

FOLK DANCES

FROM

NEAR and FAR

International Folk Dance Series

ADVANCED DANCES

VOLUME C-1

(REVISED)

Dance Descriptions Prepared
by the Research Committee
of the
FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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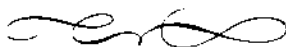
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PREFACE



Since folk dancing is a living human activity, changes and variations in the spirit and pattern of the dances occur as they are performed by ethnic groups far from the homelands from which they originated. The Folk Dance Federation had this in mind when it set up its Research Committee at its inception in 1942. Its objectives are to: (1) go to the original sources, as far as possible, to determine authentic forms of dances that are of interest to the Federation; (2) to furnish material which will aid in teaching the dances and give assistance to those wishing to learn them; (3) to provide descriptions of dances popular with the Federation's membership so that some uniformity in the performance of the dances might be attained at the Folk Dance Festivals.

The volumes of *FOLK DANCES FROM NEAR AND FAR, International Folk Dance Series*, are graded as to Beginner, Intermediate and Advanced dance level, with sections dealing with dance terms, basic steps and a reference list. To help in using these descriptions, an explanation of the abbreviations used is found in the front of the volume. When a step is marked with an asterisk(*), it indicates it is described in the section on step patterns.

This volume, containing advanced dances, was originally published in November 1960 and reprinted in October 1964. All dances have been thoroughly rewritten and changes have been made in some of the dance descriptions to render them more authentic. This revised volume is intended to be self-sufficient.

We suggest you complete your Folk Dance Library by subscribing to the official publication of the Folk Dance Federation of California, Inc., entitled *LET'S DANCE*. This magazine, issued monthly, contains additional dance descriptions, festival, class and party dates, costume information and many other interesting items. It, and other publications of the Federation, may be obtained by writing to the Folk Dance Federation of California, Inc., 1095 Market Street, Rm. 213, San Francisco, CA 94103.

This volume is dedicated to Research Committee members, both past and present, who devoted so much time and effort in researching the dances.

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ABBREVIATIONS

bkwd	backward
CCW	counterclockwise
cpl or cpls	couple(s)
ct or cts	count(s) (of a measure of music)
ctr	center
CW	clockwise
diag	diagonal, diagonally
fig	figure
ft	foot, feet
ftwork	footwork
fwd	forward
L	left (side or direction) left foot, left arm or hand
LOD	line of direction (CCW)
M	man, man's, men
meas	measure (of music)
opp	opposite
orig	original
pos	position
ptr or ptrs	partner(s)
R	right, right foot, right arm or hand
RLOD	reverse line of direction (CW)
sdwd	sideward
twd	toward
W	woman, woman's, women
wt	weight
*	action described in <u>Step Patterns</u> (Pages 5. 6. 7)



TERMS FREQUENTLY USED IN FOLK DANCE DESCRIPTIONS

Folk dances are composed of recurring patterns of position and movement. To clarify the description of the dances, it is convenient to refer to these patterns by name. In this introduction, terms which frequently appear in the dance descriptions (marked *) are explained.

Two types of patterns are listed: (a) *DANCE POSITIONS*, which comprise the attitude or disposition of the parts of the body of a single dancer, the relation of one dancer to another, and hand grasps, or holds; (b) *STEP PATTERNS*, which are well-defined, characteristic foot movements.

DANCE POSITIONS

1. *Closed Position* ("Ballroom" or "Waltz" Position)
Partners face each other, M has R arm around W waist; W has L hand on M R shoulder. M holds W R hand in his L hand at about shoulder level, elbows bent.
2. *Open Position*
Partners are side by side both facing in the same direction, with W at R of M. M has R arm around W waist; W has L hand on M R shoulder.
3. *Shoulder-Waist Position* ("Folk" Pos.)
Partners face each other. M has hands on W waist; W has hands on M shoulders. The arms are held fairly straight.
4. *Cross Hold*
Partners face each other. Hands are joined, M R with W R and M L with W L.
5. *Varsouvienne Position*
Partners face in same direction, W to R and slightly in front of M. M holds W L hand in his L hand at shoulder height, M R arm is extended across above W R shoulder and M holds W raised R hand in his R hand.
6. *Promenade Position*
Partners are side by side, both facing in the same direction with W at R of M. Hands are joined, M R with W R, and M L with W L. M R arm is over W L arm.
7. *Back Promenade*
Similar to hold for Promenade Position except that arms are crossed in back and hands are held in back of dancers.
8. *Back-Hold Position*
Partners face in opposite directions with R sides toward each other. M R arm crosses under W R arm and his R hand joins her L hand behind her back. Similarly W R arm crosses under M R arm and her R hand joins his L hand behind his back.
9. *Swing Position*
Partners are in Closed Position except that each is moved slightly to the L, so that they are R hip to R hip; the outside of the M R foot is fairly close to the outside of the W R foot. While performing a turn in this position, the dancers should lean away from each other slightly.
10. *Back Hand Promenade Position*
With M and W facing same direction, M takes W L hand in his L, and placing his R arm about W waist, holds her R hand in his R hand on W R waist.



STEP PATTERNS

All step patterns are made up of the fundamental forms of locomotion used singly or in combination. To aid in the analysis of step patterns, the fundamental forms of locomotion will be defined.

To facilitate descriptions of timing, reference is made to the musical beat. In moderate tempo there are about 90 to 100 beats per minute. In the descriptions which follow, the quarter note is taken to represent the time duration of one beat.

A. Fundamental Forms

1. *Walking Step*

A walking step is an even transference of weight from one foot to the other, with one foot always in contact with the floor. Taken in moderate tempo, a walking step has the duration of one beat. The step may be taken in any direction.

Beat	1	2	3	4	etc.
					
	R	L	R	L	etc.

2. *Gliding Step*

A gliding step is a variation of the walking step and involves an even transference of weight from one foot to the other. The ball of the advancing foot remains in contact with the floor.

3. *Running Step*

A running step is an even transference of weight from one foot to the other at a faster tempo than a walk. Both feet are momentarily off the floor at the height of the running step. Taken at moderate tempo there are two running steps to a beat.

Beat	1	2	3	4	etc.
					
	RL	RL	RL	RL	etc.

In some folk dances there occurs a "triplet" run in which case three running steps are taken in a beat.

Beat	1	2	etc.
			
	RLR	LRL	etc.

4. *Leaping Step*

A leap is an even transference of weight from one foot to the other with greater height and spring than in the running step. Both feet are always off the floor at the height of the leap. Taken in moderate tempo, a leaping step has the duration of one beat.

5. *Hopping*

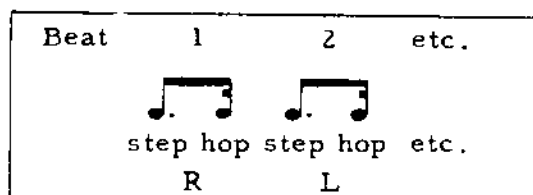
A hop is made by springing from one foot and landing on the same foot. When a series of hops is taken consecutively in moderate tempo, each hop has the duration of one beat; when a hop is taken in combination with other steps, its duration is usually less than a beat.

6. *Jumping Step*

A jump is made by springing from one or both feet and landing on both feet simultaneously. Taken in moderate tempo, a jump usually has the duration of one beat.

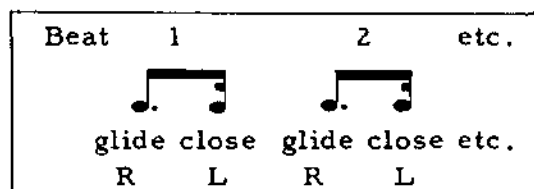
7. *Skiping Step*

A skip is a step-hop on one foot, followed by a similar action on the other foot. When taken in moderate tempo, the skip has the duration of one beat with each part timed as indicated in the diagram on the following page.



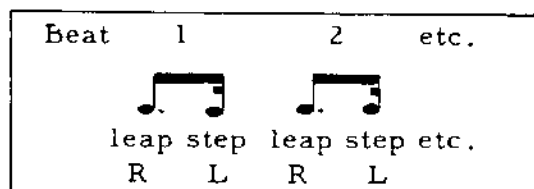
8. Sliding Step

A slide is composed of a smooth leading step on the ball of the advancing foot (gliding step) and a quicker closing step with the other foot. In a series of slides, the same foot always leads. When taken in moderate tempo, the sliding step has the duration of one beat with each part timed as indicated in the diagram.



9. Gallop

A gallop is made up of a leap and a quicker closing step. The knees are lifted higher than in a slide. In a series of gallops, the same foot always leads. When taken in moderate tempo, the gallop has the duration of one beat with each part timed as indicated in the diagram.



B. Frequently-used Step Patterns

1. Buzz Step

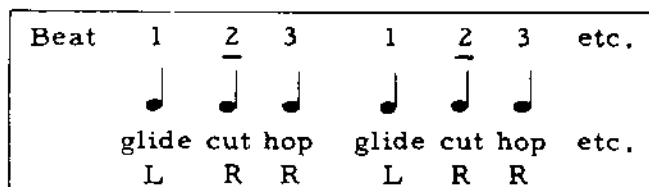
The dancer turns CW, pushing off with the L toe on the up-beat (ct &), and stepping approximately in the same place each time with the R foot, on the beat of the music (ct 1). Continue in the same rhythm for successive repetitions. When danced with a partner, use *Square-Dance-Swing Position*.

2. Cut Step

A cut step is a quick displacement of one foot by the other. To perform a side cut step to the L, stand with the weight on the L foot, R toe touching to the side or lifted from the floor. Swing the R foot toward the L foot, leaping on it and displacing the L foot sdwd. The cut step is similarly performed fwd or bwd.

3. Mazurka Step (3/4 time)

While the music for the mazurka is in 3/4 time, the accent is given to the second beat of the meas. rather than the first, as in waltz music. The mazurka step is usually danced sdwd or diagonally fwd. If moving to the L, the step pattern would be as follows: Take a gliding step sdwd L with L foot (ct. 1); close R foot to L foot with a "cut" step (see definition) (ct. 2); hop on R foot and at the same time bend the L knee and bring L ft over R instep (ct. 3). The L knee should be well turned out and L ft brought in close to the R ankle. This may be continued to the L with the same pattern.



4. Pas de Basque (3/4, 6/8, 2/4, 4/4 time)

The step begins alternately on R and L feet. Example for starting on R foot:

	3/4 time	2/4 time
Leap sdwd (or diag. fwd)		
on R ft.....	ct. 1	1
Step with L ft in front		
of R ft.....	ct. 2	&
Step bwd in place with		
R ft.....	ct. 3	2, &

5. Polka Step (2/4 time)

This step pattern is "hop-step-close-step," with the quick hop coming on the latter part of an up-beat. The rhythmic pattern is shown in the diagram

following:

Meas.	1				2				etc.			
Beat	1	2	3	4	1	2	3	4	1	2	3	4
Ct.	ah	1	and	2, and	ah	1	and	2, and	ah	etc.		
												
	hop	step	close	step	hop	step	close	step	hop	etc.		
	L	R	L	R	R	L	R	L	L			

6. Push Step (2/4 time)

If making the first of a series of push steps to the R, place the L toe sdwd, making a light pushing step (ct. &); step sdwd R on R foot with a short "chugging" step (ct. 1). Continue in same rhythm. Arm movements vary according to the nationality of the dance.

7. Russian Polka

This polka step omits the hop on the up-beat, leaving "step-close-step": Step (ct. 1); close (ct. &); step (ct. 2); hold (ct. &).

8. Step-Hop

A step-hop is a step and a hop on the same foot; each action has the same duration as indicated in the diagram.

Beat	1	2	etc.
			
	step hop	step hop	etc.
	R	L	

9. Step-Swing (2/4 or 4/4 time)

Step L (ct. 1); swing R leg fwd (ct. 2). Repeat step pattern by stepping R (ct. 1); swinging L leg fwd (ct. 2). A light hop is usually taken on the supporting foot at the time the free foot is swung fwd.

10. Two-Step (2/4 time)

The two-step is a step-close-step, timed as indicated in the diagram. Step with the first foot (ct. 1); close with the other foot (ct. and); step with the first foot (ct. 2); hold (ct. and). It is usually danced to 2/4 time but may be done to 6/8 time when counted as 2 beats to meas.

Beat	1	2	1	etc.
Ct.	1	and 2, and	1	etc.
				
	step	close step	step	etc.

11. Waltz (3/4 time)

The traditional American waltz step is: Step L (ct. 1); step R (ct. 2); close L to R (ct. 3). Step R (ct. 1); step L (ct. 2); close R to L (ct. 3), etc. The waltz step may be danced moving in any direction or while turning. It is danced in a variety of styles.

12. Waltz Balance (3/4 time)

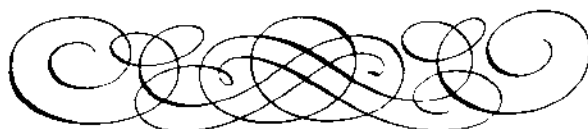
Step R in any direction (ct. 1); close L to R, while raising heels slightly off the floor (ct. 2); lower the heels (ct. 3).

13. Pivot Turn (Individual)

A pivot turn is a spin on one foot, not involving a transfer or shift of weight.

14. Three-Step Turn

A three-step turn is a full turn made with 3 steps, starting on the foot in the direction of the turn. If turning to the R, step sdwd R (ct. 1); make a half turn R, stepping with the L foot (ct. 2); continue with a half turn R, stepping with the R foot. Finish facing in the original direction.



BAÏLE DA CAMACHA

(Portugal)

Baile da Camacha (Bile dah Kah-MAH-shah) is a dance from an area in Madeira, Portugal. Mary Valine saw it while visiting in Madeira and discussed it with Carlos M. Santos, who describes it in his book *Trovas E Bailaios da Ilha*. It was first presented at the Camellia Festival in 1956 as an exhibition.

