to place,
Two ladies chain,
Chain them over and chain right back,
Swing your opposite,
Swing your own.

Ladies move to the center, joining right hands and passing by. Lady joins left hands with the opposite man, who places his right hand in the small of her back and moving forward turns her around to place. Ladies chain back, turning to place in the same manner with partner. Swing the opposite lady, swing your partner.

- (j) Little Girl Step Through -
Circle to the left and back to the right,
Little girl step through
Little boy, too,
Swing the lady on the right.
Circle to the left and back to the right,
Little girl step through
Little boy, too,
Swing your partner.

Circle left and back to the right. Drop hands. Men and opposite ladies join right hands, ladies step through the circle passing left shoulders, continue walking as men step through circle passing left shoulders. All join hands and circle clockwise. Gent swings the lady on his right, put her on his right and circle left, then circle right. Repeat entire figure, ending up swinging with original partner.

- (k) Georgia Rang Tang - this figure is called by different names in various parts of the country. This is as done in class.
Circle left, circle right
At home position, turn opposite with right hand all the way around
Turn partner with left hand
Repeat turn with opposite and turn with partner
Swing opposite - swing your partner

BIBLIOGRAPHY

Each of the following books has an excellent section on Big Circle Dancing.

And Promenade All by Helen and Larry Eisenberg, Tennessee Book Co., Nashville, Tennessee, 1952

Handy Square Dance Book by Lynn Rohbough, Cooperative Recreation Service, Delaware, Ohio, 1955.

World Of Fun by R. Harold Hipps and Wallace E. Chappell, Division of the Local Church, Board of Education, The United Methodist Church, Nashville, Tenn.

The following books deal specifically with Big Circle Dancing.

The Appalachian Square Dance by Frank H. Smith, Berea College, Berea, Ky., 1955.

Bascom Lamar Lunsford "Minstrel of the Appalachians" by Pete Gilpin and George Stephens, The Stephens Press, Asheville, North Carolina, 1966.

Music: Any good hoedown music. Big Circle Mountain Dance Music
Folkraft LP 36, is recommended.

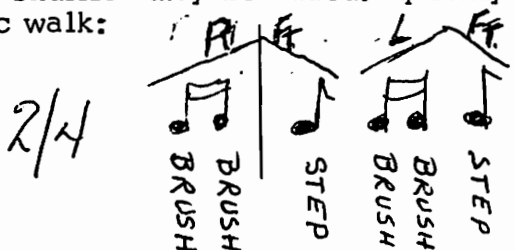
CLOGGING (Western North Carolina Style)

Clogging consists of a basic walk enhanced with embellishments according to the desire and skill of the dancer. Feet are kept under the body, knees slightly bent, toes turned out a little. Steps are done flat-footed, with one foot always on the floor (no leaps, jumps, etc.)

For basic walk R: step on R with slight pull (chug) bkwd, at same time straightening R knee sharply, and bringing L leg slightly fwd, knee bent, ft hanging naturally just above floor. Next basic walk would begin L. Continue, alternating ft, 1 ct for each step. The feeling in clogging should be of pulling ft bkwd on each step.

A quick step may be added thus: do 1 basic walk R (ct 1), step on L toe beside R, with L knee bent (ct &), 1 basic walk R (ct 2), pause (ct &). Repeat with opp ft.

A characteristic "shuffle" may be added: quickly brush toe fwd and back before each basic walk:



Do not clog all the time, Reserve it for the times when you are not working with partner. For example, Circle left and right would be "smooth". Ladies (gents) to the center would be clogging. Queen's (King's) Highway would be "smooth" when moving with partner, and clogging when moving individually. Use arms as you wish; there are no rules. Keep body "loose". It's your own style that counts, not having everyone doing the same thing at the same time. However, the rhythm should be the same.

These notes were prepared by Vera Jones.

SUNNY
(U.S.A.)

Dance created by Henry "Buzz" Glass.

