

THE LAGUNA FOLK DANCERS



welcome you!

SYLLABUS

1993

price \$ 2.00

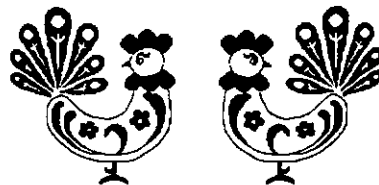
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NOTE: The teachers will decide at the festival workshops which of these dances will be taught.

BRAZDINSKO

(Makedonija)

MUSIC: AK-013, side A, band 6 Music is From "Ansambl Pralipe"

RHYTHM: 11/16 SQQQQ or 1 2 3 4 5

FORMATION: Men & women in mixed lines with "W" position or men in shoulder hold

METER: 11/16 SQQQQ

PATTERN

Meas

Fig. 1

- 1 Facing & moving CCW, hop on L (1), step on R fwd (2-3), step on L fwd (4-5)
 - 2 Hop on L and facing ctr (1) step on R to R (2-3), touch L next to R (4-5)
 - 3 Hop on R (1), step on L back (2-3), step on R to R and facing LOD (4-5)
- Repeat from the beginning but leap on L fwd on ct. (1) instead of hop.

FIG. 2

- 1 Leap on L fwd (1) , step on R fwd (2-3), step on L fwd (4), step on R fwd (5).
- 2 Leap on L fwd (1) step on R fwd and facing ctr (2-3), step on L next to R (4), step on R in place (5)
- 3 Hop on R (1), step on L back (2-3), step on R to R and facing LOD (4-5)

Fig. 3

- 1-2 Repeat Fig. 2, Meas. 1-2
- 3 Hop on R and facing RLOD (1), step on L fwd (2-3), step on R fwd (4-5).
- 4 Hop on R (1), step on L back (2-3), step on R to R and facing LOD (4-5)

Fig. 4 (men)

- 1 Same as Fig. 2, Meas. 1
- 2 Leap on L fwd (1), step on R fwd (2-3), and facing ctr, squat (4-5)
- 3 Hop on R and facing RLOD (1), step on L fwd (2-3), step on R fwd (4-5)
- 4 Hop on R (1), step on L back (2-3), step on R to R and facing LOD (4-5)

BUKITE ORO
(Aegean Macedonia)

SOURCE: This dance was seen by Atanas at Bitola, Skopje and at the Day of Solidarity (1963 Earthquake) Festival. Today, it is the most popular dance by ensembles. Even with this popularity it is still being done in a traditional manner. Atanas learned it from Tanec in Skopje. The dance was brought to Macedonia from the same Aegean Sea immigrants who are performing the dance. It is generally considered a woman's dance, but approximately 50 years ago it was done in separate lines.

MUSIC:

FORMATION:

METER: 11/16 (QQSQQ)

PATTERN

Meas

PART 1

- 1 Facing & moving CCW, step on R fwd (ct 1-2); touch L toe next to R (ct 3); step on L fwd (ct 4-5).
- 2 Step on R fwd & face ctr (ct 1-2); touch L toe twd ctr (ct 3); hold (ct 4-5).
- 3-4 Repeat meas. 1-2 with opp ftwk & direction.

PART 2

- 1 Facing & moving LOD, step on R (ct 1-2); touch L toe RLOD & turn body diag RLOD (ct 3); step on L fwd (ct 4-5).
- 2 Repeat meas. 1, Part 2.
- 3 Step on R & face ctr (ct 1-2); step on L in front of R (ct 3); bounce on L & touch R toe next to L (ct 4-5).

PART 3

- 1 Facing & moving LOD, hop on L (ct 1); step on R fwd (ct 2); slightly brush L foot fwd (ct 3); hop on R (ct 4); step on L fwd (ct 5).
- 2 Repeat meas. 1, Part 3.
- 3 Hop on L (ct 1); step on R & face ctr (ct 2); step on L in front of R (ct 3); step back on R (ct 4-5).
- 4 Step on L back (ct 1-2); step on R back (ct 3); step on L across R (ct 4-5).

PART 4

- 1 Facing & moving LOD, hop on L (ct 1); step on R fwd (ct 2); hop on R (ct 3); hop on R (ct 4-5); or kick L fwd (ct 3); step L,R in place (ct 4-5).
- 2 Repeat meas.1, Part 4 with opp ftwk.
- 3 Repeat meas.3, Part 3.
- 4 Step on L back (ct 1); step on R back (ct 2); step on L back (ct 3); step on ball of R next to L (ct 4); step on L in place (ct 4-5).

Presented by Atanas Kolarovski at the Laguna Folkdancers Festival 1993

DOSTA LIČNO STOJNE
(Makedonia)

MUSIC: Cassette Tape AK-015, side A band 1

FORMATION: W hold, mixed line, *Face ctr*

METER: 7/8 (SQQ) 1 2 3

PATTERN

Meas

- Part 1 (singing part)
- 1-3 Lesnoto step on R fwd(ct.1); čukče on R (ct.2); Step on L ^{x R} fwd (ct.3) step on R to R, face ctr (ct 4), čukče on R twice, lift L knee up in front (ct.5,6) Repeat cts(4-6) with opp ft. (cts.7-9)
- 4-24 Repeat meas 1-3, 7 more times *f R leg*

- Part 2 (instrumental)
- 1-2 Repeat Part 1, Meas. 1-2
- 3 *Face* Step on L diag. L back (ct.1); Step on R ⁱⁿ to R and face LOD(cts.2,3)
- 4 Step on L in front of R (ct.1); Step on L&R fwd(cts.2,3)
- 5-16 Repeat Meas. 1-4, 3 more times.

Note: in 3-4, step on ball of ft then full ft. Non-wt'd ft moves toward ankle of wt'd ft.

DOSTA LIČNO STOJNE

Dosta Dosta lično bre Stojne
Sluginče sluguvaš
//Sluginče sluguvaš bre Stojne
Sekoj sboru zboruva//

Ajde ajde lično bre Stojne
Begaj ti po mene
//Begaj ti po mene bre Stojne
Ja stradam za tebe//

Ne mozam ne mozam bre ludo
Ništo jas ci nemam
//Sirače Sum jas pora snalo
Bez majka bez tatko//

Ništo ne ti sakam bre Stojne
Za Sakajme od srce
//Ljubov taija sakam bre Stojne
Naj sakana do groba//

DRENICA

(Albania)

SOURCE: A Siptar Albanian dance from the village of the same name. It is interesting to note that because of the difficulty of the 12/16 rhythm, this dance is usually done only by good dancers who follow festivals and weddings from village to village.

MUSIC: LP - AK005. The orchestra is a group of seven musicians from Pristina who are all members of the professional ensemble, Sota.

RHYTHM: S Q S Q Q or 1 2 3 4 5

FORMATION: Mixed lines, W hand hold

N.B. These notes are to serve only as a reminder to those who have learned the dance from Atanas, not as instructions to those who have never been taught the dance.

METER: 12/16 (SQSQQ)

PATTERN

Meas

Knees slightly bent throughout dance, not stiff

PART I

- 1 Facing ctr, Step R ft to R (ct 1),
With a light leap, close L ft to R, while taking wt off of R ft for next step (ct 2)
Repeat ct 1-2 (cts 3-4).
Step R ft to R (ct 5).
- 2 Facing slightly in LOD, cross L ft in front of R (ct 1).
Step R ft to R (ct 2).
Repeat cts 1-2 (cts 3-4).
Cross L ft in front of R (ct 5).
- 3 Facing ctr, Lift on L ft while giving the R ft a lift-push out in front (ct 1).
Step R ft in place (ct 2).
Repeat ct 1 with opposite ftwk (ct 3).
Step L ft to L (ct 4).
Step R ft behind L (ct 5).
- 4 Step L ft to L (cts 1-2).
Step R ft in front of L, L ft lifted slightly behind R (ct 3).
Lift on R ft (ct 4).
Step back in place on L (ct 5).

