

**Idyllwild**  
**Folk Dance**  
**Workshop**



**June 17-19, '83**

IDYLLWILD WEEKEND 1983

May we introduce our teachers:

SUNNI BLOLAND

VICKI MAHEU

UNA O'FARRELL

JOHN PAPPAS

ROSIE PENA

May we introduce our committee:

FRAN SLATER - CHAIRPERSON

ELMA MC FARLAND - EXECUTIVE SECRETARY

MARGUERITE CLAPP

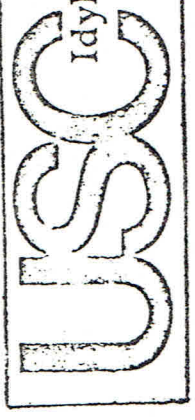
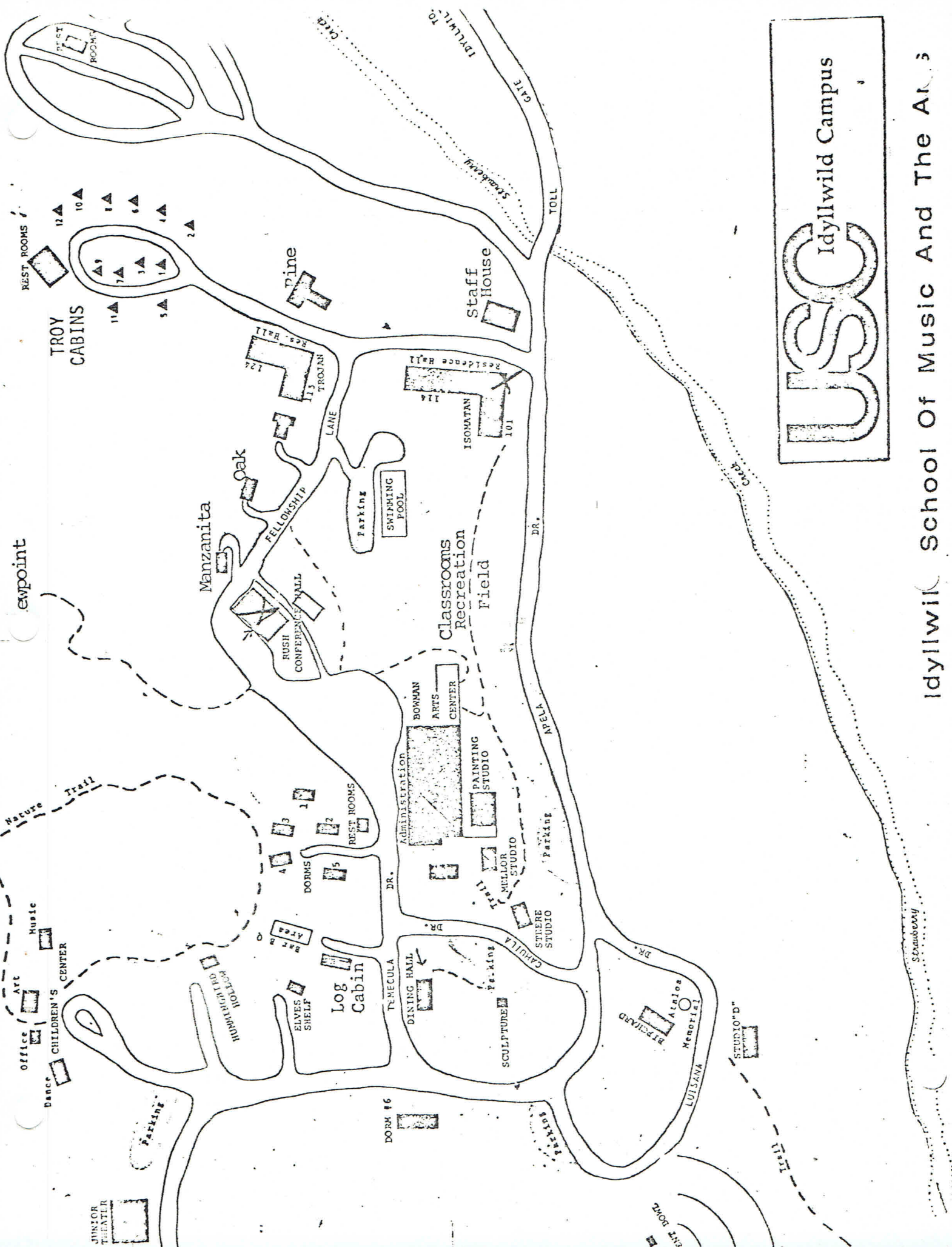
PAT COE

JOHN FILCICH

NORMA RUDEN

DAVE SLATER

VIVIAN WOLL



IDYLLWILD FOLK DANCE WORKSHOP, JUNE 1983

WEEKEND SCHEDULE

FRIDAY, JUNE 17, 1983

2:00 pm on	Registration	Rush Hall
6:00-6:45 pm	Dinner	Dining Hall
7:00-8:00 pm	Free Time	
8:00-9:00 pm	Dance	Rush Hall
9:00-9:30 pm	Orientation	Rush Hall
9:30-until ?	Dance	Rush Hall

SATURDAY, JUNE 18, 1983

8:00-8:45 am	Breakfast	Dining Hall
9:00-9:50 am	1st Period	Rush Hall
10:00-10:50 am	2nd Period	Rush Hall
10:50-11:10 am	Break	
11:10-12:00 noon	3rd Period	Rush Hall
12:00-12:45 pm	Lunch	Dining Hall
12:45-3:00 pm	Free Time	
3:10-4:40 pm	4th Period	Rush Hall
4:10-5:00 pm	5th Period	Rush Hall
5:00-5:45 pm	Dinner	Dining Hall
6:00-7:30 pm	Free Time	
7:30-8:30 pm	Dance It Again	Rush Hall
8:30-until ?	Dance	Rush Hall

SUNDAY, JUNE 19, 1983

8:00-8:45 am	Breakfast	Dining Hall
9:00-9:50 am	1st Period	Rush Hall
10:00-10:50 am	2nd Period	Rush Hall
10:50-11:10 am	Break	
11:10-12:00 noon	3rd Period	Rush Hall
12:00-12:45 pm	Lunch	Dining Hall
12:45-2:00 pm	Free Time	
2:10-3:00 pm	4th Period	Rush Hall
3:10-4:00 pm	5th Period	Rush Hall
4:10-5:00 pm	Dance It Again	Rush Hall
5:00-5:45 pm	Dinner	Dining Hall
6:00-7:30 pm	Free Time	
7:30-until ?	Dance	Rush Hall

FOR WEEKENDERS ONLY:

CHECK OUT TIME IS 1:30 PM from your room. Please stay and enjoy the remainder of your weekend.

IDYLLWILD FOLK DANCE WORKSHOP  
TEACHING STAFF, 1983

SUNNI BLOLAND

Sunni Bloland was born in New York City and grew up in the shadow of the Yankee Stadium. In the long ago days, that was a wonderful neighborhood, a child's paradise. She graduated from Sargent College of Physical Education, Cambridge, Mass., with a B.S. degree, and from the University of Wisconsin with an M.S. in Dance. After several years of experience teaching dance at both high schools and colleges here and on the east coast, she joined the U.C. Berkeley faculty of Physical Education to teach dance. This is where she really discovered folk dancing and the power of its appeal made this her main area of interest. In 1967 she took a year's sabbatical, and with a Fullbright Grant studied dance for one year under the auspices of Romania's great Institute of Ethnography and Folklore. She has returned to Romania almost every year since then to learn dances, collaborate on a book and conduct American folk dancers on three tours throughout the country.

Sunni has taught Romanian dances at virually all the folk dance camps in the United States. This spring she gave workshops in Seattle, Washington, Tucson, Arizona, and at the University of Kansas. In August she will be in New York at Moshe Eskayo's camp.

UNA and SEAN O'FARRELL

Una Kennedy O'Farrell was raised in Ireland and learned to dance and to teach dancing from Mr. Tim Whelan, one of Ireland's leading dance masters. While studying at Mills College in Oakland, she taught Irish dancing in California, at Mills Folk Dance Conference, and later at Stockton Folk Dance Camp in 1951. On returning to Ireland, Una became engaged to Sean O'Farrell of County Dublin, Ireland, and they were married in California in 1954.

Sean is a folk musician, steeped in the tradition of Irish folk music. He plays the fiddle, piano, penny-whistle and the pipes, and "anything else he can lay a hand on". He has taught numerous classes in the art of whistle playing, and he is considered an outstanding player of that instrument.

The O'Farrells are enthusiastic about live music and encourage it wherever possible. Sean and Una have been teaching Irish dancing for twenty-five years, and are in demand for seminars and camps. They have taught for many years at Stockton, also in Toronto, Wisconsin, Mendocino, Maine, Oregon, Texas, San Diego and U.C. Berkeley, along with many others. They like to emphasize the fun and enjoyment aspect of Irish dancing and love to hear a laugh from the "floor".

ROSIE CHAVARRIA PEÑA

Born and raised in the East Los Angeles area (of Romanian heritage, her parents migrated from Romania to Mexico and then to the U.S.), Rosie Chavarria Peña began her dancing career at the age of three. At the age of sixteen, Ms. Peña was teaching dance through the Los Angeles Department of Parks and Recreation. Upon graduation from high school, Rosie traveled extensively throughout Mexico studying with many reknowned teachers perfecting her skill. She studied Mexican Regional dancing at the Universities of Guadalajara and San Luis Potosi.

Ms. Peña, an accomplished dancer in her own right, has appeared professionally at the Los Angeles Music Auditorium, Hollywood Bowl, Philharmonic Auditorium, San Gabriel Mission Playhouse, and with the California Heritage and Pageantry Association. In addition, she has toured throughout Canada, Mexico, Hawaii and the Western United States.

As an educator, Ms. Peña is greatly respected and admired for her skillful teaching and her knowledge of Mexican folk dancing. Her lecture-dance seminars, always in demand, have been presented for the Fullerton, Newport-Mesa and Santa Ana Unified School Districts, and for the California Department of Corrections at San Quentin. She has taught at Ohlone College, San Jose City College and Chapman College's World Campus Afloat.

During the past 4 years, Rosie has been involved in teaching Mexican folk dancing at Santa Ana College, directing a Children's Folklorico group and choreographing "Relámpago Del Cielo", an outstanding southern California exhibition group. As artistic director of the Santa Ana based company, Ms. Peña has demonstrated time after time a genuine flair for innovative and highly professional productions.

#### JOHN PAPPAS

A Greek-American, his real name is Ioannis Efstathiou Pappayiorgas (Kalakos). As a child growing up in San Francisco, he learned the dances of Arkadia, Greece from family and friends. There was always music around, and so he became interested in the floyera (shepherd's flute), bouzouki, and klarino. Any new and different dances he saw, he absorbed. Later, he discovered the folk dance movement as an outlet for this mania for Greek culture. He visited relatives in Greece in 1966. He and his wife Paula lived there for a year in 1970-71. The entire family traveled throughout Greece in 1981 -- Peloponisos, Epiros, Crete, Skyros, Ikaria, and other areas.

John has his own professional Greek orchestra since 1963. They have played for Greek functions all over California and in Oregon, Reno and Las Vegas. He appeared in the 1976 Bicentennial Folklife Festival in Washington, D.C. sponsored by the Smithsonian as a dance teacher, dancer, singer and musician. This was a great honor, because the people at the Smithsonian wanted a teacher who would teach real dance material, not just recreational choreographies. John has taught dance professionally since 1964. He has taught at Stockton Folk Dance Camp numerous times and at camps and workshops all over the U.S., Mexico and Canada. These include Maine, Texas, Buffalo Gap, West Virginia, New York Balkan Arts Festivals, Santa Barbara, Pittsburgh, Florida and Hawaii. He has taught Greek dance on a professional college level at San Joaquin Delta College in Stockton since 1971, and has a dance troupe there for the last 4-5 years.

John choreographed and arranged the music for a Greek suite of dances for the Duquesne University Tambouritzans 2 years ago and helped design the costumes. He also plays several Greek folk instruments.

#### VICKI MAHEU

Vicki McGrew-Maheu has been studying dance for over 25 years. She has taught international folk dance in northern and southern California for the last 15 years, including the Aman Institute in Los Angeles.

Vicki received her B.A. in Ethnic Arts from UCLA and is currently completing her M.A. in Dance Ethnology at UCLA. She is currently teaching at UCSD, San Diego Community Colleges, Jewish Community Center and The Folk Dance Cafe in San Diego.

Vicki has made several research trips abroad for the study of dance, textiles, and music, including Ireland, Indonesia, Yugoslavia, Bulgaria, and Romania. She will be studying dance this summer by invitation of the Bulgarian and Hungarian governments.

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June 17-19, 1983

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ABBREVIATIONS USED IN THE SYLLABUS

bkwd or bwd	backward
CCW	counter-clockwise
COH	center of hall
ct or cts	counts (s)
ctr	center
CW	clockwise
diag	diagonal
dn	down
ft	foot - feet
fwd	forward
H	hand
L	left
LOD	line of direction
M	man
meas	measure
opp	opposite
pos	position
ptr	partner
R	right
RLOD	reverse line of direction
sdwd or swd	sideward
twd	toward
W	woman
wt	weight

# Chart of Basic Steps for Irish Dancing

NOTE: A sidestep consists of 1 Seven and 2 Threes in Reel and Hornpipe Time and 1 Seven and 1 Break in Jig Time All Irish dance steps are done up on the ball of the foot, in a relaxed easy style.

Type of Dance	Basic Steps	Time	Count Showing Accent	Step Descriptions Description for step moving to R Use opposite feet moving to L Using Cue Count
A1 REEL	One Sidestep or 1 Seven and 2 Threes	2/4	Cue: 1̇ 2̇ 3̇ 4̇ 5̇ 6̇ 7̇ Meas: 1 & 2 &, 1 & 2 &  Cue: 1̇ 2̇ 3̇ 1̇ 2̇ 3̇ Meas: 1 & 2 &, 1 & 2 &	Step (slight leap) on L in back of R (ct. 1) Step to R on R (ct. 2) Step L in back of R (ct. 3) Step to R on R (ct. 4) Step on L in back of R (ct. 5) Step to R on R (ct. 6) Step on L in back of R (ct. 7)  Step on R (slight leap) in back of L (ct. 1) Step on L in place (ct. 2) Step on R in place (ct. 3) Step on L (slight leap) in back of R (ct. 1) Step on R in place (ct. 2) Step on L in place (ct. 3)
B1 HORNPIPE	One Sidestep or 1 Seven 2 Threes	4/4	Cue: 8 1̇ 2̇ 3̇ 4̇ 5̇ 6̇ 7̇ Hop Meas: 4 1 2 3 4 1 2 3 Hop  Cue: 4 1̇ 2̇ 3̇ 4̇ 1̇ 2̇ 3̇ Hop Hop Meas: 4 1 2 3 4 1 2 3 Hop Hop	Hop on L (ct. 8) Step to R on R (ct. 1) Step on L in back of R (ct. 2) Step on R to R (ct. 3) Step on L in back of R (ct. 4) Step to R on R (ct. 5) Step on L in back of R (ct. 6) Step to R on R (ct. 7)  May be done in various directions Hop on R (ct. 4) Step on L (in indicated direction) (ct. 1) Step on R (ct. 2) Step on L (ct. 3) Hop on L (ct. 4) Step on R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)
C1 JIG	One Sidestep or 1 Seven and Break	6/8	Cue: 1̇ 2̇ 3̇ 4̇ 5̇ 6̇ 7̇ Hop Meas: 12 3 45 6 12 3 456 Hop  Cue: Hop Hop Back Hop 1̇ 2̇ 3̇ 4̇ Meas: 12 3 45 6 1 2 3 456	Hop on L, R ft raised in front (ct. 1) Step on R to R (ct. 2) Step on L in back of R (ct. 3) Step on R to R (ct. 4) Step on L in back of R (ct. 5) Step on R to R (ct. 6) Step on L in back of R (ct. 7)  Hop on L in place, R ft raised in front Hop L in place Step back on R Hop on R Tramp (4 little steps in place) L, R, L, R
A REEL	PROMENADE	2/4	Cue: Leap 2 3̇ Meas: 1 & 2 &	Leap onto R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)
B HORNPIPE	PROMENADE	4/4	Cue: Hop 1̇ 2̇ 3̇ Meas: 4 1 2 3	Hop on L (ct. 4) Step on R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)
C JIG	PROMENADE	6/8	Cue: Hop 1̇ 2̇ 3̇ Meas: 6 12 3 45	Hop on L (ct. 6) Step on R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)

NOTE: PROMENADE steps can be done in any direction, in place, or turning L, or R. When PROMENADE steps are done in succession, start each step with alternate foot.

D Jig Step (Sometimes called "Rise & Grind")

Hop on L with R ft front (ct. 1)  
Hop on L R ft raised (ct. 2)  
Hop on L R ft down for tramp  
Tramp (4 little steps in place) R L R L  
Renear above action

BRIDGE OF ATHLONE  
(Ireland)

SOURCE: The dance is usually done at a Ceili with one long line of cpls extending dn the ctr of the hall. The dance starts as a Grand March with all the cpls marching up the hall, around the hall, and then leading up the ctr of the hall again. This time the ladies cast off to the R, the men to the L, meeting at the lower end of the hall. This is followed by another march up the ctr, and as the music changes to a "jig" the dance begins at Figure II below.

MUSIC: RECORD: Cynda Records CNS 1002 (Side 1, Band 4), "Sprig of Shamrock" or Cynda 1023, "Pride of Erin"

FORMATION: Five or six cpls in a longways set

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METER: PATTERN

---

Meas.

FIGURE I FORWARD AND BACK

1-4 With hands joined in line, all go fwd with two promenade steps and bk with two promenade steps (hop,1,2,3, hop,1,2,3 and repeat).

5-8 Repeat action of meas 1-4.

FIGURE II HEADS DOWN CENTER AND BACK

1-4 With R hands joined at shldr ht (W's hand on top), elbows bent, head cpl only dances dn ctr of the set with one Seven and two Threes.

5-8 Head cpl returns up ctr of set to place with one Seven and two Threes.

FIGURE III HEADS CAST OFF, FORM A BRIDGE

1-16 Using promendae step, head cpl casts off, M following head M to L, and W following head W to R. Head cpl meets at ft to form a bridge by joining both hands high as they face each other. The other cpls meet and joining inside hands at shldr ht, all pass under the bridge formed by first cpl. As the second cpl moves fwd to the head pos, all the other cpls follow in due order. (First cpl is now at the ft)

FIGURE IV UNDER THE BRIDGE

1-4 All cpls, except cpl 1, join both hands (at head ht) to form long bridge. While cpl 1 W trails fwd under the bridge to the top of the set with four promenade steps, M dances up the outside of the set behind the M's line, with four promenade steps. Once both dancers reach the head of the set, both turn to their R.

5-8 With four promenade steps cpl 1 W returns to the ft traveling dn the outside behind the W's line, while M returns to the ft traveling under the bridge.

First cpl is now at the ft of the set, second cpl now becomes head cpl and dance is repeated. Repeat dance until end of music or until all cpls have acted as cpl 1.

SIEGE OF ENNIS  
(Ireland)

MUSIC: RECORD Cynda 1002 "Sprig of Shamrock" or Cynda 1023 "Pride of Erin"

FORMATION: Column of sets of two couples facing two couples (four in a line)

STEPS: Promenade, Sidestep, Buzz

---

METER: PATTERN

---

Meas.

FIGURE I FORWARD AND BACK

1-8 With hands joined four in a line, cpls move fwd and bk twice, using promenade step (threes)

FIGURE II SIDESTEP

1-8 Each cpl join hands in skater's pos and change places with the cpl in line with them, using a sidestep (cpl on R passes in front of other cpl)

Sidestep bk into pos. (the other cpl passes in front this time)

FIGURE III STAR AND SWING

1-8 Inside four dancers do a R hand star (4 meas) with promenade step; turn and do a L hand star (4 meas). Meanwhile, the dancers on the ends of the lines swing their opposites with a buzz step. Position for swing: M takes ptrs R hand in his R hand, hold ptrs R elbow in his L hand; W holds M R elbow in her L hand.

FIGURE IV FORWARD AND BACK AND PROGRESS

1-8 Cpls dance fwd and bk once as in Fig I (4 meas). Dance fwd again. The two cpls facing the music raise joined hands. The other two cpls release hands and pass individually under the raised hands, passing to R of opp person (4 meas)

REPEAT the dance with each successive line of four dancers. When a line reaches the top or bottom of the column, each cpl turn to face opp. direction.

Presented by Una O'Farrell  
Idyllwild Weekend, 1983

WALLS OF LIMERICK  
(Ireland)

MUSIC: RECORD: Cynda LP CNS 1002, "Sprig of Shamrock"

FORMATION: Sets of two cpls each cpl facing another cpl

STEPS: Sidestep, promenade

METER

PATTERN

Meas.

FIGURE I ADVANCE AND RETIRE

1-8 Advance and retire with promenade step (4 meas). Repeat (4 meas)

FIGURE II SIDESTEP

1-8 W sidestep with a seven to opp W's place, passing face-to-face with L shldr leading. Face the set, do two threes in place (4 meas).  
M sidestep across to opp M's place, passing face-to-face with R shldr leading, with a seven. Face the set, do two threes in place (4 meas).

FIGURE III SIDESTEP AWAY

1-8 M holding R hand of opp W sidestep to M's L and bk, using a seven and two threes for each dir.

FIGURE IV SWING AROUND

1-8 Original ptrs join hands and swing around with threes; dancers rotate CW while progressing CCW around opp cpl. At the end of meas 8, turn backs to original opp cpl and face a new cpl, ready to repeat the dance.

Presented by Una O'Farrell  
Idyllwild Weekend, 1983

AVRAMEANCA  
(Ahv-rum-yan-kah)  
(Moldavia, Romania)

SOURCE: The dance comes from the village Avrameni in Moldavia. Sunni learned the dance from Puiu Vasilescu in 1978.

MUSIC: RECORD: Hai La Joc Noroc Volume (Side B, Band 5)

FORMATION: Closed circle of men and women with shldr hold "T" position

METER: 2/4

PATTERN

Meas.

1-16 INTRODUCTION

FIGURE I

- 1 In unison shout; the dancers count in Moldavian dialect on the first beat of every meas. Facing slightly L and moving in RLOD accented step R across in front "UNA" (ct 1) step L (ct 2)
- 2-7 Continue as in meas 1, counting "DOUA", "TRII", "PATRU", "SINSI", "SASE", "SAPTI"
- 8 Facing ctr in place, accented step R "POT" (ct 1), accented step L "O" (ct &), accented step R lifting L leg in front "FOST" (ct 2) (OPT O FOST eight it was)
- 9 Facing slightly to R and moving in LOD, step L across in front "SAPTI" (ct 1), step R (ct 2)
- 10-15 Continue as in meas 9 counting "SASE", "SINSI", "PATRU", "TRII", "DOUA", "UNA"
- 16 Facing ctr in place stamping step L "NICI" (ct 1), stamping step R "UN" (ct &), stamping step L lift R leg in front "A" (ct 2) (NICI UNA - not even one)

FIGURE II

- 1 Drop connection - each dancer places his thumbs in his vest. Facing ctr in place step R across in front (ct 1), step L (ct &), step to R with R (ct 2), step L (ct &)
- 2 Step R across in front (ct 1), step L (ct &), stamp R to R toe turned out (ct 2)
- 3 Facing slightly to R step R on heel (ct 1), closing step L (ct &), step R on the same diag. (ct 2)
- 4 Twisting 45 degrees to R loop fwd onto L, same diag. (ct 1), leap diag. bkwd onto R (ct 2)
- 5 Step L (ct 1), hop L raising R leg, knee bent (ct 2)

## AVRAMEANCA CONT'D

Meas.	PATTERN
6	Repeat meas 5 opp ftwk
7	Moving RLOD step L (ct 1)m step R across in bk to R (ct 2)
8	Step diag L onto L (ct 1), hop on L raising R leg knee bent (ct 2)
9-16	Repeat meas 1-8, Figure II. The hop on ct 2 of meas 16 may be omitted.
	FIGURE III
1	Facing ctr twist 22 degrees to R, accented step R (ct 1), scuffing stamp, lift R heel, L across in front (cts & 2), stamp L (ct &)
2	Twisting 45 degrees to L, accented step L (ct 1), lift on L heel, scuffing stamp R (cts & 2), stamp R (ct &)
3	Facing ctr moving LOD torso bends sideways alternating R,L, etc. throughout meas 3 and 4. Small stamping step R (ct 1), small stamping step L (ct &). Repeat cts 1 & (cts 2 &)
4	Repeat cts 1 & of meas 3 (cts 1 &), step R (ct 2)
5-8	Repeat meas 1-4 of Fig III using opp ftwk and dir.
9-16	Repeat meas 1-8, Fig III
	FIGURE IV
1-2	Facing ctr pump-kick R let (ct 1), hop L as R circles around in back moving slightly to L (ct 2), step R across in bk (cts & 1), click L to R in air (ct &), accented step L (ct 2)
3-8	Repeat meas 1-2, Figure IV three times (four times in all)
	FIGURE V
1	Facing ctr and moving LOD stamp R (ct 1), small accented step R (ct 2), small accented step L (ct &)
2	Small accented step R (ct 1), small accented step L (ct &), turning 45 degrees to face LOD step R (ct 2)
3	Turning 45 degrees to R to face out of circle stamp L (ct 1), continuing in LOD with bk to ctr small accented step L (ct 2), small stamping step R (ct &)
4	Still with bk to ctr and moving LOD, small accented step L (ct 1), accented step L (ct 2)
5-8	Repeat meas 1-4, Fig V

HORA DE LA RISIPITI  
(Oltenia, Romania)

SOURCE: Risipiti means "scattered", but it is also the name of a village in Oltenia, Romania. Pronunciation - Hoh-rah day lah rei-she-PEET-see

MUSIC: RECORD: Hai La Joc, Noroc Volume 1 (Side A, Band 8)

FORMATION: Closed circle of M and W. Hands held in "W" position

METER: 2/4

PATTERN

Meas.