Music: Record: Proud Mary - Kalox K-1116B

Formation: A single circle, no ptrs. May be danced in lines.

<u>Meas</u>	<u>Pattern</u>
1-8	<u>1. Leap-Heel-Side-Close</u> Leap sdwd on R, place L heel beside R with accent, step sdwd L and close R to L with accent. Repeat 4 times in all.
9-16	<u>2. Three-Step Turn and Two-Step</u> Turn R with a 3-step turn and clap. Move sdwd L with a two-step. Repeat all.
17-24	<u>3. Two-Step R and L</u> Move sdwd R with a two-step (step-close-step-touch). Repeat to the L. Continue alternately 4 times.
25-32	<u>4. Leap-2-3 Place Heel</u> Small leap on R (ct 1). Step L next to R (ct &). Step on R in place (ct 2) Turn a little to L during these cts. Place L heel on floor next to R ft, toe turned out (ct 1). Lower L toe, put wt on L ft, bending knees (ct 2) Repeat 3 times.

Presented by Henry "Buzz" Glass

There is an additional recording on Philips 40495 "Sunny" which was used originally for the dance. It is no longer available, but may be in your personal collection.

LA VARSOUVIANA MEXICANA
(Mexico)

This version of the Mexican Varsouviana was taught by Carmen Cedillo to Henry "Buzz" Glass at the Lincoln School in Oakland, California in 1963. Carmen was a young adult from Nuevo Laredo, studying English at that time.

Music: Record: Mascando Chiquite, Festival 6010 3/4 meter

Formation: Ptrs face in a double circle, M has hands clasped behind back, W holds hands on skirt with hands extended to the side.
Ftwork opp.

MeasPattern

1. Step-Rock-Lift; Walk-2-3 and Tap
- 1-4 M bends fwd from the waist. M steps sdwd on L at the same time lifting R heel. M steps back on R and then sweeps L ft across R instep. Repeat all. Moving CCW, M steps L,R,L making a half turn R to face RLOD. M taps R toe 3 times to the floor by the L ft.
- 5-8 Beginning R, M repeats Step-Rock-Lift as above and then walks 3 steps in RLOD making a half turn L to face ptr. M again taps L toe 3 times by the R ft.
2. Walk-2-Turn, Heel -Toe-Heel
- 9-10 Moving in LOD, M walks L and R, and then steps on the L to make a half turn facing reverse direction. M places R heel, R toe, and R heel in sequence next to the L ft.
- 11-12 Repeat action of meas 9-10 moving in RLOD.
- 13-16 Repeat action of meas 9-12.
3. Waltz
- 17-20 Ptr face. Waltz balance fwd, bkwd, fwd, bkwd. M start L, W R.
- 21-22 Ptrs change places passing R shoulder with 2 waltz steps.
- 23-24 In opp place, turn 1 1/2 times CW to end facing ptr.
- 25-32 Repeat action of meas 17-20 to return to original places.

Presented by Henry "Buzz" Glass

LOVE IS BLUE
(U.S.A.)

Composed by Henry "Buzz" Glass. It has been designed with "shades of blue" that touch centuries of dance. The beginning carries a touch of Soul and then strides forth with the circle feeling of a folk dance. The two-step pattern to the ctr, done solo style, contrasts with the interlude which has a rock quality. The promenade figure in cpls relates to the times of brocades and lace, while the social dance Hesi-Rock brings one to Dimension 70. The dance ends by returning to its initial statement of Soul. The beautiful orchestration and melody are truly an invitation to dance. The dance may be performed as a solo dance (no ptrs), a cpl dance keeping ptrs, or as a cpl mixer.

Record: Love is Blue Philips 40495 #45 4/4 meter.

Formation: Cpls in a single circle facing COH.