Repeat Part I until leader signals change.

PART II

- 1-2 Repeat meas 1-2, Part I
3 Swinging R ft fwd, stamp R ft taking no wt (ct 1).
Lift on L ft, continuing to swing R ft to L (ct 2).
Cross R ft over L and step on R ft (ct 3).
Lift on R heel, while starting to bring L ft fwd (ct 4).
Lift on R heel, while bringing L ft fwd in front of R (ct 5).
4 Stamp fwd on L ft, taking no wt (ct 1).
Lift on R heel while swinging L ft behind R (ct 2).
Step L ft behind R (ct 3).
Step R ft to R (ct 4).
Cross L ft over R to face slightly in LOD (ct 5).

Repeat PART II until leader signals change.

PART III

- 1 Moving in LOD, Lift on L ft while placing heel of R ft on floor (ct 1).
Step R ft to R (ct 2).
Step on L ft (ct 3).
Step on R ft (ct 4).
Step on L ft (ct 5).
2 Repeat meas 2, Part I, more subdued
3 Facing ctr, lift on R while giving the L ft a lift-push out in front (ct 1).
Step L ft in place (ct 2).
Step on R ft in place (ct 3).
Repeat steps of meas 1 (cts 4-5).
4 Repeat meas 4,. Part 1

Repeat PART III until leader signals change.

PART IV

- 1-3 Repeat meas 1-3, Part III
4 Facing slightly RLOD, step L ft to L (cts 1-2).
Turning to face slightly in LOD, Step R ft to R (ct 3).
Cross L in front of R (cts 4-5).

Repeat PART IV until leader signals change.

FERUZOVA EZGIA

(Macedonia)

MUSIC: Cassette: Macedonian Songs and Dances AK016 Side B/2.

FORMATION: W hold, mixed line.

METER: 7/8

PATTERN

Meas

PART 1

- 1 Facing and moving LOD, čukče on L (ct 1); step on R fwd (cts 2,3); čukče on R (cts 4,5); step on L fwd (cts 6,7).
- 2 Čukče on L (ct 1); step on R fwd (cts 2,3); čukče on R, lift L knee in front (cts 4,5); hold (cts 6,7). *tracta knee*
- 3 Čukče on R, bring L leg from fwd to back (ct 1); step on L in place and face RLOD (cts 2,3); čukče on L (ct 4); step on R in front of L (ct 5); step back on L (cts 6,7).

PART 1 - Variation

- 1-3 Repeat Part 1.
- 4-5 Repeat Part 1, meas 2-3.

PART 2

- 1 Step on R to R (ct 1); step on L behind R (cts 2,3); step on R fwd (cts 4,5); čukče on R (cts 6,7).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat Part 1, meas 2-3.

PART 2 - Variation

- 1-4 Repeat Part 2.
- 5-6 Repeat Part 2, meas 3-4.

TURN

- 2 Čukče on L (ct 1); step on R and pivot CW (cts 2-5) hold (cts 6,7). *turn - L lifts under body then hold beside R calf*

Presented by Atanas Kolarovski at the Laguna Folkdancers Festival 1993

Dance notes by Fusae Senzaki

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KALADZOJ

(Albania)

SOURCE: An Albanian dance, the title coming from the word "kolc", or sabja polo-kruk, (half circle in Macedonian), describing the crescent moon-shape of the sword.

MUSIC:

FORMATION: Mixed or separate lines

STYLE: Correct styling is most important and when done well makes the dance very beautiful. The body is bent forward during the steps done in place, resuming an upright position for the traveling steps. Knees are flexible, lending a loose and graceful bounce to the steps. When the right foot extends outward, the left shoulder is held back, and the whole torso sways with the movement of the feet. When the left foot is forward, the left shoulder also moves fwd.

There are three possible positions for the hands. In a mixed line, the W hold may be used. In separate lines, W place the R hand on R hip, and extend the L arm to shldr of W on her L. Men use shoulder hold. Or: L arm extends straight out to L side in front of R arm of the dancer next to you. It should be just stiff enough to keep you an arm's length away. R arm is bent fwd at the elbow and held close to the body to support the dancer on your right. For the steps in place, women hook their hands on hips, while men raise R arm twd head when L leg is back & visa versa.

METER: 12/16 SQQSQ

PATTERN

Meas

Begin in place. Wt on L ft.
Lift R ft high fwd.
Step onto R heel with Pronounced toe-heel accent
Step onto L ft fwd
Leap onto R ft
Bring L ft fwd in front of R ft pivoting on R
Step onto L ft (3 cts are used to turn L ft inward & 2 cts to turn out.)
Transfer wt onto R ft
Lift L ft & step down behind or to side of R ft, according to personal style.
Step fwd onto R ft
Step back onto L ft
Lift on L ft & swing R ft fwd diagonally
Step down onto R ft
Transfer wt onto L ft
Repeat. Change in music signals change in step.

Presented by Atanas Kolarovski at the Laguna Folkdancers Festival 1993
Notes by M. Jaeger

KATLANOVSKO ORO

SOURCE: This dance is from the village of Katlanovo, Ovcepole region and is still danced today at different occasions.

MUSIC:

RHYTHM: S S S Q S
1-2 3-4 5-6 7 8-9

FORMATION: Mixed lines, W hold.

METER: 9/16 (SSSQS)

PATTERN

Meas

1-20 Introduction

PART 1 (done a total of 7 times)

1 Facing & moving CCW, step on R fwd (ct 1-2); step on L fwd (ct 3-4); step on R fwd (ct 5-6); close L to R on ball of foot (ct 7-9).

2 Step on L fwd (ct 1-2); step on R fwd (ct 3-4); step on L fwd (ct 5-6); step on R fwd & face ctr (ct 7-9).

3 Hop on R, raise L knee in front, face L of ctr (ct 1-2); step on L to L (ct 3-4); hop on L (ct 5-6); step on R across L (ct 7-9)

4 Hop on R (ct 1-2); step on L bkwd facing ctr (ct 3-4); step on R to R (ct 5-6); hop on R in place (ct 7); step on L across R & face LOD (ct 8-9)

PART 2 (done a total of 6 times)

1 Facing & moving LOD, hop on L fwd as R swings quickly across L (ct 1-2); step on R fwd (ct 3-4); step on L fwd (ct 5-6); two steps R,L fwd (ct 7-9)

2 Step on R fwd (ct 1-2); step on L fwd (ct 3-4); step on R fwd (ct 5-6); step on L fwd (ct 7); two steps R,L fwd (ct 8-9)

3 Facing ctr, hop on L, raise R knee in front (ct 1-2); step on R next to L (ct 3-4); hop on R, raise L knee in front (ct 5-6); two steps L, R in place (ct 7-9)

4 Hop on R (ct 1-2); step on L next to R (ct 3-4); step on R in place (ct 5-6); hop on R in place (ct 7); step on L across R & face LOD (ct 8-9)

KUMANOVSKA IGRA

(Dance from Kumanovo)

(Macedonia)

SOURCE: This dance is named for the city of Kumanovo from which it comes. Kumanovo is 35 km NE of Skopje. Although this area is quite near to Skopje, there is a great difference in style of dancing, caused by the influence of neighboring cultures. This dance is done on many occasions, such as slavas, weddings, picnics, etc. and has recently been performed by the Ensemble Panče Pešev of Kumanovo.