The dance has many figures called by a leader. Mary Valine chose those suitable for general dancing to fit the recordings listed.

MUSIC: Record: National 4003 A-78 or 45 "Baile da Camacha"
Columbia MR 129-78.

FORMATION: 4 to 6 cpls in a set as for a contra dance. Line of M facing a line of W. Ptrs facing, M L shoulder twd music or head of line.

STEPS AND STYLING: Step-hop* and point. Step-hop is flat; on the hop, bent knee and ft are lifted under the body. The sole of the ft is always twd the floor.

Step-hop for both M and W starts on R ft and is used throughout all Figures, except 2 meas. of the Chorus.

The dance is very relaxed. The shoulders are rather slouched and the arms swing with the movement of the body with snapping of the fingers to accent the beat of the music. Elbows are bent and hands about shoulder height.

MUSIC 2/4

PATTERN

Measures NO INTRODUCTION

I. FOUR HAND STAR

A 1-8 Beginning at the head of the set each 2 cpls form a R hand star. Dance CW 16 step-hops. Free hand is at shoulder height snapping fingers.



B 9-16 Reverse action of meas 1-8 in L hand star. If there is an odd cpl at the foot of the set, they form a two-hand star and follow all directions as for a four-hand star.

CHORUS

C 17 Both M and W move bkwd away from ptr with 2 step-hops.

18 Both move fwd twd ptr with 2 step-hops. Shoulder follows stepping ft.

19-20 With wt on L, point R toe fwd and tap 4 times (ct 1,2; 1,2). During these taps R toe of ptrs are almost side by side, R shoulder twd ptr. R arm is low; L arm is high.

21-24 Repeat action of Chorus, meas 17-20.

II. WOMAN TURNS AND CROSS HAND TURN

- A 1-3 Ptrs join R hands. W turn once CW under joined hands with 6 step-hops, back of L on hip, while M dance 6 step-hops in place. Flirt with ptr.
- 4 Both hands on hips, W turn CW in place with 2 step-hops, while M dance 2 step-hops in place.
- 5-8 With both arms at shoulder height, ptrs circle each other CW with 8 step-hops, continually facing each other. Step pattern is similar to grapevine - back, side, front, side. Ptrs join both hands crossed, R with R over L with L on meas 8.
- B 9-12 Keep elbows sharply bent and level with wrists as cpl turn CW once in place with 8 step-hops. Both sway slightly twd own stepping ft.
- 13-15 Repeat action of meas 5-7 (Fig. II) except that ptrs circle once CW with 6 step-hops.
- 16 Both M and W individually turn CW in place with 2 step-hops.
- C 17-24 Repeat action of Chorus, meas 17-24.

III. SMALL CIRCLES

- AB 1-2 Form 2 circles in the following manner. M make 1 circle, W make a separate circle. To form the circles first and last dancer move twd each other; ctr dancers move bkwd away from the line. (Dancers may make individual CW turn while moving.)
- 3-12 Place hands on neighbor's shoulders and facing ctr, circle turns CW 3 or 4 times. (Grapevine pattern.) Head and foot cpls finish with back twd own ptr.
- 13-16 Break circle and turning CW, return to orig place. 32 step-hops for the entire figure.

CHORUS WITH CROSS OVER

- C 17-18 Ptrs half circle each other CW (change places) with 3 step-hops and approach each other with 1 step-hop. (Cue: step, turn, back, fwd).
- 19-20 Repeat action of orig Chorus, meas 19-20.
- 21-24 Repeat action of Chorus with Cross Over meas 17-20, returning to place. Ptrs face each other continuously.

IV. WOMAN TURNS AND CROSS HAND TURN

- AB 1-16 Repeat action of Fig II, meas 1-16.
- C 17-24 Repeat orig Chorus, meas 17-24.

V. LARGE CIRCLE

- A 1-8 Dancers in the set form a single circle as follows:
Cpl 1 pass L shoulders to exchange places, W passing behind her ptr while he makes 1/2 turn CW to finish with his ptr on his R.
M2 and M3 cross to ptrs L, make 1/2 turn CW to finish in single line, each with own ptr on his R.
M4 already has ptr on his R. (Each M now has own ptr on his R.)
All join hands as M4 and W1 close in to make a single circle.
Circle L (CW) for a total of 16 step-hops from beginning of Fig.
- B 9-16 Release hands and assume orig finger snapping pos with arms.
Individual dancers reverse direction and move CCW, M pursuing W who turns at will either CW or CCW with 16 step-hops.
- C 17-24 Repeat action of orig Chorus, except that all dancers move bkwd away from ctr of circle and fwd twd ctr of circle. Ptrs are not facing. Dance ends with all R toes pointed twd ctr of large circle.
- (Dancers may turn individually as circle is formed. Grapevine pattern may be used in circling CW (Fig V).

ČARDÁŠ Z KOŠICKÝCH HÁMROV

(Slovakia)

Čardáš Z Košických Hámrov (CHAR-dahsh iz koh-ZICH-kee HAHM-revh) comes from Slovakia, which is the south eastern part of Czechoslovakia. It borders on Hungary and the Slovaks have borrowed the Hungarian Čardáš and given it a flavor of their own. This particular Čardáš 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 University of the Pacific Folk Dance Camp.

MUSIC: Record: Volkstanz V-7801A - No Introduction

FORMATION: Double circle, facing LOD (CCW), M on inside. M R arm around W holding her R hand at her waist. M L hand on hip. W L on M R shoulder. When hands are on hips, W has fingers fwd but M has hands just behind hips, palms out.

STEPS: Walk* (done with plié or bend of knee). Run*

Čardáš - 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 left with L.

Close ft Together - Usually results in a heel click for the M. Description is same for M and W unless otherwise noted.

MUSIC 4/4

PATTERN

Measures

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, beginning R.
- 3-4 Repeat action of meas 1-2.
- 5-6 Čardáš 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 R hands 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 hands at her waist. M R hand at hip. W R on M L shoulder.
- 9-11 Beginning L instead of R, repeat action of meas 5-7.

- 12 M With 2 steps (L R) make 1/2 turn R to face RLOD (CW). Close ft together (ct 3). Hold (ct 4). With joined L hands, M give W a lead into her turn on ct 1, then release her hand.
- W With 3 steps (L R L) turn out to L and end facing M. Close R to L (no wt) (ct 4). Cpls are in single circle, M facing RLOD (CW), W LOD (CCW). Hands on hips.

II. CHANGING PLACES (vocal)

- 1 Čardáš to R
- 2 Bokazo With little hop on R, cross L in front of R (ct 1). Touch L out to 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 hands, shoulder level (elbow also shoulder level), L still on hips. Step R, making 1/4 turn 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 hands. Make 1/2 turn R on 2 steps thusly: Step bkwd on L twd orig pos (ct 1). Step R, completing 1/2 turn R (ct 2). Close ft together and place L hand on ptrs L forearm, R hand on hip (ct 3). Hold (ct 4). M now faces into ctr, W out.
- NOTE: Orig pos refers to place where dancer stood at end of meas 4 (Fig II).
- 7 Change places on meas 7-8. Moving fwd to ptrs place, step L (ct 1). Close R to L, with accent, bending knees (ct 2). Repeat action for cts 3-4. L hands are still on ptrs L forearm.
- 8 Walk L R (ct 1-2) into ptrs place. Close ft together (ct 3). Hold (ct 4). End single circle, W facing ctr, M back to ctr, R hands on hips, L on ptrs 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 hands. Make 1/2 turn L on 2 steps thusly: Step bkwd on R twd orig pos (ct 1). Step L, completing 1/2 turn L (ct 2). Close ft together and place R hand on ptrs R forearm, L hand on hip (ct 3). Hold (ct 4). Finish in single circle, M facing ctr, W back to ctr.
- NOTE: Orig 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. Finish in single circle, ptrs turning R to face, M look RLOD, W LOD, hands on hips.

13-24 Repeat action of meas 1-12 (Fig II). On meas 24 W make a 3/4 turn R to face RLOD. Cpls in single circle facing RLOD, M behind W. W hands on hips, M hands on W shoulders.

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 to 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). M start W into her turn and then remove hands from her shoulders.

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 hands 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 hands on ptrs shoulders.

11 M step to L on L (W R). 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 hands to W waist.

12 Prepare to lift W (W prepares to jump) (ct 1). Lift W (ct 2). Put W down (cts 3-4). Finish in single circle, hands on hips, ptrs facing (M faces RLOD).

IV. CHANGING PLACES - VARIATION (vocal)

1-5 Repeat action of Fig II, meas 1-5.

6 M turn W CCW 1-1/4 times under joined R hands. M step in place L R L (no wt) (cts 1,2,3), hold (ct 4). W step L (ct 1), R (ct 2), L (ct 3), R (ct 4), hold (ct 4), ending at M R side. M hold W R hand at her waist with his R hand. L hands are on hips with W elbow in front of M. Cpls face RLOD.

- 7 Cardas step to L side.
- 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 hands 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 R hands at shoulder level 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 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). Finish in single circle, M facing LOD, W facing M. Hands 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.
- 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 hands on W shoulders, W hands on hips.

V. PROMENADE WITH WOMAN IN THE LEAD

- 1-12 Repeat action of Fig III. Dance ends with M lifting W.

HOFBRAÜHAUS LAENDLER

(Bavaria)

The Hofbraühaus Laendler (HOFF-broy-house LEND-ler) is a figure dance which was brought back from Europe in 1952 by Millie von Konsky, and introduced by her at Idyllwild Arts Foundation and Santa Barbara Folk Dance Conferences in the summer of 1956. The dance was performed at the Hofbrauhaus in Munich, Germany, and comes from Northern Bavaria.

MUSIC: Record: Bowers BF 207 A, Hofbraühaus Laendler.

FORMATION: Cpls, in circle, all facing LOD. W to R of M.
Joined inside hands held at eye level.
M L thumb stuck into L armpit or suspender. W holds apron with R. M begin L, W begin R unless otherwise noted.

STEPS AND STYLING: Waltz*

Laendler Step: A smooth, flat-footed walk in waltz time, with slight accent on ct 1. Each laendler step takes 3 walking steps or 1 meas of music. Ftwrk alternates on each meas.

Walking Pivot Turn: A complete turn made with 2 steps, moving in direction indicated, stepping on cts 1 and 3. Ftwrk does not alternate on next meas.

The dance should be done in a gay and flirtatious manner. Posture is erect. No swinging of joined hands. Forearms are parallel to the floor.

MUSIC 3/4

PATTERN

Measures

4 meas INTRODUCTION Bow to ptr.

I. LAENDLER WALK, LAENDLER WALK WITH W TURN

A 1-8 Cpls move fwd LOD with 8 laendler steps.

9-16 M continue fwd with 8 laendler steps, while W turn CW under joined raised hands (MR-WL) with 8 walking pivot turns. W end in front of ptr, both facing LOD. Lower joined hands in front of W to chest level and join ML-WR underneath.

II. CROSS CHEST CHASE, SIDE LAENDLER

Throughout this Fig both M and W begin L.

17-24 Cpls move fwd LOD with 8 laendler steps, looking at ptr over W L and R shoulder alternately.

25-26 M dance in place as W place R fist on hip and turn CW 2-1/2 times under raised joined hands (MR-WL) with 2 laendler steps. End with R hips adjacent, both hands joined (ML-WR, MR-WL), R arms extended across ptrs chest, L elbows bent and extended.

27-32 Cpls turn CW in place with 6 laendler steps. End with M facing LOD.

- 33-36 Without releasing hands, M kneel on R knee as W moves CW once around him with 4 laendler steps. On meas 36, M rise.
- 37-38 M turn W CW under raised joined hands to end with L hips adjacent, L arm extended across ptr chest, R elbow bent.
- 39-40 Cpl turn CCW with 2 laendler steps. End M facing RLOD, W - LOD.

INTERLUDE

M hook thumbs in suspenders. W place L fist on L hip, hold apron with R. Ptrs watch each other during interlude.

- 1-4 M stamp L (meas 1), stamp R (meas 2), leap onto L (ct 1, meas 3), stamp R (ct 3), stamp R, taking wt (ct 1, meas 4).
W dance 4 laendler steps CCW once around ptr. On meas 4, W take only 2 steps to free R for next fig.

III. SOLO, MAN WIND, LAENDLER

- B 1-8 M dance 8 laendler steps CW (RLOD) on inside circle, clapping own hands on cts 2,3 of each meas.
W move CCW (LOD) in outer circle with 8 pivot turns.
- 9-16 Both turn to R and return to ptr with 8 laendler steps (no turns). Throughout this fig dancers should greet each person in passing.
- B 1-4 As ptrs meet (M facing CCW, W - CW) they join R hands. W dance 4 laendler steps in place as M begin CCW turn (keep MR elbow bent and R hands near MR shoulder). When M back is turned to ptr, join L hands. M bend body fwd and continue turning (body turns under R arms and above L arms). M continues turning CCW in bent over pos, tucking all hands under his R armpit (all joined hands are now above his back). At end of 2nd turn, M face ptr and straighten body.
- 5-6 M dance in place as W turns CW 2 full turns under raised joined hands with 2 laendler steps.
- 7-8 Lowering joined hands to chest level (L on top), both turn to face ctr with 2 laendler steps (preparation for next fig).
- 9-16 With 7 laendler steps, cpl turn CCW in place 1-3/4 turn to end M back to ctr. On 8th laendler step assume ballroom pos with joined hands extended downward, close to body.

