

Camp Hess Kramer Institute

Oct. 12-14

1979

Ned & Marian
Gault

Beverly
Barr

Maria
Reisch

Vivian
Woll

Dave & Fran
Slater

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GAYDA ÇIRA
Turkish

PRONUNCIATION: Chay-day chur-ah

TRANSLATION: "Candles by the river"

SOURCE: This dance is from Elazig, was learned from Ayes Atac
In Istanbul 1970.

RECORD: BOZOK 106, Side 2, Band 1

FORMATION: Mixed line. Arms at shldr ht and slightly fwd of body
with little fingers joined.

METER: 5/8

PATTERN

Meas.

PART I:

- 1 Step R to R, hands move to R (cts 1-2), close L to R, hands
move to R (cts 3-5).
- 2-4 Repeat meas 1, 3 more times (4 in all).

PART II:

- 1 Moving diag bkwd to R stepping on R (cts 1-2), touch L slightly
fwd of R (cts 3-5)
- 2 Step L fwd with a double bounce (cts 1,2 3,4,5)
- 3 Repeat meas 2, with opp ftwk and direction.
- 4 Repeat meas 2, except do not step diag bkwd.

Repeat dance from beginning until end of music.

Presented at the 1979 San Diego S.U.F.D. Conference by Bora Özkök

Presented by Maria Reisch
1979 Camp Hess Kramer Institute, Oct. 12-14, 1979

KECIKO
Turkey

Keçiko (Ketch-ee-koe) means, "Beautiful Girl." This dance is from Central Eastern Turkey (Elazig) and was learned by Bora Özkök from the University of Istanbul Ethnic Dancers in 1970. It is a dance of the Kürds, a tribal minority in eastern Turkey, speaking a language of Assyrian origin, who have adapted to the Turkish way of life.

RECORD: BOZOK 104, Side 2, Band 1.

FORMATION: Mixed lines, shldr hold, arms kept straight. Ends of lines hold handkerchief in free hands.

NOTE: Call Geç, Geç when going from one figure into the next figure.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas (no action)

FIG. I:

- 1 Facing and moving LOD, step R (ct 1), step L (ct 2).
- 2 Step R slightly fwd of L while keeping L toe on floor and bending and pushing L knee fwd, then straightening it (ct 1,&), keeping wt on R, again do a knee push with L knee (cts 2,&).
- 3 Shift wt and push R knee fwd and straighten (ct 1,&), repeat cts 1,& (cts 2,&).

FIG. II:

- 1 Facing and moving LOD, step R,L (cts 1-2).
- 2 Jump onto both ft with L in front of R - land facing RLOD (ct 1), retaining pos, bounce twice (ct 2,&).
- 3 Jump onto both ft (ct 1), hop in place on L while twisting body to face LOD and bend R straight back at knee, toe pointed down (ct 2).

FIG. III:

NOTE: This figure has 2 transition steps, the first moving fwd, the second bkwd. The step is danced in this manner:

Transition Step Fwd
Step In Place
Transition Step Bkwd
Step In Place

Transition Step Fwd twd Ctr

- 1 Repeat meas 1, Fig. II, facing ctr and moving fwd (walk, walk).

Step In Place

- 1 Jump onto both ft (ct 1), small leap onto R while lifting and extending L heel fwd (ct 2).
- 2 Touch L heel to floor (ct 1), in place leap onto L lifting R (scissors-like) (ct 2).
- 3 With wt on L and leaning back, small touch R heel diag L (ct 1), touch R heel straight fwd (ct 2).
- 4-12 Repeat meas 1-3, 3 more times (4 in all).

Note: When jumping onto both ft lean fwd slightly, when leap-into one ft and extending the other, lean bkwd slightly.

Transition Step Bkwd away from Ctr

1 Repeat meas 1, Fig. II, facing ctr and moving bkwd.

Step In Place

1-6 Repeat meas 1-3, twice.

Presented by Maria Reisch
1979 Camp Hess Kramer Institute, Oct. 12-14, 1979

MIRKOVO KOLO

Serbia

Authentic motifs from Požarevac in Serbia. Steps are light. Title translates "Mirko's Dance."

RECORD: Ciga & Ivon Despotović, Vol. 1, Side B, Band 2.

PRONUNCIATION: Meer-koh-voh

FORMATION: M and W in a closed circle, front basket hold (L over R).

METER: 2/4

PATTERN

Meas.

INTRO: 16 meas

FIG. I:

- 1 Face ctr and grapevine to R: Step R to R; step L behind R; step R to R; step L in front of R. Steps are done in a prancing manner - lift knees high. (cts 1,&,2,&)
- 2-3 Repeat meas 1, twice more (3 times in all).
- 4 Stamp R in place (ct 1), hop on R (ct &), step L beside R (ct ah), stamp R (ct 2), stamp L, no wt (ct &).
- 5-8 Repeat meas 1-4, with opp ftwk and direction.

FIG. II:

- 1 Facing ctr and moving to R, step R to R, step L behind R, step R to R, lift L to L (cts 1,&,2,&).
- 2 Moving to L, step L to L, step R behind L, step L to L, touch R flat in front of L and bend fwd from hips (cts 1,&,2,&).
- 3 Scissors-change, stepping R,L remain bent over.
- 4 Straightening body, repeat meas 1 to R.
- 5-8 Repeat meas 1-4, with opp ftwk and direction.

Presented by Maria Reisch

1979 Camp Hess Kramper Institute, Oct. 12-14, 1979

ŠUMADINSKO KOLO
Serbia

PRONUNCIATION: Shoo-mah-deen-skoh Kolo

RECORD: Ciga & Ivon Despotović, Vol. 3, Side 2, Band 3.

FORMATION: Escort pos, face R of ctr in mixed lines.

METER: 2/4

PATTERN

Meas.

1-24 INTRODUCTION: (This is music for Fig. II)

FIG. I: CHUG BACKWARD; GRAPEVINE

- 1-2 Moving in LOD, step R,L,R (cts 1,&,2); L,R,L (meas 2, cts 1,&,2).
- 3 Face ctr, jump onto both ft in stride pos, knees bent (ct 1); hop on R, lifting L in back (ct 2); step L behind R (ct &).
- 4 Step on R to R (ct 1); step L behind R (ct &); step R next to L (ct 2).
- 5-6 Chug bkwd 4 times (2 per meas).
- 7 Moving sdwd to L, step L to L (ct 1); step R across L (ct &); step L to L (ct 2); step R behind L (ct &).
- 8 Continuing moving L, step L to L (ct 1); step R across L (ct &); step L to L with plie (ct 2); hold (ct &).
- 9-32 Repeat meas 1-8, 3 more times (4 in all).