INTRODUCTION - Begin dance with the pan-pipe

FIGURE I

- 1 Moving to ctr, step L (ct 1), step R (ct 2)
- 2 Step L (ct 1), touch R toe (ct 2)
- 3-4 Repeat action of meas 1-2 reversing ftwk and direction
- 5-8 Repeat action of meas 1-4

FIGURE II

- 1 Facing slightly L and moving in RLOD Step L (ct 1), hands come dn to "V" pos, step R (ct 2) hands come up to "W" pos.
- 2 One two-step in RLOD, beginning L (cts 1 & 2), hands stay in "W" pos
- 3-4 Repeat action of meas 1-2, Figure II reversing ftwk and direction
- 5-8 Repeat action of meas 1-4, Figure II

FIGURE III

- 1 Hands start on ct 1. In place, step sideways L with L (ct 1), touch R close to L (ct 2), as hands move laterally to L.
- 2 Repeat action of meas 1 with opp ftwk and direction. hands to R
- 3-4 Facing ctr and moving sideways L, step L (ct 1), step R across in front in plie (ct 2), step L (ct 1), touch R toe (ct 2), hands windshield wiper action beginning to L (Cts 1,2,1), hold (ct 2)
- 5-8 Repeat action of meas 1-4, Figure III with opp ftwk and direction except L cross in bk on the plie.
- 9-16 Repeat meas 1-8, Figure III

FIGURE IV

- 1 Facing slightly to L, move in RLOD step L (ct 1), step R (ct 2). Hands move dn to "V" pos (ct 1), up to "W" pos (ct 2)



Meas

PATTERN

- 2 With hands kept in "W" pos, one two-step beginning L (cts 1 & 2)
- 3 Step R across in front (ct 1), step sideways L (ct 2)
- 4 Step R across in bk to face LOD (ct 1), step L across in front (ct 2)
- 5-8 Repeat action of meas 1-4, Figure IV with opp ftwk and direction

Presented by Sunni Bjostrand  
Idyllwild Weekend, 1983

SIRBA LA DOI DE LA GOICEA MARE  
(Oitenia, Romania)

SOURCE: Sunni Blobland learned this dance from Puiu Vasilescu of Bucharest. Typically the sirba dance motif is 3 measures of 2/4, while the musical phrase is 4 - 8 meas as in the case of Figure I of this dance. Pronunciation: suhr-bah lah doy deh lah goy-cha mahray.

MUSIC: RECORD: Noroc 1734

FORMATION: Short lines of M & W hands joined dn in "V" pos.

METER: 2/4

PATTERN

Meas.

FIGURE I SIRBA

- 1 In place, step R across in front (ct 1), step L bk (ct &); step R to R (ct 2), step L across in front (ct &)
- 2 Step R diag bkwd (ct 1), large step diag bkwd on L to L (ct &), moving diag fwd R step R (ct 2), close L to R (ct &)
- 3 Step fwd (ct 1), leap onto L slightly to L as R leg circles high around to front (ct 2)
- 4-12 Repeat meas 1-3 three times
- "Coda" to Sirba -- moving in "box" shape CCW
- 13 Step on R diag L (ct 1), hop R (ct &), step bk on L (ct 2), hop L (ct &)
- 14 Step R to R (ct 1), hop R (ct &), step fwd L (ct 2), hop L (ct &)
- 15 Repeat meas 13
- 16 Step R in place (ct 1), stamp L in place (ct &), step L in place (cts 2 &)

FIGURE II DOUBLE CROSSES AND GRAPEVINE

- 1 In place step R across in front (ct 1), step L bk (ct &), step R to R (ct 2), step L across in front (ct &)
- 2 Step R bk (ct 1), close L to R (ct &), long exaggerated step bkwd on R (ct 2), little leap fwd onto L (ct &)
- 3 Moving to L in a grapevine, step R across in front (ct 1), step side L (ct &), cross R behind (ct 2), step side L (ct &)
- 4-5 Repeat meas 3, Figure II, two times
- 6 In place cross R in front (ct 1), step bkwd L (ct &), step sideways R (ct 2), step L across in front (ct &)
- 7 Step R bkwd (ct 1), long exaggerated step, moving diag bkwd L (ct &), step diag fwd to R on R (ct 2), close L to R (ct &)

## SIRBA LA DOI DE LA GOICEA MARE CONT'D

Meas.	PATTERN
8	Step fwd R (ct 1), leap onto L slightly to L as R leg circles high around to front (ct 2)
9-16	Repeat meas 1-8, Figure II

Presented by Sunni Bloland  
Idyllwild Weekend, 1983

TROPICA  
(Dobrogea, Romania)

SOURCE: Tropica is a Bulgarian word for stamping. This dance comes from Dobrogea, Romania. Pronunciation: (approx) trowp-ka

MUSIC: RECORD: Hai La Joc, Noroc Volume I (Side A, Band 5)

FORMATION: Closed circle of cpls, W on M's R with a designated leader. "W" pos.

METER: 2/4

PATTERN

Meas.

1-8 INTRODUCTION

FIGURE I

1 Moving in LOD, step R (ct 1), step L (ct 2)

2 Step R (ct 1), leap L (ct &), step R (ct 2)

3-4 Repeat action of meas 1-2 with opp ftwk

5-8 Repeat action of meas 1-4

FIGURE II

1 Facing ctr in place, step R (ct 1), stamp L (ct &), step L (ct 2), stamp R (ct &)

2 Step R (ct 1), stamp L (ct &), stamp L (ct 2)

3-4 Repeat action of meas 1-2, Fig II, with opp ftwk

5-8 Repeat action of meas 1-4, Fig II

FIGURE III

1-3 A designated leader (head) breaks hand hold and leads the circle CCW spiraling inward. Six steps, beginning R (cts 1-2, 2-2, 3-2)

4 In place three accented steps R,L,R (cts 1&2)

5-8 The leader at the tail repeats action of meas 1-4, Fig III, reversing direction and ftwk, thereby closing circle.








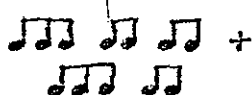
Presented by Sunni Bloland  
Idyllwild Weekend, 1983

H E L L E N I C   R H Y T H M S (meters)

Hellenic (Greek) music uses a fascinating variety of rhythms—far more than are used in western music. The average American often finds it difficult to "find the beat", in fact. This is because American music does not employ the so-called "mixed meters" of Greek folk music.

Some scholars have learned that these "mixed meters" were used in ancient times, showing that Greek music has always been rich in different types of rhythms.

Here are some of the common meters or rhythms for Greek songs and dances:

<u>Rhythm</u>	<u>Notation</u>	<u>Dance</u>	<u>Beat</u>	(S=slow, Q=quick)
2/4		Hasápi <sup>´</sup> kos	1,2	
2/4		Syrtó <sup>´</sup> s	1,2&	S Q Q
6/8		Zonarad <sup>´</sup> ikos	1,2	
3/4		Tsam <sup>´</sup> ikos	1&,2	S Q
5/4		Tsakon <sup>´</sup> ikos Zagori <sup>´</sup> sios	1,2,3,4,5	
7/8		Kalamatianó <sup>´</sup> s	1&,2,3	S Q Q
9/8		Antikrystó <sup>´</sup> s	1,2,3,4&	Q Q Q S
7/8 & 5/8		Levend <sup>´</sup> ikos	1&,2,3,4&,5	S Q Q S Q

These are some of the more common rhythms used in Greek music; there are others, but these will give you an idea of some of the variety. The "dancer's beat" is the underlying pulse which the basic step of the dance follows throughout the music. Sometimes good dancers will add hops or skips, utilizing some of the other parts of the rhythm. However, the majority of the dancers will follow the basic pulse. An example of this is the Pan-Hellenic dance, Kalamatianos. The rhythm is 7/8, but these seven beats are grouped into three pulses:

 or 

Some dancers will hop on count seven, making their rhythm look like this:

SLOW      QUICK      QUICK      (and)  
Step      Step      Step      (Hop)

Although these rhythms may, at first, confuse you, they will soon become familiar. Part of the fun in Greek dancing is that

it is so different from our American dancing in so many ways. It is not necessary to know what 7/8 means; most Greeks don't either. They simply "feel" the rhythm, and that's all that matters.

PRONUNCIATION GUIDE

I have attempted to transcribe the sounds of the Greek alphabet into English. At best, we can only approximate some of the sounds. To further complicate the procedure, I have refrained from using some obvious English letters when they would make the words look too different from their Greek form. An example is OU for the OO sound in English. We do have words like THROUGH which allow this sound, but some people might want to pronounce OU as in OUT. Although this may sound complicated, my justification is this. If a person wants to learn the Greek language some day, they will have seen the words in a form closer to their real form in Greek. Also, it just seems wrong to see the Greek word EYPTOE (Syrtos) spelled SEARTOHS! No system can be 100% exact because even in Greek there are some exceptions caused by regional dialects and slang. However, for most purposes, the use of this pronunciation guide will help you to pronounce most dance titles and terms correctly in the villager's style.

\*\*\*\*\*

A	as in	FATHER
E	as in	GET
I	as in	EE in SLEEP
(	as in	OVER
EI	as in	EE in SLEEP
OU	as in	THROUGH
TS	as a	CH in CHURCH
TZ	as a	J in JUDGE
TH	as in	THINK
D	as a	TH in THAT
H	as a	hard "H" as CH in LOCH
G	as in	GO or sometimes an even softer G sound
R	is	slightly rolled as the TT or DD in LETTER or WEDDING (Try it; it is true)
PS	as a	PS in LIPSTICK

HASAPIKOS  
(Greece)

SOURCE: This dance is popular all over Greece, and in the same or different forms, is done all over the Balkans and the Near East. It was originally danced by the butchers of Constantinoupolis (Hasapikos comes from the word hasapis which means butcher).

MUSIC: Any good Hasapikos record can be used.

FORMATION: A broken circle with arms on shldr. Characteristics: The dance is for both M and W. However, it can be done by only M, in which case it would be danced much faster and with more of a masculine styling (larger steps, more gusto). In any case W should take smaller steps.

METER: 2/4

PATTERN

Meas

BASIC STEP I

- 1 Step to the R on the R ft (ct 1), Step behind the R ft on the L ft (ct 2)
- 2 Step to R on the R ft (ct 1), Swing the L ft in front of the R ft (or touch the L ft slightly fwd) (ct 2)
- 3 Step to the L on the L ft (or step fwd on the L ft (ct 1), swing the R ft in front of the L ft (or touch the R ft slightly fwd) (ct 2)

BASIC STEP II

- 1 Step to the R on the R ft (ct 1), step across in front of the R ft on the L ft (ct 2)
- 2 Step to the R on the R ft (ct 1), swing the L ft in front of the R ft (ct 2)
- 3 Step to the L on the L ft (ct 1), swing the R ft in front of the L ft (ct 2)

TURN (this is not to commonly done)

- 1 Freeing arms from shldr, step to R on R ft starting to turn R (ct 1) step on L ft continuing turn (ct 2)
- 2 Step on R ft completing turn (ct 1), swing the L ft in front of R ft (ct 2)
- 3 Step to the L on the L ft (ct 1), swing the R ft in front of the L ft (ct 2)

NOTE: When the music is faster, more individual variations are done. For instance in meas 2 and 3, pas de basques may be done or hops on the ft holding wt.

Presented by John Pappas  
Idyllwild Weekend, 1983



MITERITSA  
(Pontos, Greece)

**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 two thousand years of living in this area.

**MUSIC:** RECORD: Folk Dancer 4052 B (45 rpm)

**FORMATION:** For greatest enjoyment, the Miteritsa should be done in small groups. Dancers should be in an open circle with hands joined and dn. Approximately eight to ten M should be together at the R end of the circle; approximately 8 to 10 W should be joined to this line of M; the last M is holding the R H of the first W with his L H. It is not necessary for each M and W to have a ptr. There may be more M than W, 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.

**METER:** 4/4

**PATTERN**

**Meas**

**FIRST VARIATION (VOCAL MELODY)**

1 During this variation these should be slight flexes of the knees  
Facing LOD, step fwd on the R ft (there may be a slight stamp (ct 1)  
Step next to the R on the L ft (ct 2), repeat cts 1,2

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 the L knee when stepping on the L.

**SECOND VARIATION (INSTRUMENTAL MELODY)**

All of the dancers drop Hs and clap while the lead M dancer does the following step with his ptrs

1 A small hop on the R ft (ct 1), step on the R ft (ct &), a small hop on the L ft (ct 2), step on the L ft (ct &). Repeat cts 1,&,2,&

2-8 Repeat meas 1, Seconda Variation to a total of 32 hop-steps (skips)

**NOTE** A two step may be done instead of the skip step. The lead M does the skipping step over to the W and choosing a ptr, hooks R elbows with her and then turn together in a CW direction doing the skipping step for one or more meas. They may hook L elbows and do the skipping step turning together in the other direction for one meas. The M leaves the W and repeats the action with another W. The first W returns to place. The lead M may do this with several ptrs if he has time.

## MITERITSA CONT'D

Meas.

## PATTERN

There are eight meas of instrumental music before the vocal begins again and the leader returns to place and the first variation is repeated. After eight meas of the first variation, the second 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.

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Idyllwild Weekend, 1983

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PENTOZALIS  
(Crete, Greece)

SOURCE: This is from the island of Kriti (Crete) and is one of their most popular dances. The name is supposed to describe the five steps of the dance, pento meaning five, and zala referring to the steps. (Zala also means dizzy or giddy, so o-ten pentozali is translated as "five dizzying steps.") All of the steps are springy.

MUSIC: Any good Pentozalis can be used

FORMATION: A broken circle with arms on the shldr. Characterists: It is better if the M and W dance separately, but it is perfectly correct for the lines to be mixed. The only thing is that the M can make their steps much more leaping and large and it is difficult for the W to dance with appropriate feminine styling while next to M who are leaping about. The dance can be done either calmly or with great vigor.

METER: 2/4

PATTERN

Meas.

BASIC STEP

- 1 Step sdwd to the R on the R ft (ct 1), hop on the R ft (ct 2&)
- 2 Step sdwd to the L on the L ft (ct 1), hop on the L ft (ct 2&)
- 3 Leap to the R on the R ft, bending the R knee (ct 1), step to the L on the L ft (ct 2), step across in front of the L ft on the R-ft (ct &)
- 4 Step bk (in place) on the L ft (ct 1), step sdwd to the R on the R ft (ct 2), step across in front of the R ft on the L ft (ct &)

VARIATION I

- 2 Step fwd on the L ft bending the R leg with the R ft behind the L knee

VARIATION II - M WITH LARGE SCISSORS KICK: W WITH SMALL MOVEMENT

- 4 Leap onto the L ft kicking the R ft high in the air (ct 1), Leap onto the R ft as the L ft follows in a high kick across in front of the R ft (ct 2), step on the L ft (ct &)

VARIATION III

- 4 L ft may either step behind the R ft or next to the R ft (ct &)

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Idyllwild Weekend, 1983

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POS TO TRIVOUN TO PIPERI  
(Panhellenic)

SOURCE: This dance is popular in many forms throughout Greece. It can even be found in other countries. The dance might be called a dance-game. The title refers to the words of the song: "How do they grind the pepper?" There are different melodies and different styles or types of steps, depending on where in Greece the dance is being done. The dance has many comic movements to represent the grinding of the pepper.

MUSIC: RECORD: Folk Dancer 4053-A (45 rpm)

FORMATION: The dance is done in an open circle with H's joined at shldr ht; elbows dn. The H's should not be pushed fwd into the circle, but should be comfortably bk near the shldr. Characterists: This dance is like a party game. It is danced by children, but is also done by adults at festive occasions. It is humorous and joyful. It is characteristic for one or two men to hold a belt or switch (once I saw a broom used) and act as enforcers. That is, if anyone refuses to do a step, or is slow about performing, the enforcer threatens that person with menacing motions of the belt. This "pretend" whipping forces the dancer to perform the call as given by the singer. Often the lead dancer sings the song, giving commands for the different variations. There are any number of possible variations. Among those I have seen are: foot, knee, elbow, hand, nose, forehead, ear, tongue, shldr, bk, bk of head, and "rear." In between these variations, the line of dancers perform the basic steps. In some areas, Sta Tria is done, in others, the Syrtos.

METER: 2/4

PATTERN

Meas.

SYRTOS STA TRIA VARIATION

- 1 Facing LOD, step to R on R ft, step across in front of R on L ft
- 2 Step sdwd to R on R ft (facing ctr) touch ball of L ft next to R ft (or raise L ft in front of R ft)
- 3 Step sdwd to L on L ft, touch ball of R ft next to L ft (or raise R ft in front of L)

ALTERNATE STEP IN MEAS II

- 2 Step sdwd to R on R ft (facing ctr, step across in front of R ft on L ft, step bd in place on R ft.

Repeat this Syrtos Sta Tria until the singer gives a command for one of the movements that represent the grinding of the pepper. With the recording listed you would do this step five times plus the first two steps of meas 1

FIRST COMMAND -- ME TO PODI (with the foot)

- 1-16 Standing on the L ft, lightly stamp the R ft in place next to the L 32 times.

Meas.

PATTERN

SECOND COMMAND -- ME TO GONA (with the knee)

1-16 Go dn on R knee with the L ft holding wt; lightly touch R knee to floor 32 times.

THIRD COMMAND -- ME TO HERI (with the hand)

1-16 Go dn on both knees (or on one knee) and hit the floor 32 times with the R H doubled into a fist.

FOURTH COMMAND -- ME TI MITI (with the nose)

1-16 Go dn on hands and knees and touch the nose to the floor 32 times

FIFTH COMMAND -- ME TO KOLO (with the "rear")

1-16 Sit on the floor and with hands and feet holding wt, touch the "rear" to the floor 32 times.

At the completion of each of these "pepper grinding" variations do the basic step until the next command is given. The Greeks usually leave plenty of time for these variations as there is usually lots of horseplay between the man or men with the belts and the dancers who are slow about doing the steps. However, you may do the basic Sta Tria step eight times and then do the "pepper grinding" variations only 16 times.

An alternate form of the dance uses the basic Syrtos instead of the Syrtos Sta Tria. In this case, the "pepper grinding" variations would alternate with the Syrtos. These two variations of the basic step shouldn't be mixed at the same time.

SYRTOS VARIATION

- 1 Step sdwd to the R on R ft (ct 1), step behind (or in front) of R ft on L ft (ct 2), step sdwd to the R on R ft (ct &)
- 2 Step across in front of R on L ft (facing LOD (ct 1), step to R on R ft (ct 2), step across in front of R on L ft (ct &)
- 3 Step sdwd to R on R ft (facing ctr) (ct 1), step slightly fwd on L ft (ct 2), step bk in place on R ft (ct &)
- 4 Step sdwd to L on L ft (ct 1), step slightly fwd on R ft (ct 2), step bk to place on L ft (ct &)

ALTERNATE STEP IN MEAS 3 AND 4

- 3 Step sdwd to R on R ft (facing ctr)(ct 1), touch the L ft in place next to R (or raise L ft in front of R)(ct 2)
- 4 Step sdwd to L on L ft (ct 1), touch the R ft in place next to L (or raise R ft in front of L)(ct 2)

POS TO TRIVOUN TO PIPERI CONT'D

Meas

PATTERN

---

Do this step four times and then do the "pepper grinding" variation. If you wish to do the "pepper grinding" variation only 16 times, then six of the basic Syrtos steps should be done. Sometimes only Syrtos or only Sta Tria are done to this song.

Presented by John Pappas  
Idyllwild Weekend, 1983

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SIGANOS (PENTOZALIS)  
(Crete, Greece)

SOURCE: Siganos means slow or easy going. It refers to the style and tempo of this dance which is often used as an introduction to the Pentozalis. It is actually a slow simple form of the Pentozalis.

MUSIC: Any slow Pentozalis

FORMATION: A broken circle with arms on shldr or hands joined at shldr ht, elbows bent and dn. Characteristics: The style is smooth and slow. Often this dance will be done when a slow Pentozalis is played. As the musicians gradually spedd up, the dancers begin to change to the basic Pentozalis variations.

METER: 2/4

PATTERN

Meas

Step sdwd to R on R ft (ct 1), swing L ft in front of R ft (ct 2)

2 Step fwd on L ft (ct 1), swing R ft in front of L (or behind L ft) (ct 2)

3 Step diagonlly bk to the R on R ft (ct 1), swing L ft in front of R ft (ct 2)

4 Step to L on L ft (ct 1), swing R ft in front of L ft (ct 2)

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SOUSTA KRITIKI  
(Crete, Greece)

SOURCE: Sousta Kritiki is a cpl dance from the island of Crete. The word "sousta" is a noun meaning a spring (as in the chassis of a wagon). This is one of the four most popular Cretan dances and it can be seen at most Cretan affairs in California.

MUSIC:

FORMATION: This is a cpl dance. M faces W. Each person has Hs on hips. (Wrists should not be bent). Cpls can be anywhere on the floor -- the dance need not be done with cpls in a circle or contra line. Ptrs should not be too far from one another. Wt on L ft. Characteristics: This is an improvisational dance, like many of the Greek dances. There is a basic step, and all of the variations are based on this step. Each cpl should do the variations that please them, without referring to any other cpl. The steps are small and many times done on the balls of the ft.

---

METER: 2/4

PATTERN

---

Meas.

BASIC

1 Step on R ft in place (slow), step in place on L ft (quick), step in place on R ft (quick)

2 Step on L ft in place (slow), step in place on R ft (quick), step in place on L ft (quick)

This basic step, with the M and W facing each other, can be done as many times as desired.

VARIATION ONE

Do basic step in place with R Hs joined facing each other. Hs are about shldr ht.

VARIATION TWO

Do basic step in place with M's R H and W's L H joined. Hs are about shldr ht. (Or M's L H and W's R H joined)

VARIATION THREE

Same pos as Variation Two -- W turns under M's arm. (If W is holding with her L H she turns to L, if with her R H, she turns to R.)

VARIATION FOUR

Do basic step with both Hs joined with ptrs and up at sides, turning as a cpl to the R or to the L.



## SOUSTA KRITIKI CONT'D

Meas.

PATTERN

## VARIATION FIVE

Ptrs do basic step twd each other and away. (You may do two or more basic steps fwd and bk). Hs are on hips.

## VARIATION SIX

Do scissors steps in place, facing ptr with Hs on own hips.

- 1 Step on R ft in place, thrusting L ft fwd (or outwards to L) (slow), step on L ft next to R, thrusting R ft fwd (quick), step on R ft next to L ft, thrusting L ft fwd (quick)
- 2 Repeat above with reverse ftwk

## VARIATION SEVEN

Doing basic steps, hook R arms and turn as a cpl CW. (Or doing basic steps, hook L arms and turn as a cpl CCW). (This variation may also be done with R Hs joined, or L Hs joined at shldr ht.

## VARIATION EIGHT

Ptrs may cross over to each other's place. They may pass each other face-to-face or bk-to-bk, either on the L side or the R side. They may use two or four basic steps to change places. This may also be done as a do-si-do.

## VARIATION NINE (WINDMILL)

Ptrs have both Hs joined as in Variation Four. They keep Hs joined and turn so that they are bk to bk. They continue turning so that they are once more face to face. (This is like a "dishrag" step). The M may turn to his R (away from the W), while the W turns to her L (away from the M). The M's R and W's L Hs are joined and go up over the heads as the other joined Hs come below and between the cpl.

Presented by John Pappas  
Idyllwild Weekend, 1983

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LA CAPSULA  
(Northern Mexico)

**SOURCE:** This is a modern polka which developed during the colonial period when there was a migration of United States emigrants in covered wagons to the west. There were no boundaries in those days, so much of Northern Mexico's dances have European influences, such as the polka. Many of the dances done in the south-west part of the United States during this time have the same characteristics. There are many dance patterns done to polkas, but they all basically use the same style and ftwk. Translation: The Capsul. Pronunciation: Lah Cahp-sue-lah.