IV. WALTZ

- C 1-16 Dance 16 waltz steps, turning CW, travelling CCW.
Repeat action of Fig I, Fig II and Fig III, meas 1-14, using meas 15-16 to pose as follows: W makes 1 complete turn CCW under raised joined hands; then lowering L and raising R hands, W continues to turn until she faces CCW, ending in a pose ("Big Window" pose).

HOPAK

(Ukraine)

Hopak is the Ukrainian folk dance performed by men. It is often used in ballets as a solo or ensemble dance. When danced in ensemble there are two parts; the couple dance and the men's solo. The solo displays the man's agility and dance talent and is danced to please the ladies. As the men dance these various difficult feats of skill they may exclaim "hup, hup".

This pattern of Hopak was arranged by Henry "Buzz" Glass and consists of typical Ukrainian patterns for group participation.

MUSIC: Records: Kismet A 106, Columbia 20346F, Victor V-21123 A,
Kismet LP
Kismet record as the description is written
is preferred.

FORMATION: Cpls in circle formation, Varsouvienne pos*.

STEPS AND STYLING: Pas de Basque*, touch-extend, Russian polka step*,
buzz step*, lunge-step, push-away*, toe-heel-touch-kick step,
prysiadkas.

NOTE: Fists on hips unless otherwise stated in description.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION: Kismet A 106 and Kismet LP - No Introduction.

I. PAS DE BASQUE

1-16 In Varsouvienne pos, move fwd (LOD) with alternate pas de basque steps, L, R. Posture erect, chest lifted, leaning slightly bkwd with wt over heels. M accentuates leap of pas de basque, W is reserved.

II. TOUCH-EXTEND

1-2 Varsouvienne pos. Hop on R and touch L toe beside R (ct 1); hop again on R and extend L fwd, straightening knee sharply (ct 2). Move fwd with 3 light running steps L, R, L (cts 1, &, 2).

3-16 Repeat action of meas 1-2 (Fig II) alternating ftwork, 7 times (8 times in all).

III. RUSSIAN POLKA

1-16 Varsouvienne pos. Begin L. Move fwd (LOD) with 16 Russian polka steps: 1 light leap, close to the floor, 2 running steps. The step is smooth with ft close to floor. The first step of each polka is accented, long, smooth, and a reaching step danced on the balls of the ft. Cpls sway slightly from side to side as they move fwd.

IV. BUZZ STEP TURN

1-16 Release hands and turn individually to own R (CW). R arm is

extended with gaze twd palm of hand. L fist on hip. Dance 15 buzz steps turning R (CW). Stamp L with R fist returning to hip on ct 16. Change hands and reverse turn and stamp, turning L (CCW).

V. LUNGE-CUT

- 1-16 In Varsouvienne pos lunge fwd L, knee slightly bent, L shoulder leading (ct 1); cut R to L, straightening L knee and extending L very close to floor (ct 2). Move fwd with 3 running steps L, R, L (cts 1, &, 2). Change shoulder lead on 1st step, repeat lunge-cut step, alternating ftwork 7 times.

VI. BUZZ STEP TURN WITH PTR

- 1-16 On preliminary (ct &), last meas of Fig V, step L in order to turn CW. Ptrs begin with R hip adjacent, R arms around ptrs waist, L arms extended outward from shoulder, about 45° from head. Begin R. Turn with 15 buzz steps and stamp R. Change pos to L hips adjacent and beginning L, repeat buzz-turn and stamp CCW. Finish in single circle facing ptr, MR - WL shoulder twd ctr of circle.

VII. PUSH AWAY

- 1-16 R arms extended overhead, about 45° from the head, palm turned inward, L fist on hip, head turned away from extended arm (focus on ptr). Move away from ptr with 14 push steps and 3 stamps (LRL). On the 3 stamps the fists are on hips.

Repeat push steps and 3 stamps moving L and back to ptr.

Push steps: R: Step R flat sdwd (ct 1); push down and sdwd L with ball of L as L is flicked outward, heel lifted and L knee bent (ct &). Repeat action for ct 2 &, etc. The action is down-up.

VIII. TOE-HEEL-TOUCH-KICK

- 1-16 Ptrs face, M inside, W outside of circle. Touch R toe in inverted pos, at the same time hop on L and turn R hips twd ptr (ct 1); hop again on L, turning L hips twd ptr, and replace R toe with R heel (ct &); hop L and touch R toe in front of L (ct 2); hop L and extend R leg fwd sharply, straightening R knee (ct &). Small leap onto R touching L toe in inverted pos to repeat action of meas 1 & 2 & (Fig VIII) 7 times, alternating ftwork.

IX. IMPROVISED STEPS

While W improvises with pas de basque steps, back skipping steps, or toe-heel-touch-kick steps, M demonstrates his masculine vigor with prysiadkas. (See "Prysiadkas" on page 19). As M begins his final prysiadka the W may turn in place with a buzz turn.

NOTE: The improvised pattern may be cut in half by substituting the Buzz-turn with ptr pattern (Fig VI) for the last 8 meas. Or the entire improvised pattern may be eliminated and the Buzz-turn with ptr (Fig VI) substituted. This turn may also be danced with the back of the R shoulder adjacent pos.

PRYSIADKAS

Ukrainian and Russian dances with their squats, spins and leaping steps contain a unique quality of execution demanding the utmost of the individual in speed, balance, agility, and precision. The Ukrainian terminology for the squatting steps, "prysiadkas" signifies the physically challenging steps performed by the man only. "Prysiadkas" allow the man to flaunt his physical strength much as the Spanish gitano amazes with his flurries of intricate footwork. Contrasted with the open exuberance of the man, the woman's part is more reserved and restrained. It is only the man who "stoops to conquer". While there are many variations of "prysiadkas" in both Russian and Ukrainian dances, those listed below are popularly used. (HG)

GENERAL ASPECTS OF PRYSIADKAS

1. A straight, erect back in squatting position.
2. A seeming ease in execution.
3. Proper styling and precision in execution.

STEPS

1. *HEEL SQUAT*

- a. From a standing position assume a squatting position - sit over heels and turn knees out. Hands cross in front of knees, palms turned in.
- b. Spring to astride position, landing on the heels with toes turned up. At the same time fling arms to an extended position at shoulder height. Continue (a) then (b).

2. *SIDE KICK*

- a. From a standing position (heels together, toes turned out, R hand in back of neck, L fist on hip) assume squat position. Assume standing position by rising on R foot and kicking L foot directly to the L simultaneously. Continue 3 times, moving to the R and end with stamp L,R,L.
- b. Repeat in opposite direction, shifting position of the hands.

3. *PIGEON TOE*

- a. From a standing position, assume a squatting position.
- b. Recover to astride position, landing on inverted toes - pigeon-toed. The hands cross in front on the squat position with palms turned in. In the astride position, the hands are extended to the side opposite the hips with palms turned out.

4. *SQUAT WITH SINGLE PIGEON TOE*

- a. From standing position, squat to heels - hands crossed between knees with palms turned in.
- b. Assume astride position, turning L toe to inverted position, while R foot remains in normal position. The R hand remains to the side with the palm turned in, while the palm of the L hand is turned out.
- c. Squat and repeat with R foot pigeon-toed and change in hand position.

5. SQUAT AND SPIN

- a. From standing position, assume squatting position, sitting on heels with hands crossed, palms turned in.
- b. Land in astride position on heels, hands extended sdwd shoulder height.
- c. Land in squatting position, L hand between knees, R hand extended in back. In this position (prepare) swing arms to the L, giving the body momentum to spin to the L and rise on the L foot. In spinning once the R foot remains close to the L slightly off the ground. Continue alternating *squat astride* and *squat spin*.

6. SQUAT TOE HEEL

- a. From standing position, squat over heels.
- b. Recover from squat to standing position with L toe inverted, place L heel in same place. Repeat sequence with the R foot.

7. "SCHUPAK" HEEL THRUST

- a. From a squatting position, knees almost together, arms folded over chest, thrust the R foot fwd at the same time sitting over the L heel. Reverse and continue alternate thrusting. A more difficult version of the above is to assume the same squatting position, body balanced over the L heel while the R foot is thrust fwd off the floor. Continue the above with alternate thrusts of R and L.

8. LEG CIRCLING

- a. From squatting position, hands flat on floor in front, swing R extended leg sdwd and fwd, cutting out R arm which is immediately replaced, then similarly the L arm and L leg, and assume original squatting position. R leg makes a complete circle.

KAMARINSKAYA

(Russia)

Kamarinskaya (Ka-MAHR-in-SKY-yah) was arranged by Sergei Temoff and was performed as an exhibition by Changs International Folk Dancers in 1946. It was presented by Madelynn Greene at the 1959 University of the Pacific Folk Dance Camp in Stockton, California.

MUSIC: Record: National 456 "Topsy Gypsy" (45)
Continental 1296 "Topsy Gypsy" (slow considerably)

FORMATION: Ptrs facing in lines about 8 ft apart. Lines should be formed so that when ptrs assume ballroom pos cpls can dance into a circle moving LOD (CCW). Usually 2 lines of cpls (1 line on each side of room), M on inside with backs twd M in opp line, W on outside facing ptr.

Unless otherwise indicated, M fists on hips and W free hand on hip, palm out. W hold handkerchief always in R until Fig VI, when it is tucked into her belt for the rest of the dance.

STEPS AND STYLING: Russian polka (no hop)*, walk*, hop*, heel-brush step, push step*, skip*, toe-heel-toe-toe-kick-step, Pas de Basque*

W Knee-Bend: Keep ft on floor, in place. Small bend of R knee fwd, L knee straight (ct 1), small bend of L knee fwd as R knee is straightened (ct 2). During this step W keep R hand above head level (arm rounded) and wave handkerchief with circular motion of wrist as she watches ptr. Action is subtle.

Prysiadka: Assume squatting pos (sit over heels) with knees turned out, back erect. Fists may remain on hips or hands may drop between knees (ct 1). Rise as indicated in description of dance (ct 2). These steps are executed with vigor.

Dancers have erect, proud bearing. Ptrs dance for each other, the W in a feminine manner, the man to show his strength and vigor. Show interest in ptr.

MUSIC 2/4

PATTERN

Measures

INTRODUCTION

8 meas M stand with fists on hips and keep time with small bend of R knee, straightening knee on ct 1 of each meas as he watches ptr. W turn L shoulder twd M and stand watching him as she does knee-bend.

I. HEEL-BRUSH, KNEE-BEND AND PUSH (W)

M continue keeping time in place during this Fig.

1 W progress twd ptr on this pattern. Face ptr and touch R heel diag fwd R, turning body slightly twd active ft and dipping handkerchief low (ct 1); brush R ft back diag across L, as upsweep of handkerchief begins (ct 2).

2. As body is straightened, move fwd twd ptr with small steps R L R (cts 1 & 2).

- 3-4 Beginning L, repeat action of meas 1-2, again dipping handkerchief with R.
- 5-8 Repeat action of meas 1-4.
- 9-12 With L shoulder twd ptr, W dance knee-bend 4 times.
- 13-16 W move away from ptr with 8 push steps to R, R hand high.
- 17-20 Make a quick 1/2 turn L (CCW) and with R shoulder twd ptr, L hand high and R on hip, continue away from ptr with 8 push steps. W should now be in orig place.
- 21-24 W turn to R (CW) in place with 8 push steps, R hand high.
- 25-28 W turn to L (CCW) in place with 7 push steps, L hand high. Finish with pose to ptr, bringing L to hip and extending R hand and R toe twd ptr.

II. PRYSIADKA, POLKA AND TOE-HEEL (M)

With L shoulder twd M, W dance knee-bend throughout this Fig as she watches ptr.

- 1 M prysiadka rising with wt on L, R toe (on floor) extended twd ptr, R shoulder leading. As toe is extended, matching hand is extended twd ptr (shoulder leading), other hand high.
- 2 Bring hands to hips, polka twd ptr, beginning R.
- 3-4 Prysiadka, extending L ft twd ptr with L shoulder leading and polka twd ptr, beginning L.
- 5-8 Repeat action of meas 1-4 (Fig II) Finish facing ptr.
- 9-10 With fists on hips, M move bkwd away from ptr. With slight hop on L ft touch R toe down diag fwd R, heel up and knee turned in (ct 1); with slight hop on L, place R heel on floor, toe up and knee turned out (ct 2). Repeat, beginning with hop on R.
- 11-16 Repeat action of meas 9-10 (Fig II) three times more, except that on meas 16 close R ft to L (ct 1) and stamp R ft fwd, R arm extended twd ptr, L arm high, to end in pose (ct 2). Finish in orig place.

III. TOE-TOE-KICK-STEP AND SKIP (W)

During this Fig, M repeat action of Introduction.

- 1 W move fwd twd ptr. With slight hop on L, point R toe down diag fwd twd R, heel up and knee turned in, dipping handkerchief low (ct 1); with slight hop on L, point R toe in same place, heel up and knee turned out (ct 2). There is slight turn of body twd pointing ft.
2. With slight hop on L, kick R fwd diag R, knee straight, bringing handkerchief overhead (ct 1); step fwd R (ct 2).
NOTE: This is not a high kick.

- 3-4 Beginning with hop on R and pointing L toe, repeat action of meas 1-2 (Fig III).
- 5-12 Repeat action of meas 1-4 (Fig III) two more times. Finish with both hands on hips.
- 13-15 Beginning R, move bkwd to orig place with 6 skipping steps, gradually bringing hands to open pos.
- 16 Close R ft to L, no wt (ct 1); pose to ptr as at end of Fig I (ct 2).

IV. POLKA, PRYSIADKA AND SKIP (M)

With L shoulder twd M, W dance knee-bend throughout this Fig as she watches ptr.