Meas

Pattern

- | | |
|--------------|--|
| | <u>Introduction (a bit of Soul)</u> |
| 1-2 | Wait in place. |
| 3-6 | Turn slightly obliquely L pivoting on both toes so that the heel comes off the floor. At the same time swing parallel arms upward and sdwd. As heels come down, hands swing down to hips at the same time with a snap. Pivot obliquely R on toes swinging arms upward and then downward as heels settle. Continue alternately L and R, 8 times. |
| | <u>1. Folk Style, Circle L</u> |
| 1-4 | All join hands just above waist level. Step fwd on L twd ctr, bending knee. Step bkwd on R straightening body. Step bkwd on L bending knee, moving CW. Step fwd on R straightening knee. Continue with 3 more patterns of the above continually moving smoothly in a CW direction. The joined hands move fwd and bkwd in an arc following the bending and straightening of the knee. (Note: The pattern has a touch of the Cherkessia step). |
| | <u>2. Solo, Two-Step, and Pivot</u> |
| 5-8 | Individually, each dancer beginning L, takes a two-step twd COH stepping fwd on L, closing R to L, stepping on L and pivoting a half turn on L to face out. With backs to COH, move fwd with a two-step, stepping fwd on R, closing L to R, stepping fwd on R and pivoting a half turn R to face COH. All move bkwd 3 steps, L, R, L. As each W makes a 1/4 turn L in place (R, L, R), the M progresses fwd CW to end on the outside of the circle with 3 steps (R, L, R). Ptrs assume Semi-Varsouviana pos. (Note: As a Mixer, M progresses to his corner. For cpl version, M maneuvers on the last 3 steps to end beside ptr). |
| | <u>3. Interlude - Touch of Rock</u> |
| 9 or
9-10 | Step fwd on L, rock back on R, step on L in back of R, step on R in place. (Note: The Interlude is done <u>once</u> during the 1st sequence. Thereafter it is done twice). |
| | <u>4. Lace and Brocade: Walk-2-3-Brush</u> |
| 11-14 | Cpls move CW in Semi-Varsouviana pos. Step fwd L, R, L and then lightly brush R ft fwd against floor. Walk fwd R, L, R and brush L ft fwd. Repeat all. |

LOVE IS BLUE (continued)5. Hesi-Rock-Dimension 70

- 15-19 Each cpl wheels in place with 5 Hesi-Rock patterns making a 3/4 turn to end facing ctr. Hesi-Rock: Step fwd on L bending knee, step on R in place straightening, step on L beside R, step on R in place. End with hands joined ready to repeat the dance.

The Sequence (Special Notes)

a. On the 1st sequence, the Interlude is danced once. On the 2nd sequence it is danced twice. On the 3rd sequence it is danced twice.

TAG

b. The dance repeats almost 3 times through. On the 3rd repetition, DO ONLY THREE Hesi-Rock patterns to end facing ctr. Repeat the Soul pattern of the introduction with arms moving sdwd L and R 8 times. Continue the movement with an even pace although the music starts to fade.

Presented by Henry "Buzz" Glass

BOSA NOVA MIXER
(U.S.A.)

Contemporary recreational dance by Henry "Buzz" Glass.

Record: Col 42661 "Blame It On The Bosa Nova". 2/4 meter

Formation: Double circle of cpls, facing ptr, M back to ctr. Hands are free.

Steps and Styling: Free Bosa Nova style with arm and hip swings. Steps described for M, W dances counterpart

<u>Meas</u>	<u>Pattern</u>
6	Introduction. Dance starts with the vocal.
1-2	Start M L, W R, move sdwd LOD, step--close--step, hold. Repeat in RLOD.
3-4	Repeat action of meas 1-2.
5-8	Move sdwd LOD 7 steps: step L, close R, step, close, step, close, step, hold. Repeat in RLOD.
9	Join both hands with ptr, straight across, dance in place: twd ptr step L heel (ct 1). Step R ft (ct &). Back to place step L toe (ct 2). Step R toe (ct &).
10-12	Repeat action of meas 9, 3 more times.
13-16	Start M L, W R, back away from ptr (M to ctr) with 4 slow steps. Progress fwd to next person to L with 6 quick steps. Clap hands (meas 16, ct 2).
	Repeat dance with new ptr.