MUSIC: Macedonian Folk Songs and Dances (Makedonske Narodne Pjesme I Ora), #15. Side A, # 4

FORMATION: Mixed lines, hands held down (raised to W in some parts of dance)

METER: 2/4

PATTERN

Meas

Part I Facing and moving in LOD, weight on L ft.

- 1 ct 1 Hop on L ft
& Step on R ft
2 Step on L ft
- 2 Repeat Meas. 1
- 3 Repeat Meas. 1
- 4 1 Step on R ft to R, turning body toward L
& Step on L ft, continuing to turn to face L
2 Step on R ft in place
- 5 Facing toward L, bending slightly forward from hips, continuing to move in LOD
1 Hop on R ft
& Step on L ft
2 Step on R ft
- 6 Repeat Meas. 5
- 7 Repeat Meas. 5
- 8 1 Step on L ft, turning to face center
& Step on R ft, facing center
2 Step on L ft, facing center

Part II Done in place

- 1 1 Hop on L ft, facing center
& Step on R ft turning slightly to R
2 Step on L ft slightly to R
- 2 1 Step on R ft starting to turn slightly toward L
& Step on L ft, continuing to turn toward L to face center
2 Step on R ft in place
- 3-4 Repeat Meas. 1-2, with opposite footwork, in opposite direction
- 5-8 Repeat Meas. 1-4

Repeat 2 more times for a total of 3

Part III

- | | | |
|------|---|--|
| 1 | 1 | In place, facing center, step on R ft |
| | 2 | Lift L ft in front of R, hopping on R ft |
| 2 | | Repeat Meas. 1 with opposite footwork |
| 3 | 1 | Hop on L ft |
| | & | Step on R ft in place |
| | 2 | Step on L ft in place |
| 4 | | Repeat Meas. 3 |
| 5 | 1 | Step on R ft in place |
| | & | Hop on R ft |
| | 2 | Step on L ft |
| 6 | | Repeat Meas. 5 |
| 7 | 1 | Step on R ft in place |
| | & | Begin to lift L ft with bent knee |
| | 2 | Finish lifting L ft, hopping on R ft |
| 8 | 1 | Step L ft in place |
| | & | Step R ft on place |
| | 2 | Step L ft in place |
| 9-16 | | Repeat Meas. 1-8 |

Part IV Facing center, raise hands to W position, leading with R shoulder, body bending to R and L, moving in LOD

- | | | |
|-------|---|--|
| 1 | 1 | Hop on L ft |
| | & | Step on R ft |
| | 2 | Step on L ft |
| 2 | | Repeat Meas. 1 |
| 3 | | Repeat Meas. 1 |
| 4 | 1 | In place, step on R ft |
| | & | Step on L ft |
| | 2 | Step on R ft |
| 5-8 | | Repeat Meas. 1-4 in opposite direction with opposite footwork, still facing center |
| 9 | 1 | Hop on L ft, in place, hands move down to V position |
| | & | Step slightly forward on R ft |
| | 2 | Step on L ft in place |
| 10 | 1 | Step on R ft in place |
| | & | Step on L ft in place |
| | 2 | Step on R ft in place |
| 11-12 | | Repeat Meas. 9-10 with opposite footwork, raising hands back up to W position |
| 13-16 | | Repeat Meas. 9-12 |

Repeat 2 more times for a total of 3

Repeat Part III two times

Repeat Part I one time

Repeat Part IV one time

Presented by Atanas Kolarovski at the Laguna Folkdancers Festival 1993

RAKOTINEČKO ORO

(Macedonia)

MUSIC: Cassette: Macedonian Songs and Dances AK016 Side B/5

RHYTHM: 7/16 1-2,1-2,1-2-3, counted as 1,2,3 (Q,Q,S).

FORMATION: V position, mixed line.

METER: 7/16 (QQS)

PATTERN

Meas

PART 1

- 1 Facing and moving LOD, step on R fwd (ct 1); step on L fwd (ct 2); step on R fwd (ct 3).
- 2 Leap on L fwd (ct 1); step on R fwd (ct 2); step L,R fwd (ct 3).
- 3 Repeat meas 2 with opp ftwk.
- 4 Leap on L fwd (ct 1); step on R fwd (ct 2); čukče on R(ct 3); step on L fwd (ct &).
- 5 "W" hold, facing ctr, step on R fwd (ct 1); step on L fwd (ct 2); čukče on L (ct 3).
- 6 Step on R bkwd (ct 1); step on L bkwd (ct 2); čukče on L(ct 3).
- 7-8 Repeat meas 5-6.

PART 2

- 1 "V" hold, facing LOD, leap on R fwd, lift L side of R (ct 1); hold (ct 2); step L,R fwd (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2.
- 5 "W" hold, facing ctr, hop on L (ct 1); step on R to R (ct 2); step on L in front of R (ct 3); step back on R (ct &).
- 6 Repeat meas 5 with opp ftwk.
- 7-8 Repeat meas 5-6.

PART 3

- 1 "V" hold, facing and moving LOD, step on R fwd (ct 1); step on L fwd (ct 2); step R,L(ct 3).
- 2 Facing ctr, step on R bkwd (ct 1); step on L bkwd (ct 2); čukče on L (ct 3); step on R bkwd (ct &).
- 3 Touch L to L(cts 1,2); step on L in front of R (ct 3); step on R in place (ct &)
- 4 Hop on R and kick L fwd (ct 1); step on L in place (ct 2); step on R in place (ct 3); step on L in front of R and face LOD (ct &)

PART 4

- 1-2 Repeat Part 3, meas 1-2.
- 3 Face ctr, leap on L in place and lift R knee in front (ct 1); step on R to R(ct 2); step on L fwd (ct 3); step bkwd on R (ct &).
- 4 Repeat Part 3, meas 4.

SEQUENCE: Part 1x3, Part 2x4, Part 3x5, Part 4x4.

RESENSKO ORO

SOURCE: The music is the same as used in the village of Resensko in western Macedonia. The dance was seen by Atanas at the Bitola Festival. It is typical of the dances done on weddings, holidays, etc.

MUSIC:

FORMATION:

METER: 7/16 (QQS)

PATTERN

Meas

1-16 Introduction

PART 1

- 1 Facing & moving CCW, hop on L (ct 1); step on R fwd (ct 2); step on L fwd (ct 3).
- 2 Repeat meas 1.
- 3 Three small steps fwd R,L,R (ct 1-3).
- 4 Repeat meas 3 with opp ftwk.
- 5 Hop on L, lift L across R (ct 1-2); step on R (ct 3).
- 6 Repeat meas 5 with opp ftwk.
- 7 Hop on L & face ctr (ct 1); step on R to R (ct 2); step on L next to R (ct 3)
- 8 Repeat meas 7.
- 9 Leap on R to R (ct 1-2); hop on R, raise L knee in front (ct 3)
- 10 Repeat meas 9 with opp ftwk.
- 11 Repeat meas 9.
- 12 Hop on R (ct 1); step on L to L (ct 2); step on R in front of L (ct 3).
- 13 Hop on R (ct 1); step on L to L (ct 2); step on R behind L (ct 3).
- 14-16 Repeat meas 9-11 with opp ftwk.
- 17-48 Repeat meas 1-16 two more times

PART 2

- 1-4 Repeat Part 1, meas 1-4.
- 5 Step on R to R & face ctr (ct 1-2); hop on R, L swings across R (ct 3).
- 6-9 Repeat Part 1, meas 12-15.
- 10 Step L,R,L in place (ct 1-3).
- 11-20 Repeat meas 1-10.