- 1-2 Beginning R, M move fwd twd ptr with 2 polka steps. Fists on hips.
- 3 Prysiadka, rising with R toe (on floor) twd ptr, R shoulder leading with arm extended twd ptr, L high.
- 4 Prysiadka, rising with L ft pointed twd ptr, L arm extended, R arm high.
- 5-8 Beginning L, repeat action of meas 1-4 (Fig IV).
- 9-12 Beginning R, return bkwd to place with 8 skipping steps.
- 13-15 Facing ptr, prysiadka 3 times, rising to stride pos on both heels, toes up.
- 16 Prysiadka, rising with stamp R twd ptr, R arm extended, L high.

V. WOMAN CIRCLE PARTNER

During this Fig M repeat action of Introduction.

- 1-8 Beginning R, with 8 polka steps W dance fwd CW around ntr (passing R shoulders) to finish in front of him with L shoulder twd him. R hand is extended from shoulder and handkerchief is gently waved.
- 9-12 W dance knee-bend, flirting with ptr.

VI. SKIP AND PRYSIADKA (M)

W continue knee-bend during this Fig.

- 1-3 Beginning R, M move bkwd away from ptr with 6 skipping steps.
- 4 Prysiadka, rising on both heels, arms extended outward.
- 5-8 Moving fwd to place, repeat action of meas 1-4 (Fig VI).
- 9-16 Repeat action of meas 1-8 (Fig VI), except that on meas 16 omit the prysiadka and assume ballroom pos with ptr.

VII. CIRCLE POLKA AND WOMAN TURN

- 1-4 In ballroom pos, cpls turning CW dance into a circle moving LOD (CCW) with 4 polka steps.
- 5-8 Retain joined hands (ML-WR). Beginning L, M walk 8 steps fwd LOD, with accent on L (ct 1) of each meas, while W makes 4 turns CW under raised joined hands, stepping R L for each turn.
- 9-16 Repeat action of meas 1-8 (Fig VII).

VIII. SLIDING STEP AND WOMAN TURN

- 1-3 In ballroom pos (M with L shoulder leading) continue LOD with 6 sliding steps.
- 4 M walk L R (LOD) while W turns once (CW) under joined raised hands (ML-WR) as she steps R L.
- 5-8 Repeat action of meas 1-4 (Fig VIII).

IX. HALF-SQUAT AND PIVOT

- Ptrs facing, M back to ctr; both with hands on hips.
Action for both M and W.
- 1 Beginning R, repeat ftwork of Fig III, meas 1-2.
- 3-4 With slight hop on R, touch L toe down, heel up (ct 1); half squat both ft flat on floor (ct 2); rise and pivot R on R (ct 1), stamp L beside R, to stop facing ptr (ct 2).
- 5-8 Repeat action of meas 1-4 (Fig IX)

X. SKIP AWAY AND TOGETHER

- 1-3 Ptrs facing, hands on hips, M back to ctr. Both beginning R, move bkwd from ptr with 6 skipping steps.
- 4 Point R toe fwd twd ptr and, bending body slightly fwd, clap 3 times (cts 1 & 2).
- 5-8 With 5 skipping steps return to ptr and on last 3 cts, in shoulder waist pos, M lift W high (meas 7, ct 2, prepare; meas 8, ct 1, up; ct 2, down GENTLY.)
- 9-16 Repeat action of meas 1-8 (Fig X).

XI. PAS DE BASQUE AND WOMAN TURN

- Assume Varsouvienne pos, W hands head high.
- 1-2 Moving fwd LOD, both Pas de Basque R L.
- 3 Retaining hand hold, M step R L in place as W turns R (CW) under their raised joined hands, stepping R L. Finish with hands crossed in front, L on top.

- 4-5 Repeat action of meas 1-2 (Fig XI).
- 6 Repeat action of meas 3 (Fig XI), with W turning L (CCW) under their raised joined hands.
- 7-12 Repeat action of meas 1-6 (Fig XI).

XII. BACKWARD SKIP AND CIRCLE POLKA

Retain Varsouvienne pos, hands high.

- 1-8 Both beginning R, skip bkwd (RLOD) with 16 steps.
CAUTION: M should glance over his shoulder to keep spacing so that ptrs do not trample cpl behind them.
- 9-16 In ballroom pos, progress LOD, turning CW, with 8 polka steps.
- Chords** Retaining joined hands (ML-WR), W turn CW under joined hands and both finish in pose, free hands high.

LA MESTICITA

(Mexico)

La Mesticita (Lah-MENS-tih-SEE-tah) is a dance from the state of Yucatan. It is described in *Mexican Folk Dances* by M. Sedillo. The research was done by Letitia Innis.

MUSIC: Record: La Mesticita, Imperial 1083B
 Music: *Mexican and New Mexican Dances*, M. Sedillo

FORMATION: Cpls side by side in a line, W in front of and slightly to R of M. Hands joined in varsouvienne pos* and held quite high (elbows bent and at shoulder level). L shoulders are twd music or head of hall.

STEPS AND STYLING: Running Waltz*, Waltz Balance*, Step-hop-tap, step-hop-step, swing hop. Dancers move sedately and with dignified posture throughout the dance. Ftwrk is same for both M and W.

MUSIC 3/4

PATTERN

Measures

1-8 INTRODUCTION No action.

I. WALTZ AND SEPARATE

1-8 Cpls move fwd with 8 small waltz balance steps. Begin R. No body sway.

9-16 Separate from ptr (keep hands high) and turn slowly CW with 8 waltz balance steps, M moving twd orig pos. End in parallel lines about 4 ft apart, ptrs facing. W hold skirt in both hands, M hook thumbs in belt.

II. STEP AND TAP

1 Advancing slowly twd ptr, step fwd R (ct 1), hop R (ct 2), tap L toe in front of R (ct 3).

2 Repeat action of meas 1 (Fig II) with opp ftwork.

3-6 Repeat action of meas 1-2 (Fig II) twice more.

7-8 Four light stamps fwd, R-L-R-L (cts 1, 2, 3; 1), hold (cts 2,3) to end side by side, R shoulders adjacent.

9-16 Repeat action of meas 1-8 (Fig II), continuing in same direction to ptrs place. Turn CW to face ptr on the 4 stamps.

17-32 Repeat action of Fig II, returning to own place (as at beginning of Fig II).

III. CROSS; BACK-HOP STEP

1 Ptrs face and move to own R. Step L back of R (ct 1), hop on

L raising R knee slightly and bringing R ft diag across in front of L (ct 2), step R to R (ct 3).

- 2-3 Repeat action of meas 1 (Fig III) twice more (three times in all).
- 4 Step L back of R (ct 1), step R beside L (ct 2), step fwd L (ct 3).
- 5-8 Repeat action of meas 1-4 (Fig III) but begin R and move to own L.
- 9-12 Repeat action of meas 1-4 (Fig III) but make one turn CW in place.
- 13-16 Repeat action of meas 9-12 (Fig III) but turn CCW.
- 17-32 Repeat action of meas 1-16 (Fig III).

IV. PARTNERS WALTZ

- 1 Ptrs begin R and move twd each other with one waltz step.
- 2-8 Ptrs cross R wrists, palms out, elbows bent and at shoulder level turn CW in place with 7 running waltz steps.
- 9-16 Cross L wrists and turn CCW with 8 running waltz steps.
- 17-24 Join both hands with ptr, turn $1/4$ L to bring R hips adjacent and place joined hands on L hips. Turn CW in place with 8 waltz steps.
- 25-31 Ptrs separate but remain quite close, hands high as in Fig I and turn CW in place with 7 waltz balance steps.
- 32 Face ptr, step R (ct 1), hold (ct 2), swing L leg bkwd (ct 3).

V. QUARTER TURN AROUND PARTNER

NOTE: In Fig V dancers travel around a square to the R, always facing ptr.

- 1 Step L back of R (ct 1), moving to next side of square, at same time turn body $1/4$ L to still face ptr. (All dancers are now in single line, H facing top of hall, W facing bottom). Hop L (ct 2), step fwd R (ct 3).
- 2 Step back L (ct 1), step R beside L (ct 2), step fwd L (ct 3).
- 3-4 Repeat action of meas 1-2 (Fig V) but begin R and omit $1/4$ turn. (Dancers remain in single line as in meas 1 (Fig V)).
- 5-6 Repeat action of meas 1-2 (Fig V) but begin L and move slightly bkwd from ptr. Omit $1/4$ turn.
- 7 Move twd ptr with 3 light stamps R-L-R (cts 1, 2, 3).

- 8 Stamp L (no wt) (ct 1); with wt on R, hold (ct 2); swing L leg bkwd (ct 3).
- 9-16 Repeat action of meas 1-8 (Fig V), making 1/4 turn L. Dancers are now opp their orig place.
- 17-32 Repeat action of meas 1-16 (Fig V), ending in orig place facing ptr. Take wt on last stamp L (meas 32).

VI. SWING-HOP WITH TURN, WALTZ AND POSE

- 1 Ptrs face. Swing R leg bkwd (ct 1), hop L (ct 2), swing R fwd, brushing floor (ct 3).
- 2 Hop L (ct 1), swing R across in front of L, slapping floor with R (ct 2), tap R toe in front of L (ct 3), wt on L ft.
- 3-4 Step R and at same time swing L leg bkwd (ct 1), to repeat action of meas 1-2 (Fig VI).
- 5-8 Repeat action of meas 1-4 (Fig VI).
- 9-12 Repeat action of meas 1-4 (Fig VI). While W make a complete turn CCW, M dance in place.
- 13-16 Repeat action of meas 1-4 (Fig VI). While M make a complete turn CCW, W dance in place.
- 17-20 Repeat action of meas 1-4 (Fig VI), W turn CCW, M dance in place.
- 21-24 Repeat action of meas 1-4 (Fig VI), M turn CCW. On meas 23-24 W make half turn CCW to finish with back to ptr.
- 25-30 Ptrs in varsouvienne pos, beginning L, move fwd with 6 waltz steps.
- 31-32 Finish with 4 light stamps to move fwd slightly and pose.

NEOPOLITAN TARANTELLA

(Italy)

The dance was arranged from authentic Italian steps by Madelynne Greene. (The pattern was authenticated by creator, October 1947)

MUSIC: Record: Columbia 14316F
Oliver 201 B (4 meas Introduction)

FORMATION: Cpls in circle, W to M R, facing LOD (CCW) in open pos.
ML fist on hip, W carries tambourine in R hand throughout dance.

STEPS AND STYLING: Step-swing*, run*, walk*, two-step*, buzz turn*, step-hop*, three-step turn*. The steps are light and gay. The dance should be done in a flirtatious manner, always looking at and flirting with ptr.

MUSIC 6/8

PATTERN

Measures

I. STEP-SWING AND RUN

- 1-2 Begin ML - WR. Dance 2 step-swings fwd in LOD (CCW). W hold tambourine high and slightly fwd.
- 3-4 Bend slightly fwd from waist and continue fwd with 4 running steps, coming to an upright pos on the 4th step.
Tambourine action: W shake tambourine continuously; bring R arm bkwd, fwd in a circular motion, sweeping around and up to orig pos. ML fist on hip.
- 5-16 Repeat action of meas 1-4 three times; no wt on last step.

II. EXCHANGE PLACES AND STEP-SWING

- 1-2 Begin MR - WL. Exchange places with 3 fast walking steps. Pass L shoulders, W crossing in front of M. Point free ft twd ptr, lean slightly away and look over shoulder twd ptr. M clap hands out to R side. W swing tambourine down and across over to L side in a circular movement, clapping it on last beat.
- 3-4 Repeat action of meas 1-2 (Fig II) reversing ftwork and hand movement to return to orig place. Pass R shoulders, W in front of M.
- 5-8 Face ptr. Begin MR - WL. Dance 4 step-swings in place. W hold hands above head and shake tambourine; M hold hands above head and snap fingers.
- 9-16 Repeat action of meas 1-8 (Fig II).

III. CIRCLE PTR AND BUZZ STEP TURN

- 1-6 R shoulders adjacent, R arm curved in front of chest, L arm extended and curved upward. Begin MR - WL. Dance 6 two-steps once around in a CW circle.

- 7-8 With 2 two-steps move away from ptr to end in double circle, M back to ctr, W facing ptr (W take no wt on last step).
- 9-12 Both begin R. With 8 buzz steps, individually turn R (CW) in place. R arm arched high above head, L extended downward (trailing). W shake tambourine continuously.
- 13-20 Repeat action of meas 1-8 (Fig III), both beginning L, circle with L shoulders adjacent, hand movement reversed.
- 21-24 Repeat action of meas 9-12 (Fig III) reversing ftwork, hand movement and direction. Individual buzz turn L (CCW).

IV. FORWARD AND BACK, CLAP AND CIRCLE

- 1-2 Face ptr. Begin ML-WR, move twd ptr with 3 fast walking steps, close free ft on ct 2, meas 2 (no wt). Start Fig with hands down at sides, bring them fwd and up overhead; W strike tambourine. M clap hands on ct 2 of meas 2.
- 3-4 Remain facing ptr. Begin MR-WL, move bkwd to place with three walking steps, close free ft on ct 2, meas 4. Bring hands fwd, down and behind back; M clap, W strike tambourine.
- 5-8 M begin L. With 4 two-steps turn CCW once in place as he watches ptr circle him.
W begin L. With 4 two-steps circle CCW once around M. L arm curved in front of chest, R extended downward (trailing). W shake tambourine.
- 9-16 Repeat action of meas 1-8 (Fig IV) to finish in double circle, ptrs facing, M back to ctr.