**MUSIC RECORD:** Polkas Nortenas, Sono-Mex LP SM 526 (Side B, Band 5)

**FORMATION:** Cpls in modified social dance pos (M's R arm under W's lower L arm with M's R hand on W's L elbow, W's L H on top of M's R arm with W's L H on M's R elbow) in lines with M's L, W's R shldr twd music. Ftwk described for M, W use opp ftwk

**METER:** 4/4

**PATTERN**

**Meas.Cts.**

FIGURE I HEEL TOW POLKA SDWD WITH TURN

- |     |     |                                                                                                                                            |
|-----|-----|--------------------------------------------------------------------------------------------------------------------------------------------|
| 1   | 1-2 | In place hop on R and tap L heel to L side                                                                                                 |
|     | 3-4 | Hop on R and touch L toe next to R                                                                                                         |
| 2   | 1-4 | Moving sdwd to L, do a step-close-step-hold                                                                                                |
| 3   | 1-4 | M: Step R,L in place, raise L arm and turn W CW under arm (release M's L, W's L H)<br><br>W: Step L,R while turning under joined raised Hs |
| 4   | 1-4 | Stamp R,L,R, hold, in place and resume dance pos.                                                                                          |
| 5-8 |     | Repeat meas 1-4 with opp ftwk and direction                                                                                                |

**Cue:** Heel-toe / 1-2-3 / turn-turn / stamp-stamp-stamp

FIGURE II SDWD SHUFFLE PLUS FWD & BACK

PART I SDWD MOVEMENT

- |     |     |                                                                                                                                                                |
|-----|-----|----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1   | 1-2 | Moving sdwd, step L to L                                                                                                                                       |
|     | 3-4 | Close R to L                                                                                                                                                   |
| 2-4 |     | Repeat meas 1, 3 more times (4 in all). Dance cheek-to-cheek. M's L, W's R H are joined and dn. W have slight hip movement, while M have slight body movement. |

PART II FWD & BK

- |   |     |                                                                                           |
|---|-----|-------------------------------------------------------------------------------------------|
| 5 | 1-2 | Keep R in place throughout sequence. Step L fwd M move joined H's M's L, W's R fwd (W bk) |
|---|-----|-------------------------------------------------------------------------------------------|

## LA CAPSULA CONT'D

Meas	Ct	PATTERN
	3-4	Step R in place.
6	1-2	Step L bk - M's H move bkwd (W fwd)
	3-4	Step R in place
7-8		Repeat meas 1-2 (fwd & bk)
Cue for Part I - II M: 1-2-3-4 / fwd / bk / fwd / bk		
W: 1-2-3-4 / bk / fwd / bk / fwd		

## FIGURE III STAR WITH HEEL TOW POLKA

- 1 Repeat meas 1 of heel toe polka, except on ct make make 1/4 turn R (CW)
- 2 Moving sdwd to L do a step close step hold
- 3-4 Repeat meas 1-2, sdwd to R with opp ftwk
- 5-16 Repeat meas 1-4, 3 more times (4 in all)
- You have now completed a 4 pointed star

## FIGURE IV FWD &amp; BK PLUS FWD SHUFFLE

- 1 1-2 Step L fwd - M move joined H's (M's L, W's R) fwd (W bk)
- 3-4 Step R in place
- 2 1-2 Step L bk - M's H move bk (W fwd)
- 3-4 Step R in place
- 3-4 Beginning L and moving fwd (W bk) do a step close step hold - M's H moves fwd (W BK)
- 5-8 Repeat meas 1-4 with same ftwk but with opp movement (bk to-place)

NOTE: Dance cheek to cheek M's L, W's R Hs are joined and dn

Cue: 1-4 fwd / bk / fwd / fwd W opposite

5-8 bk / fwd / bk / bk

\*\*\*\*\*

## NO INTRUCTION

## FIGURE I HEEL TOE POLKA SDWD WITH TURN

- 1-16 Begin by moving sdwd to top of set, do Fig I meas 1-4, 4 times

## LA CAPSULA CONT'D

Meas Ct

PATTERN

alternating direction and ftwk

Cue: Heel toe / 1-2-3 / turn-turn / stamp-stamp-stamp (4 meas)

FIGURE II SDWD SHUFFLE

1-16 Moving sdwd to top of set do Step II, meas 1-8 twice

Cue: 1-2-3-4 (sdwd) / fwd / bk / fwd / bk (8 meas)

FIGURE III STAR WITH HEEL TOE POLKA

1-16 Do step III once

FIGURE IV FWD &amp; BK PLUS FWD SHUFFLE

1-16 Do Step IV, meas 1-4 4 times, alternating direction but not ftwk

Cue: fwd / bk / fwd / fwd (4 meas)

REPEAT FIG I - IV

REPEAT FIGURE i - 2 more times, except on the 2nd time do as follows:

1-2 Repeat cts 1-2, exactly as before

3 Using same ftwk, raise joined H's (M's L, W's R), M turn W one complete turn L (CCW) into a wrap-up pos with W on M's R

4 In wrapped up pos, facing top of set, stamp R,L,R

Presented by Rosie Pena  
Idyllwild Weekend, 1983

LAS CHIAPANECAS  
(Chiapas, Mexico)

SOURCE: This dance is a traditional womans dance which is done mostly in the lower part of Chiapas. Both the dance and the dress of the people reflect a Spanish influence. (Women wear an "A" line skirt). There are many dance patterns done to the music, but they all basically use the same style and ftwk. Translation: Woman's dance from the state of Chiapas. Pronunciation: Lahs Chi-ah-pah-ney-kahs.

MUSIC: RECORD: Jaranas Yucatecas, Trebol (LP) T10181 (Side 2, Band 2)

FORMATION: No ptrs. Individual W, begin dance facing music or audience. W hold skirts out to side and slightly fwd. If M dance, Hs are behind their backs (R hold L wrist)

METER: 3/4

PATTERN

Meas Ct

FIGURE I CHIAPANECA (Do in place)

1	1	Stamp L in place with wt
	2	Hop on L
	3	Step R fwd
2	1	Stamp L bk in place
	2	Hop on L
	3	Step R bkwd

Skirt: Hold skirt out to side. Skirt moves fwd and bk with active ft

Cue: stamp L / hop L / R fwd / stamp L / hop L / R bk (2 meas)

stamp R / hop R / L fwd / stamp R / hop R / L bk (2 meas)

stamp L / hop L / R fwd / stamp L / hop L / R bk (2 meas)

Finish phrase with 4 stamps in place L,R,L,R (2 meas. Repeat Cue with opp ftwk)

FIGURE II CLAPPING

1	1	Moving sdwd to L, step L to L
	2-3	Stamp R next to L twice, take wt on second stamp
2		Repeat meas 1 once more (2 in all)
3	1	Step L to L release skirt and extend arms to L
	2-3	Clap twice
4-6		Repeat meas 1-3 with opp ftwk and direction

## LAS CHIAPANECAS CONT'D

Meas Ct

PATTERN

Skirt: L H holds skirt out to side, R H holds skirt on waist. Reverse when moving to R

Cue: L to L / stamp R 2 x (1 meas)

Repeat (1 meas)

L to L / clap 2 x (1 meas)

## FIGURE III PAS DE BASQUE

- 1 1 Leap L diag L fwd
- 2 Step R across L
- 3 Step L directly behind R
- 2 Repeat with opp ftwk

Skirt: Holding skirt out to side, L H moves fwd, R bk on meas 1, opp hand wk on meas 2

\*\*\*\*\*

## FIGURE I CHIAPANECA

Do Chiapaneca step 4 times alternating ftwk as follows

- 1-2 Stamp L / hop L / R fwd / stamp L / hop L / R bk
- 3-4 Stamp R / hop R / L fwd / stamp R / hop R / L bk
- 5-6 Stamp L / hop L / R fwd / stamp L / hop L / R bk
- 7 Stamp L,R,L in place
- 8 Stamp R (ct 1) hold (cts 2-3)
- 9-32 Repeat meas 1-8, 3 more times alternating ftwk

## FIGURE II CLAPPING

- 1-32 Beginning L, do clapping step 4 times alternating ftwk

## FIGURE III PAS DE BASQUE

- 1-16 Beginning L make 1 large circle to L with 16 pas de basques (CCW) end facing front
- 17-30 Beginning L, 1 large circle to R with 14 pas de basques (CW) end facing front
- 31 Stamp L (ct 1), hold (cts 2-3)
- 32 Stamp R,L (cts 1-2, hold (ct 3))

LAS CHIAPANECAS CONT'D

Meas Ct

PATTERN

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REPEAT FIGURE I - III once more, except do Figure III as follows:

- 1-16 Circle L with 16 pas de basques
- 17-32 Circle R with 16 pas de basques
- 33-46 Circle L with 14 pas de basques
- 47 Stamp L (ct 1), hold (cts 2-3)
- 48 Stamp R,L (cts 1-2) hold (ct 3)

Presented by Rosie Pena  
Idyllwild Weekend, 1983

LOS MACHETES  
(Jalisco, Mexico)

SOURCE: This is a traditional dance which is done with machetes - large knife. There are many dance patterns done to the music, but they all basically use the same style and ftwk. Translation: The Machetes. Pronunciation: Los Mah-cha-tas

MUSIC: RECORD: Bailes Regionales De Mexico, RCA Victor (LP) MKL 1448  
(Side 2, Band 2)

FORMATION: Contra formation with M's L, W's R shldr twd head of hall. W have very full skirts which move freely, while the M's Hs are behind their bk (R H holds L wrist). Same ftwk for both M and W

METER: 4/4

PATTERN

Meas Ct

FIGURE I CROSSING STEP - IN PLACE

- |   |   |                                              |
|---|---|----------------------------------------------|
| 1 | 1 | Stamp R across L, lean R shldr twd ptr       |
|   | 2 | Step L bk in place - straighten and face ptr |
|   | 3 | Step R next to L                             |
|   | 4 | Hold                                         |

2 Repeat with opp ftwk and direction

Cue: Stamp R X / step L bk / step R / hold (1 meas)

FIGURE II PUSH STEP TO L

- |     |     |                                                  |
|-----|-----|--------------------------------------------------|
| 1   | 1   | Step on flat of ft L to L with slight plie       |
|     | 2   | Step on ball of R ft next to L                   |
|     | 3-4 | Repeat cts 1-2 once more (2 push steps per meas) |
| 2-3 |     | Repeat meas 1 twice more (6 push steps in all)   |
| 4   |     | Stamp R,L,R, hold in place, lean R shldr twd ptr |
| 5-8 |     | Repeat with opp ftwk                             |

Cue: Push 2,3,4,5,6, stamp R,L,R (4 meas)

FIGURE III KICK STEP

- |   |     |                                    |
|---|-----|------------------------------------|
| 1 | 1-2 | Leap on L while lifting R bk       |
|   | 3-4 | Hop on L while kicking R fwd       |
| 2 |     | Repeat with opp ftwk, kicking bkwd |

Skirt: Both hands come fwd & close together when kicking fwd, bk when kicking bk



## LOS MACHETES CONT'D

Meas Ct

PATTERN

## FIGURE I CROSSING STEP

- 1-15 Beginning R do 15 cross steps alternating ftwk  
 16 Stamp L without wt (ct 1), hold (ct 2-4) (end of phrase)

## FIGURE II PUSH STEP WITH TURN

- 1-4 Do 1 push step pattern beginning L while making 1 complete turn to L  
 in place. End facing ptr with stamps  
 5-16 Repeat meas 1-4 alternating ftwk and direction 3 more times (4 in all)

## FIGURE III KICK STEP

- 1-16 Beginning L, do 16 kick steps in place  
 Repeat Figure I - III twice more (3 in all) and one more Figure I  
 End dance with bow and curtsy.

Presented by Rosie Pena  
 Idyllwild Weekend, 1983

DEDO MILI DEDO  
(Macedonia)

**SOURCE:** A folk dance originating from Gradmanci in the Kumanovo region of Macedonia, the Dedo Mili Dedo was first notated by Ljupka Kolorova. It is common practice in Macedonia for musicians and singers to use many different melodies for the same dance. The Dedo Mili Dedo is one such dance that uses elements which have been adapted to the rhythms and melodies of the Kumanovo region. It is also a multi-occasion dance.

**MUSIC:** RECORD: AK-008 (Side B, Band 1)

**FORMATION:** Open circle; hands joined in "W" pos; wt on L ft

**METER:** 4/4

**PATTERN**

Meas

FIGURE I

- 1 Facing and moving in LOD, step R, L, R (cts 1&2), step L,R,L (cts 3&4)
- 2 Facing ctr, step R (ct 1), lift on R, raising L in front (ct 2), step L to L (ct 3), step R in place (ct 4)
- 3 Lift on R, raising L in front of R (ct 1) slight leap onto L, raising R at the same time (ct 2), step on R slightly fwd (ct 3), step L in place (ct &) step on R next to L (ct 4)
- 4 Lift on R raising L in front of R (ct 1) lift on R raising L to L (ct 2), step L next to R (ct 3) step R in place (ct &) step L in place (ct 4)
- 5 Lift on L, touch R toe behind (ct 1), touch R toe to R (ct 2) lift on L raising R in front to R (cts 3&4)
- 6 Step R,L,R in place (cts 1,2,&) step L (ct 3), lift on L raising R in front (ct 4)

FIGURE II

- 1 Repeat meas 1 Figure I
- 2 Step R to LOD, both knees bent, wt on both ft (ct 1), lift on R raising L behind (ct 2), step L,R,L (cts 3&4)
- 3 Facing ctr, step R (ct 1), lift on R raising L in front of R (ct 2) repeat with opp ftwk (ct 3,4)
- 4 Step R slightly fwd (ct 1) step L in place (ct 2), step R in place (ct &) step L in place (ct 3), lift on L raising R in front of L (ct 4)

Presented by Vicki Maheu  
Idyllwild Weekend, 1983

DUNANTULI UGROS  
(SW Hungary)

SOURCE: Sandor Timar. Dance description by K. Kerr. Translation: Transdanubian jumping dance

MUSIC: RECORD: Hungariton SLPX 18042; SCPX 18033; Qualiton LPX 18031-32; Hungaria LP003; LP004

FORMATION: One mixed circle of dancers facing ctr, Hs joined and dn. If circle is large, dance may break into several smaller circles for Kis ugros. Nagy Ugros may be done in circle or in pairs.

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METER: 4/4 & 2/4

PATTERN

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Kanasztanc

FIGURE I BASIC STEP

1 Step L to L (ct 1), step R next to L (ct 2), close L to R (ct 3), hold (ct 4)

FIGURE II BASIC STEP WITH BOUNCES

1 Small leap L to L (ct 1), close R to L (ct 2), bounce 3 times on heels (ct 3 & 4)

FIGURE III BASIC STEP WITH HEELS

1 Small leap L to L (ct 1), step R next to L (ct 2), close L to R rocking bk on heels, legs straight (ct 3), drop onto full ft, bending knees (ct 4)

FIGURE IV W TURN

1 M: Do Figure I, II or III, leading W into turn on ct 1  
W: 2 light running steps L,R making one full turn CCW while moving slightly around circle CW (cts 1,2), close L to R rocking bk on heels, legs straight, (ct 3), drop onto full ft, bending knees (ct 4), or close L to R and bounce 3 times on heels (cts (3 & 4)

FIGURE V CROSS TOUCH AND CLOSE

1 Leap onto R, moving to L touching L toe across in front of R (ct 1), jump onto both ft in stride pos, toes in (ct 2), close ft with heel click (ct 3), hold (ct 4)

FIGURE VI CROSS TOUCHES AND 3s

1 Leap onto R moving to L touching L toe across in front of R (ct 1), leap onto L in place, touching R toe across in front of L (ct 2), hop on L (ct 3), step R, L in place (cts &4)

## DUNANTULI UGROS CONT'D

Meas

PATTERN

## FIGURE VII CROSS TOUCHES WITH HEELS

- 1 Leap onto R moving to L touching L toe across in front of R (ct 1), leap onto L in place, touching R toe across in front of L (ct 2), jump onto both heels in place, legs straight (ct 3), drop onto full ft, bending knees (ct 4)

## FIGURE VIII CROSS TOUCHES

- 1 Leap onto R moving to L touching L toe across in front of R (ct 1) hop on R, swinging L leg out to L side (ct 2), step L,R,L in place (cts 3&4)
- 2 Hop on L touching R toe across in front of L (ct 1), jump onto both ft in stride pos toes in (ct 2), close ft together with heel click (ct 3), hold (ct 4)

## FIGURE IX CROSS TOUCHES WITH HEELS

- 1 Leap onto R moving L touching L toe across in front of R (ct 1), hop on R swinging L leg out to L side (ct 2), step L,R,L in place (cts 3&4)
- 2 Hop on L touching R toe across in front of L (ct 1), hop on L swinging R leg out to R side (ct 2) jump onto both heels in place legs straight (ct 3), drop onto full ft bending knees (ct 4)

## FIGURE X CIFRA L, CROSS TOUCHES

- 1 Step L to L (ct 1), close R to L (ct 2), step L to L (ct 3), hop on L, touching R toe across in front of L (ct 4), step R in place touching L toe across in front of R (ct 5)
- 2 Hop on R, swing L out to L side (ct 1), step L in place swinging R diag bk R (ct 2), close R to L with slight heel-click (ct 3), hold (ct 4)

## KIS UGROS (DANCERS MAY BREAK INTO SMALLER CIRCLES)

## FIGURE XI GRAPEVINE

- 1 Moving to L (CW) step R diag fwd L, across in front of L (ct 1), step L to L (ct 2)
- 2 Step R diag bk L behind L (ct 1), step L to L. Hs move slightly fwd and bk with R ft.

## FIGURE XII GRAPEVINE WITH HOPS

- 1 Moving to L (CW), step R diag fwd L, across in front of L (ct 1), hop on R (ct 2), step L to L (ct 3)

## DUNANTULI UGROS CONT'D

Meas	PATTERN
2	Step R diag bk L behind L (ct 1), hop on R (ct 2), step L to L (ct &) FIGURE XIII CROSS STAMPS
1	Stamp R full ft diag fwd L, across in front of L KEEP WT ON L (ct 1) hop L (ct 2), step R to R (ct &)
2	Repeat to R opp ftwk and direction FIGURE XIV CROSS STAMPS WITH M TURN AND/OR W TURN M; Repeat Figure XIII releasing Hs and turn slowly in place, Hs at shldr ht W: Continue to dance Figure XIII NAGY UGROS (DANCERS MAY BREAK INTO PAIRS USING SIMPLE DOUBLE HAND HOLD, OR R H JOINED) FIGURE XV CROSS TOUCHES, THREES AND CLOSE
1-2	Repeat Fig VI meas 1, cross touches and 3s
3	Close R to L (ct 1), hold (ct 2) FIGURE XVI CROSS TOUCHES THREES AND HEELS
1-2	Repeat Fig VI meas 1
3	Close R to L rocking bk onto heels, legs straight (ct 1), drop onto full ft knees bent (ct 2) XVII CIFRAS DISHRAG TURN
1	In double hand hold, dance cifra L in place (L,R,L cts 1 & 2)
2	Dance cifra R in place ( R,L,R cts 1 & 2)
3	Close L to R (ct 1), hold (ct 2) Make one turn under joined hs, M CW, W CCW during meas 1-2. Repeat opp ftwk , turn opp direction

NOTE; If Figures XV and XVI are done in pairs, ptrs may exchange places by pulling past their ptr, CW on meas 2, then turning to face ptr on meas 3.

Presented by Vicki Maheu  
Idyllwild Weekend, 1983

## MAPLE LEAF RAG

SOURCE: Composers: Jack & Ione Kern  
 MUSIC: RECORD: Windsor W 4766 (MAY SPEED RECORD TO 46 OR 47 FOR FUN DANCING)  
 FORMATION: Cpls. ftwk opp throughtout

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METER: PATTERN

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Meas

INTRODUCTION

1-4 Open facing - wait; wait, apart, point, together, touch  
 In open facing pos wait 2 meas then do a standard intro ending  
 in closed pos M facing wall.

PART A TWO STEP

1/2 box, sd close, thru - 1/2 box sd,close, thu; sd, draw, close, sd  
 draw, clos (limp 4), sd behind sd behind, walk 2

1 Closed pos facing wall do 1/2 box swd L twd LOD, close R to L, step  
 fwd L to wall

2 Scissors thru - swd R, twd RLOD, close L to R cross R in front of L  
 (W cross L in front of R) to monentary semi closed pos in LOD

3-4 Blend bk to closed pos facing wall and repeat meas 1 & 2

5 Closed pos facing wall sdw L twd LOD, draw R to L, close and take  
 wt on R

6 Repeat meas 5

7 Closed pos facing wall (Limp-4) Swd L twd LOD cross R in bk of L,  
 sd L twd LOD cross R in bk of L

8 Walk 2 fwd twd LOD walk L, R to semi closed pos.

2 fwd two steps; 2 turning two steps semi closed pos LOD; 2 fwd two  
 steps, 2 turning two steps

9-12 Semi closed pos LOD 2 fwd two steps L,R,L; R,L,R; 2 turning two  
 steps L, R, L: R,L,R; end in semi closed pos facing LOD

13-16 Repeat meas 9-12

PART B ONE STEP

Walk 2, open vine, sd, bk, sd, manuver, pivot 2, twirl 2, twisty  
 vine, 2,3,4, sd, close

1 Semi closed pos facing LOD walk 2 twd LOD L, R

## MAPLE LEAF RAG CONT'D

Meas

PATTERN

- 2-3 Open vine sd L twd LOD to closed pos facing wall, bk R to LOP facing RLOD; sd L twd LOD facing ptr and wall lead Hs joined, cross R in front of L blending to semi closed pos starting to maneuver for pivot.
- 4 Pivot 2 - do a full R facing pivot to end in semi closed pos facing LOD L, R
- 5 Twirl 2 - M walks fwd L, R, (W does R facing twirl under joined lead Hs R, L) start blending to a loose closed pos on the second step in anticipation for the twisty vine
- 6-7 Twist vine 4 - Sd L twd LOD, closed pos facing wall - bk R (W cross L in front) (Scar facing RLOD Wall) sd L twd LOD (closed pos Wall - fwd R (W cross L in bk) banjo facing LOD wall
- 8 Sd L, close R to L
- 9-16 Repeat meas 1-8 After meas 9 turn immediately to semi closed pos LOD to repeat meas 1-8. On meas 16 stay facing the wall to repeat Part A and to do the ending.

## ENDING

1/2 Box, sd close thru; circle away and together, 2 two-steps, point

- 1-2 Repeat meas 1-2 Part A ending semi closed pos facing LOD
- 3-4 Do 2 two steps circleing away L face ending face ptr and wall with no Hs joined L,R,L; R,L,R (W circles R face R,L,R; L,R,L)
- On last extra beat of music point L ft LOD W points R ft LOD M: twd wall; W twd ctr) Hs extended below waist with palms down.

NOTE: Part B should be down with a little strut and a slightly longer step where space permits.

SEQUENCE: INTRO, A, B, A, B, A, B, ENDING

Presented by Vicki Maheu  
Idyllwild Weekend, 1983

NEGOTINKA  
(East Serbia, Yugoslavia)

SOURCE: Martin Koenig learned the dance from Zivorad Petrovic in the village of Jaenica in 1969.

MUSIC: RECORD: Balkan Arts 702 EP (formerly BA-1J) Folk Dances of East Serbia Side B, Band 3

FORMATION: Short line, belt hold, L arm over R

METER: 2/4

PATTERN

Meas Ct

NO INTRODUCTION

FIGURE I

- |      |   |                                                                                      |
|------|---|--------------------------------------------------------------------------------------|
| 1    | 1 | Facing ctr, step fwd onto R ft                                                       |
|      | & | Step fwd onto L beside R ft                                                          |
|      | 2 | Step fwd onto R ft                                                                   |
|      | & | Hold                                                                                 |
| 2    |   | Repeat meas 1 with opp ftwk. On last ct & hop on L                                   |
| 3    | 1 | Step fwd onto R ft                                                                   |
|      | & | Hop on R ft                                                                          |
|      | 2 | Step bk onto L ft                                                                    |
|      | & | Hop on L ft                                                                          |
| 4    | 1 | Step bk onto R ft                                                                    |
|      | & | Hop on R ft                                                                          |
|      | 2 | Step bk onto L ft                                                                    |
|      | & | Hop on L ft                                                                          |
| 5-6  |   | Repeat meas 4 two times. End with R leg raised.                                      |
| 7-8  |   | Dance 7 brushes (scissors) begin by stepping on R and extending L ft. Hold last ct & |
| 9-16 |   | Repeat meas 1-8 with opp ftwk                                                        |

FIGURE II

- |   |    |                                      |
|---|----|--------------------------------------|
| 1 | 1  | Facing ctr, step sdwd R onto R ft    |
|   | &  | Step onto L ft beside or behind R ft |
|   | 2& | Repeat cts 1 &                       |



## NEGOTINKA CONT'D

Meas Ct	PATTERN
2	Repeat meas 1. On last ct & hop on R
3-4	Repeat meas 1-2 with opp ftwk and direction
5-8	Repeat meas 1-4
FIGURE III	
1	ah Hop on L ft in place
1	Step onto R ft in place
ah	Hop on R ft in place
2	Step onto L ft in place
2	ah Hop on L ft in place
1	Step onto R ft in place
&	Step onto L ft in place
2	Step onto R ft in place
3-4	Repeat meas 1-2 with opp ftwk
5-8	Repeat meas 1-4
	Repeat Figure I - III

Presented by Vicki Maheu  
Idyllwild Weekend, 1983

1983 IDYLLWILD WORKSHOP - ERRATAPage

- 2 BRIDGE OF ATHLONE (Weekend Syllabi)  
 Meter: 6/8 Jig Time  
 Figure II meas 1-4 add or one seven and a break  
 Figure II meas 5-8 add or one seven and a break
- 3 SIEGE OF ENNIS (Weekend Syllabi)  
 Record: Side 1, Band 5  
 Meter: 2/4 Reel Time  
 Figure I meas 1-8 add on last meas join hs with ptr in skater's pos.  
 Figure II 1-8:....change to read L cpl change ft by stepping R (ct &)  
 then move R. Each cpl change places with the cpl in line with them,  
 using a sidestep (cpl on R passes behind other cpl) (center W passes  
 in front of center M)  
 Figure III meas 1-8 add R hand star (pile of hands)  
 Figure IV meas 1-8 line 2 add facing away from the music  
 Add: faceopp dir. (Change of inner and outer pos for Figure III)  
 NOTE: In a large hall, MC appoints head cpls (who form arches)  
 and all cpls progress in same direction around a circle.
- 4 WALLS OF LIMERICK (Weekend Syllabi)  
 Record: Side 2, band 3  
 Formation: Inside hands joined at shldr ht.  
 Meter: 2/4 Reel Time  
 Figure IV line 1, add ptrs join and wrap crossed hands and circle  
 around wpp cpl
- 5 AVRAMEANCA (Weekend Syllabi)  
 Figure I, meas 2-7 change SINSI to CINCI  
 Meas 8 change "POI" to OPT  
 Meas 10-15 change SINSI to CINCI  
 Figure II meas 5 add Turn and step L
- 6 Meas 6 add and direction  
 Meas 7 add step bkwd (ct 1)  
 Figure III meas 1 add (ct 1) un, line 2 (cts &2) a (ct &) shi  
 Meas 2 add (ct 1) a line 2 (cts &2) ah (ct &) shi  
 Meas 3, line 3 add step close to  
 Figure IV, Meas 1-2 add facing ctr hop on L as you pump-kick  
 Figure V, meas 3 add stamp Lnext to R (ct 1)  
 Add Repeat dance from beginning.
- 7 HORA DE LA RISIPITI (Weekend Syllabi)  
 Formation: Add (jiggle while you dance)

ERRATA, page 2

- 7 HORA DE LA RISIPITI (Weekend Syllabi)  
Figure I, meas 2 change to touch and point R toe fwd (ct 2)  
Meas 3-4 add: continue to point R toe twd on last ct.  
  