Presented by Henry "Buzz" Glass

MISTY RAIN
(U.S.A.)

A recreational tango composed by Henry "Buzz" Glass.

Record: Hideaway Tango, Grenn 45-14155 4/4 meter.
Rain In Spain, Grenn #45 - 14029. Composed by national commission for the year 1969-70.

Formation: Cpls in social dance pos with M back to COH. Described for M, W opp.

<u>Meas</u>	<u>Pattern</u>
	<u>Introduction</u>
1-2	Wait in place.
3-4	M dips bkwd on L with a tango "corte", recovers by stepping in place on R, M steps fwd on L, step sdwd on R in RLOD, and closes L to R (basic tango close).
	<u>1. Side Break and Fwd Break</u>
1-4	The M does a Break step sdwd L and then sdwd R as follows: Step sdwd L on L momentarily taking wt, step in place on R shifting wt to R, step on L beside R. Step sdwd on R momentarily taking wt, step in place on L shifting wt to L, step on R beside L. Break fwd stepping fwd on L, stepping on R in place, and stepping on L beside R. Break bkwd by stepping bkwd on R, stepping in place on L, and stepping on R beside L.
5-8	Repeat action for meas 1-4, Side Break and Fwd Break.
	<u>2. Half Box, Two-Step, Corte, and Tango Close</u>
9-12	M beginning L does a half box two-step as follows: Step sdwd on L, close R to L, step fwd on L and hold. Moving sdwd R in RLOD, take a two-step beginning R. The M dips back on L (corte), recovers on R, and moves sdwd R with a basic tango close, stepping fwd on L, sdwd on R, and closing L to R.
13-16	<u>3. Stamp and Flair, Grapevine, and Progression</u> The M stamps slightly sdwd on L in LOD. Bending knees, M touches R toe beside L and then flairs R leg outward in back of L in LOD. M continues to move sdwd L in LOD with a grapevine stepping on R in back of L, stepping sdwd on L, and stepping on R over L. Moving to an open pos, M and W retain only L-R hands. Moving in RLOD, M steps "through" on L while pivoting on R to face LOD. Continuing to move in RLOD, M steps R and L. <u>Note:</u> On the "through" step in RLOD after the grapevine, joined hands move fwd as ptrs move almost back to back. The M releases the W hand at the same time giving the W a lead. The M turns R, a spot turn stepping R,L,R. The W, after the grapevine, steps through R,L,R moving in RLOD with the M. As the M does his spot turn R, the W makes a 3-step turn L,R,L to progress 1 place in RLOD to end facing a new ptr.

Presented by Henry "Buzz" Glass

SIMPATICA
(U.S.A.)

Composed by Henry "Buzz" Glass

Record: "Panamanian Tambor" Folkraft 1523
"Oye Negra" Windsor Ballroom Series 4-517A

Formation: Cpls in double circle, facing. M R and W L hands joined.
Ftwork described for M, W opp.

MeasPatternIntroduction

1-4 Wait 2 meas. Step L in LOD, touch R toe, step back to place on R, touch L toe. Hands swing easily fwd and back. End in social dance pos.

I. Step-Close

1-4 Moving in LOD, step sdwd L on L (ct 1). Close R to L (ct 2).
Repeat 3 more times. On final ct, touch R beside L, no wt.
5-8 Repeat action of meas 1-4, reversing ftwork and direction.

II. Basic Samba

Basic Samba: Step fwd on ball of L ft (ct 1). Step on ball of R ft beside L (ct &). Lower both ft in place with wt on L (ct 2). Repeat bkwd in same manner starting R.

1-8 Beginning M L, take 4 Basic Samba patterns in place. Then takes 4 Basic Samba patterns turning L in place.