V. STEP-SWING AND TURNING ON STEP-HOPS

- 1-4 Begin ML-WR, dance 4 step-swings in place. M clap hands above head, W strike tambourine 8 times.
- 5-8 M place both hands on W waist. W place L hand on M shoulder, R held high above head. With 4 step-hops move LOD (CCW), turning twice CW (2 step-hops to one complete turn).
- 9-16 Repeat action of meas 1-8 (Fig V). Finish in double circle facing LOD (CCW) inside hands joined.

VI. LASSO STEP

- 1-4 Begin ML-WR. M dance 4 two-steps in place while he leads W in front of him and around in a CCW circle with 4 two-steps. ML fist on hip, WR arm swings gracefully out and in.
- 5-6 Inside hands still joined, dance one two-step away from ptr (slightly back to back) and one two-step twd ptr (face to face).

- 7-8 Release hands. Ptrs move in LOD (CCW) with three-step turn and close as M turns L, WR. M clap hands, W strike tambourine on first step of turn.
- 9-16 Repeat action of meas 1-8 (Fig VI) to finish in open pos facing LOD (CCW).

VII. RUNNING TWO-STEP AND SEPARATE

- 1-8 Begin ML-WR dance 8 running two-steps LOD (CCW), swaying slightly away and together. ML fist on hip, WR arm swings gracefully out and in.
- 9-12 With 4 two-steps, ptrs separate and move away from each other (ML-WR) in a small individual circle. ML arm curved in front of chest, R extended downward (trailing), WR arm curved in front of chest, L trailing. Look at ptr over leading shoulder.
- 13-24 Repeat action of meas 1-12 (Fig VII), finish ptrs facing, M back to ctr of circle.

VIII. STEP-SWING AND EXCHANGE PLACES

- 1-2 Begin ML-WR; dance 2 step-swings in place, hands held high above head, W shaking tambourine.
- 3-4 Dance a three-step turn and close, moving LOD (CCW), M turn L, W R. Arms drop on turn, M clap hands on ct 2 of meas 4, W strike tambourine.
- 5-6 Begin ML-WR, with 2 two-steps exchange places with ptr, passing L shoulders, L arm curved in front of chest, R arm trailing.
- 7-8 In opp places, with 4 walking steps M turn L (CCW) 1/2 turn; W turn R (CW), 1/2 turn to face ptr.
- 9-10 Repeat action of meas 1-2 (Fig VIII), two step-swings. (Ptrs facing, W inside, back to ctr).
- 11-12 Repeat action of meas 3-4 (Fig VIII), moving RLOD (CW) with a three-step turn and close.
- 13-14 With 2 two-steps move twd ptr.
- 15-16 With a three-step turn and close, (ML-WR), move RLOD (CW). Finish in open pos, facing CW in circle, W on inside.

IX. STEP-SWING AND RUN RLOD

- 1-12 Repeat action of Fig I, meas 1-12.
- 13-14 Repeat action of Fig I, meas 1-2, 2 step-swings.
- 15-16 With 4 steps L-R-L-R (no wt on last step, M mark time in place. With 4 running steps W turn R, moving away from ptr. Finish in double circle, W inside with back to ctr.

X. BUMP STEP

- 1-2 Both begin R. With 3 walking steps move fwd twd ptr, turn slightly L, bump R hips. M clap hands, W strike tambourine away from ptr on ct 2, meas 2.
- 3-4 With 3 walking steps (LRL) move away from ptr, M twd outside of circle, W twd ctr of circle. Pivot R on L ft to face ptr.
- 5-8 Both begin R; dance 4 step-swings in place. Hold hands high above head, M snap fingers, W shake tambourine.
- 9-16 Repeat action of meas 1-8 (Fig X).

XI. BETTING

- 1-4 M turn to his L with R hip twd ptr. W turn to her R with L hip twd ptr. Pantomime betting. M place R hand on L hip, W, L hand on R hip, then match any number of fingers to ptr.
- 5-8 Repeat action of meas 1-4 (Fig XI), preparation and matching fingers.
- 9-10 With 4 walking steps, M and W exchange places, passing L shoulders.
- 11-12 With 4 walking steps M continue walking twd ctr of circle, turn R to face ptr while pantomimes losing bet by swinging his arms dejectedly. W buzz step turn to R, R arm held high above head, shaking tambourine, L arm trailing. (Pantomimes joy of winning.)
- 13-20 Repeat action of meas 1-8 (Fig XI). (Preparation and matching fingers twice).
- 21-24 W pantomimes losing bet, stands dejectedly in place. M walks to W, places his arm around her shoulders and consoles her. On meas 24, assume shoulder-waist pos.

XII. STEP-HOPS WITH PTR

- 1-12 Beginning ML-WR dance 12 step-hops turning CW, progressing LOD (CCW). WR arm held high above head shakes tambourine.
- 13-14 Releasing ptr, M kneel on L knee facing LOD (CCW). W beginning R, turn R to outside of circle with a three-step turn and close (no wt on closing step). Strike tambourine on ct 2, meas 14.
- 15-16 M reach twd ptr with R hand. W beginning L, turn L twd ptr with three-step turn. On ct 2, meas 16, W sit on M R knee, L arm around M neck, R arm high above head. M place R arm around W waist, L arm high above head.

OBEREK ZVICAINY

(Poland)

Oberek Zvicainy (Oh BEHR-ek zwi CHIGH-nee) was introduced by Anatol Joukowsky at the University of the Pacific Folk Dance Camp, Stockton, California, 1954.

MUSIC: Record: Harmonia 1011A "Oberek"

FORMATION: Circle of cpls face CCW, inside hands joined at waist level. ML hand in fist on his L hip. W take skirt with R, 8 to 10 inches below waist, and hold it at waist level on front of R hip, palm out, fingers bkwd.

STEPS AND STYLING: Steps indicated for M; W dance counterpart unless described otherwise.

Pas de basque*, Walk step*, Waltz Balance*, Cross hold pos.*

Basic Step: An accented running step to 3/4 meter. Accent the first beat, bringing ovp ft up sharply in back with a knee bend. On ct 2 the step is small and unaccented, with a heavy accent on ct 3.

Step-Close with Heel Clicks: Step to own R on R (ct 1), close L to R (ct 2), jump on L ft clicking heels together in air (ct 3).

Dish-rag Turn: Ptrs face, both hands joined straight across. Retain both hand hold as M turn L under his L arm while W turn R under R arm, to end facing ptr in orig pos.

Variation: W only turn once completely to R (ct 1), while M assists her as he dances in place.

MUSIC 3/4

PATTERN

Measures

1-4 INTRODUCTION Face ptr and bow.

I. PAS DE BASQUE, STEP-STAMP, DISH-RAG TURN

1-8 Beginning ML-WR, cpl progress fwd in LOD with 8 pas de basque steps in a reaching manner, one step to each meas. Turn out on outside ft, in twd ptr on inside ft. Swing joined hands fwd and bkwd at shoulder level.

9 Cpl face, M back to ctr of circle and join both hands straight across. M step L (ct 1), bring R to L with small stamp (ct 2), hold (ct 3).

10 Repeat action of meas 9, beginning WR.

11-12 Cpl dish-rag turn moving CCW with Scuff step, as follows: Step twd LOD (ML-WR), scuff heel (MR-WL) twd LOD and complete turn, pivoting on ML-WR. Momentum of scuff carries you through on the pivot.

13-16 Repeat action of meas 9-12, moving CW (beginning MR-WL).

1-8 Repeat action of meas 1-8, (Fig I).

II. PIVOT-TURN (OBEREK STEP)

1 Cpl in open pos, except ML hand is extended outward at shoulder level, and WR hand holds her skirt. M step L with heavily accepted dip and pivot CW (cts 1, 2, 3). W take 3 small steps, R, L, R, while turning CW.

2 M take 3 small steps R, L, R to recover from dip of meas 1 as W pivot CW with heavy dip on L ft (cts 1, 2, 3).

3-16 Repeat action of meas 1-2 (Fig II) 7 more times (8 in all). Finish facing CCW on last meas, inside hands joined.

NOTE: During the M dip on his L ft he may insert heel clicks if he prefers, as follows: Dip on L (ct 1), click R heel against L in the air twice. This variation is done only by M.

17-24 Repeat action of Fig I, meas 1-8

III. WALK WITH DISH-RAG TURN

Cpl face CCW, inside shoulders together, WL arm in back of man, joined in his L hand over or slightly above his L shoulder. MR arm extends across in front of W, chest high, holding WR hand.

1-4 Cpl move fwd with 3 reaching pas de basque steps, both beginning R. On the 4th pas de basque step, reverse direction by turning in twd ptr without breaking hand hold.

5-8 Moving bkwd, cpl repeat action of meas 1-4 (Fig II) turning inward on 8th meas to face CCW once more. During meas 8, both take 2 steps only, L, R (cts 1, 2), and hold (ct 3) to leave L ft free to begin next figure. M place R hand behind W at her waist, W hold skirt with R.

9-16 Cpl make 2 CCW turns almost in place; both move fwd in very small circle with following step: M step L (ct 1), tap R heel beside L (ct 2), step R (ct 3). W step L (ct 1), brush ball of R ft slightly fwd beside L (ct 2), step R (ct 3). Repeat step 7 times (8 in all). During meas 16 both take 3 steps, L,R,L, and finish with wt on L ft.

17-24 Repeat action of meas 1-8 (Fig III), both completing 8 pas de basque steps.

IV. CIRCLE TURN (BUTTERFLY)

In open pos cpl bend deeply at waist, heads adjacent and nearly touching. Outside arms are extended sdwd at shoulder level.

1-7 Both begin R with 7 small pas de basque steps, turn twice in small CW circle; M move fwd, W bkwd,

8 M change W to his L side by taking 2 quick steps L, R, and move slightly to own R. W make complete CCW turn in 2 steps L, R, changing to ML side.

9-16 In new pos cpl make 2 turns CCW; both begin L and M again moves fwd, W bkwd, with 8 small pas de basque steps.

INTERLUDE

With a lead from M, W spin to her L away from ptr to form circle with other W, all facing out. M form circle facing in, fists on hips.

V. HEEL CLICK STEP

- 1-3 Using step close with heel click steps, both circles move to own R. Repeat step 2 more times, 3 in all.
- 4 Stamp R, L, R in place.
- 5-7 Beginning L, repeat action of meas 1-3 (Fig V) moving to own L.
- 8 M take 2 stamps (cts 1, 2), hold (ct 3), wt on R.
W stamp L R L (cts 1, 2, 3), wt on L.
- 9-11 Face ptr, join hands in cross-hold pos. With 3 Basic steps beginning ML-WR, move out of ctr, M bkwd, W fwd.
- 12 While M does 1 Basic step in place (R L R), W, without breaking hand hold, turn once to own R with 1 Basic step.
- 13-16 Repeat action of meas 9-12 (Fig V) returning to ctr, W bkwd, M fwd. On meas 16 W turn L while M stamps R, L (cts 1, 2), hold (ct 3), wt on L.
- 17-24 Repeat action of meas 1-8 (Fig V).
- 25-28 Repeat action of meas 9-11 (Fig V). On meas 28 change to back hold pos. No dish-rag turn for W.
- 29-36 Beginning ML-WR, with 8 Basic steps, cpl turn CW twice to finish in cross hold pos.
- 37-40 Beginning ML-WR (M fwd, W bkwd), with 4 Basic steps return to ctr (no dish-rag turn for W), M stamp R, L, ending with wt on L.
- 41-48 Repeat action of meas 1-8 (Fig V), both beginning R and moving R.
- 49-56 Repeat action of meas 9-12 (Fig V) 2 more times (8 Basic steps) omitting dish-rag turn for W.
- NOTE: On last 3 meas M maneuvers W (CW) to outside of circle.
On meas 16 assume pos for Oberek step.

VI. PIVOT TURN (OBEREK STEP)

- 1-16 Repeat action of Fig II (meas 1-16 only). Join inside hands on meas 16.

VII. MAZUR HEEL-CLICK AND TURN

Cpl face, inside hands joined, free hand in fist on hip.

- 1-2 Beginning ML-WR, dance 2 Basic steps slightly back to back and face to face.
- 3-4 M beginning L dance 1 heel click step, L fist on hip, R arm swinging down and up in a circle as he flicks W skirt.
(W turns alone)
W with fists on hips, turn CW with 2 scuff steps, watching ptr.
- 5-6 Cpl face, inside hands joined and dance 1 Basic step in LOD, 1 Basic step in RLOD.
- 7-8 With both hands joined straight across, cpl make a dish-rag turn to ML (LOD), using scuff step. Cpl bend low and close to each other on the turn.
- 9-32 Repeat action of meas 1-8 (Fig VII) three more times. (4 in all).

VIII. PAS DE BASQUE AND POSE

- 1-6 Repeat action of Fig I, meas 1-6.
- 7-8 M turn W CW under joined hands (meas 7), and drop on R knee, with L knee up and fwd in LOD (meas 8).
W sit on ML knee to face out of circle, her L hand in lap, R hand holding skirt at side.
M R arm extends out from shoulder, L arm at W back.

PARADO DE VALDEMOSA

(Mallorca)

Parado de Valdemosa (Pah-RAH-doh deh Vahl-deh-MOH-sah) was learned by Madelynne Greene from the leader and teacher of the ethnic group "Danza Tipica de Mallorca" in Palma de Mallorca, Spain, in 1954. It was presented by Madelynne at the University of the Pacific Folk Dance Camp in the summer of 1956. This is an ancient bolero, slow and majestic. The steps are small and dignified, since it is a court dance. The melody was imported from Castile during the latter part of the 18th century.

MUSIC: Records: Biscaye 103; Woodlands W-6905-A (45 rpm)
The music is in mixed meter (3/4, 4/4). Therefore, the dance is described in cts, each ct having the value of a quarter note.