FIG. II: STEP-HOP FWD AND BACK (Hands in "V" pos)

- 1-4 Repeat Fig. I, meas 1-4, but much larger - really move!
- 5 Step diag L fwd on L (ct 1); hop on L (ct 2); step R fwd on L (ct &).
- 6 Step L bkwd (ct 1); hop on L, circling R around behind L (ct 2); step R behind L (ct &).
- 7-8 Repeat Fig. I, meas 7-8 (grapevine).
- 9-24 Repeat meas 1-8, 2 more times (3 in all).

Repeat dance from beginning

Presented by Maria Reisch
1979 Camp Hess Kramer Institute, October 12-14, 1979

Presented by Ciga Despotović at the 1979 San Diego F.D. Conference
& Folk Dance Symposium, Santa Barbara.

O YATROS
Epiros, Greece

Ted Sofios learned this dance from Ioanni Doukas, Dance Instructor of the Lykeon Ellinithon of Thessaloniki. He learned it from the leader of the Eykeon Ellinithon of Ioannina, Epiros. (The Lykeon Ellinithon is a society of Greek women whose purpose is to preserve traditional costumes and dances and present them to the public.)

Nobody does or says it better than John Pappas when it comes to Epiros. This quote is from the Stockton Dance Syllabus of 1976. "Like most dances of Epiros, the movements are generally slow and stately. The feeling is proud and the dance should reflect this in the style of the dancers. There is a tension in the movements-- this is not to say they are stiff and jerky! The movements should be slow and fluid, but controlled at all times. Rather than moving immediately there is usually a slight delay to each movement."

This dance was taught by Ted Sofios at the 1979 San Diego S.U.F.D. Conference.

RECORD: Dances of Greece (EP) 7901, Side 1, Band 2 (Then Boro Manoula)

FORMATION: A line of dancers facing LOD. Hands in "W" pos. Slow, proud, restrained.

METER: 4/4

PATTERN

Meas. Cts.

BASIC:

- | | | |
|---|---|---|
| 1 | 1 | Facing R and moving LOD, step on R. |
| | 2 | Step on L. |
| | 3 | Step on R to R and face ctr. |
| | 4 | Lift L in front of R. |
| 2 | 5 | Step on L to L. |
| | 6 | Lift R in front of L. |
| | 7 | Step R behind and to L of L. Both knees bent. |
| | 8 | Step on L next to R (close). |

VARIATION I:

Cts 1-2 Turn CW stepping R,L in LOD. M's arms up "like eagles", W's hands on hips, fingers fwd.

VARIATION II:

Cts 5-6 Pivot turn to L on L. Lift R.

VARIATION III:

Cts 7-8 R knee lowers almost to ground for bounce (keep back straight). This is a M's step.

VARIATION IV:

Cts 7-8 Dip on Knee and turn bkwd to R, raising on ct 8.

Cts 1-4 VARIATION V:
"Greek Walk" to R, dipping knee almost to floor; straighten up to lift L (ct 4). This is a M's step.

Cts 1-8 VARIATION VI:
Pa de Basque (PDB) with leaps: Step R,L (cts 1-2); PDB to R (cts 3,4,&); PDB to L (cts 5,6,&); large leap to R on R (ct 7), step L across R high in air (cts 8). Note legs are kicked high in the air on leaps and cross on cts 7-8.

The variations may be used in almost any combination. Many other combinations may be added within the basic frame work.

Styling: All dips and squats, etc. are done with straight backs. In Basic Step, M lift legs almost parallel to floor. W touch toe in front instead of lift.

Presented by Maria Reisch
1979 . Camp Hess Kramer Institute, Oct. 12-14, 1979

ČEREŠNÍČKY
Czechoslovakia

Čerešničky is a women's dance from Southeast Moravia.

PRONUNCIATION: Chair-esh-neeck-kee

RECORD: DDGU DDSG&I 114005 (Denmark),
or Worldtone 1003 (45) w/out coda

FORMATION: W in a circle facing ctr, hands joined down in "V"pos.

STEPS: Key: see meas B19-20

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 4 meas (no action)

FIG. I:

- A1 Step L to L (ct 1), close R to L (ct 2).
2 Repeat meas 1.
3 Step L to L, leave R in place (ct 1), touch full ft out
to R side (ct 2).
4 Close R to L (ct 1), hold (ct 2).
Note: Move head from side to side (i.e., to L when
stepping on L). Bend knees sharply when closing one ft
to another. Hands move fwd slightly when stepping on L
and are straight down when stepping on R.
5-8 Repeat mea 1-4 to R with opp ftwk.
9-16 Repeat meas 1-8.
- B17 Moving in RLOD, step R across L - dip (ct 1), step L
to L - straighten (ct 2).
18 Repeat meas 17 (4 steps in all).
19-20 Do "Key" (stamp R across L, step L diag out, close R to L).
21-22 Grapevine to L: Step R across L (ct 1), step L to L
(ct 2). Step R behind L (ct 1), step L to L (ct 2). All
steps are light leaps.
23-24 Do "Key" (see meas 19-20).
25-32 Repeat meas 17-24.

Repeat Fig. I entirely.

FIG. II:

- A1-2 Repeat Fig I(A), meas 1-2.
3 Hop on R and swing L heel across R ft (ct 1), hop on R
and swing L heel to L (ct 2).
4 Close L to R (ct 1), hold (ct 2).
5-8 Repeat meas 1-4, to R with opp ftwk.
9-16 Repeat meas 1-8.
- B17-32 Repeat Fig I(B), meas 17-32.

Repeat Fig. II entirely.

CODA:

PART I:

- 1-2 Facing diag L and moving to L, do 2 step-hops (R,L).
3-4 In RLOD, do 4 quick "buzz" steps: Step fwd on R (ct 1), close L to R (ct &). Repeat 3 more times. The cts are 1&, 2&, 3&, 4&.
5-16 Repeat meas 1-4, 3 more times (4X in all).