Figure III, meas 3-4, line 2 change touch R close to L (ct 2)  
  
Figure IV, meas 3 add: sideways L (turn to face R) (ct 2)  
  
Add: Repeat dance once
- 11 TROPICA (Weekend Syllabi)  
Figure III, meas 5-8 add: Fig III facing out and reversing
- 15 HASAPIKOS (Weekend Syllabi)  
Record: Festival Records 3513-B "Serviko Hasapikos"  
  
Variations: Meas 2 & 3 substitute pas de basque for step swings  
or use any combination of step swings, step touches or pas de  
basques.  
Variation of Basic I: On meas 3, step fwd L, touch R in front  
  
Style Note: Free arm extended or free hand on hip (fingers fwd) or  
in small of bk
- 18 PENZOZALIS (Weekend Syllabi)  
Record: EMI 14C-054-70165 Side 2, band 1 "Greece is: Folk Melodies  
from Crete"  
  
Figure : Basic Step: meas 1 add: (ct 1) bounce or hop on the  
R ft, swing L in front of R (ct 2&)  
Meas 3 add: on the R ft leaving L ft in place bending the R knee  
  
Variation I: add next step diag bk on R ft  
  
Variation IV, meas 3: Add Leap to Ron R ft while thrusting L ft  
across in front of R (ct 1) same as basic (cts 2&)
- 22 SIGANOS (Weekend Syllabi)  
Record: EMI 14C-054-70165, Side 1, band 5 "Greece is: Folk Melodies  
from Crete"  
  
Meas 1 change to read: step sdwd to Ron R ft (ct 1), touch or swing  
L beside or in front of R ft (ct 2)  
Meas 2 change to read (ct 1) touch R ft in front of L ft  
Meas 3 add: (ct 1) swing and touch L ft in front  
Meas 4 change to read: step to L on L ft (ct 1), touch or swing R  
ft beside or in front of L ft (ct 2)  
  
Style Notes: On ct 2 of each meas lift heel of supporting ft  
slightly. Free arm extended or free hand on hip, fingers fwd.
- 23 SOUSTA KRITIKI (Weekend Syllabi)  
Source: add Crete from Rethymnon  
Record: EMI 14C-054-70165 "Greece is: Folk Melodies from Crete"  
Formation: Add line 2, should not be bent or arms extended. Cpls  
can be anywhere on the floor. Line 1 Each persn has Hs on hips  
fingers fwd. Line 9 change to read full ft

ERRATA, page 3

23 SOUSTA KRITIKI (Weekend Syllabi)

Basic: meas 1 add: in place flexing knees (slow)

26 LA CAPSULA (Weekend Syllabi)

Figure III, meas 3-4 add: M's L H; W's R H raised)

Figure IV, meas 1 ct 1-2 add: Step L fwd hands down, M move

No Introduction: Contra Lines

Figure II add: cheek-to-cheek facing head of hall

Figure IV add: cheek-to-cheek facing head of hall

28 LAS CHIAPANECAS (Weekend Syllabi)

Formation: One large circle facing RLOD.

Figure I, meas 1, ct 1 change to read Stamp L fwd with wt

Ct 2 add: lifting R knee fairly high

Meas 2, ct 1 change to read: stamp L bk with wt

Ct 2, add: lifting R knee fairly high

Skirt: add: Skirt moves fwd (meas 1) and bk (meas 2)

Repeat above pattern two more times (4 in all)

Cue: 4th line add: L,R,L,R hold, hold. Last stamp is without wt  
during the stamps, make  $\frac{1}{2}$  turn or  $\frac{1}{4}$  turn according to dance direction

Figure II: Add facing ctr

Meas 3, ct 2 add: hold

Add: meas 4, ct 1 clap hands

Change: 4-6 to read 5-8

29 Cue should read: L to L/hold/clap 2X/hold 2 cts (2 meas)

Figure III, meas 1, ct 3 add: L ft finished fwd from where it was  
on ct 1

Cue: add: to side to begin hands swing to L side on meas 1 and R  
side on meas 2

Introduction: 8 meas.

Figure I Chiapaneca, meas 3-4 change to read: 3-6 and add: Repeat meas  
1-2 twice

Delete meas 5-6

Meas 7 change to read: stamp L,R,L with wt in place

Meas 8 should read: stamp R without wt (ct 1). Add: On meas 7-8,  
make  $\frac{1}{2}$  turn to R (CW) to face LOD

Delete meas 9-32 and change to read: 9-16 Repeat meas 1-8 facing LOD  
with opp ftwk and on meas 15-16 make  $\frac{1}{2}$  turn to L (CCW) to face RLOD  
17-32 Repeat meas 1-16 and on meas 31-32 make  $\frac{1}{2}$  turn to L (CCW) to  
face ctr.

Figure III, meas 1-16 add: end facing front (ctr)

Meas 17-30 add: facing front (ctr)

Meas 31 change to read: stamp L in place (ct 1), hold (ct 2), stamp  
R in place (ct 3)

Meas 32 change to read: Stamp L in place (ct 1), hold (ct 2-3)

- 30 Figure I - III, meas 1-16 add: Circle L (CCW)  
Meas 17-32 add: Circle R (CW)  
Meas 33-46 add: Circle L (CCW)  
Meas 47 Delete and change to read: Stamp L in place (ct 1), hold (ct 2),  
stamp R in place (ct 3)  
Meas 48 Delete and change to read: Assume final pose by stamping L bkwd  
(knee bent) leaving R ft fwd (leg straight), bending upper body fwd,  
hands out to side holding skirt (ct 1), hold (cts 2-3)

- 31 LOS MACHETES (Weekend Syllabi)  
Add: 3 beat Introduction  
Figure II, meas 1, ct 1 add: slight plie, pushing W's R ft  
Styling notes: Always lean twd ptr.  
W hold sides of skirt  
Figure I - bring R hand across in front (L H twd bk) (Meas 1), bring  
L hand across in front (R H twd bk) (meas 2)  
Figure III bring hands fwd in front (ct 1), bring hands out at  
sides (ct 2)

- 33 DEDO MILI DEDO (Weekend Syllabi)  
Figure I, meas 5, line 2 change to read: L raising R in front to R  
(ct 3), lift on L circling R to R (ct 4)

- 35 DUNANTULI UGROS (Weekend Syllabi)  
Figure VII (add: Scissors)  
Variation: (ct 3) jump onto both ft in place (ct 4) hold.

Figure X CIFRA L add: Cifra with scissors)  
Meas 1 add: (ct &) accented step L to L  
Meas 2, line 2 change to read: R out to R side (ct 2)

- 36 Figure XIV add (Stamp Jumps)  
Variation: Repeat meas 1-2, Figure XIII, three times. Stamp R (ct 1)  
hop  $\frac{1}{2}$  turn CW on L. Repeat meas 2 and meas 1 facing opp dir. Stamp  
L (ct 1) hop and  $\frac{1}{2}$  turn CCW on R. Repeat meas 1 and meas 2. Stamp  
R (ct 1), hop on L while turning  $\frac{1}{2}$  CW. Repeat meas 2 and meas 1.  
Stamp, hop and turn  $\frac{1}{2}$  CCW  
Add: Figure XVIII HOP ACROSS  
Meas 1 - Hop on R, swinging L across in front (ct 1), hop on R  
swinging L out to L (ct 2), step L to L (ct 3), close R to L (ct &)  
accented step L to L (ct 4)  
Meas 2 - Hop on L, swinging R across in front (ct 1), hop on R,  
swinging R out to R (ct 2), jump onto both heels in place, legs  
straight (ct 3), drop onto full ft, bending knees (ct 4).  
Variation (ct 3) jump onto both ft in place (ct 4) hold

KALMAN'S Sequence

Basic (Fig 1, 2 or 3) 11 X  
Scissors (Fig 7 or Var.) 12 X  
Hop across (Fig 18) 6 X  
Basic (Fig 1, 2, or 3) 6 X  
Cifra with scissors (Fig 10) 12 X  
Basic (Fig 1, 2 or 3) 8X  
Scissors (Fig 7 or Var.) 8X  
Hop across (Fig 18) 4X  
Basic (Fig 1, 2, or 3) 9X  
Dance may be done in a large circle or in smaller circles of 4  
cpls

37 MAPLE LEAF RAG (Weekend Syllabi)  
Meter: 4/4

Part A, first line add: Cue. Should read  $\frac{1}{2}$  box, ~~sd-close-thru~~ Yemenite

Meas 8, line 2 add: Cue

Part B, line 1 add: Cue

38 Ending, line 1 add: Cue

28 SIRBA IN SIR DE LA TISMANA

Figure I, meas 5-6 add: ctr of circle leading with L hip

Figure II, meas 9-10 add in place.

Meas 17-32 change to read: Fig II (begin L)

29 Fig III, meas 1-2, line 1 should read: L step diag fwd R (ct 1)

Add at bottom: Repeat dance from the beginning. Music ends on meas 18

10 SIXTEEN HAND REEL

Formation: Add: begin in skater's pos facing LOD.

Steps: line 2 add: "sidestep" means 1 seven and 2 threes. line 3

add: Whenever you do "threes" get into pos for next figure

Meter: 4/4

Lead Around, meas 1-8 change to read: skater's pos all cpls  
promenade CCW about half way around circle, and turn inwards to  
face RL0D

Meas 9-16 change to read: Promenade CW bk to place. Finish facing  
ctr with M on L side of W.

The BODY can be called the CHORUS

Meas 33-48 add: starting with R to ptr. Use firm handshake hold  
(not thumb grasp) with sharply bent elbows. Let go of previous  
hand before taking next. Meet ptr with RH and promenade home CCW

Meas 49-56 line 2 change to read: around, give L elbow to other

Line 3 change to read: R shldr give-RH crossed hand hold

Add Fig II Bridge and Swing

Meas 1-4 should read: Cpls 1 and 5 take crossed hand hold and

11 Meas 17-24 should read: Cpls 1 and 5 take crossed hand hold and

Add meas 25-96 before Figure is done by the other cpls in this .....

The Finish meas 33-48 should read: Swing (Buzz) with R H joined in  
in thumb grasp. L H grasping ptr's R elbow, with ptr in place.

First Figure meas 1-8 should read: With inside H. joined, cpls 1 and 5  
advance and retire back to place.

Meas 9-16 line 2 add: meas 17-64

Second Figure should read Third Figure. Add: Use forearm hold in  
turns on meas 1-14

12 Meas 12-14 change to read: Advance to opp W, take LH and turn once

Meas 17-24 add: Using crossed hand hold.

Formation: Cpl 1 has bk to music with cpl 5 opp; cpl 2 opp cpl 6;  
cpl 3 opp cpl 7; and cpl 4 opp cpl 8.

Sequence: Lead Around, Body (Chorus), Fig 1, Body (Chorus), Fig 2,  
Chorus, Fig 3, Chorus, Finish. Shortened form sequence: Lead  
Around, Chorus, Fig 2, Chorus, Finish.

16 ALUNELUL DE LA URZICA

Formation: add: people at ends of line do not have free hand in  
any special pos.

16 ALUNELUL DE LA URZICA

Introduction: 4 meas.

Figure I, meas 1 should read: Facing diag L of ctr and moving diag R of ctr step R sideways to R (ct 1) turning to face diag R of ctr cross L in front of R or close L to R with wt (ct 2), step R sdways to R (ct 3), hop or bounce on R (ct 4)

Meas 2 change to read: opp ftwk moving diag L of ctr. On ct 4 turn to face ctr.

Meas 3 should read: In place facing ctr step R (ct 1), step L across in front of R (ct 2), step R bkwd (ct 3)

Meas 4 should read: Step R across in front of L (ct 1), step L bkwd (ct 2), step R to R

Meas 5 should read: Facing diag R of ctr and moving diag R away from ctr step R sideways to R (ct 1), cross L in front of R with wt (ct 2), step R sideways to R (ct 3) hop R (ct 4) turning to face diag L of ctr

Meas 6 add: moving diag L away from ctr

Figure II, meas 1 should read: In place and facing ctr, step R (ct 1), step L across in front of R (ct 2), step R bkwd (ct 3)

Meas 2 should read: Step R across in front of L (ct 1), step L bkwd (ct 2)

Meas 6 should read: strong accented step L while turning body 45 degrees to R (ct 3), hold (ct 4)

Meas 7 should read: Repeat meas 5 of Fig I

Meas 8 should read: Repeat meas 6 of Fig I

Add: Music speeds up at end of record.

36 KASTRINOS

Record: EMI 14C-054-70165 Side 2, band 3 or 5 "Greece is: Folk Melodies from Crete"

Formation: Add: The feet should not scrape along the ground. No "shooshing". Free hands may be extended out to side, or on waist with fingers fwd or in small of bk.

Basic Step: Add: Move diag in R on meas 1-3, diag out R on meas 4-6

Meas 1 add: Step fwd on R ft with slight bend of knee

Meas 2 add: Step fwd on L ft with slight bend of knee

Meas 3 add: (ct 1,2) bounce or hop on R ft and swing L ft behind or next to R ft

Meas 4-6 add: On last bounce or hop,

Variation add: Move diag in R on meas 1-3 and diag out R on meas 4-6

Meas 1 add: Step fwd on R ft (ct 1,2) bounce or hop

Meas 3 add: Step fwd on L ft (ct 1,2), bounce or hop on L ft and swing R ft behind or next to L ft

Meas 4-6 add: You may follow the leader if you like but you are free to do either variation at will, regardless of what the leader or your neighbors are doing.

Variation II, Meas 2 add: Step on L ft (ct 1) turn to face ctr and step sdwd on R ft (ct 2)

Meas 3 add hop on R ft lifting L ft next to R or swinging L ft in front of R (or flex knee)

Meas 4-6 add: Repeat meas 1-3 moving in RLOD with opp ftwk

Delete meas 5 and 6

Note: A single line should not do both the in-and-out form and the side-to-side form. It is okay for one line to do the in-and-out while another line does the side-to-side form.

57 SKOPSKO CIGANSKO

Spelled incorrectly on Teachers and Dance Indexes

Figure I meas 1 change to read: Facing diag L of ctr and moving bk

Meas 2 should read: Repeat cts 1-2 of meas 1, step bkwd L (ct 3),  
step R to R turning to face diag R of ctr (ct 4)

Meas 3: should read: Facing diag R of ctr lift on R (ct 1), step  
L fwd (ct 2), step R slightly bkwd or beside L (ct 3), step L  
fwd (ct 4). Cts 1-2 of meas 3 may also be done: Step Lfwd with  
partialwt (ct 1), full wt on L (ct 2)

Figure II add: This figure can be done in a very bouncy style in  
which the toe touches (meas 1, ct 1; meas 1, ct 3; meas 2, ct 1)  
almost become jumps on the balls of both ft with wt on bk ft.

Meas 1 add: (ct 1), step fwd on R (ct 2), touch L toe across R (ct 3),  
Step L fwd (ct 4)

Meas 2 add: (ct 1), step fwd on R (ct 2), step L fwd (ct 3), step  
R bkwd (ct 4)

Variation I of Figure II should read: Meas 1 step R fwd (ct 1),  
step L behind R (ct &), step R fwd (ct 2), step L fwd (ct 3), step  
R behind L (ct &), step L fwd (ct 4)

Meas 2 should read: Step R fwd (ct 1), step L behind R (ct &), step  
fwd on R (ct 2), step L fwd (ct 3), step R bkwd (ct 4)

Variation 2 of Fig II: Meas 3 should read: Lift on R raising L knee  
fwd (ct 1), step L bkwd (ct 2), step R fwd (ct 3), hold (ct 4)

Meas 4: should read: Releasing hands step fwd on L and start to make  
1 full turn CW (ct 1), continue turning an L (ct 2), step on R in  
LOD to complete turn CW (ct 3), step Lfwd and rejoin hands (ct 4)

Note: Figure changes are called by the leader. There is no specific  
number of times that each figure must be done.

43 SYRTOS HANIOTIKOS

Record: EMI 14C-054-70165 side 1, band 4 "Greece is: Folk Melodies  
from Crete"

Formation: add: Free hands may be extended out to side, on waist with  
fingers fwd or in small of bk.

Meas 1 add: Facing ctr, wt is on R ft

Meas 2 add: Facing R of ctr, step on L ft across in front of R (ct 1),  
facing ctr, step to R on R ft

Meas 3 add: Facing L of ctr step on R ft across

Line 2 add (ct 2), facing ctr step

Meas 4 add: Facing R of ctr step on L ft across in front of R (ct 1)  
turning to face ctr touch R heel slightly fwd (ct 2), step on R ft  
next to L (ct &) or take wt on R ft by lowering front part of ft  
to floor.

Variation I add: Facing L of ctr step on R ft across in front of L  
(ct 1), hop on R ft (ct &), step bk in place on L ft (ct 2) turning  
to face ctr leap sdwd on R to R (ct &) swinging L leg across in an ar

Note: Variations I and II are individual variations and may be done by  
anyone in the line at any time. It is not necessary to follow the  
leader if he is doing one of these. The Triangle Variation must be  
done by the whole line.

2 HARVEST TIME JIG

Formation: Add: Can be done longways or in a large circle. Head cpls  
have bks to music or facing CW.

Meas 1-8, Figure add: Hands shldr ht

Meas 17-20 change to read 17-24

Meas 25-32 change to read 25-32



2 HARVEST TIME JIG

Figure III

Meas 1-4 add: jig step R Hs joined, twice on R ft

Meas 5-8 delete Join RH and

Meas 9-12 add: L face L H joined and do

Meas 13-16 delete Join LH and Add: one turn CCW

Figure IV meas 5-8 add: Pass L shldr. Groups at end turn individually if doing dance in a longways set.

9 SIEGE OF CARRICK

Meter: 3/4

Formation: add: Inside Hs joined at shldr ht.

26 HORA MARE BUCOVINEASCA

Music: slow

Formation: add: keep it light

Introduction 8 meas.

Figure I change to read: meas 1 moving diag fwd R in LOD touch L fwd (ct 1), step fwd L (ct 2), touch R fwd (ct 3)

Figure II meas 2 change to read (ct 2), step L bkwd turning  
Delete meas 1-8, repeat Fig I.

Figure III change to read; Meas 1 (ct 1), step R fwd (ct 2)

Meas 4 change to read: (ct 1) leap fwd on R to L (ct 2), step L fwd (cts 3-4) pivot CCW on 3 to face RLOD (ct 4)

30 TREI PAZESTE DE LA BISTRET

Music: Slow as far as possible

Formation: add: M step high, W step low

Figure I

Meas 1 change to read: (ct 1), step L beside R (ct &) step fwd R (ct 2), scuff L heel fwd

Meas 2 change to read: step L fwd (ct 1), stamp R (ct 2), in place along side L without wt

Figure II

Meas 4 change to read: (ct &), step R across with flat ft (ct 2)

Figure III

Meas 2 add: Bringing L leg fwd fairly high

Add: dance is repeated.

53 LA PLANCHA

Figure III meas 1-8 Delete ~~Beginning-R-de-30-two-steps-as-fellows~~

Add Hands up

Meas 13-16 add back up

Meas 31-32 add: Hands lower at stamp

54 Meas 33-64 add: hands up

55 MALESEVKA ORO

Formation: change to read: A line dance, hands joined in "V" pos.

Introduction: None or use meas 1-2 of Fig I

- 55 Figure I, meas 1 change to read: Facing and moving LOD, step R,L,R (ct p-3) on ct 3 bend R knee sharply, bounce on R, straighten R knee and lift L leg bkwd (ct 4)  
Figure II meas 1 change to read: (ct 1-3) turn to face ctr on ct 3, hold with slight bounce on R, circle L leg CCW  
Meas 2 add: turn to face LOD on ct 2  
Delete entire Figure II and IV  
Change Figure V to III  
Meas 1 facing and moving in LOD step R,L,R,L (ct 1-4)  
Meas 2 change to read: Turning to face ctr, hop on L, kick R leg out to side (ct 1), step on R beside L, kick L leg out to side (ct 2), step on L beside R, low sidekick with R (ct 3), step R next to L with low side kick with L (ct &), step L next to R with low sidekick with R (ct 4)  
Meas 3: change to read: Hop on L (ct 1), step R slightly fwd (ct &), s step L slightly bkwd (ct 2), step R in place (ct 3), hop on R (ct 4)  
Meas 4 change to read: Hop on R (ct 1), step L slightly bkwd (ct &), step R slightly bkwd, turning to face LOD (ct 2), step fwd, L,R,L with small steps (cts 3 & 4)

Complete dance sequence: I, II, I, II, I,II, III, I, II, I, II, III  
At end of dance, keep doing Fig III to end of music. Tge music fades out in the middle of the 5th time through the pattern.

- 17 BATUTA DE LA TUDORA  
Record: Add 3 bd  
Figure I, Meas 3-8 add: 3 times (4 times in all)  
Figure II (drop hands) M  
Meas 9 change to read: Lift drop on L heel keeping ball of ft on floor  
Meas 10 change to read: short step fwd R with straight knee  
Meas 15 add: Stamp L (without wt) (ct &)  
Meas 16 change to read step L (ct 2) hold (ct &)  
Figure II W turning  
Meas 10 change to read Stamp L without wt (ct 2)
- 18 Figure III  
Line 2 change to read: L,R,L (cts 1,&,2--3,&,4)etc  
Meas 1-4 change to read: joined high W circles CCW around M once as  
Meas 5-6 change to read: W turns CCW once under  
Figure IV  
Meas 1 change to read W's L hand behind M's back (M's arm under W's L)  
Add: M step bk then fwd to let W pass  
Meas 2 Add: Wend facing M  
Meas 5-8 Add: finish side by side inside H's joined  
Figure V, Meas 1-4 change to read: W circles CCW once around  
Meas 5-6 change to read dance pos turn once as  
Figure VI, Meas 4 Add: stamp R without wt (ct 2)  
Meas 9-16 line 2 change to read: pos R ft free
- 3 HAYMAKERS JIG  
Introduction and Figure I are Introduction
- 5 HIGH CUALED CAP  
Formation: line 2 should read: cpl 2 to the R of cpl 1; cpl 3 opp cpl 1; cpl 4 to the L of cpl 1  
Steps: Usd thumb hold for all turns  
Delete Figure-I LEAD AROUND (INTRODUCTION)  
Delete Figure-II THE BODY SIDE STEP IN A SQUARE (CHORUS)  
Delete Figure-III

- 6 HIGH CAULED CAP  
Delete ~~Figure-IV~~ LADIES OFF (FIGURE 8)  
Meas 1-8 Add: Make a figure 8. M move fwd & bk  
Delete ~~Figure-V~~-CLAP AND TRAMP  
Change ~~Figure-VI~~ FIRST FIGURE and change to FIGURE I  
Me as 49-64 Delete Figure II  
NOTE; line 2 change to read: may continue with Figures II and III  
Delete ~~FIGURE-VII~~ SECOND FIGURE  
Meas 73-96 change to read: Repeat action of THE BODY  
Delete ~~FIGURE-VIII~~ LADIES CHAIN THIRD FIGURE  
Meas 17-32 Change to read Repeat action of the Body  
Delete ~~FIGURE-IX~~ THE FINISH  
Meas 5-8 change to read: Repeat action of meas 1-4  
Meas 17-24 change to read: Repeat action of meas 1-8  
Meas 33-40 Add: Join R H with ptr, elbows sharply bent, L H holding ptrs elbow. Buzz swing in place.  
NOTE: The Chorus consists of Sidestep in a Square, Double Quarter Chain, Ladies Off, Gents Off, and Clap and Tramp
- 20 BRIUL DIN FENES  
Introduction: Add: Begin dancing when singing starts  
Figure I  
Meas 1 change to read: Facing ctr step sideways Lon L bringing R ft to L ankle  
Meas 7, line 2 change to read, hop on L swining R leg to R (ct Q-Q)  
Meas 8, change to read: Step R crossing in front of L (ct Q),  
step L bkwd (ct Q)  
Figure II  
Meas 3 change to read: In place facing ctr one pas de basque  
Meas 4, line 2 change to read: leg almost straight, R knee bent  
Meas 7 change to read: Step L fwd (ct S), slighthop or lift heel L (virf-toc) lift R knee high (ct Q)  
Meas 8 change to read: Stamp L in place without wt (ct S)  
Add: Repeat dance 2 times (3 times in all). End on Figure I thru ct 1 of Meas 8
- 35 BERATIS  
Record: EMI 14C034-70760 Side A, band 7 (It ends with a Pogonisos)  
Folkcraft LP-6 Side B, band 3  
Formation: Add: Keep shoulders bk, try not to look at ground.
- 38 MENOUSIS  
Record: EMI 14C 034-70760, Side A, Band 1 is especially good. It ends with a Tsamikos  
Variation A Add: Take smaller steps when moving RLOD so the line doesn't progress to the L. Add: Repeat 3 times (4 times in all)  
Variation B, Meas 3 change to read: (next to R ft or slightly fwd or slightly L) (ct 1) Add: Repeat 3 times (4 times in all)  
Introduction: 6 meas.  
Variation C Add: Repeat 3 times  
Variation D Add: Repeat 3 times
- 40 POGONISIOS  
Record: EMI 14C034-70760 Side A, Bands 3 and 5  
Formation: Add H's shldr High  
Meas 1 Add: Facing R of ctr and moving LOD wt on R ft, step
- 42 STA TRIA  
Record: EMI 14C034-70760, Side B, Bands 1, 3 or 4

- 42 STA TRIA  
Formation: Usually done at a slow tempo  
Basic Step add: M lifting leg high  
Meas 2 change to read: touch ball of L ft next to R ft or slightly lift L ft in front of R ft raising on ball of R ft (ct 2,&)  
Meas 3 change to read: touch ball of R ft next to L ft or slightly lift R ft in front of L ft raising on ball of L ft (ct 2)  
Variation A, meas 2 change to read: Same as meas 2 above  
Meas 3 change to read: same as meas 3 above  
Variation B change to read: Hop skip on the ft
- 45 TSAMIKOS  
Formation: Add: Never scrape your feet along the ground - be sure to lift them  
Meas 4 change to read: (ct 1,2) hop or bounce on  
Change second meas 4 to meas 5  
Change meas 5 to meas 6
- 46 ZAGORISIOS  
Record: EMI 14C034-70760, Side B, band 6  
Meas 3, line 3 change to read: front of R knee or touch ball of L ft beside R (ct 4)  
Variations, meas 1, line 2 change to read (ct 3), lift or touch L ft
- 25 HORA DE LA BUCIU  
NO Introduction  
Figure I, meas 3-4 change to read: cts 1-2 three times with slight dip closing L ft (cts 1,2,3,4,1,2), three light stamp steps  
Meas 5-6 Add; Note L H's high over head on meas 1  
Figure II change to read: In place make bkwd bicycle movement with R leg as you hop on L as L heel lifts and drops (ct 1), stamp R beside L (ct 2), step R in place (ct 3), stamp L beside R (ct 4), moving sideways to L step L (ct 1), step R behind L (ct 2), step L (ct 3), stamp R beside L (ct 4)  
Meas 2 change to read: line 2 : (ct 3), step R behind L (ct &)  
Figure III  
Meas 4 change to read (ct 1,2) close R to L without wt (ct 3), step L to L (ct &), close R to L with wt (ct 4)  
Meas 5 Add: ct 3 & 4 of meas 8 should be light step-stamps L,R,L in place
- 47 EL CABALLITO  
Formation: change to read: Cpls scattered anywhere on floor facing ptr  
Figure I  
Meas 1, ct 3 change to: Ct &  
Meas 1, Ct & change to ct 3 scuff R heel fwd  
Meas 2, ct 1, change to read: ct & Brush ball of R ft bkwd  
Change Meas 2& to: Meas 2, ct 1  
Part II  
Meas 3, ct 1& change to read: Scuff L heel fwd lift L knee fwd  
Add: Ct 2: Hold  
Change Ct 2 to ct & and read: Make  $\frac{1}{2}$  turn to own R while leaping onto L, lift R knee fwd  
Meas 5-8 change to read Repeat Part I  
Figure II  
First paragraph should have meas 1-2  
Second paragraph change meas 1-2 to 3-4  
Change meas 3-4 to 5-8 Repeat meas 1-4  
Change meas 5-8 to 9-16 Repeat meas 1-8 Add: stamp on last ct meas 16

49 EL RASCAPETATE

Formation: change to read: Cpls in a single circle facing LOD

Figure I, meas 1, ct 1 add: M lean to R to look at W

Figure I, meas 2 add: M lean to L to look at W

50 Figure II, meas 1 ct ah change to read L Scuff R heel fwd slightly

Delete meas 508

Introduction - 16 meas.