FORMATION: One M and two W stand evenly spaced, facing inward, in a small circle. Knuckles of L hand are on L hip. R hand is in front of R leg, palm turned twd body. R heel is near L instep (3rd pos).

STEPS AND STYLING: Basic Arm Pos: After the Salutation and the dance proper begins, move arms into an open, curved pos about shoulder height, parallel to floor, palms facing the floor. Elbows never sag and hands are an extension of the arms. Stand straight and proud. This arm pos is held throughout dance unless otherwise indicated. Snap fingers on each quarter note of music.

Walk*: One step to each ct. There is a small, easy bend of the knees on each "&" ct. Hips are turned twd the indicated direction of the walk, but shoulders and arms are turned diag twd ctr of circle.

Run*: Lightly done on balls of ft. Ft are clearly picked up from floor. Hips and shoulders are in the same pos as for the Walk.

Tap: Light touch of the ball of the ft beside supporting ft.

Point and Kneel R: Point R toe twd ctr, placing ball of ft on floor, knee straight (ct 1). Pointing ft bears no wt. To kneel, sweep R ft, just clearing floor, outward and back to end with R toe on floor behind L ft and R knee almost touching floor (ct 2). On the Point, arms move upward and inward in a small arc, ending with back of hands adjacent and about 15 inches out from chest. On the Kneel, the arms inscribe a larger arc (upward, outward, downward) ending with hands, palms up, just above L knee. Palms may be one above the other or wrists may be crossed. On the next ct, arms move outward and upward in an arc to assume Basic Arm Pos.

Point and Kneel L would have same action with the L ft doing the pointing. Always done facing ctr.

Spiral: Bend knees to assume a low crouching pos. L hand is curved in front of chest, palm down. R hand is curved behind body at waist height, palm out. Twist body to L to focus eyes on R heel. Turn to own L (CCW) with 4 steps (R,L,R,L) in a small individual circle. As steps are taken, gradually straighten knees and body so that on 4th step Basic Arm Pos is resumed, facing ctr.

Step-Swing L: Step onto L ft; at the same time, start swinging R ft, knee bent, across in front of L leg. Brush floor with sole

of ft at start of swing. Action takes 1 ct.

Step-Swing R: Action is the same but step on R and swing L leg.

Description same for M and W except where indicated.

MUSIC 3/4 and 4/4

PATTERN

Counts

INTRODUCTION

1-16 No action. Stand as described above in Formation.

I. SALUTATION

1-8 Raise R arm slowly and strongly in an upward and outward arc until R hand stops, palm out, just above eyes about 8 inches from forehead (cts 1-6). Step back onto L (toe pointed out) and draw R heel bkwd over L arch, bending body fwd over R leg. Simultaneously, sweep R arm outward and downward in an arc, curving R arm in front of body, R hand near L hip; sweep L arm outward and up, curving L arm over head, L side of rib cage stretched (cts 7-8). Snap fingers on ct 8.

II. FIGURE I

1-7 a) Circling to R (CCW) walk R,L,R (cts 1-3). Facing ctr, tap L beside R (ct 4). Step L in place (ct 4). Point and Kneel R (cts 5,6). Rise and step R beside L (ct 7).

8-15 b) Step L to L side (ct 8). Step R behind L (ct 9). Repeat action of "cts 8,9" two more times (cts 9,10,11). Step L to L side (ct 11). Spiral L (CCW) (cts 12-15).

16-20 c) Circling to R (CCW) walk R,L (cts 16,17). Point and Kneel R (cts 18,19). Rise and step R beside L (ct 20).

21-25 d) Step L to L side (ct 21). Step R behind L (ct 22). Step L to L side (ct 22). Tap R beside L (ct 23). Step R in place (ct 23). Point and Kneel L (cts 24,25).

26-29 e) Rise and step L to L side (ct 26). Step R behind L (ct 27). Step L to L side (ct 27). Point and Kneel R (cts 28,29).

30-34 f) Circling to R (CCW) rise and walk R,L,R (cts 30,31,32). Facing ctr, Step-Swing L (ct 33). Step-Swing R (ct 34).

35-42 g) Step L beside R (ct 35). Bend L knee (ct 36). Straightening L knee, point R to R (full ft on floor), turning head and shoulders to R (ct 36). Facing ctr, step R beside L (ct 37). Bend R knee (ct 38). Straightening R knee, point L to L (full ft on floor), turning head and shoulders to L (ct 38). Facing ctr, step L beside R (ct 39). Point and Kneel R (cts 40,41). Rise and step R beside L (ct 42).

III. FIGURE II

Music is repeated. W only dance cts 1-8 as described below. M only dance cts 9-12. When not dancing, stand with R heel near L instep, arms in Basic Pos. Keep time by clicking fingers on each ct and bending knees a little on each "&" ct and straightening on the full ct.

- 1-4 a) W only: Facing each other, make 1 CW circle with L shoulders leading. Step L to L side (ct 1). Step R behind L (ct &). Repeat action of "cts 1,&" two more times (cts 2,&,3,&). Step L to L side (ct 4). Finish in orig place.
- 5-12 b) W only: Spiral L (CCW) (cts 5-8).
 M only: Spiral L (CCW) (cts 9-12).
- 13-18 c) Circling to R (CCW) walk R,L (cts 13,14). Run R,L,R (cts 15,&,16). Point and Kneel L (cts 17,18).
- 19-25 d) Circling to R (CCW) rise and walk L,R (cts 19-20). Run L,R,L (cts 21,&,22). Point and Kneel R (cts 23,24). Rise and step R beside L (ct 25).
- 26-34 e) Circling to L (CW) walk 6 steps beginning L (cts 26-31). Point L in CW direction (ct 32). Facing ctr, Step-Swing L (ct 33). Step-Swing R (ct 34). (Cts 33,34 are same as cts 33,34, Figure I.)
- 35-42 f) Repeat action of Fig I, cts 35-42. On ct 42, put no wt on R.

IV. FIGURE I

- 1-42 Repeat action of Fig I. Just before kneeling on R (ct 41), W pivot on L ft so backs are to M and all face same direction. W to M R pivot CW; W to M L pivot CCW. Final pose (ct 42): R hand (palm out) is raised just above eyes about 8 inches from forehead; knuckles of L hand are on L hip and ft are together.

(Refer to PARADO de VALDEMOSA Check Sheet on page 40)

PARADO de VALDEMOSA - CHECK SHEET

Arrows show direction L(CW) or R(CCW). No arrow (Face Ctr). Curved arrow (Spiral).

FIGURE I

- a) $\rightarrow$ $\rightarrow$ $\rightarrow$ tap L step L pt & kneel R step R
 1 2 3 & 4 5 6 7
- b) $\leftarrow$ cross R $\leftarrow$ cross R $\leftarrow$ cross R $\leftarrow$ spiral $\overbrace{\text{R L R L}}^{\curvearrowright}$
 8 & 9 & 10 & 11 12 13 14 15
- c) $\rightarrow$ $\rightarrow$ pt & kneel R step R
 16 17 18 19 20
- d) $\leftarrow$ cross R $\leftarrow$ tap R step R pt & kneel L
 21 & 22 & 23 24 25
- e) $\leftarrow$ cross R $\leftarrow$ pt & kneel R
 26 & 27 28 29
- f) $\rightarrow$ $\rightarrow$ $\rightarrow$ step L swing R step R swing L
 30 31 32 33 34
- g) step L $\rightarrow$ pt R step R $\leftarrow$ pt L step L pt & kneel R step R
 35 36 37 38 39 40 41 42

FIGURE II

- a) W - $\leftarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$
 1 & 2 & 3 & 4
- b) W - spiral $\overbrace{\text{R L R L}}^{\curvearrowright}$ M - spiral $\overbrace{\text{R L R L}}^{\curvearrowright}$
 5 6 7 8 9 10 11 12
- c) All - $\rightarrow$ $\rightarrow$ run $\rightarrow$ $\rightarrow$ $\rightarrow$ pt & kneel L
 13 14 15 & 16 17 18
- d) $\rightarrow$ $\rightarrow$ run $\rightarrow$ $\rightarrow$ $\rightarrow$ pt & kneel R step R
 19 20 21 & 22 23 24 25
- e) $\leftarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ $\leftarrow$ pt L step L swing R step R swing L
 26 27 28 29 30 31 32 33 34
- f) step L $\rightarrow$ pt R step R $\leftarrow$ pt L step L pt & kneel R step R (no wt)
 35 36 37 38 39 40 41 42

POLISH MAZUR

(Poland)

The figures used in this Polish Mazur (pronounced MAH-zure) were done by a Polish group at the World's Fair at San Francisco's Treasure Island in 1939. They were taught to Madelynne Greene, who arranged them to fit this record to be used as an exhibition dance for sets of 4 cpls. There are many Mazur figures, just as we have many square dance figures, and ordinarily the dancers would have a caller to follow.

MUSIC: Record: Imperial 1206 "Mazur". National 4001

FORMATION: Circle of 8 or 12 cpls all facing LOD, W on MR with inside hands joined, arms extended slightly fwd at chest height, elbows bent, W forearm resting lightly on M, and outside fists on hips.

STEPS AND STYLING: Basic Step: An accented running step to 3/4 time. Accent the first beat of each meas by bending the supporting knee slightly and touching the opp heel beside the supporting ft - Step fwd L bending L knee (ct 1), step on R heel beside L or slightly in front of it (ct 2), roll weight from heel to ball of ft (ct 3), step fwd L (ct 4). Fts are parallel and close to the floor. The dip and rise are from the bending of the knees. Begin next step R.

According to Madelynne Greene, the above step is more authentic. When the dance was first taught, the following step was used and is therefore more familiar to California folk dancers:

Basic Step - an accented running step to 3/4 time.
Accent the first beat with a heavy step, bringing the opp ft up sharply in back with a knee bend.
On cts 2 and 3 the steps are small and unaccented.

Partner Turn (4 meas): Ptrs face each other, R hips adjacent, R arm around ptr waist, L hands high and turn CW with 2 Basic steps starting ML-WR. Reverse, placing L arm at ptr waist, R arm high and turn CCW with 2 Basic steps.

Step-Close with Heel Clicks: Starting ML-WR, step to side (ct 1), closing step on opp ft to leading ft (ct 2), hop on supporting ft, clicking heels together in air (ct 3).

Mazurka*, Pas de Basque*.

MUSIC 3/4

PATTERN

Measures

1-2 INTRODUCTION. Stand in place.

I. BALANCE AND CLICK STEPS

A 1-4 Progressing fwd in LOD with 4 Basic steps starting ML-WR, balance away from each other, pushing joined hands fwd and turning slightly back to back. Balance twd each other, bending elbows again. Keep arms at chest height throughout step. Repeat balance away and together.

5-8 Face ptr, release inside hands and sweep them down between ptrs and up, finishing with MR-WL hands curved overhead, outside fists remaining on hips. At the same time take 4 step-close with heel click steps in LOD.

9-12 Partner turn.

A 1-12 Repeat action of meas 1-12

II. CIRCLE RIGHT AND LEFT

B 1-4 All join hands in single circle, facing R. Circle CCW with 4 Basic steps, starting ML-WR.

5-8 W turn twd ptr and Basic turn.

B 1-4 Repeat action of meas 1-4 (Fig II) facing L and circling CW.

5-8 M turn twd ptr and Partner turn.

III. DOUBLE CIRCLE

1-4 All face ctr. With 4 Basic steps W move fwd forming small circle by linking arms at the elbows, fists on hips. Each W put R arm through L elbow of adjacent W. At the same time M move in with 4 Basic steps to join hands, arms extended to form the outside circle.

5-8 With 3 Basic steps, M circle L - W R. Accent last meas with 2 stamps.

9-12 Repeat action of meas 5-8 (Fig III), reversing direction (M circle R, W circle L).

WEAVING THE BASKET

1-2 There is a 2 meas break in the music during which ptrs should be in place, W on MR. W slide hands down, and M lift joined hands over W heads, forming a basket.

IV. THE BASKET

B 1-8 Circle CW with 7 Basic steps, all starting with L ft. Accent 8th meas with 2 stamps.

B 1-8 Circle CCW with 7 Basic steps, starting with R. 2 stamps on last meas.

V. FORMING LINES

A 1-8 The next two figures are done with M in one line, W in line facing ptr, in groups of 4 cpls. Cpls number CW around circle 1, 2, 3, 4. For festival dancing the two cpls with backs nearest the music break the circle and swing back into line, all facing

the music. For an exhibition the cpls with backs to the audience break the circle, and all move into a line facing the audience. W of cpl 1 and M of last cpl release hands and join them with own ptr so that all dancers are in a chain. The end cpls move bkwd and the ctr cpls slightly fwd with 8 Basic steps to form a straight line.

- 9-12 Release hands. M dance fwd with 4 Basic steps, turning to face ptr on last meas. Arms are crossed on chest. W turn CW in place, L hand on hip, R hand high. The lines should be 6 or 8 ft apart with a space between each group of 4 cpls.

VI. SOLOS

Each cpl dance a solo while the other cpls in line keep time with small Basic steps in place, clapping their hands. M clap on the first beat, W on 2nd and 3rd. This is supposed to be an impromptu step to show the skill of the dancers; however, four figures are suggested and most used by dancers in California.

- A 1-4 Cpl 1 in each group dance down the ctr of the set with 4 Mazurka steps, facing each other, ML-WR hands high, other fist on hip.

- 5-8 2 Basic steps backing even with lines, both fists on hips, elbows slightly fwd. Dance twd each other with 2 Basic steps.

- 9-12 Partner turn at bottom of set of four cpls.