PART 3

- 1-4 Repeat Part 1, meas 1-4.
- 5 Leap on R fwd (ct 1); small step on L next to R (ct &); step on R fwd (ct 2); hold (ct 3).
- 6 Repeat meas 5 with opp ftwk.
- 7-13 Repeat Part 1, meas 7-13.
- 14 Facing ctr, small leap on L in front of R (ct 1); step on R in place (ct &); step on L in place (ct 2); hold (ct 3).
- 15 Repeat meas 14 with opp ftwk
- 16 Repeat meas 14
- 17-48 Repeat meas 1-16 two more times

STARA MALEŠEVKA

(Macedonia)

SOURCE: This dance from the town of Maleševo and the surrounding villages is very characteristic of this part of eastern Macedonia between Bulgarian and Greek Macedonia. It is danced at all types of festive occasions, and was carried to the various villages in the region by the better dancers when they went to visit their relatives, etc.

MUSIC: Folk Dances from Macedonia, Yugoslavia. Side B, #4

RHYTHM: 7/8 counted slow, quick, quick (S,Q,Q)

FORMATION: Open, mixed lines. W hand position. Can be danced in separate lines - then men use shoulder hold and women use W.

METER: 7/8

PATTERN

Meas

Facing slightly R and moving in LOD, weight on L ft.

- | | | |
|---|----|--------------------------------------|
| 1 | S | Lift on L ft |
| | QQ | Step on R ft |
| 2 | S | Lift on R ft |
| | QQ | Step on L ft |
| 3 | S | Leap on R ft to R |
| | QQ | Step on L ft |
| 4 | S | Step on R ft |
| | Q | Step on L ft in place |
| | Q | Step on R ft in place |
| 5 | S | Leap on L ft to R, crossing in front |
| | QQ | Step on R ft to R |
| 6 | S | Step on L ft forward |
| | QQ | Step on R ft backward |
| 7 | S | Hop on R ft, lifting L |
| | QQ | Step on L ft in place |
| 8 | S | Step on R ft forward |
| | QQ | Step on L ft backward |

Variation:

- | | | |
|-----|----|----------------------|
| 1-3 | | Same as basic above |
| 4 | S | ct. 1-2 Step on R ft |
| | | ct. 3 Step on L ft |
| | Q | Step on R ft |
| | Q | Step on L ft |
| 5 | S | Hop on L ft |
| | QQ | Step on R ft |
| 6-8 | | Same as basic above |

STARO TIKVEŠKO (Roguzarsko)

SOURCE: Introduced at the Skopje Festival of 1947 by a group from Tikveško. It is an old dance from Tikves, in the area of Kavadarci and Negotino. Danced on all holidays and for many special occasions. Dance elements symbolize the preparation of straw (roguzine). Movements demonstrate the tying up and pounding down of the straw to make a soft bed. This is strictly a men's dance.

MUSIC: Record: AK-004

FORMATION: Line dance with arms extended; hands on neighbors shoulders.

METER: **PATTERN**

Meas

Part I

- 1 Step on R going in LOD (ct 1), bend R knee bringing L high in front of it, turning to face ctr (ct 2), swing L knee swd slightly L with slight pliee on R leg. Twice (ct 3).
- 2 Step on L going in LOD (ct 1), turning to face ctr, bring R high in front of bent L knee (ct 2), Swing R knee slightly R with slight pliee on L. Twice (ct 3).
- 3 Same as meas 1.
- 4 Same as meas 2.

Part II

- 1 Facing ctr of circle, step with R heel diag back to R (ct 1), go down on L knee (ct 2), go down on R knee (ct 3), stand straight up on L ft (ct 4),
- 2 Repeat above meas 1.

Parts I and II continue alternately throughout remainder of fast part of the music. (I, II, I, II, I, II)

Part III

- 1 Facing ctr of circle, hop on L ft, lifting R ft (ct 1), step on R (ct 2), lift L diag in front of R knee and hop on R, touch L to L of R ft (ct 3), lift L in front of R knee and hop on L ft and step on R (ct 4).

Part IV

- 1 Hop on R with L lifted in front of R knee (ct 1). step on L in place (ct 2), step on R in place (ct 3), step on L in place (ct 4)

Repeat Part III and IV above alternately until change in pattern of music.

Part V

- 1 Hop on L lifting R in front of L knee (ct 1), step on R (ct 2), hop on R lifting L (ct 3), step on toe of L and push off and step on R going twd ctr of circle (ct 4).
- 2 Leap on L to L, crossing R in front of L (ct 1), step on R to R and cross L in front of L (ct 2), hop on L crossing R in front of R (ct 3), leap on L to L and bring R to close next to L (ct 4).

Part VI: In place in ctr of circle.

- 1 Squat while turning diag R (ct 1), repeat to L side (ct 2), still squatting face ctr of circle (ct 3), stand up straight (ct 4).
Repeat Parts III and IV for 2 meas., going bkwds from ctr of circle twds beginning point.

Repeat Parts V and VI for 2 meas in place to finish.

Some First Generation English Sequence Dances

BOSTON TWO-STEP

By Tom Walton, 1908

MUSIC: R. Powers special cassette for Laguna Folkdancers Festival 1993

FORMATION: Couples in Open Position facing LOD (line of direction)

METER: 6/8

PATTERN

Meas

All steps are described for the gent. The lady begins opposite.



- 1-2 Pas de Basque away from partner and toward partner. For man, leap in place onto L foot, cross R foot over L foot, fall back onto L foot (QQS timing). Repeat opposite.
- 3-4 Walk forward three steps, L R L, then turn back to face against LOD, changing hands.
- 5-6 Pas de Basque away from partner and toward partner (man begins onto R).
- 7-8 Walk fwd against LOD three steps, then turn a quarter to face partner.
- 9-10 Giving partner both hands opened, Pas de Basque toward and against LOD.
- 11-12 Take two side-steps (side-close, side-close) toward LOD, taking Waltz Position.
- 13-16 Do four rotating Two-Steps (smooth polkas) traveling in LOD.

Sequential dnc created in England. Was done only by the working class people, the aristocrats would not lower themselves to do it. EVA THREE-STEP Was called sequential dancing. This type of dance faded out after abt 20 yrs. By S. W. Painter, 1904 Was re-taught by the Herman's in the 1950's. Was taught in CA by Buzz Glass, Lucille Karnowski & others. Only a alt diff. in the way I learned it & the way Powers taught it

MUSIC: R. Powers special cassette for Laguna Folkdancers Festival 1993

FORMATION: Couples in Open Position facing LOD (line of direction)

METER: 6/8 (*4/4 for teaching purposes*) PATTERN

Meas *Intro - 4 m.*

- 1-2 Walk forward three steps and *to end facing M* pause. On the third step, he takes her L hand with his L.
- 3-4 Walk 3 steps *to change* places with partner. (He walks into her place as she turns CW (R) under his raised L arm. She steps side L, crosses R ~~behind~~ L, steps straight back on L.) *W cross in front M*
- 5-6 Starting with a small tug on L hands, walking 3 steps, he crosses back toward the center, traveling forward in LOD, as she crosses to outside, walking fwd to travel ~~against LOD~~ *in R LOD*.
- 7-8 With 3 steps, he backs up to place as she advances to place. Meet partners taking hands.
- 9-10 Both do a solo waltz spin, traveling fwd toward LOD. Man spins fwd *across* CW, lady fwd CW.
- 11-12 Giving partner both hands opened, he steps side L and swings R foot ~~over~~ L, then steps side R and closes L to R, taking Waltz Position. She steps opposite.
- 13-16 Do four rotating Two-Steps traveling in LOD. *pass to shldr*

Presented by Richard Powers at the Laguna Folkdancers Festival 1993

Reconstructed by Richard Powers from descriptions by Gwynne, Johnston, Latimer, Mainey & others.