PART II:

- 1 Facing diag L and moving to L, stamp-hop in R (cts 1, &), step L fwd (ct 2). On hop, lift L knee across R leg).
2 Repeat mea 1.
3-4 Repeat Part I, meas 3-4 (4 quick "buzz" steps).
5-16 Repeat meas 1-4, 3 more times (4 in all).

VARIATION, PART II: (This replaces Part II)

- 1-8 Repeat meas 1-4, twice.
9-12 Facing neighbor and joining in shldr-waist pos or dancing alone, do steps from either Part I or II, meas 1-4, turning CW
13-16 Repeat meas 9-12, turning CCW.

Presented by Frantisek Bonus at
1979 San Diego S.U.F.D. Conference

Presented by Dave & Fran Slater at
1979 Camp Hess Kramer Institute, Oct. 12-14, 1979

Words to Čerešničky:

Čerešničky, čerešničky, čerešné
Vy ste sa ne rosypaly na cestě

Repeat both lines one more time

Kdo vas najde, ten vás posbiera
Já sem měla včera večer frajira.

Repeat both lines one more time.

CZWOROK
Poland

SOURCE: This dance is known in the whole region of Gorny Slask with numerous figures and with different names, including: Rechter, Szkolarz, Litery and Siedmiokroczek. Written here are figures from the Opole and Cieszyn district of Slask, in south-western Poland bordering on Czechoslovakia.

PRONUNCIATION: Chvaw-rock

MUSIC: Record - MUZA XL 0670, Side A, Band 1 "Fabrykantka" 2/4
(slow record to 30)

FORMATION: Double circle of ptrns facing, hands flat on waist, M back to ctr. Steps written for M, W use opp ftwk.

MUSIC: 2/4

PATTERN

Meas

INTRODUCTION: 6 beats

FIG. I:

- 1-8 Starting L do 16 walking steps passing R shldrs with ptrn to switch places, turning L to face ptrn, passing R shldr with ptrn again turn R to return to orig pos. This pattern forms a fig 8.
- 9-10 With inside hands joined, starting L do 1 polka step turning back-to-back and 1 polka step face-to-face with ptrn.
- 11-12 Repeat meas 9-10 (4 polka steps in all).
- 13-16 In social dance pos, do 4 polka steps with ptrn turning in LOD. Polka should be smooth and flat footed (similar to two-step).
- 17-24 Repeat meas 9-16.
- 25-28 Repeat meas 1-24.

FIG. II:

- 1-3 In social dance pos, beginning L, do 3 step-closes twd ctr of circle.
- 4 Stemp L next to R - with wt.
- 5-8 Repeat meas 1-4, with opp ftwk and direction.
- 9-10 Do 1 polka step each, sdwd L and R.
- 11-12 Repeat meas 9-10, except make 1/4 turn CW to end with M back to ctr.
- 13-16 In social dance pos, pivot 8 steps with ptrn (M L, W R, arms stiff and diag down).
- 17-24 Repeat meas 9-16 (4 polkas, 8 pivots).
- 25-48 Repeat meas 1-24.

INTERLUDE:

- 1-4 Starting L (M back to ctr), walk 4 steps making 1 complete turn (circle) to own L, and end facing ptrn.
- Repeat dance from beginning.

Presented by Glenn Weber at
Idyllwild Workshop 1979

Presented by Dave & Fran Slater at
Hess Kramer Institute Weekend 1979

MITERITSA
Greek - Pontos

SOURCE: The name of this dance, Miteritsa, comes from the words of the song to which it is done. It is a diminutive form of the word Mother. According to Papahristos, the dance is both a dance and a game. It is for both adults and children. The Greeks of Pontos are from the Black Sea area. They were evicted by the Turks after over 2 thousand years of living in this area.

PRONUNCIATION: Mee-ter-eetsa

MUSIC: Record - Folk Dancer MH 4052B 4/4

FORMATION: For greatest enjoyment, the Miteritsa should be done in small groups. Dancers should be in an open circle with hands joined and down. Approximately 8 to 10 men should be together at the end of the circle; approximately 8 to 10 women should be joined to this line of men; the last man is holding the R hand of the first woman with his L hand. It is not necessary for each man and woman to have a ptrn. There may be more men than women, or vice versa. This dance is a mixer.

CHARACTERISTICS: This is a dance game. The feeling is lively and happy. The dancers should have lots of fun. There is much clapping of hands.

MUSIC: 4/4

PATTERN

Meas FIRST VARIATION (VOCAL MELODY) (During this variation there should be slight flexes of the knees)

1 Facing LOD, step fwd on R ft (there may be a slight stamp). Step next to R on L ft with bent knee (step-close). Repeat action.

2-4 Repeat action of meas 1 to a total of 16 steps in LOD

5-8 Repeat 16 steps of meas 1-4 in RLOD

NOTE: Throughout this variation there should be slightly more emphasis on the steps of the R ft, while there may be more flex of L knee when stepping on the L.

SECOND VARIATION (INSTRUMENTAL MELODY) (ALL of the dancers drop hands and clap while lead M dancer does following step with ptrn)

1 A small hop on L. Step on R ft. (This is a skip step.) A small hop on R ft. Step on L ft. Repeat action.

2-8 Repeat action of meas 1 to a total of 32 hop-steps (skips).

NOTE: Sometimes this is done as a two-step.

Lead M does the skipping step over to the W and choses a ptrn, hooks R elbows with her and they turn together in CW direction doing the skipping step for several meas. They then hook L elbows and do skipping step turning together in other direction for several meas. The M leaves the W and repeats the action with another W. The first W returns to place. Lead M may do this with several ptrns if he has time. There are 8 meas of instrumental music before the vocal begins again and the leader returns to place and the first variation is repeated, but this time the W who first danced with the leader leaves the line and chooses a M to dance with her. This M will be

the person to begin the second variation when it is later repeated for the third time.

Presented by John Pappas at the
Idyllwild Workshop, 1979

Presented by Dave & Fran Slater at
Hess Kramer Institute Weekend, Oct. 12-14, 1979

WORDS TO MITERITSA

Miteritsa mou glikia, thelo mia 'gapitikia//
Mavramatia ke megala, zimomena me to gala//

Ithela na'rtho to vradi, m'epiase psili vrohi//
To Theo parakalousa, yia na se vro monahi//

Sweet mother, I want a loved one, with
eyes dark and large and beautiful skin
(The idiom says, "Dark eyes kneaded with milk.")