III. Balance and Solo Buzz Turn

1-4 Ptrs join both hands. Balance sdwd, stepping sdwd on L (ct 1), step on R in back of L (ct &), step on L in place (ct 2). Balance sdwd R, reversing ftwork. Releasing hands, turn away from ptr making 1 turn in 4 buzz steps.
5-8 Repeat action of meas 1-4, Part III, reversing direction and ftwork.

IV. Step-Close (Individually)

1-4 Repeat action of meas 1-4, Fig I, but M turn 1/4 L to move twd ctr of circle, W turn 1/4 R to move away from ctr of circle.
5-8 Repeat action of meas 1-4, Fig IV, reversing ftwork and direction. Finish with M back twd ctr of circle, W facing M, M R and W L hands joined.

V. Travel --Samba Travel Step.

Travel Step: Take a short step fwd on L, toeing out (ct 1). Step on R beside L (ct &). Take a short step on L toeing out (ct 2). This step has a slight "down-up-down" movement. When moving back to back, the inside hands come slightly fwd; when moving face to face, the joined hands move bkwd.

1-4 Dancers face fwd in LOD with inside hands joined. Move fwd with 4 Samba Travel Steps alternately turning slightly back to back and face to face.

VI. Progress

5-8 With 4 Samba Travel Steps M turns L and moves to the W behind him. W turns R in place with 4 Samba Travel Steps to receive a new ptr.

NOTE: When using the Folkraft record, repeat Fig V, Fig VI.

Presented by Henry "Buzz" Glass

JÁSZSÁGI CSÁRDÁS
(Hungary)

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This is the simplified version of Jászszági Csárdás (YAHŠ - shah-gee CHAR-dahsh) that was taught at our Sunday night parties by Dr. Csaba Pálfi.

Music: Folkraft LP 37, Side B, Band 5. 4/4 meter

Formation: Cpls at random in shoulder waist pos about the floor.

Meas

Pattern

2 meas Introduction

I.

1-2 Two Double Csardas steps R, L.

3-4 M: One more Double Csardas Step to R and click heels 3 times (cts 1,2,3). At the same time clap hands vertically.
W: Six small running steps beginning R turning CW. Close ft together (ct 7). Hold (ct 8).

5-8 Repeat action of meas 1-4.

9-10 Repeat action of meas 1-2.

11-12 M: One more Double Csardas to R, taking wt on last step.
Meas 12: Step fwd R (cts 1,2). Raise L leg and slap R palm on inner calf (cts 3,4).

W: Repeat action of meas 3-4.

13-16 Repeat action of meas 9-12.

17-32 Repeat action of meas 1-16.

II.

1-9 Nine Closed Rida Steps beginning R. Do not complete last Rida Step but on meas 9, ct 2, straighten R knee and start to bring L leg around to repeat pattern.

10-18 Repeat action of meas 1-9, Part II, reversing ftwork and direction.

19-27 Repeat action of meas 1-9, Fig II, but on last ct step L beside R.

Repeat dance from the beginning.

Presented by Dr. Csaba Pálfi

BIRD'S CHOIR HORA
(Moldavia)

This is a hora from Yasi, Moldavia, which was formerly a part of Roumania and is now the Independent Moldavian Republic of Russia. The dance was learned by Anatol Joukowsky from Anatole Emalyanov, who also plays the xylophone solo on the record.

Music: Record: Bruno BR-50049-A "Bird's Choir". Monitor MF 304.
2/4 meter.

Formation: Lines of dancers (can be as many as 20 or 30). Hands joined at sides. Body is erect and straight except as noted. Movement and feeling is symbolic of birds flying and singing.

MeasPattern

1-4 Introduction (8 taps on the temple block).