VELETA

By Arthur Morris, 1900
(England)

MUSIC: R. Powers special cassette for Laguna Folkdancers Festival 1993

FORMATION: Couples in Open Position facing LOD (line of direction)

METER: 3/4

PATTERN

Meas

- 1-2 Travel fwd toward LOD with 2 running waltz steps (he begins L, she begins R).
- 3-4 Facing partners, taking both hands opened, do a Double Boston sideways toward LOD. (He steps side L, closes R to L, and steps side L again. She steps opposite)
- 5-6 Turning to face against LOD, return to places with 2 running waltz steps (he begins R).
- 7-8 Facing partners, taking both hands opened, do a Double Boston sideways against LOD.
- 9-10 Taking Waltz Position, do one full turn of a clockwise rotary waltz.
- 11-12 Do 2 side-draws toward LOD (he steps L side, closes R to L, repeats both).
- 13-16 Waltz toward LOD, two full turns.

ST. GEORGE'S WALTZ

By William Lamb, 1896
(England)

MUSIC: R. Powers special cassette for Laguna Folkdancers Festival 1993

FORMATION: Couples in Open Position facing LOD (line of direction)

METER: 3/4

PATTERN

Meas

- 1-2 Pas de Basque away from partner and toward partner (see Boston Two-Step description).
- 3-4 Taking both hands, do a Double Boston sideways toward LOD (see Veleta description).
- 5-6 Facing back against LOD, Pas de Basque away from partner and toward partner.
- 7-8 Facing partners, taking both hands opened, do a Double Boston sideways against LOD.
- 9-10 Do a solo waltz spin traveling forward LOD (see Eva Three Step description).
- 11-12 Briefly taking both hands opened, change sides with partner:
Keeping forward hands, he turns her under his L arm and crosses over to the outside, behind her. Keeping forward hands, she spins CW under his arm, passing to the center of the room. Footwork: one waltz step plus a side-close.
- 13-14 Beginning on outside feet (his R, her L), do a solo waltz spin forward toward LOD.
- 15-16 Briefly taking both hands opened, change sides with partner, to original places. (Keeping fwd hands, she spins CCW under his raised R arm.)

Presented by Richard Powers at the Laguna Folkdancers Festival 1993

Reconstructed by Richard Powers, from descriptions by Lamb, Johnston, Latimer, Thompson & others.

EMPRESS ONE-STEP

By A. J. Latimer, 1912
(England/USA)

MUSIC: R. Powers special cassette for Laguna Folkdancers Festival 1993

FORMATION: Couples in Right Side (Yale or Banjo) Position, man facing forward toward LOD.

METER: 2/4

PATTERN

Meas

- 1-3 Back the lady for 6 brisk walking steps (man beg. L), traveling LOD toward center of hall.
4 Remaining in Right Side Position, half-turn CCW with 2 steps (both walking backward).
5-7 Back the man for 6 steps, traveling LOD back to the outside of the hall.
8 Remaining in Right Side Position, half-turn CW with 2 steps (both walking forward).
9-10 Remaining in R Side Pos, back the lady 2 steps, traveling LOD, then Polka Skip (a fast step-close-step, or step-cut-step, in QQS timing, traveling LOD).
11-12 Commencing on the second feet (his R, her L), repeat these 2 measures, backing the lady.
13-16 Taking Waltz Position, turn partners with 4 rotary Two-Steps, traveling LOD.

Note: By coincidence, this is almost identical to the Peabody, as done in New York City in the 1920's.

MOONLIGHT SAUNTER

By Charles J. Daniels, 1919
(England)

MUSIC: R. Powers special cassette for Laguna Folkdancers Festival 1993

FORMATION: Couples in Waltz Position, man facing LOD, *W face M*

METER: 4/4

PATTERN

Meas

- 1-2 Back the lady 4 slow steps. (*M 4 steps fwd*)
3 Scissors: Man crosses his L over his R (she crosses R behind), and points R to his R side.
4 Scissors, with the man crossing his R over his L and points L to his L side.
5-6 Back the lady 3 slow steps then rock back (backing the man) 1 slow step, starting to turn.
7-8 Turn with a clockwise rotary Two-Step, one full turn, traveling LOD.
9 Taking Promenade Position, promenade fwd in LOD with 2 slow steps.
10 He cuts in front of her to lead a CW half-turn pivot, (he crosses over to the outside of the hall with his L foot), then both point 2nd feet (his R, her L) toward LOD.
11-12 Repeat in Counter-Promenade Position, with the lady crossing over in front of the man.
13-14 In Promenade Position, promenade forward 3 slow steps, then rock back against LOD.
15-16 Promenade forward 2 slow steps, then turn CW with a full pivot in 2 slow steps. Remain in Waltz Position at the end, man facing forward toward LOD, to repeat.

Presented by Richard Powers at the Laguna Folkdancers Festival 1993

Reconstructed by Richard Powers, from descriptions by Latimer, Thomas, Sylvester & others.

Sequencial dnc. Marching Music. Named after a marine aquarium that opened abt the time this dnc began.

MARINE FOUR-STEP

James Finnigan, 1926
(England)

MUSIC: R. Powers special cassette for Laguna Folkdancers Festival 1993

FORMATION: Couples in Open Position facing LOD (line of direction)

METER: 6/8

PATTERN

Meas

- 1-2 Walk forward 3 brisk steps, and swing the inside foot forward (Schottische step).
- 3-4 Walk backward to place 3 steps, and close outside foot to inside foot without weight.
- 5-6 Pas de Basque away from partner and toward partner, as in the Boston Two-Step.
- 7-8 Do a solo waltz spin forward, as in the Eva Three-Step.
- 9-10 Taking both hands (open) with partner, he steps side L toward LOD, crosses R over L, steps side L again, and closes R to L w/o weight. She steps mirror image.
- 11-12 Do a sideways Two-Step (side-close-side) against LOD, taking Waltz Position.
- 13-16 Turn partners with 4 rotary Two-Steps, traveling LOD.

A sequencial dance created in England. The music is from a Beatles tune of approx 20 yrs ago. Not the orig music.

LINGERING BLUES

By Adela Roscoe, 1929
(England)

MUSIC: R. Powers special cassette for Laguna Folkdancers Festival 1993

FORMATION: Couples in Waltz Position, man facing LOD

METER: 4/4

PATTERN

Meas

- 1-2 Back the lady w/ Rocking Steps (man steps fwd L, rocks back R, rocks fwd L; repeat opp).
- 3-4 Back the lady with diagonal Two-Steps (side-close-side diagonally to the center and away).
- 5 Do a Double Corte: Man steps forward L, closes R to L with weight, steps back L, closes R to L with weight (QQQQ timing). Lady begins back R.
- 6 Back the lady with 2 slow steps.
- 7-8 Repeat these 2 measures, turning at the end into Promenade Position.
- 9-10 Both facing toward LOD in Promenade Position, do the opening Rocking Steps forward.
- 11-12 In Waltz Position, turn partners with 2 rotary Two-Steps, 3/4 of a turn.
- 13 With the man facing LOD, he steps side L, closes R to L w/o weight, and repeats opposite.
- 14 Sideways Two-Step (side-close-side) toward the center of the room.
- 15-16 Repeat the last 2 measures on opposite feet, back to places.