I wanted to come to you last night,
a rain caught me.
I asked God to let you
be alone when I found you.

MRAKOTIN
Czechoslovakia

Mrakotin is the name of the village where the dance comes from in Northeast Bohemia. It is a schottische style of dance with 3 parts.

PRONUNCIATION: Mrah-ko-cheen

RECORD: DDGU DDSG&I 114005 (Denmark), side A2

FORMATION: Cpls anywhere on floor holding both hands straight across.
M faces LOD, W faces M.

METER: 2/4

PATTERN

Meas.

INDTRODUCTION: Begin dance with singing.

FIG. I: (Ftwk described for M, W use opp ftwk)

- A1-4 With hands joined and down (arms stiff) do 4 step-closes twd ctr of circle (M L, W R): Step L to L - hands swing to L (ct 1), close R to L - hands swing to R (ct 2). Repeat 3 more times.
- 5 Step L to L - hands swing to L (ct 1), hold (ct 2).
- 6 Stamp R next to L w/out wt - hands still to L (ct 1), hold (ct 2).
- 7-12 Repeat meas 1-6, reversing all movements.
- B13-14 Step L to L - hands swing to L (ct 1), close R to L - hands swing to R (ct 2). Step L to L - hands swing to L (ct 1), stamp R next to L w/out wt - hands still to L (ct 2).
- 15-16 Repeat meas 13-14, reversing all movements.
- 17-20 Join R elbows and do 4 two-steps turning CW (M L, L R).
- 21-28 Repeat meas 13-20.
- A1-12 Repeat "A" above, except do in closed social dance pos with shldr and arms accenting direction of movement on first beat.
- B13-16 Repeat meas 13-16 as in "B" above, except do in closed social dance pos.
- 17-20 Do 4 two-steps turning in LOD.
- 21-28 Repeat meas 13-20.

FIG. II:

- A1-2 In open pos, side by side and facing LOD (W L hand on M L shldr, M R arm around W waist, outside hands on hips with fingers fwd).
- Both starting on outside ft, do 1 schottische fwd: Step-step-step-hop.
- 3-4 Starting on inside ft, do 2 step-hops fwd.
- 5-8 Starting on inside ft, cpls turn (M fwd, W bkwd), with 7 small steps (one step per ct), and close on 8th step.
- 9-12 Repeat meas 1-4 (1 schottische and 2 step-hops).
- 13-16 Release hand hold and turn in circle away from ptr (M CCW, W CW), with 7 steps, closing on 8th step to face ptr. End with M bk to ctr, W facing M.

B17-28 M do 3 stamps (RLR) in place, W no action.
19-20 W do 3 stamps (RLR) in place, M no action.
21-22 M do 3 hand claps, W no action.
23-24 W do 3 hand claps, M no action.

Note: Clapping rhythm - cts 1,2,1,hold
A1-8 Repeat meas 9-16

FIG. III:

A1 In semi-open social dance pos, and both starting on outside ft, do 1 vigorous polka fwd in LOD with a long step and accent on ct 1.
2 Starting on inside ft, do 1 small polka step bkwd in RLOD.
3-4 In closed social dance pos and turning in LOD do 2 polkas or 4 step-hops.
5-16 Repeat meas 1-4, 3 more times (4 in all).
B17-20 M starting L and circling CCW do 2 two-steps (cts 1,&,2-1,&,2) + 2 walks (cts 1-2); M finish in front of W with 3 stamps in place (cts 1,&,2). W no action.
21-24 W repeat meas 17-20, reversing all movements. M no action.
25-32 Repeat meas A1-4, twice, except do 4 springy step-lifts in shldr-waist pos instead of 2 polkas.

Presented by Frantisek Bonus at
1979 San Diego S.U.F.D. Conference

Presented by Dave & Fran Slater at
1979 Camp Hess Kramer Institute, Oct. 12-14, 1979

SWEDISH - FINN MIXER
Sweden

This dance was notated at the "Festival in Uddevala" of the "Svenska Ungdomsringen for Bygdekultur" in 1974 by Edward Goller. This was one of the many easy mixers presented in groups of mixers by teachers such as Lars Abrahamson. Edward Goller chose this particular name because the propelled turn is the same as in the dance "Atta Man Engel" which is popular in both Finland and Sweden.

RECORD: SCLP 1021 Electric & Musical Industries, Sweden (LP),
"Dans I Dalom", Side B, Band 3 (Pelles Polka); or any
other lively Swedish polka or polkette.

FORMATION: Cpls in a circle, M on inside of circle facing out, W
facing M.

STEPS & STYLING: Walking and buzz steps are done very lively.

Buzz Step: Step R across L, with slight dip (ct 1),
step L fwd, slight rise on ball of ft (ct &), repeat cts
1-& (cts 2-&). 2 buzz steps per meas.

METER: 2/4 PATTERN

Meas.

No Introduction when using suggested recording.

FIG. I: R & L HAND STAR

1-4 Cpls join R hands with thumb grasp at shldr ht with long arms
and do 8 walking steps around each other turning CW. Start R.
5-8 Repeat meas 1-4, with opp hand hold and turning CCW.

FIG. II: BUZZ IN SPIN HOLD

1-8 With L hands joined in thumb grasp, reach (inside of R arms
cross) over the top of ptrs R shldr and put the palm of own R
hand on ptrs R shldr-blade. In this pos do 16 buzz steps
turning CW. Start on the inside ft (R) and dip slightly, then
rise slightly while stepping on the outside ft (L). All cpls
end in Varsouvienne pos, facing LOD. To get into Varsourienne
pos cpls retain L hand hold and the W makes 1/2 turn CW.

FIG. III: VARSOUVIENNE WALK

1-8 In Varsouvienne pos (both face LOD; W on M's R and slightly
fwd; W's hands held over own shldrs. M's hands joined on top
of W's - R in R, L in L), do 16 steps in LOD. Smile at
your ptr, and if you wish you may rock joined hands slightly
to correspond with walking motion.

FIG. IV: WOMEN CAST OFF

1-8 Releasing L hands, W cast off (1/2 turn to R) to face RLOD,
then releasing R hands, M continue walking LOD (CCW) on in-
side circle, while W walk on outside of M circle in RLOD (CW).
Do 16 walking steps.