PART I

- 1 Facing ctr and moving to R, long reaching step on R ft to R (ct 1).
Cross L over R, bending L knee (ct 2).
- 2-3 Repeat meas 1 two more times, travelling to R.
- 4 Cross R over L, bending R knee (ct 1). Step back on L, straightening body (ct 2).
- 5-8 Repeat meas 1-4
- 9-10 Step R to R (ct 1). Cross L over R, bending L knee (ct 2).
Step back on R in place (ct 1). Step L beside R (ct 2).
- 11-14 Repeat meas 9-10 two more times.
- 15 Cross R over L, bending R knee (ct 1). Step back on L (ct 2).
- 16 In stride pos, shift wt onto R ft (ct 1). Shift wt onto L ft (ct 2).
- 17-32 Repeat meas 1-16.

PART II

- 1 Jump with ft apart, R ft and shoulder twd the ctr, facing CW (ct 1).
Jump with ft together, facing ctr (ct 2).
- 2 Repeat meas 1, Part II, but with L ft and L shoulder twd ctr on ct 1.
- 3-4 4 small running steps R,L,R,L into the ctr
- 5 Moving bkwd, step R close in front of L ft, body bent fwd with wt over R ft (ct 1). Step L toe behind R, body wt still over R ft (ct 2).
Repeat for cts 2, &.
- 6-8 Repeat meas 5 three more times, still moving bkwd.
- 9-32 Repeat meas 1-8, Part II, three more times.

Repeat dance from beginning until end of record.

Presented by Anatol Joukowsky
Notes by John Fitz

EL GINAT EGOZ
(Israel)

Choreography: Sara Levy

Music: Sara Levy

Music: Record: IFC #2 "Kadima" , Side B, Band 2.

Formation: Cpls in a circle facing LOD. W to R of ptr. M extend R arm in front of W waist, R hands clasped, palms together, M gripping W thumb. L arms are bent so that L hands are about shoulder level to the side. Thumb and fore-finger of L hand touch. Other three fingers are straight and together. R hands are not released throughout the dance.

<u>Cts</u>	<u>Pattern</u>
16	Introduction
	<u>PART I</u>
1-2	Step on R to R side, swinging L slightly sdwd to L.
3-4	Brush L across in front of R (no contact with floor on brush).
5-6	Step L across in front of R, bend and straighten knees.
7-8	Close R to L, bend and straighten knees.
9-14	Repeat action of cts 1-6.
15	Step R diag behind L, bending knees.
16	Step L to L side.
17-18	Step R across in front of L, bend and straighten knees.
19-20	Close L to R, bend and straighten knees.
21-26	Repeat action of cts 15-20.
	<u>PART II</u> (With next 12 cts, cpls turn in place 1/2 CW)
27	Turning to face ptr (M back to ctr, W face ctr), step bkwd on L, bending slightly from waist.
28	Step fwd on R, bending knees. (Cpl begin to turn CW)
29	Close L to R, no wt, straightening knees and body.
30	Hold.
31-38	Repeat action of cts 27-30 two more times (completing 1/2 turn CW)
39-44	M face ctr of circle, W with back to ctr, repeat action of cts 1-6. On repeat of cts 5-6, L shoulders of ptrs almost touch, M and W L arms swing across joined R hands, forming a window through which ptrs glance.
45-50	Repeat action of cts 15-20 to finish in original pos facing LOD. On cts 47-48 M pivots 1/4 CW, W pivots 3/4 CW.

Presented by Moshe Eskayo

BAT ARAD
(Israel)

Choreography: Danny Uziel

Music: Sharabi

Music: Record: Tikva T-80, Side B, Band 1

Formation: Circle dance, join hands, face ctr and move CCW.