Presented by Richard Powers at the Laguna Folkdancers Festival 1993

Reconstructed by Richard Powers, from descriptions by Latimer, Thompson, Sylvester & others.

LA HUNGROISE

(Hungary/Poland/Bohemia/France)

"The national waltz of the Hungarians is one of the most pleasing dances in Europe; and in the country from which it takes its title, is performed on festive occasions with equal zest by the magnate and the peasant, its distinguishing movements being characterized by simplicity and elegance, which have deservedly placed it among the most favored and fashionable dances of the continent."

Charles Durang in *The Ball-Room Bijou*, 1847

PRONUNCIATION: ung-wahz., also spelled Hongroise

MUSIC: R. Powers special cassette for Laguna Folkdancers Festival 1993

STEPS: THE TURNING REDOWA in polka time:

First measure (1 bar of music = 2 counts)

Facing into the room, right foot free: Turn 1/4 clockwise to face line-of-direction and step down onto the R, in place (count 1); extend L forward (reaching under your partner's R leg) and step on it (ct &); turn 1/4 clockwise and close R to L with weight (ct 2), pause.

Second measure

Facing out of the room, L free: Turn 1/4 clockwise and step down onto the L, in place (ct 1); extend R straight back, stepping on it (ct &); turn 1/4 clockwise and close L to R with weight (ct 2), pause.

The gentleman usually commences the Redowa on the second measure, i.e. onto his L foot, backing against LOD, while the lady commences on the first measure, onto her R foot.

Note: If the Redowa is done to 3/4 music, simply omit the pause at the end, counting 1-2-3 instead of 1-&-2.

METER: 2/4

PATTERN

Meas

LA HONGROISE according to Elias Howe, 1862:

PART I

- 1-2 In waltz position, with the gent facing out of the room, he raises his L leg to the left side (preparatory count "and"); hop on the R while clicking the heels together, toward his left side (ct 1); step L to the left side (ct &), close R to L with weight (ct 2). Repeat this much for counts 3 & 4.
- 3-4 Execute a full turning Redowa, with the gent beginning with the second measure, stepping L-R-L (cts 1 & 2) for a half-turn, then the first half of the Redowa (R-L-R on cts 3 & 4). This completes the step (4 bars) and the man is once again facing out of the room.

For the tune "Lezginka," repeat this step 3 more times.

The lady starts with her right foot to the right side, doing the opposite steps of the man, and beginning with the first half of the turning Redowa.

PART II

Galop 4 slides toward LOD, ending with a half-turn CW; galop 4 slides toward LOD on the other foot, ending with a half-turn; then polka 4 bars.

The One Step

Brief descriptions of a few selected One-Step variations

BASIC WALKS

<i>One-Step</i>	Simply walk, backing the lady, one step to each beat of music. Gent starts forward left, lady back on her right.
<i>Castle Walk</i>	Step up onto the balls of the feet with each step, legs stiffened a bit. Long steps.
<i>Polka Skip</i>	Backing the lady, do a quick little 1-2-3 polka step, then another. Possibly high kick behind in preparation.
<i>Lame Duck (Canter)</i>	Alternate high and dipping steps, as if limping.
<i>Bunny Hug</i>	One-step in a hugging hold.
<i>Dog Trot</i>	One-step in a brisk run, with stiffened legs.
<i>Turkey Trot</i>	Many variations. One is a dog trot interrupted with stops and kicks to the rear, possibly flapping arms.
<i>Pony Trot</i>	One-step skipping. Add a brief hop between each step. Brisk and gliding.
<i>Fish Walk</i>	A slower, waddling pony trot. Step, hop, step, hop.
<i>Yale Walk</i>	A one-step in Yale Position, standing to the side of your partner, usually right hip to right hip, sometimes left.
<i>The Snake</i> (<i>The Step Out</i>)	From a one-step, cross over into Yale Position. Then back over. <i>Snake</i> alternates side to other side.
<i>One Step Cortez</i>	From a one-step, step into Yale for 2 steps, then step back to facing for 2 steps.
<i>Boat Swing</i>	Gent crosses L over to R side as lady crosses R behind L. Back lady 2 steps. Repeat to other side, swaying as a boat.
<i>Aeroplane Walk</i>	Same 1-2-3 pattern as the <i>Boat Swing</i> , but holding both arms out to the sides like wings.
<i>Skaters Walk</i>	One-step in skaters position, both walking forward. A variation has the gent directly behind the lady, both starting R.
<i>Figure 8</i>	One-step backing the lady in a large figure 8 pattern on the floor.
<i>Spiral</i>	Similar, but curve the floor pattern tighter into a spiral until you are turning in place.

URNS

<i>Spin (Turn, Swing)</i>	Like a buzz-step swing, both starting R. No bouncing up & down. Castle photo shows R between partner's legs.
<i>Chicken Scratch</i>	Similar, but as you step R, kick L to the rear at the same time, like a chicken scratching in the dirt.
<i>Egg Beater</i>	Face partners and alternately kick feet to the rear. Do this while turning to look like an egg beater.
<i>Pomander Walk</i>	Both one-step forward around each other in Yale Position. Turn the other shoulder in and walk the other direction.
<i>Traveling Turns</i>	A schottische spin without the hops. Each step is a half-turn, R between partners legs. Kick L back when free.
<i>Promenade Turnout</i>	Two walks forward in promenade position, beginning with outside feet, then 2 steps of the <i>Traveling Turn</i> .
<i>Turning Fish Walk</i>	Just that...a <i>Fish Walk</i> turning in place, like a schottische.

HESITATIONS

<i>Dip</i>	Simply stop one-stepping with a dip (bending the legs but not necessarily the body).
------------	--

- Double Hesitation* After 4 steps backing the lady, back her 1 more, back the man 2, back the lady 1. Arms swing with steps.
- Triple Hesitation* After 4 steps, back the lady 1, back the man 2, back lady 1, back man 2, etc., alternating footwork.
- Castle Rocks* As gent stands L, he swings R fwd, toe to ground; swing R back, swing R fwd; step R. Lady opposite. Same, other side.

GRAPEVINES

- Basic Grapevine* Step to the side, facing partner, cross the 2nd foot in front of the first, side step, cross 2nd behind. Repeat.
- Marcel Wave*
(*Yale Grapevine*) As she crosses in front on the 2nd step, he crosses behind, vice versa on the 4th step. Repeat.
- Grapevine Dip* With either of the above steps, dip on the 2nd and 4th steps.
- The Scissor* Back the lady in Yale pos. 4 steps; face and continue with 4 steps of the *Marcel Wave*. Repeat.
- Crab Step* *Marcel Wave* with no twisting of the body whatsoever. Variation: Cross-in-front follows partner's cross-behind.
- Sawtooth Crab* Back the lady 2 steps, back the man 2 steps, etc., while progressing to the side, forming a sawtooth pattern.
- Picket Fence* Back the lady 4 steps, back the man 4, etc. Sometimes done in a fast trot.
- Cross-8 Swing*
(*Eight-Step*) Walk 3 steps fwd in promenade position; stop & turn in toward partner to counter-promenade 3 steps. QQS.
- Snake Dip* *Cross-8 Swing* (3 promenade steps and a hold while turning in) dipping in the 2nd of the 3 steps.
- Zig-Zag* Back the lady 3 steps in left-hip Yale pos, pivot to rt-hip Yale on ct. 4. Back lady 3 steps, pivot to left-hip Yale.
- Serpentine* Back the lady, gent crossing each step over the other while the lady crosses each step behind the other.