Repeat the dance from the beginning by taking a new ptr by R hand.

Anyone losing a ptr should run to the middle of the circle. If the room is crowded, cpls doing the "spin hold" turn can stagger themselves in or out of the circle slightly.

Presented by Edward & Carol Goller
at the Idyllwild Workshop, 1979

Presented by Dave & Fran Slater
Camp Hess Kramer Institute, Oct. 12-14, 1979

ALAHOY
Philippines

Alahoy (Ah-lah-hoy) is a Philippine social mixer. The term has no literal meaning or translation. Rather it is an expression that could mean "Hello", but in this case it means "Good-bye" or "See you again." Bernardo T. Pedere learned this dance from Mrs. Francisca Reyes Aquino at the National College of Physical Education in Manila, Philippines. The dance was presented by Bernardo Pedere at the 1979 Idyllwild Workshop.

RECORD: MICO MX 262-B

FORMATION: Double circle of cpls facing LOD (CCW), W to R of M. Inside hands joined at approx shldr level, elbows bent and down. Free hand down at side.

STEPS: Heel and Toe: Touch R heel fwd, toes turned out (ct 1), touch R toe to the rear (ct 2). In this dance, the joined hands move back (ct 1), and fwd (ct 2).

Change Step: (Two-step) - Step fwd on R (ct 1); step L near R (ct 2); step fwd on R (ct 2). Step alternates. Ptwk is the same for M and W.

MUSIC: 2/4

PATTERN

Meas.

1-8 INTRODUCTION: No action

1-2 Beginning R, dance 1 Heel & Toe Step and 1 Change Step fwd.

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

5-8 Begin R and do 4 Change Steps moving sdwd R,L,R,L.

9-12 Repeat meas 1-4.

13-14 Begin R, do 2 Change Steps sdwd R,L.

15-16 Drop inside hands. Say "ALAHOY" to ptr, waving R hands, as M move in LOD to W ahead walking R,L,R,L. W wait in place for new ptr. Repeat dance with new ptr.

Repeat dance from beginning to end of music.

Presented by Vivian Woll

1979 Camp Hess Kramer Institute, Oct. 13-14, 1979

CZARDAS ŚLĄSKI
Poland

SOURCE: This dance originates from the Cieszynski district of Śląsk, in southwestern corner of Poland bordering on Czechoslovakia.

PRONUNCIATION: Chahr-dahsh Shlawn-skie

MUSIC: Record: MUZA XL 0670, Side A, Band 2 "Taniec Śląski"

FORMATION: Circle of ptrns facing, W back to ctr, hands flat on waist, fingers fowd. Steps for M, W use opp unless noted.

MUSIC: 2/4

Meas

NO INTRODUCTION

FIG. I:

1-8 Standing with ft together, "Suzie Q" 16 steps to M R, W R. First move heels, then toes, etc. Keep upper part of body straight, facing fwd, ONLY the FT twist.

9-16 Repeat meas 1-8, with opp ftwk and direction, returning to ptrn.

FIG. II:

1 In place, facing ctr, do 1 waltz bal step starting R (face diag R).

2 Repeat meas 1, with opp ftwk and direction.

3-4 With 2 waltz steps make one complete small circle to own R, end facing ptrn.

5-6 Repeat meas 1-2.

7 Do 3 scissors steps, start by stepping on R and kicking L fwd (cts 1, &, 2).

8 Jump landing on both ft together in plie.

9-16 Repeat meas 1-8.

PART III:

1-3 In social dance pos beginning M R, W L, do 3 waltz steps turning CW while traveling in LOD around the circle.

4 Continuing turning, step on M L, W R, then hop twice; M R, W L leg extended straight out and down to side, low to the ground. (Cue: Step, hop, hop.)

5-12 Repeat meas 1-4, twice more (3 in all).

13-15 Repeat meas 1-3.

16 Jump landing on both ft together in plie.

Repeat dance from beginning.

Presented by Glenn Weber at
Idyllwild Workshop, 1979

Presented by Vivian Woll at
Hess Kramer Institute Weekend Oct. 12-14, 1979

PASO DOBLE BURAWENO
Philippines

Paso Doble Buraweno (Pah-son Doh-blay Boo-rah-way-nyoh) is an old ballroom dance made popular in the Philippines by the Spaniards. Paso Doble translated literally means "double step." This version of the dance originated in the town of Burauen, province of Layte. It is characterized by march and plain walking steps. It is performed as a quadrille reflecting a marked European and Western style, typical of the multi-cultural fabric of Philippine folk dances. The research on this dance was done by Bernardo T. Pedere. The dance was presented by him at the 1979 Idyllwild Workshop.

MUSIC: Filipiniana Records BTP-001

FORMATION: A set of 4 cpls (see diagram): Cpl 1 face cpl 2; cpl 3 face cpl 4. Approximately 3 ft between ptrs and 6 ft between opp cpls. Arms at side.

HEAD OF HALL

	X		O	
Cpl 1				Cpl 2
	O		X	
Cpl 3				Cpl 4
	X		O	
	O		X	

STEPS: Walking Step: (2 even steps per meas.) Steps have a brisk, march like quality, but are not heavy.

Step-close Step: Step R to R (ct 1), step L beside R (ct 2). May also be done to L side.

Dos-a-dos: Advance to pass R shldr with opp, step to R, pass L shldr to move bkwd into orig pos.

Courtesy turn pos: With ptrs facing same dir., join L hands in front of M, join R hand at R side of W waist, M R arm around W.

Ftwk same for M and W unless otherwise noted.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: MARCH IN PLACE & STEP-CLOSE

1-12 Beg R, march in place 24 steps. W no wt on last ct. Arms at sides.

13-16 Dance 4 small step-close steps twd ptr, M begin R, W L. On (vamp) meas 16 assume Courtesy Turn pos. W no wt on last ct.

A FIG. I: FWD AND BACK PROMENADE

- 1-2 Beg R, walk 3 steps fwd twd opp cpl; bend R knee and raise L ft slightly off floor (ct 2, meas 2).
3-4 Beg L, repeat meas 1-2, moving bkwd.
5-8 Repeat meas 1-4.
9-15 Beg R, all cpls promenade CW around the set with 14 steps to finish in orig pos.
16 Step R,L in place.
17-32 Repeat meas 1-16, except all cpls promenade CCW.