- B 1-4 Cpl 1 return to place with 4 Basic steps, M going up outside of M line, W outside of W line.

While cpl 1 return to place, cpl 4 dance up the ctr of the lines. with inside hands joined, balance away, together and W turn R under joined hands to face ptr.

- 5-8 Partner turn at top of set.

- B 1-4 Cpl 4 return to own place with 4 Basic steps, each going down outside of respective lines.

While cpl 4 return to place, cpl 2 dance down the ctr of the set with 4 step-close heel clicks.

- 5-8 Cpl 2 dance Partner turn at bottom of set.

- A 1-4 Cpl 2 return to place with 4 Basic steps, dancing up the outside of respective lines.

While cpl 2 return to place, cpl 3 dance up the ctr of the set with inside hands joined, free hands on hips. Balance away, together, away, together with 4 Basic steps.

- 5-8 Cpl 3 dance Partner turn at top of set.

- 9-12 Cpl 3 return to place with 4 Basic steps, outside respective lines.

FACING THE TOP

- 1-2 During the 2 meas break in the music, all face the top of the set with inside hands joined high.

VII. THE TUNNEL

- B 1-8 M of head cpl lead the line under the tunnel made by the joined hands. M turn CW under R arm, L fist on hip, R hand joined with ptr L.
- B 1-8 With her R hand, W of head cpl take the L hand of the next M, drawing him after her into the tunnel. Each W do this in turn. All dance fwd with Basic steps, and then join the line. When the leading M reaches the end of the tunnel, he leads the line CW into a circle. He must time his steps to join hands with the last W on the last meas.

VIII. PAS DE BASQUE

- A 1-12 Release hands in circle, and ptrs face LOD in Varsouvienne pos*. Dance 12 pas de basques, keeping ft close to the floor. Both start with R ft so that the first pas de basque is away from ctr of circle.

IX. W STAR

- A 1-8 With 3 Basic steps W dance CW twd ctr of circle into an open R hand star, accenting 4th meas with 2 stamps (R arms extended slightly above shoulder height, hands not quite touching). With 4 Basic steps, reverse with an open L hand star. While W spiral into circle and out, M dance bkwd with 3 Basic steps and 2 stamps and then fwd with 4 Basic steps, arms crossed high on chest.
- 9-12 Meet ptr and Partner turn.

X. M STAR

- B 1-8 With 7 Basic steps and 2 stamps, M spiral CW twd ctr of circle to form an open R hand star.
- B 1-4 Reverse, form an open L hand star and return to ptr with 4 Basic steps.
- W dance bkwd with 7 Basic steps, moving arms gracefully, first twd ptr, then bkwd twd waist. On meas 8, place both fists on hips and stamp twice. Move fwd with 4 Basic steps, moving arms again alternately fwd and back.
- 5-8 Partner Turn with 4 Basic steps to R, R arm around ptr waist and L hand high. (Do not reverse.)

XI. POLKA MAZURKA - KNEEL AND POSE

- A 1-4 Ptrs in open pos facing LOD, inside hands joined, outside fists

on hips. Balance away from each other and twd each other with 2 Basic steps. With 2 Basic steps W turn R under joined hands to finish facing ptr, both hands joined.

5-8 4 Basic steps moving LOD, M fwd, W bkwd.

9-12 M kneel on L knee and lead W around him CCW, holding her L hand in his R. W dance 3 Basic steps to circle M, and on 4th meas turn and sit on MR knee to finish with R hands joined at WR hip, both L hands held high.

POLYANKA

(Russia)

Polyanka (Pohl-YAHN-kah) was arranged by Sergei Temoff.

MUSIC: Record: Kismet No. 129, Album 3, "Polyanka"

FORMATION: Double circle, W facing in, M facing out. Lines about 6 ft. apart. M stand at ease, wt on L ft, R heel slightly off floor, fists doubled up and placed on hips. W has hands on hips.

STEPS AND STYLING: Russian Polka*, Push*, Stamp, Scuff, Cut*, Brush, Prysiadkas, Double Heel, Russian Skip, Buzz turn*, Walk*, Jump*, Leap*, Hop*, Toe-slide, Toe-toe-kick step.

MUSIC 2/4

PATTERN

Illustrations by Annemarie J. Steinbiss

Measures

SLOW PART

NO INTRODUCTION

I. RUSSIAN POLKA

- 1 W Beginning R, W move twd M with exaggerated polka step. Step fwd on heel, toe up (ct 1); close L in back of R and take wt on L (ct &); step fwd R (ct 2); hold (ct &).



- 2 Repeat action of meas 1, beginning L.

- 3 Repeat action of meas 1, beginning R.

- 4 Turn L shoulder twd ptr, stamp L (ct 1); hold (ct &); stamp R (ct 2), hold (ct &).

On each polka step the corresponding arm sweeps high in an arc over head, opp shoulder slightly twd ptr, opp hand with knuckles on hip.



PUSH AND STAMP

- 5-6 W face CCW and move away from ptr with 3 push steps: Step away from ptr on R and simultaneously push directly fwd twd ptr with L (ct 1), L toe extended; bring L to arch of R and take wt on L (ct &). Repeat push step twice (cts 2, &, 1); do not close L ft to R arch but stamp lightly on L (ct &); stamp lightly on R (ct 2); hold (ct &), making half turn CCW to face in opp direction (R shoulder to ptr). The arm pos changes with the half turn CCW, L arm arched high over head, R shoulder turned to ptr, R hand on hip. On push step W turn slightly fwd to face ptr, pointing pushing toe directly twd him.



- 7-8 Repeat action of meas 5-6, beginning L. L arm arched high over head, R shoulder turned to ptr, R hand on R hip.

M HEEL STAMP

- 9-16 With fists on hips, stamp R heel, leaving toe on floor in place. Straighten knee (ct 1); bend both knees slightly and lift R heel (ct &). Continue heel stamps through phrase, always stamping on strong beat of music.

II. BRUSH, TWO STEP AND TURN

W and M

During following action both have L arm arched high, R hand on hip.



- 1 Both brush R ft diag fwd across L (ct 1); brush R ft diag bkwd (ct 2); kick R ft fwd, turning diag to R; bend knee and slightly scuff L heel fwd (ct &).
- 2-4 Beginning R, do 3 two-steps. While performing two-steps, form individual circles to R, arms at slight angle, elbow level, palms up. Pass L shoulders with ptr and circle facing ptr and bring hands to hips on ct 2 of meas 4.
- 5-8 Repeat action of meas 1-4 (Fig II) beginning L, R arm arched high; pass R shoulders on 3 two-steps.

III. M AND W SOLO

- 1 M Face ptr. Prysiadka: Squat with straight back, knees out in wide "V"; hands fall between knees (ct 1), straighten knees and extend L leg diag to L (heel on floor, toe up); R arm is held in high arc over head, L arm to side just below shoulder level. Look twd L hand, which has palm up (ct 2).
- 2 Beginning R, repeat action of meas 1.
- 3-4 With fists on hips, describe small circle turning CW while taking double heel steps, beginning R (cts 1, &, 2, &, 1, &, 2), stamp lightly on L (ct &).



Double heel steps: Scuff R heel and quickly step on R ft.

- 5-8 Repeat action of meas 1-4 on opp ft.
- 1 W L hand on hip, R arm sweeps across to L and back into high arc over head. Beginning R, take one Russian polka bkwd (cts 1, &, 2, &); turn L shoulder slightly twd ptr.

- 2 Step L back of R, placing hand on heart (ct 1) and point R ft fwd; bow to ptr. R arm sweeps up in an arc from heart twd R ft (ct 2). This step is executed in an exaggerated, slow tempo.

- 3-4 W move twd ptr with 4 cut steps, R toe leading (L ft replaces R on cut) (cts 1, &, 2, &). Cut step is executed on numerical ct.

Hold arms out to side (palms down), slightly below shoulder level. Rotate arms bkwd and fwd, turning palms up on each numerical ct of the music and down on the "&" ct. (cts 1, &, 2, &).

- 5-8 Repeat action of meas 1-4 (Fig III) exactly, except at the end do only 3 cut steps and stamp R, L, (cts &, 2, hold &). Finish with wt on L ft, R hand joined high with ptrs R, L hand on hip.



FAST PART

IV. RUSSIAN POLKA, CUT AND SKIP STEPS

- Ptrs join R hands, L fists on hips.
- 1-4 Beginning R, W move out of circle, making 2 complete CW turns with 4 polka steps as M follows with 4 polka steps.
- 5-8 W return to place with 8 quick cut steps, R ft fwd, while M takes 8 Russian skip steps bkwd.



Russian skip step: Step R ft directly behind L ft, displacing L (ct 1), hop on R (ct &), step L ft behind R (ct 2), hop on L (ct &).



- 9-16 Repeat action of meas 1-8 (Fig IV).

V. PUSH STEP, JUMP TURN STEP, PRYSIADKA

- Ptrs face in double circle, M back to ctr.
- 1-4 Beginning L, but with wt on R, ptrs move to own R with 8 push steps.

- 5 W make one CW turn in place with Jump Steps.

Jump step: Leap lightly onto L ft and extend R heel diag fwd, toe up (ct 1), change quickly by leaping onto R and extend L heel fwd, touching floor (ct 2).

- 6-8 Repeat action of meas 5 three more times (8 Jumps in all).

- 5-8 M Simultaneously, execute 4 quick Prysiadkas in place, turning CW.

Prysiadka: Squat with straight back, both hands between knees (ct 1), raise and straighten knees, sliding heels out into a wide "V" (ct 2). Keep wt on heels (ct &). At the same time, open arms low to side, palm up.

- 9-12 Moving to own L, return to orig place with 8 push steps.

- 13-16 Begin R with wt on L. W repeat Jump step turning CCW, while M execute 4 Prysiadkas turning CCW.

On Push step, M and W stretch arms out to side at shoulder level. W flutter hands, M hold hands still, palms fwd. On Jump step W turn with hands high over head, continuing flutter motion. Finish facing about 4 ft. apart.

VI. RUSSIAN POLKA AND DOS-A-DOS

- 1-2 Beginning R, dance 2 Russian polka steps fwd twd ptr.

- 3-4 Move bkwd to place with 2 Russian polka steps.

- 5-8 With 8 gliding walk steps, move fwd, pass R shoulders with ptr and return to place, passing L shoulders.

- 9-16 Repeat action of meas 1-8 (Fig VI), except that ptrs pass L shoulders first.

VII. TURN AWAY, JUMP, ELBOW HOOK

Ptrs face, inside hands joined (MR-WL); progress CCW in circle.

- 1-2 Make one complete turn away from ptr with



two polka steps; sweep joined hands down and fwd on first polka step. Break on second polka step and rejoin inside hands before beginning next meas.

3-6 Repeat action of meas 1-2 (Fig VII), twice.

7-8 Face ptr. Both jump diag R on both ft, L hips adjacent on ct 1, jump back to place on ct 2. Repeat jump diag L (ct 1), jump back to place (ct 2). Hands hang loosely at sides.

9-16 Join R elbows, L arm held in a high arc. Beginning R, turn CW with 8 Russian polka steps. Lean away from ptr on turn and end facing each other.

17-24 Repeat action of meas 1-8, (Fig VII).

25-32 Repeat action of meas 9-16 (Fig VII). Hook L elbows and begin polka step on L ft with R arm high.

At end of each polka step the ft flies up in back in a saucy manner.

VIII. LEAP, BUZZ AND HOP TURN

1-2 Ptrs face, M back to ctr. With L shoulder to ptr, both leap lightly diag fwd R on R (ct 1), close L to R (ct &), change wt to R (ct 2), hold (ct &). Leap back to place on L (ct 1), close R to L (ct &), change wt to L (ct 2), hold (ct &).

M thrust arms down and slightly fwd, palms fwd (meas 1), then back to pos low on hips with fists doubled, thumb pointing bkwd (meas 2).

W bend slightly bkwd on this step, thrusting hands high, upward and fwd, palms up (meas 1), return hands to hips (meas 2).

3-4 M with both hands remaining low on hip: W with R arm held high, L hand on hip, make one solo turn CW in place with 4 buzz steps (cts 1, &, 2, &, 1, &, 2, &).

5-8 Repeat action of meas 1-4 (Fig VIII), beginning L, with R shoulder twd ptr and finish facing each other.

9-16 Step fwd R so that hips are adjacent, R arm around ptrs waist, L hand held high. Take 16



hops on R, 2 hops to each meas; extend L leg back, knee straight. W must end turn in orig pos.

- 17-32 Repeat action of meas 1-16 (Fig VIII) beginning L. Hop on L with L hips adjacent and R arm high.



IX. M AND W SOLO

M - Polka, and in Star, Prysiadka

- 1-4 In groups of 6, take 4 polka steps (L-R-L-R), casting off to L to form L hand star. Arms are outstretched at shoulder level, palms up.
- 5-8 In L hand star pos, Prysiadka 4 times, kicking R ft diag fwd. Both arms remain outstretched in star.
- 9-12 Break from star formation. Beginning L, take 4 polka steps (L-R-L-R) to orig pos to face ptr. Keep both arms outstretched when returning to pos.



W - Toe-heel, Slide and Kick

Arms are folded and held at shoulder level through entire figure.

- 1-4 Beginning with ft together, turn toes out to R (ct 1), slide heels to R (ct 2). Repeat toe-turn step 3 times.
- 5 Hop on L, touch R toe to R side (one foot from L toe, with R toe turned down, heel up (ct 1). Hop again on L, touch R toe in front of L toe, R knee turned out (ct 2).
- 6 Hop again on L and kick R diag fwd (ct 1), step R beside L (ct 2).
- 7-8 Repeat action of meas 5-6 (Fig IX), beginning L.
- 9-12 Repeat action of meas 1-4 (Fig IX), moving to L. Return to orig pos to face ptr.