OTHERS

- Glide* A simple chassez (galop) smoothly.
- 4-Slide* Series of 4 chassez, each ending with a half-turn, like an extended polka. Side, close, side, close, side, close, side, turn.
- 2-Step* Polkas and 2-steps (a smoother polka without the hop) were included in one-step sequences.
- Grizzly Bear* Many versions. A common one is a lumbering side-close-side-close. Half the tempo of the *Glide* (which was doubletime).
- Wallaby Jump* Both dancers step to the same side, then hop 3 more steps to that side. Repeat to the other side.
- Drag Step* He side-steps L, shooting the R out to the rt. side; then drags the R to the L. Lady does opposite steps. Repeat.
- Get Over Sal* Similar to the *Drag Step*. He steps L to the L side and leans & looks down to the rt; draw R to L. Repeat other side.
- The Outer Edge* Back the lady 2 steps shifting into right-hip Yale pos. Then turn to face partners doing the *Get Over Sal* step.
- Camel Walk* Many versions. An early one is to sway the hips forward and backward, in unison with partner, while stepping side.
- Anderson Turn* Back the man in Yale pos. Then the man stops while she continues forward around him (he pivots on both toes).
- Wind-Up* Push away from partner for 2 steps, his L hand keeping her R. Then he pivots left for 3 steps while she walks CW around him (this wraps his L arm around his own neck). They meet closely, take ballroom hold and do *Traveling Turns*.

THE VIPER TANGO (El Viborita) (Argentina/Europe/United States ca.1914)

The Tango from Argentina found fertile soil in Paris in 1911, and quickly grew into a dance craze that outshone the modest success that the dance had enjoyed in its native country. The Parisian Tangomania peaked in 1912-1914, with a basic vocabulary of steps that is preserved in the "Parisian Tango" taught by Richard and Melanie Powers at the 1989 University of the Pacific Folk Dance Camp. By 1914, the tango craze had spread throughout Europe and to the United States, expanding its step vocabulary month by month. The "Viper Tango" is a companion piece to the "Parisian Tango," to exemplify the alternate steps seen in Early Tango, many of which disappeared before 1920. The Viper Tango is a selection of some of the more sensuous early tango steps, with an emphasis on playful interplay between dancers.

MUSIC: "El Viborita" (The Viper) by Eduardo Arolas, ca. 1914. R. Powers special cassette for Laguna Folkdancers Festival 1993. "El Choclo" also works well.

FORMATION: Cpls in Semi-open, R Side, and closed ballroom positions.

STEPS: Reverse Turning Corte: In closed ballroom pos, Advancing ptrnr (M or W) walk fwd 2 steps (ct 1, 2), then step fwd L (ct 3); rotate CCW (as a cpl) and step side R (ct &); rotate CCW and step bkwd L (ct 4); hold (ct &). (Retiring ptrnr walks bkwd R, L; steps back R, side L, fwd R, rotating CCW.) There is a slight down-up-down undulation in the 3 turning steps.

closed *face ptrn retreat on*
Ebrio Grapevine: Ballroom pos, with M back to ctr but facing diag against LOD. M walks bkwd 2 steps L & R (W fwd R & L) (cts 1, 2); M turns slightly CCW and steps side L (W side R) toward LOD (ct 3); ptrns shift to R Side pos (R hip to R hip as illustrated) and M steps fwd R (W bkwd L) diag toward LOD (ct &). Based on Figura del Ebrio (Drunk Figure) by Juan Barrasa, 1914.

was illegal in Des Moines, Iowa at one time
Molinete: Ballroom pos, M steps fwd L then rocks bkwd R (W bkwd R, fwd L) rotating as a cpl CCW in place (cts 1, 2); repeat 3 more times, for a total of 8 steps (to ct 8), rotating 360° CCW.



STYLE: The body is held firmly erect without stiffness, knees always somewhat flexed to maintain a smooth carriage of the body. Movement is precipitated from the center of the torso, not with leg extensions (i.e., body moves an instant before the feet, which stay under the torso). Movement is smooth, without undulation (except for the turning corte). Feet move with a toe-lead, and a slight degree of turnout, keeping the feet close to the ground while in motion. "Imitate the sinuous grace of the tiger."

METER: 4/4

PATTERN

Meas

4 meas INTRODUCTION

No action, other than taking partner in position.

PART I (Steps described for M; W opposite.)

I. PROMENADE 4 STEPS

- 1-2 In Semi-open pos., both facing LOD, beg outside ft (M L, W R), walk fwd 4 steps in S-S-Q-Q timing (ct 1, 2, 3, &). The M 4th step (R) should be turned out ^{90°} to the R. The M holds his 4th (R) step then sweeps his L around in a CW circular arc, toward the W; while the W holds on her 4th (L) step then sweeps her R fwd and CW around to the R (ct 4). Both M and W keep toe to the floor during the circular arcs.

REVERSE TURNING CORTE

- 3-4 The M's arc swept him into closed ballroom pos, facing against LOD. Execute Reverse Turning Corte as described above, in which the M is the Advancing ptrn, traveling against LOD (ct 1,2,3,&4). *W's bk is arched on corte*

II. BACK THE LADY 4 STEPS

- 1-2 In closed ballroom pos, M walks fwd LOD 4 steps beg R, in S-S-Q-Q timing (ct 1, 2, 3, &). The M holds his 4th (L) step and sweeps his R ft fwd under hers, in a CW arc, toe to the floor; while the W holds her 4th (R) step and flicks her L heel straight back (ct 4).

REVERSE TURNING CORTE

- 3-4 Reversing direction, back the M into Reverse Turning Corte, in which the W is the Advancing ptrn, traveling against LOD (ct 1,2,3,&4).

PART II

- 1-4 EBRIO GRAPEVINE ^{swing step, M pulls W into him when moving strait} as described above (ct 1, 2, 3, &). Cpl regains ballroom pos to repeat the 4 steps (cts 4, 5, 6, &). Then repeat the first 2 steps only (cts 7, 8). Travels sideways to LOD in a sawtooth or zig-zag pattern.

- 5-8 MOLINETE as described above.

REPEAT PARTS I AND II to the end of the music.

Done done a total of 3x

THE BIG APPLE

(United States)

see Introduction '92

This Swing-era dance became a craze in 1936-38, and lived on for another decade in informal settings. It was named after the black dance club where it was discovered, a former church in Columbia, South Carolina, that had been turned into a night club called "The Big Apple." The dance is an unusual mixture of old country dance figures and the latest jazz and swing steps. A caller would usually prompt figures borrowed from Big Circle dances, the Paul Jones and squares (Right-Hand Star, All Forward and Back, Swing Partners), while the dancers freestyled with the Shag, Charleston, Truckin' and Lindy.

MUSIC: "Jazz It Blues" on R. Powers special cassette for Laguna Folkdancers Festival 1993
Note: This is a 20 bar blues, which is uncommon. If other music is used, it will probably be 16 bars, requiring the deletion of one step from each Part.