51 Figure II, meas 1-4 delete 2nd line

Add: meas 5-8 Repeat meas 1-4 with opp ftwk and direction

Add: meas 9-16 Repeat meas 1-8

Figure III, meas 1-8, 2nd line change to read: 8 waltz steps end R shldr to ptr

Delete meas 9-48

Add: meas 9-16 Beginning L ft, M & W circle to their R 8 waltz steps

Add: meas 17-32 Repeat meas 1-16

Add: meas 33-48 Repeat meas 1-16. On meas 47-48 see note.

NOTE: 3rd line change to read: H on W's R waist, M's L H dn at side

FIGURE IV

Meas 1-32 change to read: Beginning R, do Figure III meas 1-48 alternating circle 4 times

2/4 2nd line add: facing LOD, side by side

39 NEGOTINKA (Weekend Syllabi)

Formation: Add: or hold H's in V pos

Figure I meas 5-6 change to read: Repeat meas 4 two times you may omit hop on last & ct of meas 6. End with R leg fwd and slightly off floor.

Meas 7-8, line 2 change to read: ft fwd (ct 2) step L extending R ft fwd (ct &)

FIGURE II

Meas 2 add: on R bounce or hold

Meas 5-8 add: Omit hop on ct &

FIGURE III Add: Swing arms fwd & bk slightly

Meas 2, ct 1 & change to read: Step onto L ft in front of R

Meas 2, ct 2 change to read: Step bk onto

SEAN'S IDYLLWILD SONG sung to the tune of the 12 Days of Christmas

On the first day at Idyllwild my partner said to me: cartilage in my left knee

second day - 2 fallen arches

third day - 3 great big blisters

fourth day - 4 swollen toes

fifth day - sacroiliac

sixth day - all my clothes are dirty

last day - Lets take up bridge!

Hasāpikos	ΧΑΣΑΠΙΚΟΣ
Siganós	ΣΙΓΑΝΟΣ
Pentozális	ΠΕΝΤΟΖΑΛΗΣ
Sousta	ΣΟΥΣΤΑ
Syrtós	ΣΥΡΤΟΣ
Haniótikos	ΧΑΝΙΟΤΙΚΟΣ
Kastrinós	ΚΑΣΤΡΙΝΟΣ
Sta Dyo (Pogonísios)	ΣΤΑ ΔΥΟ ΠΩΓΟΝΗΣΙΟΣ
O Menousis	Ο ΜΕΝΟΥΣΗΣ
Tsamikas	ΤΣΑΜΙΚΟΣ
Berátis	ΜΤΕΡΑΤΗΣ

SZEKELY CYCLE

Lassu Csardas (This is the only part of the cycle that was taught)

Basic Position: Side by side, M's inside H grabbing bk of W's inside upper arm, M's outside H holding W's outside H

Basic Movement of Dance - Crash Step: Together and away - page 62, Figure B BASIC STEP in syllabus

Variations:

1. Heel Pivot - pg 68, F HEEL PIVOT in syllabus
2. Crossover - pg 62-63, Figure C CROSS OVER in syllabus
3. Rotating Basic Step (cue word: Pivot) M moves fwd, W bk up, pivoting on inside ft during crash (ct 1)
4. Crossover and Behind - Begin with W on M's L side, do crossover to M's R side with joined inside H extended fwd, extended arms come dn (ct 1) and W makes 1 CCW turn behind M as M moves 1 step-close-step to R
5. Crossover and In Front - Begin with W on M's R side, do crossover to M's L side with joined inside H extended fwd, extended arms come dn (ct 1), and W makes 2 CW turns in front of M as M moves 1 step-close-step to L

POUR LE PLAISIR (CUES)

A non partner dance choreographed by Buzz Glass.

PART I

- A. Starting L ft and moving L "skate" 4 X
- B. Moving to L step L cross R step L ...and reach... "Roll" into a three step turn to R

Repeat A & B

PART II

- A. "Hesitation Rock" L and R (facing R wall)
- B. Moving to L step L, cross R, step L

Repeat A beginning R

Repeat B moving R

PART III

- A. Facing front wall move fwd beginning L, one two-step
- B. "Roll" in a R three step turn twd the bk wall

PART IV

Facing front wall beginning L (4 steps) fwd, fwd, bk, bk 2X

Presented by Sunni Bloland  
Idyllwild Workshop, 1983



IDYLLWILD WORKSHOP 1983

May we introduce our teachers:

SUNNI BLOLAND

VICKI MAHEU

UNA O'FARRELL

JOHN PAPPAS

ROSIE PENA

May we introduce our committee:

FRAN SLATER - CHAIRPERSON

ELMA MC FARLAND - EXECUTIVE SECRETARY

MARGUERITE CLAPP

PAT COE

JOHN FILCICH

NORMA RUDEN

DAVE SLATER

VIVIAN WOLL

IDYLLWILD FOLK DANCE WORKSHOP, JUNE 1983

SCHEDULE FOR THE WEEK

MONDAY, WEDNESDAY & THURSDAY, JUNE 20-23, 1983

8:00-8:45 am	Breakfast	Dining Hall
9:00-9:50 am	1st Period	Rush Hall
10:00-10:50 am	2nd Period	Rush Hall
10:50-11:10 am	Break	
11:10-12:00 noon	3rd Period	Rush Hall
12:00-12:45 pm	Lunch	Dining Hall
12:45-2:00 pm	Free Time	
2:10-3:00 pm	Folklore	Rush Hall
3:10-4:00 pm	4th Period	Rush Hall
4:10-5:00 pm	5th Period	Rush Hall
5:00-5:45 pm	Dinner	Dining Hall
6:00-7:30 pm	Free Time	
7:30-8:30 pm	Dance It Again	Rush Hall
8:30-9:30 pm	Party Time	Rush Hall
9:30-until ?	Dance	Rush Hall

TUESDAY, JUNE 21, 1983 - REVIEW DAY

8:00-8:45 am	Breakfast	Dining Hall
9:00-9:50 am	1st Period	Rush Hall
10:00-10:50 am	2nd Period	Rush Hall
10:50-11:10 am	Break	
11:10-12:00 noon	3rd Period	Rush Hall
12:00-12:45 pm	Lunch	Dining Hall
1:00-1:50 pm	4th Period	Rush Hall
2:00-2:50 pm	5th Period	Rush Hall
2:50-5:00 pm	Free Time	
5:00-5:45 pm	Dinner	Dining Hall
6:00-7:30 pm	Free Time	
7:30-8:30 pm	Party Time	Rush Hall
8:30-until ?	Dance	Rush Hall

FRIDAY, JUNE 24, 1983 - REVIEW DAY

8:00-8:45 am	Breakfast	Dining Hall
9:00 am - 12 noon	Reviews	Rush Hall
12:00-12:45 pm	Lunch	Dining Hall
1:30 pm	CHECK-OUT TIME	

## IDYLLWILD FOLK DANCE WORKSHOP

TEACHING STAFF, 1983

### SUNNI BLOLAND

Sunni Bloland was born in New York City and grew up in the shadow of the Yankee Stadium. In the long ago days, that was a wonderful neighborhood, a child's paradise. She graduated from Sargent College of Physical Education, Cambridge, Mass., with a B.S. degree, and from the University of Wisconsin with an M.S. in Dance. After several years of experience teaching dance at both high schools and colleges here and on the east coast, she joined the U.C. Berkeley faculty of Physical Education to teach dance. This is where she really discovered folk dancing and the power of its appeal made this her main area of interest. In 1967 she took a year's sabbatical, and with a Fulbright Grant studied dance for one year under the auspices of Romania's great Institute of Ethnography and Folklore. She has returned to Romania almost every year since then to learn dances, collaborate on a book and conduct American folk dancers on three tours throughout the country.

Sunni has taught Romanian dances at virually all the folk dance camps in the United States. This spring she gave workshops in Seattle, Washington, Tucson, Arizona, and at the University of Kansas. In August she will be in New York at Moshe Eskayo's camp.

### UNA and SEAN O'FARRELL

Una Kennedy O'Farrell was raised in Ireland and learned to dance and to teach dancing from Mr. Tim Whelan, one of Ireland's leading dance masters. While studying at Mills College in Oakland, she taught Irish dancing in California, at Mills Folk Dance Conference, and later at Stockton Folk Dance Camp in 1951. On returning to Ireland, Una became engaged to Sean O'Farrell of County Dublin, Ireland, and they were married in California in 1954.

Sean is a folk musician, steeped in the tradition of Irish folk music. He plays the fiddle, piano, penny-whistle and the pipes, and "anything else he can lay a hand on". He has taught numerous classes in the art of whistle playing, and he is considered an outstanding player of that instrument.

The O'Farrells are enthusiastic about live music and encourage it wherever possible. Sean and Una have been teaching Irish dancing for twenty-five years, and are in demand for seminars and camps. They have taught for many years at Stockton, also in Toronto, Wisconsin, Mendocino, Maine, Oregon, Texas, San Diego and U.C. Berkeley, along with many others. They like to emphasize the fun and enjoyment aspect of Irish dancing and love to hear a laugh from the "floor".

### ROSIE CHAVARRIA PEÑA

Born and raised in the East Los Angeles area (of Romanian heritage, her parents migrated from Romania to Mexico and then to the U.S.), Rosie Chavarria Peña began her dancing career at the age of three. At the age of sixteen, Ms. Peña was teaching dance through the Los Angeles Department of Parks and Recreation. Upon graduation from high school, Rosie traveled extensively throughout Mexico studying with many reknowned teachers perfecting her skill. She studied Mexican Regional dancing at the Universities of Guadalajara and San Luis Potosi.

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June 20-24, 1983

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ABBREVIATIONS USED IN THE SYLLABUS

bkwd or bwd	backward
CCW	counter-clockwise
COH	center of hall
ct or cts	counts (s)
ctr	center
CW	clockwise
diag	diagonal
dn	down
ft	foot - feet
fwd	forward
H	hand
L	left
LOD	line of direction
M	man
meas	measure
opp	opposite
pos	position
ptr	partner
R	right
RLOD	reverse line of direction
sdwd or swd	sideward
twd	toward
W	woman
wt	weight

# Chart of Basic Steps for Irish Dancing

NOTE: A sidestep consists of 1 Seven and 2 Threes in Reel and Hornpipe Time and 1 Seven and 1 Break in Jig Time. All Irish dance steps are done up on the ball of the foot, in a relaxed easy style.

Type of Dance	Basic Steps	Time	Count Showing Accent	Step Descriptions Description for step moving to R Use opposite feet moving to L Using Cue Count
A1 REEL	One Sidestep or 1 Seven and 2 Threes	2/4	Cue: 1̇ 2̇ 3̇ 4̇ 5̇ 6̇ 7̇ Meas: 1 & 2 &, 1 & 2 &  Cue: 1̇ 2̇ 3̇ 1̇ 2̇ 3̇ Meas: 1 & 2 &, 1 & 2 &	Step (slight leap) on L in back of R (ct. 1) Step to R on R (ct. 2) Step L in back of R (ct. 3) Step to R on R (ct. 4) Step on L in back of R (ct. 5) Step to R on R (ct. 6) Step on L in back of R (ct. 7)  Step on R (slight leap) in back of L (ct. 1) Step on L in place (ct. 2) Step on R in place (ct. 3) Step on L (slight leap) in back of R (ct. 1) Step on R in place (ct. 2) Step on L in place (ct. 3)
B1 HORNPIPE	One Sidestep or 1 Seven 2 Threes	4/4	Cue: 8 1̇ 2̇ 3̇ 4̇ 5̇ 6̇ 7̇ Hop Meas: 4 1 2 3 4 1 2 3 Hop  Cue: 4 1̇ 2̇ 3̇ 4̇ 1̇ 2̇ 3̇ Hop                  Hop Meas: 4 1 2 3 4 1 2 3 Hop                  Hop	Hop on L (ct. 8) Step to R on R (ct. 1) Step on L in back of R (ct. 2) Step on R to R (ct. 3) Step on L in back of R (ct. 4) Step to R on R (ct. 5) Step on L in back of R (ct. 6) Step to R on R (ct. 7)  May be done in various directions Hop on R (ct. 4) Step on L (in indicated direction) (ct. 1) Step on R (ct. 2) Step on L (ct. 3) Hop on L (ct. 4) Step on R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)
C1 JIG	One Sidestep or 1 Seven and Break	6/8	Cue: 1̇ 2̇ 3̇ 4̇ 5̇ 6̇ 7̇ Hop Meas: 12 3 45 6 12 3 456 Hop  Cue: Hop Hop Back Hop 1̇ 2̇ 3̇ 4̇ Meas: 12 3 45 6 1 2 3 456	Hop on L, R ft raised in front (ct. 1) Step on R to R (ct. 2) Step on L in back of R (ct. 3) Step on R to R (ct. 4) Step on L in back of R (ct. 5) Step on R to R (ct. 6) Step on L in back of R (ct. 7)  Hop on L in place, R ft raised in front Hop L in place Step back on R Hop on R Tramp (4 little steps in place) L, R, L, R
A REEL	PROMENADE	2/4	Cue: Leap 2 3̇ Meas: 1 & 2 &	Leap onto R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)
B HORNPIPE	PROMENADE	4/4	Cue: Hop 1̇ 2̇ 3̇ Meas: 4 1 2 3	Hop on L (ct. 4) Step on R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)
C JIG	PROMENADE	6/8	Cue: Hop 1̇ 2̇ 3̇ Meas: 6 12 3 45	Hop on L (ct. 6) Step on R (ct. 1) Step on L (ct. 2) Step on R (ct. 3)

NOTE: PROMENADE steps can be done in any direction, in place, or turning L or R. When PROMENADE steps are done in succession, start each step with alternate foot.

D Jig Step (Sometimes called "Rise & Grind")  
Hop on L with R ft front (ct. 1)  
Hop on L R ft raised (ct. 2)  
Hop on L R ft down for tramp  
Tramp (4 little steps in place) R L R  
Reverse above series

HARVEST TIME JIG  
(Port an Fomhair)  
(Ireland)

MUSIC: RECORD: Cynda CNS 1002 (Side 1, Band 4) "Sprig of Shamrock"

FORMATION: 6 people, 4 W, 2 M, - W,M,W, opposite W,M,W

STYLE: Fundamental steps: Promenade, sidestep, jig step

METER

PATTERN

Meas.

FIGURE I ADVANCE AND RETIRE

1-8 M holds LH of W on R, and RH of W on L. Using promenade step advance and retire twice.

FIGURE II SIDESTEP AND STAR

1-8 Sidestep in lines to R (7 and jig ending as in Fundamentals C). Sidestep bk to L

9-12 Join RH in ctr and move around CW using promenade step.

13-16 Join LH in ctr and move bk

17-20 Repeat sidestep to L and bk

21-24 Repeat Fig II meas 9-16 beginning with LH

FIGURE III JIG STEP AND TURN

1-4 M and W on his R face and do jig step, twice on R ft, then

5-8 Join RH and moving CW make one turn

9-12 M and W on his L face and do jig step on L ft, then

13-16 Join LH and make one turn

FIGURE IV ADVANCE AND THROUGH

1-4 Advance and retire once

5-8 Advance right through, head line raise hands, others pass under raised hands and on to next group from next set to begin dance again.

Presented by Una O'Farrell  
Idyllwild Workshop, 1983



HAYMAKER'S JIG  
(Baint an Fheir Bwint Un Air)  
(Ireland)

MUSIC:       RECORD: Cynda LP CNS 1002 "Spring of Shamrock"

FORMATION: Longways formation of 5 cpls. M stand in one line with H's joined facing ptrs who are in a similar line. M L shldr is twd music.

M and W are on same ft throughout this dance. Keep bodies erect, and steps light. Free hands hang at sides.

METER: 6/8

PATTERN

Meas.

1-8       INTRODUCTION

FIGURE I ADVANCE AND RETIRE

1-2       M line and W line move twd each other with 2 promenade steps, starting with hop on L ft (ct 6 of previous meas)

3-4       Lines move bk to place with 2 promenade steps

5-8       Repeat action of Fig I, meas 1-4. Drop hands.

9-10      All do 1 jig step beginning with hop on L ft

11-12     Repeat action of Fig I, meas 9-10

13-16     Repeat action of Fig I, meas 1-4

FIGURE II ENDS MEET

1-4       With 4 promenade steps (start with hop on L), head W and last M move twd ctr of set, join R H, make 1 turn CW, and return to place.

5-8       Head M and last W repeat action of Fig II, meas 1-4

9-16      Repeat action of meas Fig II, meas 1-8, but joining L H and turning CCW

17-24     Head W and last M go to ctr and join R H as before; then each grasps the R elbow of the other with his L H, as they turn CW with buzz steps

25-32     Head M and last W repeat action of Fig II, meas 17-24

FIGURE III REEL

1-4       Head cpl take R arm hold and make one and one half turns CW with 4 promenade steps. End with M facing 2nd W, W facing 2nd M

5-24      Head W joins L H with 2nd M, head M joins L H with 2nd W, and they turn 1 time CCW with 2 promenade steps. Continue reeling dn the set with cpl 3,4,5 in turn, at the side of the set, and with each other in the ctr.

## HAYMAKER'S JIG CONT'D

Meas

## PATTERN

- 25-32 Head cpl joins both H at ft of set (R in R, L in L), and they swing, turning CW, with promenade steps bk to the top of the set
- 33-48 Heads cast off (M turns L and all M follow him; W turns R and all W follow her). Head cpl promenades to the ft of the set where they face each other and join Hs to form an arch. The others pass through the arch. Cpl 2 is now at the top of the set and becomes the new head cpl. Repeat the dance from the begin- ing with each cpl getting a turn as head cpl.

Presented by Una O'Farrell  
Idyllwild Workshop, 1983

HIGH CAULED CAP  
(Cadhp an Cuil Aird)  
(Ireland)

MUSIC: RECORD: Cynda 1023 (Side 1, Band 5) or any good reel or selection of reels

FORMATION: Irish reel for four cpls in square formation. Cpl 1 with bk twd music; cpl 2 to the L of cpl 1; cpl 3 opp cpl 1; cpl 4 to the R of cpl 1

STEPS: Sidestep, promenade and swing. Promenade step used throughout unless otherwise stated

---

METER: 2/4

PATTERN

---

Meas.

FIGURE I LEAD AROUND (INTRODUCTION)

1-16 Cpls face CCW, join inside hands at shldr ht (MR, WL) and progress fwd (CCW) with 8 promenade steps. Drop hands, turn inwardly to face CW direction. Join inside hands (ML, WR) and return to place with 8 promenade steps.

FIGURE II THE BODY (CHORUS)

1-4 Cpls join hands in promenade pos 1st and 3rd cpls sidestep to R to pos of 4th and 2nd cpls; at the same time 2nd and 4th cpls sidestep to L to pos of 3rd and 1st cpls respectively. (1st and 3rd cpls pass in front of 2nd and 4th cpls).

5-8 All sidestep again, same direction as before to new pos. (2nd and 4th cpls pass in front of 1st and 3rd). All cpls are now opp their original pos.

9-12 All sidestep again in the same direction to the next pos. (1st and 3rd cpls pass in front of 2nd and 4th)

13-16 All sidestep in same direction to original pos in the square (2nd and 4th cpls pass in front of 1st and 3rd)

NOTE: A change of wt must be made to continue to sidestep in the same direction. Two threes are used to get into pos after each seven.

FIGURE III DOUBLE QUARTER CHAIN

1-16 Cpls join R hands, make one turn CW to original pos. (Allemande R with ptrs). M join L hand with W on L, make one turn CCW. (Allemande L with corner). Cpls again join R hands and turn CW once and a half. (Allemande R with ptr; go once and a half around). M now joins L hand with W on his R (not his ptr), turn once CCW. (Allemande L with R hand lady). Cpls again join R hands, turn CW once and a half. (Allemande R with ptr, go once and a half around).

NOTE: From the turn W move into the next Figure i.e., "Ladies Off" without actually going bk to their original pos.

## HIGH CAULED CAP CONT'D

Meas.

PATTERN

## FIGURE IV LADIES OFF (FIGURE EIGHT)

- 1-8 Use promenade step throughout figure. All W face L, pass in front of ptr then behind and around in front of M on L; continue fwd passing behind own ptr to original pos.
- 9-16 All W form R H star in ctr and turn CW (3/4 turn), drop R H and give L H to M on R of original pos (corner); turn once CCW; join R H with ptr and turn once CW to original pos

## GENTS OFF

- 1-8 M repeat action of W, but move to R in front of ptr, behind and around W on R, behind his own prt and bk to original pos.
- 9-16 M form R H star in ctr and move CW (3/4 turn), drop R H and give L H to W on R of his orig ptr; turn once CCW; join R H with ptr and turn CW (1/2 turn) to orig pos.

## FIGURE V CLAP AND TRAMP

- 1-2 Standing in pos, clap hands together; clap (ct 1); clap (ct 2), clap (ct 1), clap (ct 8), clap (ct 2)
- 3-4 Stamp lightly with R ft in same rhythm as claps (stamp on meas 3 and 4)
- 5-8 Ptrs change pos with one side step; W passes in front of M
- 9-12 Repeat clap and tramp; action of meas 1-4, Figure V
- 13-16 Sidestep bk to place, M passing in front of W.

## FIGURE VI FIRST FIGURE

- 1-8 1st cpl face each other and join R Hs; sidestep twd 3rd cpl and bk to own place.
- 9-16 Keeping R H joined turn ptr once in place. 1st M takes L H of W on L (corner), makes one turn CCW while 1st W takes L H of M on R (corner) and makes one turn CCW. Then 1st cpl join R H and make one turn CW in place. Use promenade step on turns.
- 17-32 3rd cpl repeat action of 1st cpl, Figure VI, meas 1-16
- 33-48 2nd cpl repeat action of 1st cpl, Figure VI, meas 1-16
- 49-64 4th cpl repeat action of 1st cpl, Figure VI, meas 1-16

Repeat action of Figure II The BODY

NOTE: Dance may end here with Figure IX the Finnish and X Lead Around or may continue with Figures VII and VIII.

HIGH CAULED CAP CONT'D

Meas. PATTERN

FIGURE VII SECOND FIGURE

- 1-4 Cpls join inside hands at shldr ht. 1st cpl advance to opp cpl (3rd cpl); 3rd cpl separate slightly and 1st cpl pass between 3rd cpl. As 1st cpl pass through 3rd cpl they join outside hands with 3rd cpl (W R to MR and M L to W L), and turn opp person into a R H star
- 5-8 All four make a R H star (use a cluster hand hold, elbows bent) and turn CW
- 9-12 Release hands in star formation and join R H with ptr. 3rd cpl make one turn CW in place; 1st cpl at the same time make one turn CW while moving bk twd original pos.
- 13-16 1st and 3rd M move across the set, R shldr leading slightly, give L H to opp W and make one turn CCW. M again move across the set, L shldr leading slightly, give R H to ptr and make 3/4 turn CW to place.
- 17-24 1st and 3rd cpls take "swing pos"; M and W join L H under joined R H and beginning M R (W L), dance around each other with 8 promenade steps Cpls rotate CW while moving around the other cpl CCW
- 25-48 3rd cpl repeat action of 1st cpl, Fig. VII, meas 1-24
- 49-72 2nd cpl repeat action of 1st cpl, Fig. VII, meas 1-24
- 73-96 4th cpl repeat action of 1st cpl, Fig. VII, meas 1-24

Repeat action of Figure II The BODY

FIGURE VIII LADIES CHAIN

- 1-8 1st and 3rd W move to ctr, join R H, continue across to opp M, give L H and make one turn CCW; W return to own ptr (passing R shldr) without rejoining hands; join R H with ptr and make one turn CW in place.
- 9-16 1st and 3rd cpls repeat action of Fig VII, meas 17-24
- 17-32 2nd and 4th cpls repeat action of 1st and 3rd cpls, Fig VIII, meas 1-16

Repeat action of Figure II The BODY. This repeat is left to the discretion of the dancers

FIGURE IX THE FINNISH

- 1-4 All join hands in a circle move twd the ctr with two promenade steps. Return to place with 2 promenade steps.
- 5-8 Repeat action of Fig. IX, meas 1-4
- 9-16 Sidestep to R; sidestep to L
- 17-24 Repeat action of Fig IX, meas 1-8

## HIGH CAULED CAP CONT'D

Meas.