B FIG. II: CPL DOS-A-DOS

- 1-4 Beg R, cpls Dos-a-Dos R with 8 steps, cpl 1 with cpl 2, cpl 3 with cpl 4 (Same working cpls as Fig. I.).
5-7 Each cpl turn CW in place with 6 walking steps to finish in orig pos.
8 Step R,L in place.
9-12 Repeat meas 1-4, except Dos-a-Dos L shldrs.
13-15 Repeat meas 5-7, finishing facing adjacent cpl (cpl 1 and 3 face; cpls 2 and 4 face).
16 Step R,L in place.
17-32 Repeat meas 1-16, with new facing cpls and finish in orig pos (cpls 1 and 2 face; cpls 3 and 4 face).

FIG. III: INSIDE DANCERS DOS A DOS; OUTSIDES SAME

- 1-4 Release hand hold. Beg R, W 1 and M 2, W 4 and M 3 Dos-a-Dos R shldrs with 8 steps. Arms free at sides. Outside dancers stand in place and clap on each ct.
5-8 Ptrs resume Courtesty Turn pos and repeat meas 5-8 (Fig. II).
9-16 Repeat meas 1-8, except Dos-a-Dos L shldrs.
17-32 Repeat meas 1-16, with outside dancers active; inside dancers clap hands.

A FIG. IV: FWD AND BACK; TRADE PTRS

- 1-8 Repeat meas 1-8 (Fig. I). (Fwd and back twice.)
9-10 Beg R, take 4 steps fwd to finish face to face with opp cpl. Release hand hold.
11-12 W make 1/2 turn CW with 4 steps. M take new ptr in Courtesy Turn pos. Cpls now face W orig pos.
13-14 Beg. R, 4 steps fwd to W orig pos.
15-16 With 4 steps cpls turn 1/2 CW to finish facing opp cpl.
17-32 Repeat meas 1-16. Finish in orig pos with orig ptr.

B FIG. V: W PROMENADE; M PROMENADE

- 1-8 Release hand hold. Beg R, W promenade CW around inside of set with 16 steps. W turn R to face CCW on last step. Arms free at sides. M stand in place and clap on each ct.
9-14 With 12 steps, W promenade CCW to return to ptr and assume Courtesy Turn pos.
15-16 Turn CW in place with 4 steps.
17-32 Repeat meas 1-14, except M promenade and W clap.
31 Turn CW in place with 2 steps.
32 Release hand hold. Stamp bkwd on R, looking at ptr, R arm above head, L hand on hip with loose fist for final pose.

Presented by Vivian Woll

1979 Camp Hess Kramer Institute, Oct. 12-14, 1979

AHAVA ATIKA

(ISRAEL)

This is a couple dance which is translated as "Ancient Love". The music is by Nava Gefen and the dance was choreographed by Eliyahu Gamliel.

Pronunciation: ah-ha-VAH ah-tee-KAH

Record: Blue Star 79. (LP, side B, band 2) Rhythm is 7/8, counted as 123 12 12, or 1 2 3.

Formation: Cpls in one circle, W on M's R side, all facing center with hands joined in "V" pos.

Basic Step:(in 7/8 notation) - step R (ct 1,2), hop R (ct 3), step L (ct 4,5), step R (ct 6,7).
(in 1,2,3 notation) - step-hop R (ct 1), step L (ct 2), step R (ct 3)

The next basic step would start with step-hop on L.
NOTE: This step is done continuously throughout the whole dance.

Notation: The description is written in the 1,2,3 notation.
The term XIF means cross in front, XIB means cross in back.

Meas

Introduction: One long note plus 10 meas.

Part I

- A 1 Beginning R, do a step-hop to R side (ct 1), step L XIB (ct 2), step R to side (ct 3).
2 Face LOD and do 1 basic step fwd (L-hop,R,L).
3 Face center and step R-hop moving fwd, step fwd L bending knee, step back R. Bend elbows and allow hands to raise easily to about shoulder level on the fwd step, ct 2.
4 Basic step moving bkwd (L-hop, back R, back L).
5-16 REPEAT meas. 1-4 3 more times (4X total). At end of last time, release hands and turn to face ptrn in a single circle.

Part II

- B 1 Raising arms high to the sides, step R-hop to own R; step L XIF bending knee, turning slightly twd R, and touching R forearms lightly; step R back to place.
2 REPEAT meas. 1 with opp ftwk and direction, touching R forearms on ct 2. Join R hands on ct 3.
3 Step fwd R-hop, bringing joined R hands up to about shoulder level, swinging L hands up over head, and facing ptrn on the hop (ct 1); step fwd L bending knee, looking at ptrn and touching L palms above head level (ct 2); step R in place (ct 3).
4 Release hands and do one basic step moving backwards (L-hop,R,L). End M facing LOD, W RLOD.
5-8 REPEAT Part II, meas 1-4 as above, but retain joined R hands to facilitate next part.

Part III

- C 1-4 Take Cross-back pos with ptr (hook R elbows and reach behind ptr's back to join R hand with ptr's L hand) and turn twice around CW in place with 4 basic steps, both beginning R. On the 4th basic, release ML,WR hands; W raise R arm high and turn CCW to face LOD.
- 5 Release MR, WL hands. Ptrns move individually in LOD with one basic step, W making one turn CW, M following ptr.
- 6 Continue in LOD, one basic step, M turning CW, W moving straight fwd. W keep eye contact with ptr as much as possible. (On meas 5,6 M hold arms high, W down near sides)
- 7,8 REPEAT Part III, meas 5,6 as above. At end rejoin hands in original circle, facing center.

PART IV

- D 1 Step-hop R to side, step L XIF, step R back into place.
- 2 Step-hop L to side, step R XIF, step L back into place.
- 3 Step-hop R to center, step fwd L bending knee, step R bkwd.
- 4 Step-hop L bkwd, step bkwd R, step bkwd L.
- 5-8 REPEAT Part IV, meas 1-4.
- 9-12 REPEAT Part IV, meas 1-4 again.

Dance repeats from the beginning as above, except that Part IV is done only twice (meas 1-8 only).

On third repeat, the dance ends on ct 1 of meas 3 of Part IV.