FORMATION: Form a large circle of cpls. Each M place W at his R side, facing ctr. Optional: pair off into sets of 2 cpls around the circle, all facing ctr.

STEPS and STYLING: Right Foot In: Done as solo. Any foot-tapping to ctr, for 8 cts, is acceptable.
Suggested step: Tap R toe fwd twice w/o weight (ct 1,2); step bkwd R (ct 3); close L back to R (ct &); step fwd R (ct 4). Repeat with opp ft, beg L (ct 5,6,7,&,8). Styling is very loose and casual, nonchalant.

Swing It Low: a Charleston w/o the swivel: Tap R fwd crossed over L (ct 1); step R bkwd (ct 2); tap L bkwd behind R (ct 3); step L fwd (ct 4).

Swing It High: Kick R straight fwd (ct 1); step R bkwd (ct 2); tap L bkwd (ct 3); step L fwd (ct 4).

Let Roosevelt Knock at the White House Do': Stamp R fwd 3 times, each time an inch further fwd ending w/ weight on R (ct 1,&,2); step L bkwd (ct 3); step R bkwd (ct 4); rock fwd onto L (ct &). Repeat.

Kill the Spider: Stamp R loudly fwd (ct 1); swivel R foot back and forth on the ball of the foot, in time with music (ct &,2,&,3,&,4).

Truckin'. a Cakewalk-like step: Rise and step fwd onto the R toe (ct 1); sink onto the R heel (ct &). Repeat w/ L. Raise finger to eye level w/ wagging action, both elbows slightly elevated, L hand on L hip, or L fingers touching R elbow.

Road House Truckin': Same, with some degree of hip swiveling. Turn R in, pigeon-toed on the rise (ct 1); swivel R out, rotating CW on the ball of the R ft, sinking (ct &); turn L in (ct 2); swivel L out (ct &). Repeat.

Shag: Cpl in closed Ballroom pos, M kick R bkwd (ct 1); slightly bounce on L (ct &); switch ft to kick L bkwd (ct 2); bounce (ct &); switch to kick R bkwd (ct 3); switch to kick L bkwd (ct &). Repeat. (W opposite.)

London Bridge Shag (Common style in Big Apple): Dancers raise both arms fwd, holding ptrn w/ palm contact, forming a bridge. Step is the Shag.

Crazy Legs Shag: M step L kicking R to R side (ct 1); kick R crossed behind L (ct &); step R kicking L to L (ct 2); kick L crossed behind R (ct &); kick R bkwd (ct 3); kick L bkwd (ct &). Repeat.

Spinning Lindy Shag, 6-count Lindy in Shag style: Cpl in Semi-open pos (both facing fwd), M step fwd L (ct 1); bounce and raise R leg bkwd (ct &); rock back onto R (ct 2); bounce and raise L leg bkwd (ct &); step bkwd L (ct 3); rock fwd R (ct &), rotating as a cpl CW. (W opposite.) For "Crazy Legs" style, throw legs around instead of simply raising them bkwd.

Polka Shag (unique to Big Apple): Cpl in Ballroom or London Bridge pos, M step L to L (ct 1); close R to L (ct &); step L to L (ct 2); kick R crossed behind L (ct &). Repeat to R (ct 3,&4,&). Execute basic Shag (ct 1,2,3,&); and add 2 more quick back kicks (ct 4,&).

Flea Hop: Cpl in Ballroom pos. W does "Jumping Jack" separating ft to 2nd Pos while M kicks R fwd between her feet (ct 1); W and M both close ft (ct &); M does Jumping Jack while W kicks R fwd (ct 2); both close ft (ct &); W ft apart while M kicks L fwd (ct 3); close (ct &); M ft apart while W kicks L (ct 4); close (ct &). Repeat (cts 5-8).

Flea Hop Sequence, Part 1: Do Scooter, chugging fwd to L diag and back (ct 1,&); chug fwd to R diag and back (ct 2,&); Jumping Jack (ct 3,&). Repeat (cts 4-6). Repeat Scooter chugs only (cts 7-8). Part 2: Flea Hop (cts 1-8).

The Shout: Standing in place, solo, rise and swing arms fwd (ct 1); flex knees, lowering arm's (ct &); rise and swing arms back (ct 2); flex knees (ct &). Repeat.

Other Big Apple steps not described: The Duster, Organ Grinder, Suzie-Q, Wipe the Windshield, The Drag, Camel Walk, Peckin, Bumps, Apple Jack, The Rock, Balboa Double Shuffle, Little Sister, Sizzle Step, Stomp Off, Carioca, Gaze Afar, Peel the Apple, Joe Louis, Red Robin, Duchin Step, Leap Frog, Black Bottom, Bunny Hop, Frankenstein, At Ease, Slow Motion, Spank the Baby, Gertie Swing.

METER: 4/4

PATTERN

Meas

8 meas Introduction

I. SOLO STEPS TO THE CENTER

1-4 RIGHT FOOT IN as described above, done as individuals facing in to ctr.

5-8 SWING IT LOW repeated for a total of 8 cts.

9-12 SWING IT HIGH repeated for a total of 8 cts.

13-18 LET ROOSEVELT KNOCK AT THE WHITE HOUSE DO' done 3 times (12 cts).

19-20 KILL THE SPIDER as described.

II. TRUCKIN'

- 1-4 CIRCLE LEFT: All turn L to face against LOD. Do Truckin' step individually in single-file, with M ahead of W, for 8 steps, beg R. (Note: If this dance had arisen from a ballroom tradition, the circle would have been to LOD, but the Big Apple has country dance roots, with the ancient circle-L tradition.)
- 5-8 LADIES TURN BACK: Continuing Truckin', W cast in to ctr and turn back, traveling LOD in an inside circle; all M continue RLOD. 8 steps for all.
- 9-12 ABOUT FACE: All turn L to reverse directions in their respective circles, Truckin' 8 steps.
- 13-16 WHEN THE MERRY GO 'ROUND BROKE DOWN: All offer L hands to opp ptnr (from preliminary pairing off) to do Truckin' around in a L-hand Star, 8 steps, wagging free R finger. (If not paired off as 2 cpls, offer L to own ptnr instead, to turn by the L hand.)
- 17-20 SWING PARTNERS: Face ptnr to turn ptnr in place by R elbow, Truckin' 8 steps (L finger in air).

III. SHININ'

- 1-20 One or more cpls (or individuals) enter circle to show off with Swing, Charleston, Shag, Tap Dance, Clogging, or other flamboyant steps, while others in the circle do the Shout, sway in place, clap or stamp.

IV. SHAG

- 1-20 Cpls freestyle with any of the Shag steps described above.

V. POSIN'

- 1-16 Individuals strike a pose and hold as a statue for 4 counts. Repeat with a different pose. Variation: cpl strikes a combined pose.
- 17-20 Walk or Truck to partners for finale.

VI. FINALE

- 1-8 8-COUNT SHAG as described above, in Ballroom or London Bridge pos (ct 1-8). Repeat (ct 9-16).
- 9-16 KICK THE MULE: All take hands in one circle, facing ctr. Walk fwd 3 steps (ct 1,2,3); kick fwd (ct 4); walk bkwd 4 steps (cts 5-8). Repeat.
- 17-20 PRAISE ALLAH: All drop hands and Truck fwd 4 steps, crouching low to shake spread hands close to the floor while advancing (ct 1,2,3,4). Truck fwd 4 more steps, rising and raising hands fwd to the sky.