PATTERN

25-32 Repeat action of Fig. IX, meas 9-16, but sidestep to L then R

FIGURE X LEAD AROUND

1-16 Repeat action of Figure I, meas 1-16

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Idyllwild Workshop, 1983

FIGURE I

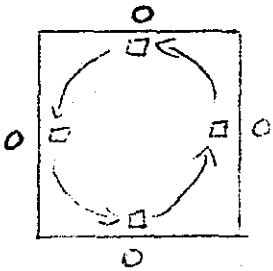


FIGURE IV

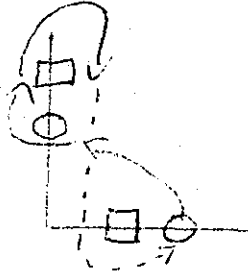


FIGURE V

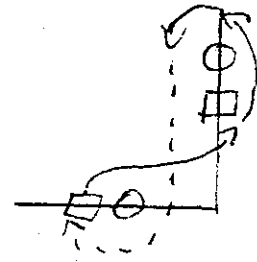
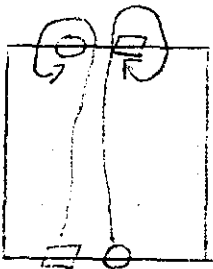


FIGURE VII



SIEGE OF CARRICK  
(BRISEADH NA CARRAIGE - BRISH-a nuh CAR-ri-guh)  
(Ireland)

MUSIC: RECORD: "Haste to the Wedding" MH 1076 or Cynda 1023, Side 2, Band 1

FORMATION: In sets of two cpls, each cpl facing another cpl, longways

METER

PATTERN

Meas.

FIGURE I CIRCLE AND STAR

- 1-8 Join hands to form circle of 4 dancers - circle L with a seven, ending with break step, then circle bk to R with a seven plus break step.
  - 9-16 All join R hands in ctr and move around CW with 4 threes, then change to L hand and move bk CCW with 4 threes.
- FIGURE II DOS-A-DOS, CLAP AND SWING
- 1-4 All do a shldr dos-a-dos with opp person passing R shldr (W going between opp cpl) with two threes and bk up to place with two threes
  - 5-8 Face ptr, clap 1,2, (1 meas). Take ptr's R hand and make one turn CW around prt (3 meas)
  - 9-12 Repeat dos-a-dos of meas 1-4, Fig II but passing L shldrs (M going between opp cpl).
  - 13-16 Clap as in meas 5-8, Figure II. Then ptrs join R hands and move CCW to opp cpl's place while rotating CW once, ending with bks to other cpl, facing new cpl to repeat the dance.

Presented by Una O'Farrell  
Idyllwild Workshop, 1983

SIXTEEN HAND REEL  
(COR SEISEAR DEAG Curr SHESH-arr Day-ug)  
(Ireland)

MUSIC: RECORD: Cynda CNS 1002 (Side 2, Band 3), "Sprig of Shamrock"

FORMATION: Eight cpls in a large circle:

STEPS: Promenade step, sidestep. Promenade step is used except when sidestep is directed. Term "sidestep: means seven and 2 threes (See Chart of Basic Steps)

---

METER PATTERN

---

Meas.

LEAD AROUND

1-8 Dancers take ptrs hands in skater's pos and promenade half way around circle, about, turn inwards and

9-16 Promenade back to place.

THE BODY

1-8 A - Sidestep - M sidesteps behind W into her pos while she sidesteps into his pos. Sidestep bk to place M passing in front.

9-16 B - Circle - Cpls 1,3,5,7 form rings with the cpls on their R, join hands shldr ht and sidestep to L and bk to pos.

17-24 Repeat A - Sidestep

25-32 Repeat B - Circle - as above except cpls 1,3,5,7, make ring with cpls on their L

33-48 C - Grand Chain - Do a grand R and L, starting with R to ptr. Meet ptr with RH and promenade home, hands in skater's pos.

49-56 D - Elbows - M of cpls 1,3,5,7 take R elbow hold with M of cpls on their R, go once and a half around, give LH to other M's W, make one turn, return to ptr M passing R shldr, give RH to ptr and turn once in place.

57 - 64 Ptrs join both hands (crossed) and swing CCW (while turning CW) around the cpl with whom they did the 2nd circle, i.e. cpls 1,3, 5,7 will swing around the cpls on their L

FIGURE BRIDGE AND SWING

1-4 Cpls 1 and 5 swing into ctr of circle (so that 5 is in front of 7 and 1 in front of 3)

5-6 Cpl 1 raise joined RH, W of cpl 5 passes under bridge

7-8 Cpl 1 make half turn and raise hands, M of cpl 5 passes under bridge



## SIXTEEN HAND REEL CONT'D

Meas.	PATTERN
9-16	Repeat as above but cpl 5 make bridge and M and W of cpl 1 pass-under.
17-24	Cpls 1 and 5 swing once around each other in ctr of circle and return to pos.  Figure is done by the other cpls in this order: 3 and 7; 2 and 6; 4 and 8
1-64	Repeat THE BODY  THE FINNISH
1-4	All join hands and advance to ctr; retire
5-8	Advance and retire again
9-16	All sidestep to R and bk
17-24	Repeat advance and retire twice
25-32	All sidestep to L and bk
33-48	Swing (Buzz) or lead around as in beginning.
NOTE:	The following figures have been omitted so that the dance will fit a commercial record. These figures would occur between the Body and the Bridge and Swing Figures.  FIRST FIGURE - ADVANCE AND RETIRE AND SWING
1-8	Cpls 1 and 5 advance and retire twice
9-16	Cpls 1 and 5 swing around each other in ctr of circle and return to pos.  First figure is done by the other cpls in this order: 3 and 7; 2 and 6; 4 and 8.  Repeat THE BODY
	SECOND FIGURE - CPLS 1 AND 5 ACTIVE FIRST. RH TO OPP W AND SWING
1-2	M cross to opp W
3-4	Take RH and turn once in place
5-6	Return to ptr
7-8	Take LH and turn
9-11	M advance to ctr, take RH and turn once and a half

SIXTEEN HAND REEL CONT'D

Meas.	PATTERN
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12-14 Advance to ctr, take RH and turn once and a half

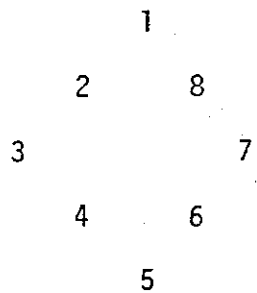
15-16 Return to ptr

17-24 Swing as in first figure

Repeat THE BODY

Presented by Una O'Farrell  
Idyllwild Workshop, 1983

FORMATION



STACK OF BARLEY  
(Ireland)

MUSIC: RECORD: Folk Dancer Label "Stack of Barley"; Cynda 1002 (Side 1, Band 2)  
"Sprig of Shamrock"

FORMATION: Cpls moving freely around the floor. Cpls face each other with R H joined

---

METER: PATTERN

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Meas.

FIGURE I SEVENS

M hops on R ft and steps out on L ft for count 1. W hops on L ft and steps out on R ft for count 1. (Count for M: Hop,L,R,L,R,L,R,L)

When starting the next seven, M hops on L ft, and W hops on R ft. Cpls turn about one quarter turn CW to continue the Seven. The third Seven will be the same as 1st Seven and the fourth Seven will be the same as the 2nd Seven.

FIGURE II THREES AND TRAMP

M hops on R ft and steps fwd L,R,L, while the W hops on L ft and backs up R,L,R. Both ptrs hop again the the next three is done with a tramp or brush 1,2,3. (Count: Hop,1,2,3, hop, tramp, tramp, tramp).

Repeat with M backing up and W moving fwd.

Turning: Turn for 4 meas with M beginning hop R, step L,R,L (as in Siamsa Bierte)

Repeat dance from beginning.

Presented by Una O'Farrell  
Idyllwild Workshop, 1983

TWO HAND REEL  
 (Cor Beirte - Curr Berta)  
 (Ireland)

- MUSIC: RECORD: Cynda 1002, "Spring of Shamrock" or any good reel
- FORMATION: Cpls facing each other, usually in a dbl circle, M with bks to ctr, R H joined at approximately shldr ht, elbows bent, and close to body. When not held, hands hang at sides
- STEPS: Sidestep, Touch-kick, Promenade. NOTE: A sidestep consists of 1 Seven and 2 Threes in Reel time. All Irish dance steps are done up on the ball of the ft, in a relaxed easy style.

METER: 2/4

PATTERN

Meas.

FIGURE I SIDE STEP

- 1-4 Beginning M R (W L), take one sidestep to M's L
- 5-8 Beginning M L (W R), take one sidestep to M's R

FIGURE II TOUCH KICK AND CROSS OVER

- 1 Hop on L, simultaneously touching R toe in front of L toe (ct 1). Hop on L, extending R toe fwd off floor in front of L leg, knee bent (ct 2)
- 2 Take 1 Promenade step in place, beginning R and leaning away from ptr but not extending arms.
- 3-4 Exchange places with ptr with 2 Promenade steps
- 5-8 Repeat action of Fig II, meas 1-4. W again begins action by hopping on L, touch kick with R. This time, however, M begins by hopping on R and touch kicking with L.

FIGURE III SWING

- 1 M and W now join L H under joined R and beginning M R (W L), take 1 Promenade step in place.
- 2-8 Continue with 7 more Promenade steps travelling CCW, while turning CW. Finish with W on outside facing ctr, M with bk to ctr, ready to begin Figure I again.

Hand Hold for Swing: M rolls joined R H twd him and under their joined L H to finish with R H near W, L H near M, W arms resting on M arms with elbows held out horizontally.

Presented by Una O'Farrell  
 Idyllwild Workshop, 1983

ALUNELUL BATUT  
(Dolj, Oltenia, Romania)

SOURCE: Pronunciation: Ah-loo-NELL-oo! Buh-TOOT. Translation: The stamping  
Hazelnut

MUSIC: RECORD: Hai La Joc, Noroc Volume I (Side A, Band 2)

FORMATION: Short lines facing ctr - hands joined in "V" pos.

METER: 2/4

PATTERN

Meas.

1-16 INTRODUCTION

- 1 Moving fwd leading with heel three two-steps, begin-  
ing R (cts 1 & 2, 2 & 2, 3 & 2)
- 4 Small step with L diag fwd to R (ct 1), large step with R  
diag fwd to L, twisting body to L, bringing L ft up behind R  
knee (ct 2)
- 5 Moving diag L out of ctr, step L on ball of ft (ct 1), close R  
to L with clicking step (ct &), repeat cts 1 & (ct 2 &)
- 6 Repeat cts 1 - & - 2 of meas 5 (cts 1 & 2). Stamp R beside L  
(ct &)
- 7-8 Repeat meas 5 - 6 with opp ftwk moving diag bk R
- 9 Facing ctr, step L to L (ct 1), step R behind L (ct &), step L  
to L (ct 2), stamp R beside L (ct &)
- 10 Repeat meas 9 with opp ftwk and direction
- 11 Small leap to L on L (ct 1), stamp R beside L (ct &). Repeat  
cts 1 & with opp ftwk and direction (cts 2 &)
- 12 Leap onto L in place as R leg swings fwd (ct 1), slap R ft  
fwd (ct 2)
- 13 Repeat meas 10
- 14 Repeat meas 9
- 15 Repeat meas 11 with opp ftwk and direction
- 16 Jump to ft apart pos (ct 1), click ft together in air (ct &),  
land on L ft with R leg extended fwd low (ct 2)

Dance repeats from beginning

Presented by Sunni Bloland  
Idyllwild Workshop, 1983

ALUNELUL DE LA URZICA  
(Oletnia, Romania)

SOURCE: Sunni Bloland learned this dance from Puiu Vasilescu of Bucharest.  
Pronunciation: ah-loo-nel-ool deh la oor-zee-ka

MUSIC: RECORD: Nevofoon #15012 (Side 2, Band 5)

FORMATION: Short lines of M & W hands joined dn in "V" pos

METER: 4/4 PATTERN

Meas

FIGURE I

- 1 Moving diag fwd to R, step R (ct 1), cross L in front of R (ct 2), step fwd R (ct 3), hop on R (ct 4)
- 2 Repeat meas 1 opp ftwk diag fwd L
- 3 In place facing fwd step R (ct 1), step L across in front (ct 2), step R in place (ct 3), step L to L (ct 4) continue with
- 4 Step R across in front (ct 1), step L in place (ct 2), step R to R (ct 3), leap onto L while turning body 45 degrees to R (ct 4)
- 5 Moving diag bkwd R, step R (ct 1), cross L in front (ct 2), step R (ct 3), hop R (ct 4)
- 6 Repeat meas 5 diag bkwd L opp ftwk
- 7 Repeat meas 1
- 8 Repeat meas 2

FIGURE II

- 1 In place, step R (ct 1), step L across in front (ct 2), step R in place (ct 3), step L to L (ct 4), continue with
- 2 Step R across in front (ct 1), step L in place (ct 2), step R to R (ct 3), stamp L in place (ct 4)
- 3-4 Repeat meas 1-2, Fig II opp ftwk
- 5 Step R (ct 1), stamp L (ct 2), step L (ct 3), stamp R (ct 4)
- 6 Step R (ct 1), stamp L (ct 2), strong accented step L (ct 3 & 4)
- 7 Moving diag bkwd R, step R (ct 1), step L across in front (ct 2), step R (ct 3), hop R (ct 4)
- 8 Repeat meas 7 diag bkwd opp ftwk

Repeat entire dance

Presented by Sunni Bloland  
Idyllwild Workshop, 1983

BATUTA DE LA TUDORA  
(Moldavia, Romania)

SOURCE: Sunni Bloland learned this dance from Marin Jujan in Suceava, Moldavia, while on her tour in 1981. The music that Sunni suggests using calls for an additional movement phrase; therefore she has selected another typical Batuta motif\* to augment the original arrangement. Batuta is a common dance type -- the word itself means stamping. Pronunciation: buh-too-tuh deh la too-dohr-uh

MUSIC: RECORD: Noroc ELP 13

FORMATION: Scattered cpls, W on M's R, inside hands joined in "W" pos, free hand clutches vest arm-hole.

---

METER: 2/4

PATTERN

---

Meas.

1-4 INTRODUCTION

FIGURE I STAMPING

1 In place, both M & W step R (ct 1), step L (ct &), step R (ct 2), stamp L (ct &)

2 Repeat meas 1 opp ftwk

3-8 Repeat meas 1-2

FIGURE II IN THIS SEGMENT M & W HAVE INDEPENDENT DANCE SCORES

MEN'S SLAPPING - TORSO BENT FWD

9 Lift drop on L heel (virf-toc) bringinf R leg fwd in slight turn-out (ct 1), R hand slaps inside R claf (ct &), L virf-toc (ct 2), R hand slaps outside R calif (ct &)

10 L virf-toc (ct 1), short step fwd R (ct &), step L in place (ct 2)

11-14 Repeat meas 9-10 two times

15 Fading bk to W's side step R (ct 1), step L (ct &), step R (ct 2), stamp L (ct &)

16 Step L (ct 1), step R (ct &), step L (cts 2 &)

WOMEN'S TURNING - BOTH THUMBS TUCKED IN VEST ARM HOLES

9 W turns CW in place stepping R (ct 1), L (ct &), R (ct 2)

10 Still turning CW, step L (ct 1), step R (ct &), stamp L (ct 2)

11-12 Repeat meas 9-10, Fig II, opp ftwk, turning CCW.

13-16 Repeat meas 9-12

## BATUTA DE LA TUDORA CONT'D

Meas..

PATTERN

## FIGURE III W CIRCLES M

Ftwk throughout this 8 meas segment identical for M & W. Step R,L,R-L,R,L (cts 1,&,2--2,&,2) etc.

- 1-4 Inside hands joined - W circles CCW around M as he dances in place
- 5-6 W turns CCW under joined hands in front of M
- 7-8 Side by side as hands come dn to V pos, cpl moves bkwd bending fwd slightly from waist.
- 9-16 Repeat meas 1-8

## FIGURE IV W CROSSES OVER

- 1 Side by side W's L hand on M's R shldr, M's R arm around W's waist, M dancing in place leads W across in front of him -- ftwk for both -- step R (ct 1), step L (ct 2)
- 2 W turns CCW into place on M's L side, M's L arm around W's waist, W's R hand on M's L shldr, ftwk for both -- step R,L,R (cts 1 & 2)
- 3-4 Repeat meas 1-2, opp ftwk. W moves to M's R side
- 5-8 Repeat meas 1-4, Fig IV

## FIGURE V W CIRCLING VARIATION

As in Figure III fitwk throughout identical for M & W: R,L,R--L,R,L (cts 1 & 2, 2 & 2)

- 1-4 W circles CCW around M, as M raises his L arm overhead, hands stay joined as long as possible
- 5-6 In closed ballroom dance pos turn as cpl CCW
- 7 Joining M's R and W's L hand, W turns CCW under joined hands
- 8 Cpl resumes closed ballroom dance pos as M steps L (ct 1), R (ct 2)

## \*FIGURE VI

- 1 M starting L ft (W opp ftwk), step sideways L (ct 1), close R to L (ct 2)
- 2 Repeat meas 1
- 3 Repeat movement meas 1-2, Fig VI, counted 1 & 2 & (double-time)
- 4 Step L (ct 1), stamp R (ct 2)



## BATUTA DE LA TUDORA CONT'D

Meas.

PATTERN

---

5-8 Repeat meas 1-4, Fig VI opp ftwk and direction

9-16 Repeat meas 1-8, Fig VI

On last repetition M steps L meas 16, ct 2, cpl opening to side-by-side pos.

Dance repeats from beginning, ending with Figure V (W's circling variation) changing meas 15-16 to meas 7-8, Figure III

Presented by Sunni Bloland  
Idyllwild Workshop, 1983.

BRIUL DIN FENES  
(Caras Severin - Banat, Romania)

SOURCE: Sunni Bloland learned this dance from Puiu Vasilescu of Bucharest, Romania. It contains typical motifs of the Banatean Briu, especially the rond je jambe. Pronunciation: bruhl deen fen-esh

MUSIC: RECORD: NOROC ELP 13

FORMATION: Short mixed lines, hands in "V" pos, dance is occasionally in a shldr hold

METER: 7/8 (S-Q-Q) PATTERN

Meas.

1-16 INTRODUCTION

FIGURE I

- 1 Facing fwd step sideways L on L (ct S), hop on L as R leg circles behind (ct Q), step R behind L (ct Q)
- 2 One pas de basque L in S-Q-Q rhythm - knees slightly lifted in prancing
- 3-4 Repeat meas 1-2 beginning R ft
- 5-6 Two pas de basques beginning L ft in S-Q-Q rhythm - prancing
- 7 Leap on L slightly to L, R leg swings across L with knee approximately 90 degrees flexion (ct S), hop on L swinging R let to R (ct Q-Q)
- 8 Hop on L, swinging R across L (ct S), step R crossing in front of L (ct Q), step L in place (ct Q)
- 9-16 Repeat meas 1-8 Fig I with opp ftwk

FIGURE II

- 1 Facing slightly to R and moving to R, step L (ct S), hopping on L as lifted R leg circles CCW (rond de jambe) (ct Q), step R to R (ct Q)
- 2 Repeat meas 1, Fig II
- 3 In place facing fwd one pas de basque L in S-Q-Q rhythm
- 4 Step R in place (ct S), slap L across body line to R (ct Q-Q), left leg almost straight, r knee bent
- 5 Repeat meas 4, Fig II with opp ftwk
- 6 Repeat meas 4, Fig II
- 7 Step L in place (ct S), heel-lift L (virf-toc) (ct Q), step R in place (ct Q)

## BRIUL DIN FENES CONT'D

Meas.

PATTERN

---

8 Stamp L in place (ct S), hold (ct Q-Q)

9-16 Repeat meas 1-8, Fig II

Presented by Sunni Bloland  
Idyllwild Workshop, 1983

BRIUL LUI IOVA  
(Bruhl louie eeYova)

SOURCE: This Briu comes from Banat, Romania and is named for a man Iova

MUSIC: RECORD: Hai La Joc Noroc Volume I (Side A, Band 9)

FORMATION: Short lines of 6-8 M, hands on shldr in "T" pos.

METER: 7/7 & 2/4 (S,Q,Q) PATTERN

Meas.

FIGURE I 7/8

- 1 Facing ctr step fwd R (ct S), lift on R (virf toc) (ct Q), step L (ct Q)
- 2 Step R across in front (ct S), step L across in front (ct Q,Q)
- 3 Lift on L (virf-toc) (ct S), step R in front (cts Q,Q)
- 4 Lift on R (virf-toc) (ct S), step L across in front (cts Q,Q)
- 5 Moving bkwd step R (ct S), lift R (ct Q), step L (ct Q)
- 6 Step R across in bk (ct S), step L across in bk (ct Q,Q)
- 7 Lift L (ct S), step R across in bk (ct Q,Q)
- 8 Lift R (ct S)k step L (ct Q,Q)

FIGURE II 7/8

- 1 Small step sideways R (ct S), touch L knee to ground (cts Q,Q)
- 2 Raise up on both toes, small step sideways L (ct S), touch R knee (ct Q,Q)
- 3 Step R (ct S), with rond de jambe hop R (ct Q), step L across in front (ct Q,Q)
- 4 Step R (ct S), slap L diag to R (ct Q,Q)
- 5-8 Repeat meas 1-4, Fig II with opp ftwk and direction

FIGURE III 2/4

- 1 In place step R (ct S), step L across in front (ct Q), step R (ct Q)
- 2 Repeat meas 1, Fig III opp ftwk
- 3 Moving slightly to right step R (ct S), hop R circling L foot in an arc from front to bk (ct Q), step L across in bk (ct Q)
- 4 Step R (ct S), step L across in front (ct Q, step R (ct Q)
- 5-8 Repeat meas 1-4, Fig III opp ftwk and direction
- 9-16 Repeat meas 1-8, Fig III end by slapping

CHAMPS ELYSEES  
(France)  
(A famous Parisian Boulevard)

SOURCE: Sunni Bloland learned the dance in Holland from the folk dance teacher Marius Korpel, who learned it in Germany from an American who composed it to the most popular French recording at the time (ca 1975). The singer is Joe Dassin. Pronunciation: shamz-aylee zay

MUSIC: RECORD: NOROC ELP 13 (Melodii Imprumutate)

FORMATION: Individual dancers scattered in the space. All begin facing the same direction (e.g. the music) known here as the front wall.. Arms are free to move sympathetically with ftwk, each dancer should improvize their own gestures.

METER: 4/4

PATTERN

Meas.

- 1-4 INTRODUCTION
- 1 In place step R to R (ct 1), touch L to R (ct 2), step L to L (ct 3), touch R to L (ct 4)
- 2 Repeat meas 1
- 3 Extend and touch R heel diag fwd R (ct 1), step R next to L (ct 2), extend and touch L heel diag fwd L (ct 3), step L next to R (ct 4)
- 4 Repeat meas 3
- 5 Moving diag fwd R-step R (ct 1), closed crossing step L behind R (ct 2), step R (ct 3), touch L to R (ct 4)
- 6 Repeat meas 5 opp ftwk and direction (but on tht last step (ct 3) pivot 1/4 L)
- 7 Now facing the left wall, moving sideways R, step R (ct 1), step L across in bk (ct 2), step R (ct 3), touch L to R (ct 4)
- 8 Keeping this new facing repeat meas 7 opp ftwk and direction
- Repeat dance from the beginning by facing the L wall. Continue repetitions facing a new wall each time. Dance should end facing the "front wall"

Presented by Sunni Bloland  
Idyllwild Workshop, 1983

These dance notes are dedicated to Jerry Helt who so courteously asked me to honor the dance with a written description.

FRUNZA  
(Oltenia, Romania)

SOURCE: This dance is from Oltenia, Romania. Frunza means "the leaf"

MUSIC: RECORD: Hai La Joc, Noroc Volume I (Side B, Band 8)

FORMATION: Mixed lines or open circle, hands on shldr in "T" pos.

METER: 2/4

PATTERN

Meas.

1-32 INTRODUCTION

FIGURE I SIDEWAYS

1 Facing ctr, step R to R (ct 1), step L behind R to R (ct 2)

2-7 Repeat action of meas 1 six times

8 Three steps in place R,L,R (ct 1 & @)

9-16 Repeat action of meas 1-8 with opp ftwk and direction

FIGURE II SINGLE CROSSES

1 Step R across in front of L (ct 1), step L in place (ct 2)

2 Step R diag bkwd R (ct 1), step L in place (ct 2)

3 Repeat action of meas 1, Fig II

4 Step R diag bkwd R (ct 1), hop on R (ct 2)

5-8 Repeat action of meas 1-4, Fig II with opp ftwk

9-16 Repeat action of meas 1-8, Fig II

Presented by Sunni Bloland  
Idyllwild Workshop, 1983

HORA DE LA BUCIU  
(Romania)

SOURCE: This dance comes from the village of Buciu in Moldavia. Pronunciation:  
hor-ah deh lah boo-choo

MUCIS: RECORD: Hai La Joc, Noroc Volume I, (Side A, Band 4)

FORMATION: Mixed circle, hands in "W" pos.

METER: 4/4

PATTERN

Meas

1-8 INTRODUCTION

FIGURE I STEP CLOSE TRAVEL

- 1 Facing ctr and moving to R, step R (ct 1), close L to R (ct 2), step R (ct 3) swing L leg across R in front (ct 4)
- 2 Repeat action of meas 1 with opp ftwk and direction
- 3-4 Repeat action of meas 1, cts 1-2 three times (cts 1,2,3,4,1,2), three steps in place R,L,R (ct 3 & 4)
- 5-8 Repeat action of meas 1-4 with opp ftwk and direction

FIGURE II STAMPING CHORUS

- 1 In place, make bkwd bicycle movement with R leg as L heel lifts and drops (ct 1), stamp R beside L (ct &), step R in place (ct 2), stamp L beside R (ct &), moving sideways to L, step L (ct 3), step R behind L (ct &), step L (ct 4), stamp R beside L (ct &)
- 2 Repeat action of meas 1, cts 3 & 4 & with opp ftwk and direction (cts 1,&,2,&), moving sideways to L step L (ct 3), close R to L (ct &), step L (ct 4)

FIGURE III GRAPEVINE

- 1-2 Repeat action of meas 1-2, Fig I
- 3 Facing ctr moving L step R across in front of L (ct 1), step L (ct 2), step R behind L (ct 3), step L (ct 4)
- 4 Repeat action of meas 3, cts 1,2, (ct 1,2) three steps in place, ft together R,L,R (cts 3,&,4)
- 5-8 Repeat action of meas 1-4, Fig III with opp ftwk and direction

The sequence of the dance is I, II, III, II

Presented by Sunni Bloland  
Idyllwild Workshop, 1983

HORA MARE BUCOVINEASCA  
(Moldavia, Romania)

SOURCE: This dance was learned by Sunni Bloland from Puiu Vasilescu of Bucharest. It is a dance in the rondo from ABAC. The title means "big Bucovinian-style dance). Pronunciation: hor-ah mar-ay boo-koh veen ee=ahs kuh

MUSIC: RECORD: Hai La Joc (Side B, Band 6)

FORMATION: Closed or open circle of M & W. Hands joined in "W" pos.