Dance notes by Ned Gault

*Taught by Marian and Ned Gault
- as presented by Ya'akov Eden
at UOP Folk Dance Camp
Stockton, 1979*

Taught by Marian and Ned Gault
Camp Hess Kramer
October, 1979

FINSTERAUER LANDLER
(GERMANY)

Finsterauer Landler is a couple dance from lower Bavaria and can be seen at local dances. It was learned by Morry Gelman from folk dance groups in Munich. This form of landler with the woman turning under joined hands while the man circles her is found in various forms in the Bayerischer Wald, a region in lower Bavaria along the Czech and upper Austrian Borders.

Pronunciation: FIN-ster-ow-er LAHND-ler

Record: Festival 33EP FEP-502, side A, band 1 3/4 meter

Formation: Cpls facing ptr with inside hands joined and held back twd RLOD, elbows straight. M back to center. No circle necessary.

Steps: Single step - Walking steps done on ct 1 of each 3/4 meas.

Simple balance step - Step L to side (ct 1); touch R beside L, no wt (ct 2); hold (ct 3). If two are done, the next would start with the R.

Meas

Introduction: 4 meas.

Part I. BALANCE, W TURN, MAN AROUND W.

- A 1,2 Do 2 Simple balance steps in place (begin ML, WR).
Joined hands swing through fwd & back, with straight arms.
- 3,4 Moving slightly in LOD, joined hands are swung through, turning W once CW to face ptr again. Hands are swung to a fwd position (pointing twd LOD) at completion of W's turn. W's step: 2 steps for the turn (ct 1,hold,3), plus one Simple balance step (R,touch). Man's step: step L to side (ct 1,2), close R (ct 3), repeat. All steps are small.
- 5-8 Partners will make one circle around each other, moving CW. At the same time W will make 2 turns CCW under the joined hands. M's arm remains nearly straight as he leads the W's turns. M's step: 4 Single walking steps, moving OUT (L), in RLOD (R), IN (L), in place (R beside L).
W's step: step L (ct 1), close R to L (ct 2,3); L, close R; L, close R; L, touch R, no wt. NOTE - to the Man, the joined hands will be moving in large CCW circles, coming down and across the bottom of the circle four times, on the first ct of meas 5,6,7,8. Hands make 3½ circles, ending in original pos, held out to side, pointed twd RLOD.
- 9-16 REPEAT meas 1-8 above, exactly.

Interlude

- 1-4 Repeat action of Part I, meas 1-4, except turn W 1½ CW, to end in varsouvienne pos, both facing LOD.

Part II. FORWARD WALTZ

- B 1-8 Both beginning L, waltz fwd in LOD, moving slightly in on first meas, out on second, etc. On meas 8, release hands and turn in (M to R, W to L) to face ptrn, ft together.

Part III. CLAPPING

- 9,10 Clap own hands 3 times (ct 1,2,3); clap both hands with ptrn (ct 4), clap own hands (ct 5), clap both with ptrn (ct 6).
11-16 REPEAT meas 9,10 above 3 more times (4X TOTAL), except stop on ct 4 of last time (hold ct 5,6).

Dance repeats from beginning 3 more times.

Notes by Ned Gault

*Taught by Marian and Ned Gault
- as presented by Morry Gelman
at UOP Folk Dance Camp
Stockton, 1979*

Taught by Marian and Ned Gault
Camp Hess Kramer
October, 1979

PONGAUER WALZER
(AUSTRIA)

This couple dance from the province of Salzburg, Pongau Region of Austria, was learned by Morry Gelman from folk dance leaders there.

Pronunciation: PONE-gaw-er Waltz-er

Record: Tanz SP 23068. 3/4 meter

Formation: Cpls facing LOD, inside hands joined, W free hand on hip, fingers fwd. No circle necessary.

Meas

Introduction: 2 counts (4 notes)

- A 1,2 Beginning ML, WR, move fwd in LOD with 2 waltz steps, turning away from ptrn, then facing. Hands move fwd, then back, naturally at shoulder level. Join both hands with ptrn at end of second waltz.
- 3,4 Release MR,WL hands and do 2 more waltzes, first backing up in LOD, then turning in to face ptrn.
- 5-16 Take Closed ballroom pos with ptrn and do 12 smooth, turning waltzes, moving fwd in LOD.
- B 1-4 REPEAT meas 1-4 of A Part, above.
- 5-8 In Closed ballroom pos, do 4 turning waltzes in LOD.
- 9-12 With 4 waltzes, cpl moves fwd in LOD, W making 2 turns CW under the joined ML,WR hands.
- 13-16 Return to Closed ballroom pos and do 4 turning waltzes in LOD. Open to take original pos for repeat of dance.

Notes by Ned Gault

*Taught by Marian and Ned Gault
- as presented by Morry Gelman
at UOP Folk Dance Camp
Stockton, 1979*

Taught by Marian and Ned Gault
Camp Hess Kramer
October, 1979

WATTENTALER MASOLKA
(AUSTRIA)

A couple dance learned by Morry Gelman from a folk dance group in Innsbruck, Tirol, Austria, as done in the village of Watten.

Pronunciation: VAH-ten-tahl-er mah-ZOHL-ka

Record: Tanz EP 58614. 3/4 meter

Formation: Cpls facing LOD in promenade pos, R arm on top of L.

Meas

Introduction: 3 notes (1½ cts)

- 1 M dance in place, leading W across in front to inside of circle with 3 steps (begin ML, WR).
- 2 Raise hands and W turn CW with 3 steps in place to face LOD. M dance in place.
- 3 M lead W back to outside with 3 steps.
- 4 Raise hands and W turn CCW with 3 steps in place to face LOD. M dance in place.
- 5-8 REPEAT action of meas. 1-4.
- 9 M lead W out in front of him, W facing ptrnr, with 3 steps, raising hands.
- 10 Holding hands high, W turn once CW in place without releasing hands (3 steps).
- 11,12 M turns once CCW in place under joined hands (3 steps), then one more turn CCW, placing joined hands near MR armpit, bending over and backing up under the joined hands (3 steps).
- 13 M straighten, raise hands, and turn W once CW in place under joined hands (3 steps).
- 14 Release L hands and turn W once more CW under joined R hands (3 steps).
- 15,16 Join in a shoulder-shoulder blade pos and make 2 turns CW, moving in LOD, using 4 pivot steps (cts 1,2,3,4). With 2 steps in place (cts 5,6), stop turn and return to original promenade pos facing LOD.