X. POLKA, SKIP, POSE

- 1-4 Ptrs take shoulder-waist pos. With 4 polka steps turn CW and travel CCW. Complete polka in single circle, W facing ptr, R hands joined high, L hands on hips.
- 5-8 Beginning R, take 4 polka steps in LOD (CCW) as W makes 2 turns CW under raised joined hands. M stamp ft on first ct as he follows W.
- 9-11 L hands joined in front, R hand at W R waist, make one complete turn CW with 6 skipping steps. W skip bkwd, M fwd.
- 12 Keeping L hands joined, M turn W to R. Released R hands go into high arc as ptrs pose, M back to ctr, W facing him.



RUSSIAN PEASANT DANCE

(Russia)

This dance was arranged by Sergei Temoff, and taught to Changs International Folk Dancers in 1945. It was presented as an exhibition at a War Bond Rally in the San Francisco Civic Auditorium in the summer of that year. The music used is a popular Russian Folk Song, "The Moon Shines".

MUSIC: Record: National 4001 - Russian Peasant Dance
Victor 25-0030A "Shining Moon"
Piano: Svietit Miesiets (The Moon Shines)
M. E. Shambaugh, A. S. Barnes & Co. 1932

FORMATION: Cpls in a circle, ptrs facing, M back to ctr.
Free fists on hips unless otherwise stated. W, hands on hips, may carry handkerchief to use during W solo.

STEPS AND STYLING: Russian Polka*, Pas de Bas*, Walk*, Three Step Turn*, Push step*, Slide*, Pivot*, Hop*, Run*, Hungarian Turn Pos, Varsouvienne pos*.

Prysiadkas: Squat on heels with hands down between knees (cts 1, 2); rise to astride pos with wt on heels, toes pointing up, open arms sdwd about waist level (cts 1, 2).

Prysiadkas with Pivot Turn: Squat on heels with hands down between knees (cts 1, 2). Rise to astride pos, wt on R ft, L heel extended diag fwd, toe up, R arm arched high, L hand extended sdwd (cts 1, 2). Step on L (ct 1), pivot turn CCW (ct 2); step R (ct 1), hold (ct 2). Repeat step reversing ftwork and pivot turn.

Russian Skip (2 to a meas): Step R directly behind L, displacing L (cts 1, &); hop R (ct ah), step L behind R, displacing R (cts 2, &), hop L (ct ah) (same timing as regular skip). Keep knees turned out.

Hop-Tap (CW turn): Hop R and at the same time tap L ft on floor (ct 1), hop R and at the same time raise L ft off floor, knee bent, ft under body (ct 2). Reverse ftwork for CCW turn.

Toe-Toe-Kick Step: Hop L, touch R toe to R side, toe turned down, heel up, knee turned in (ct 1); hop L, touch R toe in same spot, heel up, knee turned out (ct 2). Hop L, kick R ft diag fwd, leg straight (ct 1), step R to L (ct 2). Repeat step reversing ftwork.

Jump-Tap: Handkerchief may be held in R hand. Jump on L making 1/4 turn CCW, at the same time tap R toe on floor in front of L toe (both arms come down in front of body) (ct 1); hop L, raise R knee, knee out, toe down, and make 1/4 CW turn (R arm swings high to R side) (ct 2). Repeat step, reversing ftwork, direction of turn and arm.

Step-Slap: Step fwd on R heel, toe pointed up (ct 1), lower toe to floor with a slap, take wt on R (ct 2). Repeat step reversing ftwork.

MUSIC 2/4

PATTERN

Measures

16 meas INTRODUCTION Watch ptr with interest

I. AWAY AND TOGETHER

- 1-4 Both bend fwd from hips; on ct 1 of each meas clap own hands in front and at the same time stamp R ft on floor slightly fwd (4 times in all).
- 5-8 Dance 8 Russian Skip steps bkwd away from ptr; M fists on hips. W start with hands on hips, gradually extend hands twd ptr, palms up, arms rounded.
- 9-12 Repeat action of meas 1-4.
- 13-16 Both begin R. With 2 Russian polka steps and 3 stamps, R-L-R, move twd ptr. Place R arm around ptrs waist, L arm arched high, R hips adjacent (Hungarian Turn Pos).

II. HOP-TAP

- 1-8 Dance 8 Hop-tap steps turning CW in place.
- 9-16 Reverse ftwork and direction and repeat action of meas 1-8 (Fig II). Finish sequence ptrs facing, M back to ctr.

III. REACHING AND W AROUND M

Arms extended sdwd, palms down, leading arm slightly above shoulder level, trailing arm slightly below shoulder level:

- 1-2 Beginning ML-WR place heel sdwd twd LOD, knees straight (ct 1), bend knees slightly (ct 2); straighten knees (ct 1); lower toe to floor taking wt and turn 1/2 (M CCW, W CW) to finish back to back (ct 2).
- 3-4 Repeat action of meas 1-2 (Fig III) reversing ftwork and turns. Finish face to face.
- NOTE: Arms are lowered as ptrs turn on ct 2 of meas 2 and 4.
- 5-8 Repeat action of meas 1-4 (Fig III). Join inside hands, (MR-WL).
- 9-16 M L fist on hip, kneel on L knee and remain in this pos as he leads W twice around him CCW. On ct 2, meas 16, M rise and take ptr in Varsouvienne pos, both facing LOD (CCW).
- 9 W hold skirt with R hand, step fwd L bending knee (ct 1), sweep R ft in a half circle CCW, step R beside L (ct 2).
- 10-16 Repeat action of meas 9 (Fig III) 7 times (8 in all). Finish on outside of circle, facing LOD, in Varsouvienne pos with ptr.

IV. PAS DE BASQUE AND ELBOW HOOK

- 1-8 Both begin R. Dance 8 Pas de Basque steps fwd in LOD (CCW).
- 9-12 Hook R elbows, L arm arched high, lean away from ptr. Both begin R and walk 8 steps CW in place.
- 13-16 Repeat action of meas 9-12 (Fig IV) reversing ftwork and

direction. Finish sequence in a double circle, ptrs side by side. Both move RLOD throughout following figure.

V. THREE STEP TURN AND PUSH STEP

- 1-2 Both begin R. With 3 steps R-L-R, make one complete CW turn sdwd to R (cts 1, 2, 1), swing L across R (ct 2).
- NOTE: Remain side by side on turn. Arms hang loosely at sides on turn; clap own hands out to R side on ct 2, meas 2.
- 3-4 Repeat action of meas 1-2 (Fig V) reversing ftwork and direction (3-step turn CCW).
- 5-6 Repeat action of meas 1-2 (Fig V) (3-step turn CW)
- 7-8 Repeat action of meas 3-4 (Fig V) (3-step turn CCW). Omit swing on last ct, face ptr, M back to ctr. W take wt on R.
- 9-14 M fists on hips, move sdwd (RLOD) with 12 push steps.
- 15-16 Walk R, L (RLOD) (cts 1-2), stamp R (ct 1), hold (ct 2). On the two walking steps M arms gradually extend fwd; on the stamp, open twd ptr with a strong gesture.
- 9-10 W move sdwd (RLOD) with 4 push steps, L arm across front of chest, R arched high. On ct & of 4th push step, turn 1/2 CW to face outside of circle, back to ptr; reverse arm pos.
- 11-12 With 4 push steps and 1/2 turn CW, W continue moving sdwd R (RLOD). Change arm pos on turn (face ptr).
- 13-14 Repeat action of meas 9-10 (Fig V).
- 15-16 Walk R, L, turning 1/2 CW to face ptr (cts 1-2), stamp R (ct 1), hold (ct 2). NOTE: W turn is always CW, trailing arm is always high. On the 2 walking steps, arms gradually extend fwd; on the stamp open twd ptr with a strong gesture.

VI. AWAY, TOGETHER, SKIPPING TURN

- 1-2 Both begin R. Dance 4 Russian skip steps bkwd, away from ptr. Begin sequence with hands on hips, gradually extend them fwd twd ptr. M may keep fists on hips.
- 3-4 Both begin R. Move fwd with 2 Russian polka steps to finish with R hips adjacent. Place R arm around ptrs waist, join L hands above heads.
- 5-6 With 4 walking steps (R-L-R-L), cpl turn once CW in place.
- 7-8 M step in place R-L-R-L.
W turn 1/2 CW under joined L hands. Finish sequence side by side, MR arm in back of W with R hands joined on her R waist, joined L hands extended fwd.
- 9-14 Both begin R. Dance 12 skip steps turning CW. M move fwd, W bkwd. Finish sequence M back to ctr.
- 15-16 M step in place R-L-R-L as he turns W CW under joined L hands to face him.

VII. MAN'S SOLO

- 1-8 M perform 2 Prysiadkas with Pivot turn, alternating ftwork, hand movements and turn.
- 9-12 M perform 2 Prysiadkas.
- 13-15 Fold arms in front of chest; begin R and dance 6 Russian skip steps bkwd in a small CW circle. Finish sequence back to ctr.
- 16 Stamp R, open arms twd ptr (ct 1), hold (ct 2).
- 1-16 W place R elbow in L palm, R hand near chin, R forefinger on cheek as she watches ptr SOLO. On ct 1 of each meas, W tap toe on floor and tap cheek with R forefinger.

VIII. WOMAN'S SOLO

- 1-8 M clap hands and stamp R on ct 1 of each meas while watching W SOLO.
- 1-8 W dance 8 jump-tap steps moving bkwd away from ptr.
- 9-10 Both begin R. Move fwd with 2 Russian polka steps. If handkerchief is used, W hold each end in both hands and twist it in front about eye level.
- 11-12 M with 2 Russian polka steps, turn CCW to follow W twd ctr.
W dance 2 Russian polka steps continuing twd ctr as she passes M on his R.
- 13-14 Both continue twd ctr with 2 Russian polka steps.
- 15-16 Both walk fwd R, L (cts 1, 2), stamp R (ct 1), hold (ct 2).
W tuck handkerchief in belt, form circle of W by joining hands. M join hands to form an outside circle of M.

IX. CIRCLE

- 1-4 With 4 Russian polka steps, M begin L and circle CW while W begin R and circle CCW. M face RLOD, W LOD.
- 5-8 All face ctr, continue with 7 sliding steps and stamp (ML-WR) on meas 8 (ct 2).
- 9-16 Repeat action of meas 1-8 (Fig IX), reversing ftwork and direction. Finish sequence with W in front of M and slightly to his R, join R hands above W head, L on own hip. both facing ctr.

X. ENLARGING CIRCLE

- 1-2 Both begin R and move fwd with 3 small walking steps (R-L-R), tap L with a slight bend of knees.
- 3-4 Both begin L and move bkwd with 3 longer walking steps (R-L-R) to enlarge circle; tap R with slight bend of knees.
- 5-8 Repeat action of meas 1-4 (Fig X).
- 9-10 M step in place and assist W to turn once CW under joined R hands. W step R-L-R (cts 1, 2, 1); both stamp L (ct 2), W no wt.

- 11-12 Repeat action of meas 9-10 (Fig X), W reversing ftwork and direction.
- 13-16 Repeat action of meas 9-12 (Fig X). On last turn CW, W finish facing ptr, back to ctr.

XI. STAMP, PIVOT AND AROUND PARTNER

- 1-2 Both stamp R diag fwd across L (in semi crouched pos) and clap own hands in front (cts 1, 2), stamp R to R side, opening both arms sdwd (cts 1, 2).
- 3-4 Both pivot CCW (cts 1, 2), step R in place facing ptr (cts 1, 2)
- 5-8 Repeat action of meas 1-4 (Fig XI).
- 9-12 M fold arms in front of chest, W place hands on hips. With 4 Step slap steps move fwd passing R shoulders.
- 13-15 With 4 Jump-hop steps, move around ptr, passing L shoulders, and return to place.
- 16 Step L to R (ct 1), hold (ct 2). Ptrs face, W inside with back to ctr.

XII. STEP-SWING, STEP-HOP

Ptrs move together in LOD.

- 1-2 M step fwd R (begin CW turn on ct 1), hop R and swing L ft across R (ct 2); step-hop L, swing R across L, completing turn (cts 1, 2). Arms follow swinging ft.
- 3-4 Beginning R, move fwd in LOD with 3 walking steps (R-L-R) (cts 1, 2, 1), turn 1/2 CCW, stamp L twd RLOD (ct 2). Open arms in strong gesture on stamp.
- 1-4 W dance same sequence with opp ftwork and turn.
- 5-8 Repeat action of meas 1-4 (Fig XII) moving RLOD, reversing ftwork and turn. M begin L, W R.
- 9-12 M dance 2 Prysiadkas.
W dance 2 Toe-toe-Kick steps.
- 13-16 Hook R elbows, L arm arched high; with 8 quick walking steps (1 step to a ct) turn CW in place. Finish sequence with W on MR, both facing ctr.

XIII. SINGLE CIRCLE AND COUPLE TURN

- 1-16 All join hands in single circle, and without backing out, move in LOD with 32 running steps.
- 17-31 Ptrs assume Hungarian turn pos, turn CW in place with small running steps. Finish sequence M on inside of circle, back to ctr; release ptr.
- 32 Join inside hands (MR-WL). M turn W CW under joined hands to end in pose, outside hands arched high.

REFERENCE LIST

The following list is a brief guide of references on folk dance material and has been selected to include items which may be available by purchase, or which can be consulted in large college and university libraries. For a more detailed comprehensive list see previous volumes of Folk Dances From Near and Far.

For convenience in arrangement, the items have been classified by national groups, except for those which are general works or include dances from numerous national groups.

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