METER: 4/4    INTRO 2/4                      PATTERN

Meas

INTRODUCTION

FIGURE I PIE CUTS

- 1 Moving diag fwd R in LOD touch L next to R (ct 1), step fwd L (ct 2), touch R to L (ct 3), step R fwd (ct 4)
- 2 Continue movement diag fwd R step L across in front (ct 1), moving diag bkwd R step R (ct 2), closing step L to R (ct 3), step R pivoting to R (ct 4)
- 3-8 Repeat meas 1-2 three times

FIGURE II SCHOTTISCHE AND STEP HOPS

- 1 Moving in LOD facing slightly to R step L across in front (ct 1), close R to L (ct 2), step L across in front (ct 3), hop L (ct 4)
- 2 Facing fwd, step R bkwd in RLOD (ct 1), hop R (ct 2), step L turning L barely facine RLOD (ct 3), hop L (ct 4)
- 3-4 Repeat meas 1-2, Fig II reversing dir opp ftwk
- 5-8 Repeat meas 1-4, Fig II
- 1-8 Repeat Fig I

FIGURE III CROSSES AND PIVOTS

- 1 Moving LOD and facing slightly R step L across in front (ct 1), close L to R (ct 2), step L across in front (ct 3), pivot CCW on L to face CCW (ct 4)
- 2 Repeat meas 1, Fig III with opp ftwk and direction
- 3 Moving in LOD step L across in front (ct 1), step R (ct 2), step L across in front (ct 3), step R (ct 4) continue with
- 4 Step L across in front (ct 1), close R to L (ct 2), leap on L (cts 3-4)



## HORA MARE BUCOVINEASCA CONT'D

Meas.

PATTERN

- 
- 5-8 Repeat meas 1-4, Fig III but with opp ftwk and mirroring direction.
- 1-8 Repeat Fig I

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SIRBA IN SIR DE LA TISMANA  
(Tismana, Romania)

SOURCE: Sirba is a basic dance type, however, this Sirba in Sir (sirba in a line) is not typical because of its directional flow and unique formation. The dance comes from Tismana, a village in Gorj, Oltenia famous for beautiful embroidered blouses. Pronunciation: Surkbah (i)n SHEER day lah tees-MAH-nah

MUSIC: RECORD: Hai La Joc, Noroc Volume I (Side B, Band 3)

FORMATION: M & W in an open or closed circle facing LOD. Hands held in "W" pos

METER: 2/4

PATTERN

Meas.

1-19 INTRODUCTION

FIGURE I

1-2 With hands held in "W" pos face and move in LOD. Step R (ct 1), hands dn to "V" pos; hop R (ct 2), step L (ct 1), hands rise to "W" pos, hop L (ct 2)

3-4 Step R,L,R hop R (cts 1,2,1,2)

5-6 Moving L twd ctr of circle step L (ct 1), close R (ct 2), step L (ct 1), hop L (ct 2)

7-8 Repeat action of meas 5-6 opp ftwk and direction

9-12 Moving fwd in LOD repeat action of meas 1-4 with opp ftwk

13-24 Repeat action of meas 1-12 same ftwk but moving bkwd in RLOD.

FIGURE II

1-2 Facing ctr in place, step R across in front (ct 1), step L in place (ct 2), step R slightly bkwd (ct 1), step L in place (ct 2)

3-4 Moving RLOD step R across in front (ct 1), step L (ct 2), step R across L (ct 1), hop R as L leg swings in an arc to the front (ct 2)

5-8 Repeat action of meas 1-4, Fig II, with opp ftwk and direction

9-10 Same as meas 3-4, Fig II

11-12 Repeat action of meas 9-10 with opp ftwk

13-14 Stamp R two times (ct 1,2), stamp R (ct 1), hold (ct 2)

15-16 Turning CW 180 degrees to face outside, step R (ct 1), step L (ct 2), step R (ct 1), hold (ct 2)

17-32 Repeat action of meas 1-16, Fig II done with opp ftwk and direction while facing outside of circle on meas 32 turn only 1/4 CW to finish facing RLOD

## SIRBA IN SIR DE LA TISMANA CONT'D

Meas.

PATTERN

## FIGURE III

- 1-2 Shouting "i-auzi una" facing slightly to the L step diag fwd (ct 1), step L in place (ct 2), close R to L (ct 1), step L (ct 2), (ft remain parallel)
- 3-4 "i-auzi doua" repeat action of meas 1-2, Fig III
- 5-6 "i-auzi trei", repeat action of meas 1-2, Fig III
- 7-8 Shouting "si schimba", move fwd in RLOD step R across in front (ct 1), close L (ct 2), step R across in front (ct 1), hop R turning to face slightly L of LOD (ct 2)
- 9-16 Repeat action of meas 1-8 with opp ftwk and direction

## FIGURE IV

- 1-2 Facing ctr the leaps are done sdwd. Leap R (ct 1), stamp L (ct 2), leap L (ct 1), stamp R (ct 2)
- 3-4 Repeat action of meas 1-2, Fig IV
- 5 Repeat action of meas 1
- 6 Moving to ctr to L, step L (ct 1), click R to L (ct 2)
- 7 Repeat action of meas 6, Fig IV
- 8 Accented step L raising R knee in front (ct 1), hold (ct 2)
- 9-10 Facing ctr, leap sdwd R (ct 1), stamp L (ct 2), leap sdwd L (ct 1), stamp R (ct 2)
- 11-12 Repeat action of meas 9-10, Fig IV
- 13-14 Moving in LOD step R (ct 1), close L (ct 2), accented step R in LOD step R lifting L knee in front (ct 1), hold (ct 2)
- 15 Moving to the R, step on L across in front (ct 1), step on ball or R to R (ct 2) "UNA"
- 16-18 Continue repeating action of meas 15, three times, shouting "DOUA", "TREI", "PATRU"
- 19 Step L across in front "CINCI" (ct 1), hold (ct 2)

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TREI PAZESTE DE LA BISTRET  
(Oltenia, Romania)

SOURCE: Trei Pazeste means "three times be careful", it is a common dance type with many variants. This Trei Pazeste comes from the village Bistret in Oltenia. Pronunciation: Tray puh-zesh=tay day lah Bee-stret.

MUSIC: RECORD: Hai La Joe, Noroc, Volume I, (Side A, Band 3)

FORMATION: Short lines of M & W. Hands on shldrs in "T" pos

METER: 2/4 PATTERN

Meas

1-16 INTRODUCTION

FIGURE I

- 1 Step bkwd R (ct 1), step bkwd L (ct &), step fwd R (ct2), scuff L fwd (ct &)
- 2 Stamping step L fwd (ct 1), stamp R (ct 2)
- 3-8 Repeat action of meas 1-2, thr-e times (4 times in all)

FIGURE II

- 1 All front crossing steps are taken on the heel. Facing ctr, grapevine RLOD stepping R across in front (ct 1), step L (ct &), step R across in bk (ct 2), step L (ct &)
- 2 Continue grapevine by repeating action of meas 1, Fig II
- 3 Continuing RLOD, step R across in front (ct 1), step L (ct &), step R across in front (ct 2), step L (ct &)
- 4 Step R across in front (ct 1), step L (ct &), step R in place (ct 2)
- 5-6 Repeat action of meas 3-4, Fig II with opp ftwk and direction
- 7-8 Repeat action of meas 3-4, Fig II

FIGURE III

- 1 Facing ctr, leap L in place as R leg circles from bk to front (ct 1), step R across in front (ct 2), St L in place (ct &)
- 2 Step R next to L (ct 1), step L across in front (ct &), step R in place (ct 2)
- 3-4 Repeat action of meas 1-2, Fig III
- 5 Repeat action of meas 1, Fig III
- 6 Step R next to L (ct 1), cross L in front (ct &), step R in place (ct 2) step L slightly bk (ct &)

## TREI PAZESTE DE LA BISTRET CONT'D

Meas.	PATTERN
7-8	Repeat action of meas 3-4, Fig II (seven crossing steps to L) FIGURE IV
1-8	Repeat action of meas 1-8, Fig II with opp ftwk and direction








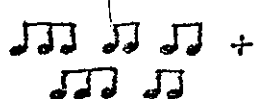
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H E L L E N I C   R H Y T H M S (meters)

Hellenic (Greek) music uses a fascinating variety of rhythms—far more than are used in western music. The average American often finds it difficult to "find the beat", in fact. This is because American music does not employ the so-called "mixed meters" of Greek folk music.

Some scholars have learned that these "mixed meters" were used in ancient times, showing that Greek music has always been rich in different types of rhythms.

Here are some of the common meters or rhythms for Greek songs and dances:

<u>Rhythm</u>	<u>Notation</u>	<u>Dance</u>	<u>Beat</u>	(S=slow, Q=quick)
2/4		Hasávikos	1,2	
2/4		Syrtós	1,2&	S Q Q
6/8		Zonaradikos	1,2	
3/4		Tsamíkos	1&,2	S Q
5/4		Tsakónikos Zagorísios	1,2,3,4,5	
7/8		Kalamatianos	1&,2,3	S Q Q
9/8		Antikrystós	1,2,3,4&	Q Q Q S
7/8 & 5/8		Levendíkos	1&,2,3,4&,5	S Q Q S Q

These are some of the more common rhythms used in Greek music; there are others, but these will give you an idea of some of the variety. The "dancer's beat" is the underlying pulse which the basic step of the dance follows throughout the music. Sometimes good dancers will add hops or skips, utilizing some of the other parts of the rhythm. However, the majority of the dancers will follow the basic pulse. An example of this is the Pan-Hellenic dance, Kalamatianos. The rhythm is 7/8, but these seven beats are grouped into three pulses:

 or 

Some dancers will hop on count seven, making their rhythm look like this:

            SLOW    QUICK    QUICK    (and)  
Step    Step    Step    (Hop)

Although these rhythms may, at first, confuse you, they will soon become familiar. Part of the fun in Greek dancing is that

PRONUNCIATION GUIDE

I have attempted to transcribe the sounds of the Greek alphabet into English. At best, we can only approximate some of the sounds. To further complicate the procedure, I have refrained from using some obvious English letters when they would make the words look too different from their Greek form. An example is OU for the OO sound in English. We do have words like THROUGH which allow this sound, but some people might want to pronounce OU as in OUT. Although this may sound complicated, my justification is this. If a person wants to learn the Greek language some day, they will have seen the words in a form closer to their real form in Greek. Also, it just seems wrong to see the Greek word EYPTOE (Syrtos) spelled SEARTOHS! No system can be 100% exact because even in Greek there are some exceptions caused by regional dialects and slang. However, for most purposes, the use of this pronunciation guide will help you to pronounce most dance titles and terms correctly in the villager's style.

\*\*\*\*\*

A	as in	FATHER
E	as in	GET
I	as in	EE in SLEEP
(	as in	OVER
EI	as in	EE in SLEEP
OU	as in	THROUGH
TS	as a	CH in CHURCH
TZ	as a	J in JUDGE
TH	as in	THINK
D	as a	TH in THAT
H	as a	hard "H" as CH in LOCH
G	as in	GO or sometimes an even softer G sound
R	is	slightly rolled as the TT or DD in LETTER or WEDDING (Try it; it is true)
PS	as a	PS in LIPSTICK

BERATIS  
(Epiros, Greece)

**SOURCE:** The Beratis is done in Epiros. The name refers to the town of Beratis in northern Epiros (now part of Albania). It's similar to Tsaminkos, both in music and style. It is for men only, unlike the Tsamikos which has become Panhellenic and is now done by women also. There is also a similarity to the Zagorisios from Epiros. In fact, rhythmically, the Zagorisios is one and two thirds of a Tsamikos rhythm and Beratis is two and two thirds of a Tsamikos rhythm. The Tsamikos is 3, the Zagorisios is 3, 2, and the Beratis is 3, 2, 3.

**MUSIC:**

**FORMATION:** M in a broken circle with Hs joined at shldr ht, elbows bent and dn.  
**Characteristics:** Like many of the dances of Epiros, the Beratis is very fluid in style. It has many pauses and smooth swings of the free foot.

**METER:** 8/4

**PATTERN**

Meas.

**BASIC**

- 1 Wt on L ft step bk on R ft, swing L ft bk and then in front of R, Step on L ft in front of R to face LOD, touch R ft next to L, R, knee is bent (or lift R ft next to L calf with R knee bent, step to R on R ft, step across in front of R on L ft, step to R on R ft
- 2 Turning to face front, step on L ft in front of R, swing R ft in front of L, R knee is bent, swing R ft behind L, step behind on R ft, step to L on L ft (or diagonally bk to the L) (You can leap or fall onto the L ft with a flexed L knee instead of merely stepping).

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KASTRINOS  
(Crete, Greece)

SOURCE: The Kastrinos is from the town of Iraklion in Crete. The name dervies from the work "kastro" (castle or fort) and the kastro in Iraklion. Other names for this dance are Irakliotikos, Malevyziotikos, Sitiakos. It is one of the four most popular Cretan dances.

MUSIC: RECORD: Folkraft 1463 (45 rpm) or any Cretan Kastrinos recording 2/4 meter.

FORMATION: M and W in a broken circle with Hs held at shldr ht, elbows bent and dn. Characteristics: This is a happy, peppy dance. It is similar to some of the sousta, or springly dances. The steps should be small.

METER: 2/4

PATTERN

Meas

BASIC STEP

- 1 Step fwd on R ft (ct 1,2), step on L ft close to R ft (slightly fwd) (ct 3), step on R ft in place (slightly fwd) (ct 4)
- 2 Step fwd on L ft (ct 1,2), step on R ft close to L ft (slightly fwd) (ct 3), step on L ft in place (slightly fwd) (ct 4)
- 3 Step fwd on R ft (ct 1,2), hop on R ft and swing L ft behind R ft (ct 3,4)
- 4-6 Repeat the above action with opp ftwk and moving bkwd. On last hop, swing R ft next to L ft (not in bk)

VARIATION

- 1 Step fwd on R ft (ct 1,2), hop on R ft (ct 3), step on R ft slightly fwd (ct 4)
- 2 Step on R ft slightly fwd (ct 1,2) step on L ft close to R ft (ct 3), step on R ft in place (ct 4)
- 3 Step fwd on L ft (ct 1,2), hop on L ft and swing R ft behind L ft (ct 3,4)
- 4-6 Repeat the first 3 meas of Variation moving bkwd. On last hop, swing R ft next to L ft (not in bk)

NOTE: Do as many of eavh variation as the leader does. No set pattern. This version is usually done to slower music.

VARIATION

Sometimes the Kastrinos is done is a side to side movement (LOD and RLOD) instead of in and out

## KASTRINOS CONT'D

Meas

PATTERN

- 
- 1 Facing R and moving in LOD step to R on R ft (ct 1), step on L ft (ct 2), step on R ft (ct &)
  - 2 Step on L ft (ct 1), step on R ft (ct 2), step behind R on L ft (ct &)
  - 3 Step on R ft facing ctr (ct 1), hop on R ft (or flex knee) (ct 2)
  - 4 Repeat moving in RLOD with opp ftwk
  - 5 Repeat moving in RLOD with opp ftwk
  - 6 Repeat moving in RLOD with opp ftwk

NOTE: This version is usually done to faster music

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MENOUSIS  
(Epiros, Greece)

SOURCE: This is a dance from Epiros in northwestern Greece. The name of the dance comes from the song which is about a man named Menousis. Variants of this song can be found all over Greece, even in some of the Aegean islands. I have heard the song and seen the dance even at Greek functions in the United States.

MUSIC: RECORD: Greek Folk Dances Folkraft LP-6 or any other recording of Menousis

FORMATION: Hs are held at shldr ht as in the Syrtos. Dancers are in a broken circle with leader at the R end. The R ft should be crossed over in front of the L ft. The L ft holds wt, the R knee is bent and away from the L knee. Characteristics: The dance is not as heavy as some of the Epirote dances tend to be. The ft should not be lifted too far from the ground. There are several variations which the leader does, depending on his mood. Dancers follow as best they can. (No calls are made to alert the other dancers of step changes)

---

METER: 4/4

PATTERN

---

Meas

VARIATION A

- 1 Wt is on L ft, the R ft is across in front of the L ft, toes touching ground (ct 1), step to R on R ft, step across in front of R on L ft (ct 2), step to R on R ft (ct 3), swing the L ft across in front of R ft (face LOD) (ct 4)
- 2 Step bk in RLOD on L ft (ct 1), step bk in RLOD on R ft (ct 2), turning to face ctr, step sdwd to L on L ft (ct 3), step across in front of L on R ft (ct 4)
- 3 Step sdwd to L on L ft (ct 1), bring R ft across in front of L ft lifting L heel (ct 2), lower L heel and touch toes of R ft so that you are in the starting pos of the dance again (ct 3), pause (ct 4)

VARIATION B

- 1 Same as meas 1 above cts 1-4
- 2 Same as meas 2 above cts 1-3 - Step in place on R ft (next to L ft) (ct 4)
- 3 Step in place on L ft (next to R ft (ct 1), cts 2-4 same as meas 3 above.

VARIATION C

- 1 Same as above cts 1-4
- 2 Step to L on L ft (facing ctr) (ct 1), swing R ft in front of L ft (ct 2), step in place on R ft (ct 3), step in place on L ft (bend R knee slightly so that R ft lifts in bk) (ct 4)

## MENOUSIS CONT'D

Meas

PATTERN

3 Scuff bottom of R ft in place as you bring it fwd (ct 1), cts 2-4 same as above.

## VARIATION D

1 Same as meas 1 above cts 1-4

2 Step to L on L ft (facing ctr) (ct 1), swing R ft in front of L (ct 2), step to R on R ft (ct 3), swing L ft in front of R (ct 4)

3 Step to L on L ft (ct 1), cts 2-4 same as above

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POGONISIOS  
(Pogoni, Greece)

SOURCE: This dance is from Epiros, in northwestern Greece. More particularly, it is from the area of Pogoni in Epiros, thus the name Pogonisos, dance from Pogoni. Sta Dyo another name for the dance means "two steps". It is danced by both M and W. Sometimes the Pogonisos is done with a fast part in the middle. I will describe both the basic Pogonisos and also the mixed tempo version.

MUSIC: Folkraft LP 3; Panhellenion KT 1001 or any Sta Dyo tune

FORMATION: A broken circle with Hs joined at shldr ht, elbows bent and dn. The Hs should be comfortably bk near the shldr. Characteristics: Depending on the feeling of the music, the dance has a free and joyous feeling with some spring in the steps.

---

METER: 4/4 (slow, quick, quick) PATTERN

---

Meas

- 1 Wt on R ft, step across in front of R ft on the L ft (slow)(ct 1,2), step sdwd to R on R ft (quick) (ct 3), step across in front of R ft on the L ft (quick) (ct 4)
- 2 Step sdwd to the R on the R ft (slow) (ct 1,2), step behind the R ft on the L ft (quick) (ct 3), step sdwd to the R on the R ft (quick) (ct 4)

NOTE: This basic step can be done to the R as many times as desired. With reverse ftwk, it can also be done to the L. As a transition to doing the step to the L, meas 2 should be done as follows:

- 2 Step sdwd to the R on the R ft (slow) (ct 1,2), step L ft next to R ft, releasing wt from R-ft (slow) (ct 3,4)

Do the basic step as described, only with reverse ftwk beginning with the R ft. Although there is no set pattern, you should move more to the R than the L. I usually fits the music well if you reverse direction on meas 4 of the basic step. In order to do the dance in a fixed pattern with mixed tempo music, we take the basic dance as described above and we expand it:

BASIC FIRST MELODY - SLOW

- 1 Wt on R ft, step across in front of R ft on the L ft (slow)(ct 1,2), step sdwd to R on R ft (quick)(ct 3), step across in front of R ft on the L ft (quick)(ct 4)
- 2 Step sdwd to the R on the R ft (slow) (ct 1,2), step behind the R ft on the L ft (quick) (ct 3), step sdwd to the R on the R ft (quick) (ct 4)
- 3 Step across in front of R ft on the L ft (slow) (ct 1,2), step sdwd to R on R ft (quick) (ct 3), step across in front of R ft on the L ft (quick) (ct 4)
- 4 Step sdwd to the R on the R ft (slow) (ct 1,2), step behind the R ft on the L ft (quick) (ct 3), step sdwd to the R on the R ft (quick) (ct 4)

## POGONISIOS CONT'D

Meas.	PATTERN
5	Step across in front of R ft on the L ft (slow), step sdwd to R on R ft (quick) (ct 3), step across in front of R ft on the L ft (quick) (ct 4)
6	Step sdwd to the R on the R ft (slow), step L ft next to R ft, releasing wt from R ft (slow) (ct 3,4)
	With wt on L ft, R ft free, repeat meas 1-6 with reverse ftwk moving to L. This total basic step is 12 meas long. You end with wt on the R ft, L ft free

## BASIC SECOND MELODY - FAST

1	On & the upbeat, hop on the R ft, step fwd on L ft (slow) (ct &,1,2), step on R ft next to L ft (quick) (ct 3), step on L ft in place (quick) (ct 4)
2	Step bkwd on R ft (slow) (ct 1,2), step on L ft next to R ft (quick) (ct 3), step on R ft in place (quick) (ct 4), hop on R ft (ct &)
3	Turning to face L, step diag fwd on L ft (slow) (ct 1,2), step across in front of L on R ft (quick) (ct 3), step bkwd in place on L ft (quick) (ct 4), hop on L ft (ct &)
4	Turning to face R, step diag fwd on R ft (slow) (ct 1,2), step across in front of R on L ft (quick) (ct 3), step bkwd in place on R ft (quick) (ct 4), hop on R ft (ct &)

Repeat meas 1 - 4 to end of fast music. There are 8 meas to complete the fast step. In other words, the second step is done twice through. At the end of the fast step, the L ft is free to begin the slower basic step.

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STA TRIA  
(Epiros, Greece)

SOURCE: Sta Tria is a dance which is done mainly in the northern part of Greece -- in particular it is found in Thessaly, Makedonia, and Epiros. It was also done in Arkadia.

MUSIC: RECORD: San Pas Mala Mou - Monitor LP; Dodeka Meron Myfoula - T'aidonia LP or Folkart EP; Mi me Kytas Sta Matia - T'aidonia 5A 45 rpm or any good Sta Tria in 2/4 or 3/4 can be used

FORMATION: A broken circle with Hs joined at shldr ht, elbows bent and dn. The Hs should not be pushed fwd into the circle, but should be comfortably bk near the shldrs. Characteristics: Sta Tria is a dance for both M and W.

---

METER: 2/4 or 3/4

PATTERN

---

Meas

- 1 Step sdwd to R on R ft (ct 1), step across in front of the R ft on L ft (ct 2)
- 2 Step sdwd to R on R ft (face ctr) (ct 1), touch L ft next to R ft or slightly lift L ft in front of R ft (ct 2,&)
- 3 Step to L on L ft (ct 1), touch R ft next to L ft or slightly lift R ft in front of L ft (ct 2)

VARIATION A

- 2 Same as above (ct 1), step across in front of R ft on L ft (ct 2), step bk in place on R ft (ct &)
- 3 Same as above (ct 1), step across in front of L ft on R ft (ct 2), step bk in place on L ft (ct &)

VARIATION B

Hop on the ft holding wt before the 1st ct in each meas. This can be done in meas 1 only, or in all three meas of the step.

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SYRTOS HANIOTIKOS  
(Crete, Greece)

SOURCE: This is a "syrtos" dance from the island of Kriti (Crete), and it is done all over Kriti. It is sometimes called the "Syrtos Haniotikos" after the city of Hania where it is most popular. This is the main Cretan dance.

MUSIC: Demotiko-Discphon LPM-5 or any good Kritikos Syrtos music in 2/4

FORMATION: M and W in a line with Hs joined at shldr ht, elbows bent and dn. Characteristics: The steps are usually quick and small, and in general, the feeling is happy. The styling depends on the tempo of the music and where the dancer is from. The leader can do variations: turns, slaps, or step variations. He can do variations of his own, but it is not usual for everyone in the line to do them too. Although there are certain simple variations which I have seen the whole line do, it is not the case that the fancy variations are done by everyone at once. For exhibition purposes, perhaps, one can have everyone in a line doing lots of fancy steps, but as a folk or ethnic dance of the Cretans, only the leader does different steps from the few basic steps which all can do at once. It is NOT an ethic characteristic of this dance to have everyone do several complicated step variations -- the step variations for the whole line are simple in nature. If the second M in a line knows the leader's variations, he might do them too, but this is the exception and not the rule. The pattern of the rhythm is slow, quick, quick or long, short, short. Throughout the dance, the movement follows this beat.