Notes by Ned Gault

*Taught by Marian and Ned Gault
- as presented by Morry Gelman
at UOP Folk Dance Camp,
Stockton, 1979*

Taught by Marian and Ned Gault

Camp Hess Kramer

October, 1979

CRIHALMA
Romania

Mihai David learned Crihalma (Cree-hah-lah-mah) when touring Romania in 1978 from Ion Vasiliu, director of Poenitza Ensemble from Brasov Romania. The dance is from the region of Fagaras and comes from the village of Crihalma. Much research has been done on the dance and the dances influences. This was originally a man's dance, but over a period of time the women began dancing it, and now it is being done by women only.

RECORD: Romania, Romania, Vol. I.

FORMATION: Individual dancers in a line. Arm movements are free.

RHYTHM: Counted 1,&,2,&.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 meas. No action or do Fig. I, 4 times when beginning dance.

FIG. I:

- 1 Moving sidw to L and facing ctr, do a grapevine step: Step R behind L (ct 1); step L to L (ct &); step R heel across L (ct 2); step L to L (ct &).
- 2-3 Repeat meas 1, 2 more times (12 steps in all, except on last (&) ct do a small leap fwd diag L on L.
- 4 Jump diag fwd on both ft and land with knees bent (ct 1); hold (ct &), bounce once on both ft (ct 2); step on R while L lifts bkwd from knee (ct 2).
- 5-8 Repeat meas 1-4, with opp ftwk and direction.

FIG. II:

- 1 In place, step on L (ct 1); with wt on L, extend R fwd and touch heel, toe, heel (cts &,2,&).
- 2-8 Repeat meas 1, alternating ftwk (8 in all).

FIG. III:

- 1 In place, small leap on L (ct 1); touch R toe fwd (ct &); small leap on R (ct 2); touch L toe fwd (ct &).
- 2 Small leap on L as R moves fwd low to ground (ct 1); reverse ftwk of ct 1 (ct &); repeat cts 1,& (cts 2,&).
- 3-8 Repeat meas 1-2, alternating ftwk 3 more times (4 in all).

FIG. IV:

- 1-2 Repeat Fig. III, meas 1-2 (leap,touch).
- 3 Moving into circle, leap fwd on L (ct 1), move fwd by stepping R,L,R (cts &,2,&). Knees and body bend fwd slightly when moving fwd. End with body straight.
- 4 Moving bkwd out of circle, step L,R,L,R.
- 5 In place step on L (ct 1); extend R fwd and touch heel, toe, heel (cts &,2,&).
- 6-10 Repeat meas 1-5 reversing ftwk.
- 11-20 Repeat meas 1-10, 2 more times (4 times in all), except on last (&) ct step on L in place to begin again.
Repeat dance from beginning.

Presented by Beverly Barr
1979 Camp Hess Kramer Institute, October 12-14, 1979

DARONEE YERKER YEV BARER (AZGAGRAKAN)

Armenia

This is a medley of Armenian village songs and dances from the Daron region, ancient Western Armenia. It was learned by Tom Bozigian in February 1974 from Manook Manookyan, director - Wire and Binding Factory of Yerevan, where Tom Bozigian performed. This dance was presented by Tom Bozigian at the 1979 Folk Dance Symposium at Santa Barbara.

RECORD: Tom Bozigian Presents Songs & Dances of the Armenian People, GT 5001 (LP), Side 2, Band 5 or Music for Dancers GT 2001-B, Band 2.

FORMATION: Mixed lines, leader on R. Line faces ctr, L hand on own L waist with fingers fwd, R hand on R shldr of dancer on R (lead dancer R hand fwd as if on next persons shldr).

METER: 5/4 and 6/8

Meas.

1-4 INTRODUCTION: No action (begin dance with singing)

5/4 FIG. I: Slow Music

Part I:

- 1 Moving in LOD, step R to R as body turns slightly to R (ct 1); hold (ct 2); close L to R and face ctr, bounce (ct 3); bounce (ct 4); hold (ct 5).
- 2-3 Repeat meas 1, 2 more times (3 in all).
- 4 Repeat meas 1, cts 1-2 (cts 1-2); step on L in front of R with plie (ct 3); quickly step L beside R (ct 4); hold (ct 5).
- 5-8 Repeat meas 1-4.

Part II:

- 1 Step bkwd on R on ct 1, as R hand drops to side and extends 45 degrees up, palm facing away and L hand is placed behind neighbor's lower back. L remains pointing (cts 1-5).
- 2 Step on L where L was pointed with plie, R arm comes down in a CW circular motion to side (cts 1-2); bring R beside L, bounce as R hand comes up to chin level, palm facing in (ct 3); bounce (ct 4); hold (ct 5).
- 3 Facing ctr, moving RLOD, step L to L turning slightly R, elbow remains bent as the arm and hand change to horizontal pos, palm down (ct 1); hold (ct 2); close R to L facing ctr, hand as in meas 2, ct 3 (ct 3); hold (cts 4-5).
- 4 Repeat meas 3.
- 5-8 Repeat meas 1-4, except R hand straight up without dropping.

Repeat Fig. I, Part I-II, 3 more times (4 in all).

Cts.

6/8 FIG. II: Fast Music (Described in 2 cts each)

Part I:

- 1-6 Hands joined at shldr level, do 3 two-steps LOD
- 7 Step L across R with plie, R lifts bkwd.
- 8 Step R bkwd, L raises and extends in front.

- 9 Moving RLOD, step on ball of L ft to L, body leaning RLOD as arms are brought down and back 45 degrees and R leg extended to LOD.
- 10 Step R across L with slight plie and arms come fwd 45 degree.
- 11-12 Repeat cts 9-10.
- 13 Step L twd ctr and diag L, arms come to shldr ht.
- 14 Step R fwd with strong plie, arms drawn down sharply to side.
- 15 Step bkwd on L as arms return to orig pos ("W").
- 16 Stamp R beside L, no wt.

Part II:

- 1-6 Make 1 small circle CW with 3 two-steps, beg R, arms moving in windshield wiper movement (R,L,R)
- 7-16 Join hands at shldr level and repeat Fig. II, Part II, cts 7-16, except clap hands with sharp downward motion on ct 14.

Repeat Fig. II, Part I, II, twice more (3 in all).

Presented by Beverly Barr
1979 Camp Hess Kramer Institute, Oct 12-14, 1979.