<u>Cts</u>	<u>Pattern</u>
16	Introduction
	<u>PART I</u>
1-4	Mayim L, moving LOD.
5-8	Step L across R, step R in place, step L sdwd to L, step R in place.
9-11	Face and move LOD. Three steps fwd L, R, L.
12	Hop on L, turning 1/2 to L, swinging straight R leg sdwd to R as body turns to L.
13-15	Face and move RLOD. Three steps fwd R, L, R.
16	Hop on R, turning 1/2 to R, swinging straight L leg sdwd to L as body turns to R.
1-16	Repeat action of cts 1-16. On last ct face ctr of circle.
	<u>PART II</u>
1-2	Jump, landing ft apart, knees bent. L ft front, R ft back.
3-4	Repeat action of cts 1-2, Part II.
5-6	Jump, landing ft apart, knees bent. R ft front, L ft back.
7-8	Jump again, R front, L back (ct 7). Leap onto R (ct 8).
9-12	Move twd ctr. Step-hop L. Step-hop R.
13	Step L fwd.
14-15	Move out from ctr. Step R bkwd, L bkwd.
16	Hop on L.
17-20	Move RLOD. Mayim R. Open circle gradually.
21-22	Step R across in front of L, step L sdwd to L.
23-24	Release hands and make full turn CW, stepping R behind L and hopping on R.
25-27	Face and move to ctr. Three steps fwd L, R, L.
28	Hop on L.
29-31	Move out from ctr. Three steps bkwd R, L, R.
32	Hop on R.

Presented by Moshe Eskayo

LES MOUCHOIRS (lay moo-SHWAR)
(France)

A trio dance from Vendée (Lower-Poitou). It belongs to the "Maraichine" (mah-rah-SHEEN) family. Learned from Michel Piot in Pont-Chrétien, Easter, 1972.

Music: Record: Monitor LP 491, Side 2, Band 3. 2/4 meter.

Formation: 1 M between 2 W. All trios face same way - head of hall, or ctr of circle. A handkerchief is held by diagonal corners between M and each W. Hands down at sides.

Steps: Basic Step ("Maraichine") 4 meas to complete.
 Meas 1 Stamp fwd on R (ct 1). Hop on R, lift L ft fwd (knee bent) and slightly across R, body turns slightly to R (ct 2).
 Meas 2 Step bkwd on L (ct 1). Step bkwd on R (ct &). Step bkwd on L (ct 2).
 Meas 3 Step bkwd on R (ct 1). Hop on R, lift L ft, knee bent, body turns again slightly to R (ct 2).
 Meas 4 Step fwd on L (ct 1). Step fwd on R (ct &). Step fwd on L (ct 2).

When moving bkwd, the R ft describes two small CW 1/2 circles on the floor (as the number "3"). The pattern is retraced when moving fwd.

The vigorous stamp used to start the dance becomes a step-hop as the dance is repeated.

Arms swing rhythmically bkwd on ct 1, fwd on ct 2, with a sharp bend of the elbows when hopping on R.

Meas
1-8

Pattern
Introduction - no action.

1-4
5-16

FIGURE I - AVANT-DEUX

Basic Step moving bkwd and fwd.

Repeat action of meas 1-4, three more times.

FIGURE II - ARCHES

Basic Step, without knee lift and circling of ft, is used throughout this Fig. (Step, hop; step, step, step) (cts 1, 2, 1, &, 2).

1-2

W #1 (to R of M) goes under the arch formed by M L arm and

W #2 arm. M and W #2 dance step also and the trio moves bkwd.

3-4

As W #1 completes her turn around M, M goes under the same

arch, W #2 dances the step and the trio moves fwd.

5-6

W #2 goes under the same arch. M and W #1 dance the step and

the trio moves bkwd.

7-8

The trio moves fwd.

Repeat dance from the beginning with W #2 active first.

Presented by Louise and Germain Hébert

LA PIE or L'ANGOISE (lah-PEE lahng-GWAHZ)
(France)

A couple dance from the region of Vendee (Lower Poitou), La pie is a bird (magpie). L'Angoise means from the city of Angers. Learned from Michel Piot, in Pont-Chretien, Easter, 1972.

Music: Record: Monitor LP 491, Side 1, Band 2. 2/4 and 3/4 meter.

Formation: In quadrette - one cpl faces another cpl, 4 to 5 ft apart, at random about the floor. Ptrs are in ballroom pos, with elbows bent and forearms close together.

<u>Meas</u>	<u>Pattern</u>
1-6 2/4	Introduction. Heel of outside ft on floor, toes up. Toes turn in (ct 1); return to orig pos (ct 2).
<u>CHORUS: TOURS ET BALANCES</u>	
1-2	With 4 leaps, each cpl turn CW one full turn: leap on outside ft bringing inside ft up in back (M as high as possible, W lower) (ct 1). Leap on inside ft, bending outside ft as above (ct 2). Repeat for meas 2. Outside hands are raised straight up on ct 1 and lowered on ct 2.
3	Balance to M L with a two-step.
4	Balance to M R with a two-step.
5-8	Repeat action of meas 1-4.

FIGURE I - CROISEMENT DES COUPLES

1	Heel and toe with outside ft (cts 1,2).
2 3/4	Step fwd on outside ft (ct 1). Prepare to leap (ct 2). Leap fwd onto the inside ft, changing places with the opp cpl, W passing back to back (ct 3).
3-4 2/4	With 2 two-steps, each cpl turns CW half way around to face the opp cpl.
5-8	Repeat action of meas 1-4, Fig I.

1-8 CHORUS

FIGURE II - CROISEMENT INDIVIDUEL

1-2	Repeat action of meas 1-2, Fig I, but release ballroom pos. W pass face to face.
3-4	Repeat action of meas 3-4, Fig I, turning as a cpl in ballroom pos.
5-8	Repeat action of meas 1-4, Fig II.

1-8 CHORUS

FIGURE III - CROISEMENT DES HOMMES

1-2	Repeat action of meas 1-2, Fig I, but this time M only will change places passing face to face. Before leap, M lead W into a 1/2 CCW turn
3-4	With the opp W, repeat meas 3-4, Fig I.
5-8	Repeat action of meas 1-4, <u>Fig I</u> , M bringing the opp W to his original place.

1-8 CHORUS

FIGURE IV

1-8	Repeat action of meas 1-8, Fig I, but all meas are 2/4 meter.
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Presented by Louise and Germain Hebert

GLOSSARY OF TERMS USED IN ENGLISH DANCES

Wherever possible the steps and terms used are defined in the dance descriptions. The following additional definitions may be of help.

STEPS

1. Skip Change of Step. This is similar to the Schottish (pg 7) but is flatter in style. It is often referred to as a "flat threesome step".
2. Rant Step: This is the step of the North of England, mainly Northumberland and County Durham. It is similar to a polka step but is more vibrant and is danced to 4/4 reel tunes.
Hop L (ct ah), touch L toe, heel close to floor (ct 1), hop L (ct &), change to R ft (ct 2). Repeat starts with hop on R ft.

PATTERNS

1. Balance: Step on the R ft, then L and R, small and rhythmical (cts 1, &, 2). There is no exaggeration of the second two steps. Repeat starts with L.
2. Arming: Ptrs crook R arms at the elbow and turn once around (8 cts). Repeat with L arms (8 cts). This is done in "Playford Dances" such as Newcastle. In "Bonny Breast Knot" use a forearm grip as in American Squares.
3. Siding: Exchange places with ptr, face-to-face moving in a CCW arc. (4 cts). Retrace steps on return to place (CW arc). This is a courtesy movement so keep eye contact with your ptr.
4. Hey: This is similar to the Scottish reel of three or figure of eight (see pg 8). "Jack's Maggot" used this type of movement. The Hey in "Rigs o' Marlow" is described in the dance.
5. Cast: This is a movement usually used for progression. Ptrs face and turn away from each other - usually M L and W R
6. Reel of Four: See pg 9.
7. Stars: Use handshake hold at approximately shoulder height, holding hand of diagonally opposite person. Not critical as to whose hands are on top.
8. Basket Swing: For 2 cpls - the M take hands behind their ptrs backs, W rest hands on M shoulders. For 3 people - M has his arms around the back of the W. W near hands are on M shoulders and other hands around each others backs. The step is R ft slightly in front and a buzz swing is used.