METER: 2/4

PATTERN

Meas

BASIC STEP

- 1 Wt is on R ft, touch ball of L ft slightly fwd (small movement) (ct 1), step on L ft in bk of R (ct 2), step to R on R ft (ct &)
- 2 Step on L ft across in front of R (ct 1), step to R on R ft (leaving L ft over spot where it stood) (ct 2), step on L ft in place (ct &)
- 3 Step on R ft across in front of L (facing L), leaving L ft over place where it stood (ct 1), step bk in place on L ft (ct 2), step sdwd to R on R ft (ct &)
- 4 Step on L ft across in front of R (ct 1), touch R ft next to L ft (ct 2), step on R ft next to L (ct &)

VARIATION I

- 3 Step on R ft across in front of L (ct 1), hop on R ft (ct &), step bk in place on L ft (ct 2), leap sdwd to R on R ft (ct &)

VARIATION II

- 3 Step on R ft behind L ft (ct 1), hop on R ft (ct &), step behind R on L ft (ct 2), step to R on R ft (ct &)



## SYRTOS HANIOTIKOS CONT'D

Meas

PATTERN

## TRIANGLE VARIATION

- 1 Touch L ft slightly fwd (ct 1), step on L ft diag fwd R (ct 2),  
step on R ft diag fwd R (ct &)
- 2 Step on L ft diag fwd R (ct 1), step to L on R ft across in front of  
L (ct 2), step to L on L ft (ct &)
- 3 Step to L on R ft across in front of L (ct 1), step on L ft diag  
bkwd R (ct 2), step on R ft diag bkwd R (ct &)
- 4 Step on L ft diag bkwd R (ct 1), touch R ft next to L (ct 2), step  
on R ft next to L (ct &)

Presented by John Pappas  
Idyllwild Workshop, 1983

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TSAMIKOS (KLEFTIKOS)  
(Pan-Hellenic, Greece)

- SOURCE:** This dance is Panhellenic. It is done all over Greece. The name Tsamikos comes from the area Tsamouria in Epirus where the dance is said to have originated. The Tsamides, or people from this area are said to be the originators of the dance. It is also called the Kleftikos because it was the dance par excellence of the Kleftes (Greek freedom fighters during the war for liberation from the Turkish domination). It is often called Arvanitikos because much of the area of the dance's origin is now enclosed by the Albanian borders. According to Papahristo, 2/3 of the inhabitants of this area are Greek Christians. Other dances such as Zagarisios and Menousis are sometimes called Tsamikos.
- MUSIC:** Any good Tsamikos in 6/4 or 3/4 meter
- FORMATION:** A broken circle with Hs joined at shldr ht, elbows bent and dn. The Hs should not be pushed fwd into the circle, but should be comfortably bk near the shldr. Characteristics: Originally danced only by M, the M's styling should reflect this. There can be leaps and large movements with the legs. The dance is heroic in tone. W should dance proudly, but sedately -- their movements must be small. The leader can do variations; slapping the ft and turning, etc. as his mood prompts him

METER: 6/4 or 3/4

PATTERN

Meas

BASIC STEP

- |   |                                                                                                                                                                                                                                                     |
|---|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | Step sdwd to the R on the R ft (ct 1,2), step across in front of the R ft on the L ft (ct 3)                                                                                                                                                        |
| 2 | Step sdwd to the R on the R ft (ct 1,2), step across in front of the R ft on the L ft (ct 3)                                                                                                                                                        |
| 3 | Step sdwd to the R on the R ft (ct 1,2), step across in front of the R ft on the L ft (ct 3)                                                                                                                                                        |
| 4 | Step sdwd to the R on the R ft (ct 1,2), hop on the R ft, swinging the L ft behind the R leg (L ft should be about knee ht and close to the bk of the R knee for the M. For W, the hop is very slight, the L ft should be behind the R ankle (ct 3) |
| 4 | Step sdwd to the L on the L ft (ct 1,2), step across in front of the L ft on the R ft (ct 3)                                                                                                                                                        |
| 5 | Step sdwd to the L on the L ft (ct 1,2), hop on the L ft, swinging the R ft in front of and close to the L leg (ct 3)                                                                                                                               |

Presented by John Pappas  
Idyllwild Workshop, 1983

ZAGORISIOS  
(Epiros, Greece)

SOURCE: This is a dance from the Zagori area of Epiros in northwestern Greece. The name means a "dance from Zagori." There are other melodies for the dance also, although it seems to be a dance for M it seems that, like the Tsamiko, W do the dance also.

MUSIC: Kostantas T'Aidonia LP #1; Zagorisios Folkraft LP-6; Music Box 45 #451, 325, 326

FORMATION: Line with Hs joined elbows bent -- Hs should be at shldr ht.  
Characteristics: 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.

METER: 5/4

PATTERN

Meas.

BASIC

- 1 Wt on R ft raise L in front of R ft (ct 1), move L ft slightly to L (swinging from knee) (ct 2), step across in front of R on L (ct 3), touch R next to L facing LOD, OR, slightly raise R ft (ankle ht of L leg) (ct 4), pause (ct 5)
- 2 Step to R on R (ct 1), step across in front of R on L (ct 2), step to R on R (ct 3), step across in front of R on L (ct 4), pause, beginning to turn to face ctr (ct 5)
- 3 Swing R ft around to the front of L (ct 1), move R ft slightly to R (ct 2), step bk on R ft (ct 3), raise L ft to ht of R knee in front of R knee (ct 4), pause (ct 5)
- 4 Step to L on L ft (ct 1), step across in front of L on R ft (ct 2), step to L on L ft (ct 3), step on R ft next to L (ct 4), pause, raising L ft slightly and turning to face front (ct 5)

VARIATIONS

- 1 Step in front of L on R ft (ct 1), step in place on L ft (ct 2), step behind L on R ft (ct 3), Lift L ft in front (ct 4), pause (ct 5)

NOTE: All leg lifts for M may be high (free ft at knee ht of leg holding wt) W or M usually lift the ft to ankle or mid-shin ht.

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Idyllwild Workshop, 1983

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EL CABALLITO  
(Jalisco, Mexico)

SOURCE: El Caballito is a relative new sone (post revolution, after 1910) about a horse. There are many dance patterns to this dance, but they all basically use the same style and ftwk. Translation: Little Horse. Pronunciation: El Cah-bah-yee-toe

MUSIC:

FORMATION: Cpls scattered anywhere on floor with M's L, W's R shldr twd head of hall. W have very full skirts which move freely, while the M's Hs are behind their bk (R holds L wrist). Same ftwk for both M and W.

RHYTHM: Counted  $\frac{1,2}{1}$   $\frac{3,4}{2}$   $\frac{5,6}{3}$  dancers meter 3/4

---

METER: 6/8

PATTERN

Meas Ct.

FIGURE I CABALLITO

PART I SCUFF STEP WITH KICK

- 1 1 Moving fwd slightly, stamp L fwd  
& Scuff R heel fwd, both have R shldr twd ptr, W's R H fwd, L bk  
2 Step on ball of R ft across L  
3 Stamp L bk in place - both have L shldr twd ptr, W's L H fwd, R bk  
& Scuff R heel bkwd  
2 1 Tap ball of R ft next to L (no wt)  
& Moving fwd, hop on L while kicking R bkwd - W's Hs move bk  
2 Leaping onto R, kick L bkwd  
3 Leaping onto L, kick R bkwd

Note; Moving slightly fwd on meas 1-2, end R shldr to R shldr with ptr

Cue: Stamp L / scuff R X/ R fwd / stamp L / scuff R bk / tap R / kick / kick / kick

PART II

- 3 1 R shldr to R shldr with ptr, stamp R in place  
& Scuff L heel, lift L fwd - both of W's H move fwd  
2 Make 1/2 turn to own R while leaping onto L, lift R fwd  
3 Step R in place - W's H out to side  
4 1-2 Stamp L, R in place

## EL CABALLITO CONT'D

Meas Ct

PATTERN

3 Hold

5-8 Repeat Pat I - II, meas 1-4 with same ftwk bk to place

Cue: Stamp R / scuff L / leap L / step R / Stamp L,R

## FIGURE II SCUFF STEP WITH STAMPS

Repeat Part I, except on the last 2 cts of meas 2 (ct 2-3) turn to R and stamp R,L also use the following pattern

1-2 Repeat Part i, meas 1-2

3-4 Repeat meas 1-2 with opp ftwk, except move fwd to ptrs pos. You should be in exchanged pos facing ptr

5-8 Repeat meas 1-4 returning to orig pos

Cue: Stamp L / scuff R X / R fwd / stamp L / scuff R bk / tap R / kick R / stamp R / stamp L

\* \* \* \* \*

No Introduction

## FIGURE I CABALLITO

1-16 Beginning L, do Part I-II, meas 1-8 as described 2 times

Cue: step/scuff/fwd/stamp/scuff - tap/kick/kick/kick (meas 1-2)  
stamp/scuff/leap/step - stamp/stamp (meas 3-4)

## FIGURE II BRUSH STEP WITH KICK

1-16 Beginning L, do Part I, meas 1-2, as described 8 times, alternating ftwk, except on last ct of meas 16 add one stamp L

Cue: stamp L / scuff R X / R fwd / stamp L / scuff R bk (1 meas)  
Tap r / kick R / stamp / stamp (2 meas)

Repeat Figure I-II, 3 times and Figure I

Presented by Rosie Pena  
Idyllwild Workshop, 1983

EL RASCAPETATE  
(Chiapa, Mexico)

SOURCE: The dance style of this dance has evolved over the past 60 years, and is considered a more modern dance. Both the dance and the dress of the people reflect a Spanish influence. The W wear an "A" line skirt. There are many dance patterns done to the music, but they all basically use the same style and ftwk. Translation: Rascar means scratch (like an itch); petate means "palm-mat" (like what you clean your feet on). Pronunciation: El RaHS-kah-pa-tah-teeh)

MUSIC: RECORD: Todo En Chiapas Es Marimba Universitaria, Musart LP OA 119 (Side B, Band 1)

FORMATION: Cpls anywhere on dance floor facing LOD with W directly in front of M. W holds skirts out to side and slightly fwd, M's hands behind bk (R holds L wrist). Both use same ftwk throughout dance

RHYTHM: Counted  $\frac{1,2,3}{1}$   $\frac{4,5,6}{2}$  dancers meter 2/4

METER: 2/4 & 3/4

PATTERN

Meas Ct

FIGURE I STEP LIFTS (2/4)

- 1 1 Step L fwd - W turns slightly R and looks at M over R shldr  
2 Hopping on L, lift R across L (R knee turned twd R)  
2 Repeat meas 1 with opp ftwk - W look over L shldr

Skirt: L H moves fwd and R bk when stepping on L and crossing R ft (meas 1), reverse (meas 2)

FIGURE II BASIC CROSSING SCUFF STEP (CEPILLADO CRUZADO)

- 1 1 Stamp L in place with slight plie  
ah Scuff R heel diag L and fwd of L  
& Step R in front of L  
2 Stamp L in place with slight plie  
ah Scuff R heel very slightly sdwd to R  
& Step R next to L  
2-3 Repeat meas 1, twice more (3 in all)  
4 1 Repeat meas 1, cts 1,ah,& (cts 1,ah,&)  
2 Stamp L in place

NOTE: On Meas 1-3 wt is mostly on L, R is straight fwd and has slight sdwd movement.

## EL RASCAPETATE CONT'D

Meas Ct	PATTERN
---------	---------

Cue: Stamp / scuff / fwd - stamp / scuff / sdwd (1 meas)  
Stamp / scuff / fwd - staff / scuff / bk (3-1/2 X) stamp (4 meas)

## FIGURE II ALTERNATE SCUFF STEP (CEPILLADO)

1	1	Stamp L in place
	ah	Scuff R heel in place
	&	Step R next to L
	2	Repeat ct 1,ah,&

NOTE: Stamp / scuff / step - stamp / scuff / step (1 meas)

2-3 Repeat meas 1, 2 more times

4 1 Repeat meas 1, cts 1,ah,&amp; (cts 1,ah,&amp;)

2 Stamp L in place

5-8 Repeat meas 1-4 with opp ftwk

Cue: Stamp / scuff / step 7 times and stamp (4 meas)

## FIGURE III WALTZ BALANCE WITH BREAK

1 Do 1 waltz balance sdwd to R

2 Do 1 waltz balance sdwd to L

3 Walk fwd R,L,R

4 1 Walk L fwd

2-3 Hold

5-8 Repeat meas 1-4 with same ftwk (do not alternate)

Cue: Waltz bal R / waltz bal L / R,L,R,L / hold (4 meas)

\*\*\*\*\*

2/4 INTRODUCTION 16 MEAS

## FIGURE I STEP LIFTS STEPS FWD

1-16 Beginning L do 16 step lifts fwd alternating ftwk and moving CCW around the room. On the last 2 meas 15-16 W dance fwd only slightly while M move fwd to W's L side. End facing ptr

## EL RASCEPETATE CONT'D

Meas Ct

PATTERN

## FIGURE II SCUFF STEP

1-4 Facing ptr and beginning L do Figure II (either basic or alternate) meas 1-4, 4 times alternating ftwk

Cue: Basic / stamp / scuff / fwd - stamp / scuff / bk (3-1/2 X) and stamp (4 meas)

## 3/4 FIGURE III CIRCLE WITH WALTZ STEP

1-8 Beginning L individually circle approximately 1-1/4 to L (CCW) with 8 waltz (two-steps)

9-48 Repeat meas 1-8 alternating circles 6 times but not ftwk, waltz step is continuous.

NOTE: On 7th waltz of last set (6th time), move side by side (W on M's R). Step on R and hold on last meas (replaces 8th waltz). End with M's R H on W's R waist, M's L H behind bk. W hold skirt fwd slightly.

## FIGURE IV WALTZ BALANCE WITH BREAK

1-32 Beginning R, do Figure III, meas 1-4, 8 times while making one large circle to R (CW)

Cue: Waltz bal R / waltz bal L / R,L,R,L,/ hold (4 meas)

2/4 REPEAT FIGURE II SCUFF STEP; FIGURE I STEP LIFTS; FIGURE II SCUFF STEP except end dance by stamping R,L,R,L

Presented by Rosie Pena  
Idylwild Workshop, 1983



LA PLANCHA  
(Yucatan, Mexico)

**SOURCE:** The Yucatos are a very proud and independent people. Many of their dances have a Spanish influence and the ftwk is often similar to Jalisco. The women's skirts are straight and rather narrow. When the hands are raised the W often snap their fingers. This comes from the Spanish influence of castanets. Translation: The iron (what you iron clothes with). Pronunciation: La Plahn-chah

**MUSIC:** RECORD: Jaranas Yucatecas, Trebol LP T 10180 (Side 2, Band 2)

**FORMATION:** Contra formation with M's L, W's R shldr twd head of hall. W hold skirt with thumb and first 2 fingers, M's R H behind bk, L arm dn at side. Ftwk is the same for both M and W.

**METER:** 3/4

**PATTERN**

Meas Ct

FIGURE I

- |   |   |                             |
|---|---|-----------------------------|
| 1 | 1 | Stamp L in place with wt    |
|   | 2 | Tap L heel (lift & lower)   |
|   | 3 | Step R fwd                  |
| 2 | 1 | Stamp L in place with wt    |
|   | 2 | Tap L heel                  |
|   | 3 | Tap R toe directly behind L |
| 3 |   | Stamp R,L,R in place        |
| 4 |   | Hold                        |

**NOTE:** During meas 1-2, R shldr is twd ptr, then on meas 3 (stamps) turn 1/4 to face ptr. Repeat from meas 1 with L shldr twd ptr and with opp ftwk

**Cue:** Stamp L / tap L heel / fwd R / stamp L / tap L heel / tap R toe bk / stamp R,L,R. / hold (4 meas)

FIGURE II

- |   |   |                             |
|---|---|-----------------------------|
| 1 | 1 | Leap on L                   |
|   | 2 | Step R fwd                  |
|   | 3 | Stamp L bk in place         |
| 2 |   | Repeat meas 1 with opp ftwk |

**NOTE:** Arms are held up and slightly fwd. Upper arms are parallel to floor, forearms are straight up.

## LA PLANCHA CONT'D

Meas Ct

PATTERN

## FIGURE III TWO STEP

- 1 1 Step R fwd on flat of ft  
 2 Step on ball of L ft next to R  
 3 Step R slightly fwd of L on flat of ft  
 2 Repeat meas 1 with opp ftwk

NOTE: Arms as in Figure II

\* \* \* \* \*

## NO INTRODUCTION

## FIGURE I

- 1-32 Do Figure I (meas 1-4) 8 times alternating ftwk, beginning L ft with R shldr twd ptr

## FIGURE II

Do Figure II (meas 1) 15 times alternating ftwk, beginning L ft with the following pattern:

- 1-8 Do Figure II, 8 times twd ptr  
 9-12 Do Figure II, 4 times, cpls exchange places by moving fwd and making 1/2 turn CW while facing each other  
 13-15 Do Figure II, 4 times backing away from ptr. Finish in ptrs pos.  
 16 End phrase by stamping R,L in place (ct 1-2), hold (ct 3)  
 17-32 Repeat meas 1-16 once more (2 times in all)

Repeat Figure I

## FIGURE III TWO STEP

- 1-8 Beginning R do 30 two steps as follows: With 8 two-steps make a large circle to own R  
 9-12 With 4 two steps, exchange places with ptr passing R shldrs  
 13-16 Do 4 two steps in exchanged place  
 17-30 Repeat meas 1-14 (Note: do only 2 two steps in place)  
 31-32 End phrase with 3 stamps R,L,R (meas 31) stamp R (ct 1), hold (ct 2-3)  
 Meas 32 - Stamp L,R, (ct 1-2), hold (ct 3)

LA PLANCHA CONT'D

Meas Ct	PATTERN
---------	---------

- 33-64 Repeat meas 1-32 except on last 4 meas (meas 61-64) do the following:
- 61-62 With 2 two steps, make 1 turn (M 3/4 W 1-1/4) to own R. End facing head of hall and close to ptr, W slightly fwd of M and shldr to shldr
- 62-63 End with 3 stamps R,L,R as in meas 31-32

Presented by Rosie Pena  
Idyllwild Workshop, 1983

MALESEVKA ORO  
IMacedonia)

SOURCE: This dance comes from the Malesevo region of eastern Macedonia, in the corner between Greece and Bulgaria. It is usually done free style with a very straight body, as in Pravo or other walking dances. It is still done today, mostly at slavas and weddings.

MUSIC: RECORD: Songs and Dances of Jugoslavia AK 007 LP Side A, Band 4

FORMATION: A line dances, arms may either be up or dn. Use lots of bounce from the knees

METER: 4/4

PATTERN

Meas

INTRODUCTION

FIGURE I

- 1 Facing and moving LOD, step R,L,R (ct 1-3), hold (ct 4)
- 2 Step fwd L,R (ct 1-2), step fwd L,R,L with small steps and ft close together (ct 3&4)
- 3-4 Repeat meas 1-2 (total of 2 times)

FIGURE II

- 1 Facing and moving LOD, step R,L,R (ct 1-3), hold with slight bounce on R, circle L CCW
- 2 Step L behind R (ct 1), step R (ct 2), step fwd L,R,L with small steps and ft close together (ct 3&4)
- 3-8 Repeat meas 1-2, 3 more times (4 in all)

Repeat Fig I twice and Fig II four times

FIGURE III

- 1 Facing RLOD and moving bk twd LOD, lift on L (ct 1), step R,L,R (cts &,2,3) and hold (ct 4)
- 2 Lift on R (ct 1), step L,R bk (ct &,2), step L,R,L in place (ct 3,&,4)
- 3-4 Repeat meas 1-2 (total 2 times)

FIGURE IV

- 1 Repeat Fig III, meas 1
- 2 Repeat Fig III, meas 2, ct 1-2 (ct 1-2), repeat Fig III, meas 2, cts 3-4 only turn CCW once in place
- 3-4 Repeat meas 1-2 (total 2 times)

## MALESEVKA ORO CONT'D

Meas

PATTERN

Repeat Fig I once

Repeat Fig IV once

Repeat Fig I once

Repeat Fig IV once

## FIGURE V

- 1 Facing and moving in LOD, step R,L,R (ct 1-3), step L in front of R in place (ct 4)
- 2 Hop on L, kick R leg out to side and diag fwd (ct 1), step on R, kick L leg diag fwd (ct 2), step on L, low sidekick with R (ct 3), step R next to L with low side kick with L (ct &), step L next to R with low sidekick with R (ct 4)
- 3 Step R (ct 1), step L across R (ct &), step R,L (ct 2-3), step R across L (ct 4)
- 4 Lift on R (ct 1), step L,R, fwd (cts &2), step L,R,L in place (ct 3&4)
- 5-16 Repeat Fig V 3 more times (4 in all)

Complete dance sequence:

I I  
 II II II II  
 I I  
 II II II II  
 III  
 IV I IV I IV  
 V V V V V

Repeat dance from beginning.

This description is meant as refresher notes only, for use after having learned the dance from a qualified instructor. Proper styling must be learned in person as it cannot be adequately described in writing.

Presented by Vicki Maheu  
 Idyllwild Workshop, 1983

SKOPSKO CIGANSKO  
(Macedonia)

**SOURCE:** This dance is from the region of Skopje. Skopsko meaning "from Skopje" and Cigansko meaning "gypsy". It is from the Tropana and Sutka districts. Sutka is a new area where the gypsy people relocated from the 1963 earthquake. Skopsko Cignasko can be seen all around the Skopje area today. It is such a basic dance that it might be considered like a national dance, and is probably the most well known dance among the gypsies. It is danced at every opportunity - weddings, holy day celebrations, Slavos, national holidays, etc.

Although you will see small variations from these instructions, it is simple enough that travelers to Macedonia would be able to dance it when they are able to attend such a celebration in the Skopje area. All during the week of Dzurodzovn - the Spring Gypsy celebration of St. George, you will see this dance being done.

The music has an oriental rhythm in either 2/4 or 4/4 time with erotic movements of the shoulders and hips. This is done free style, according to the individual's wishes. The music is recorded by a Gypsy orchestra.

**MUSIC:** RECORD: Songs and Dances of Jugoslavia AK 007 LP Side B, Band 6

**FORMATION:** Lines with Hs joined at shldr ht. Steps are flat footed. Dance with flexible knees. Motion from hips and knees. Arms & Hs bounce on each ct.

**METER:** 4/4

**PATTERN**

**Meas**

**INTRODUCTION:** REED INSTRUMENT FOLLOWED BY 9 MEAS OF FULL ORCHESTRA

**FIGURE I**

- 1 Facing RLOD and moving diab bk, step R bw with partial wt (ct 1), place full wt on R (ct 2), repeat cts 1-2, with opp ftwk (ct 3,4)
- 2 Touch R toe (ct 1), step on R-, face ctr (ct 2), step L across R, step R to R (cts 3,4)
- 3 Lift on R (ct 1), step L in front of R (ct 2), step R behind L (ct 3), step L (ct 4)

**VARIATION OF FIGURE I**

- 1-2 Repeat meas 1-2
- 3 Step on R (ct 1), step L in front of \$ (ct 2), step R behind L with emphasis (ct 3), step on L (ct 4)

**FIGURE II**

- 1 Facing and moving LOD, touch R toe across L (ct 1), step on R (ct 2), touch L toe across R (ct 3), step L (ct 4)

## SKOPSKO CIGANSKO CONT'D

Meas	PATTERN
2	Touch R toe across L (ct 1), step on R (ct 2), step L across R (ct 3), step R in place (ct 4)
3	Lift on R (ct 1), step L to L (ct 2), step R behind L (ct 3), hold (ct 4)
4	Step L in front of R (ct 1), hold (ct 2), step on R (ct 3), step L across R (ct 4)
VARIATION OF FIGURE II	
#1 TWO STEP	
1	Step R (ct 1), step L behind R (ct 2), step R (ct 3), step L across R (ct 4), step R behind L (ct 5), step L (ct 6)
2	Step R (ct 1), step L behind R (ct 2), step on R (ct 3), step L across R (ct 4), step R in place (ct 5)
3-4	Same as meas 3-4 in Figure II
#2 TURN CW	
1-2	Repeat meas 1-2 of Variation 1, two step
3	Hold on R (ct 1), step L to L (ct 2), step R in place (ct 3), hold (ct 4)
4	Releasing hands, step on L and make 1 full turn CW (ct 1), hold (ct 2), step on R making 1 full turn CW (ct 3), step L in place and rejoin hands (ct 4)

Presented by Vicki Maheu  
Idyllwild Workshop, 1983

SZEKELY CYCLE  
(Hungary)

**SOURCE:** The Szekely people (Secklers) live in communities scattered throughout Southeastern Transylvania. Their culture is distinct from the other Hungarian communities in Transylvania. Their tancrend (dance cycle) includes: Verbunk, Lassu Csardas, Szoktetos, Forgatos. This recruiting dance was presented by Sandor Timar at the 3rd Hungarian Symposium, Fairleigh-Dickinson University, 1982. Pronunciation: SAY-ka-ee VEHR-boonk (a as in hat)

**MUSIC:** RECORD: Hungaria Records HRLP 004 Side B, band 1. The dance has been arranged to fit this particular recording exactly.

**FORMATION:** Circle of M facing LOD (CCW)

**METER:** 4/4

**PATTERN**

**Meas**

PART I

FIGURE I SETA INTRODUCTION

- 1 Hold
- 2-7 Walk LOD (CCW) arms raised diag fwd high, snap fingers. Form evenly spaced circle.
- 8 Face ctr, close ft together (ct 1), hold (ct 2-4)

FIGURE II CSAVARO (LEG CIRCLES TRAVELING)

- 1 Turning to face LOD (CCW), step fwd onto L ft, extend R leg diag. fwd R (ct 1), lift on L, circle R lower leg fwd, then bring ft under the body and bring knee fwd, R lower leg makes a CCW circle in the air (ct 2) Continuing to move in LOD (CCW), step fwd onto R ft, extend L leg diag. fwd L (ct 3), lift on R, circle L lower leg fwd, then bring ft under the body and bring knee fwd, L lower leg makes a CW circle in the air (ct 4)
- 2-4 Repeat meas 1 three more times
- 5 Step onto L ft in place (ct 1), hop on L ft clicking heels together in air, legs straight, to R side (ct 2), land on L ft (ct 3), repeat cts 1 & 2, opp ftwk and direction (click heels to L) turning to face ctr (ctw 3&4)
- 6 Close L to R, lower arms to sides (ct 1), hold (cts 2-4)

FIGURE III CSAVARO LEG CIRCLES IN PLACE

- 1-6 Raise arms diag fwd high. Repeat Fig II meas 1-5 in place, facing ctr, do not travel fwd on cts 1 and 3

FIGURE IV CIFRA - CIFRA VARIATION TRAVELING

- 1 Raise arms diag fwd high. Turning to face LOD (CCW), leap diag fwd



## SZEKELY CYCLE CONT'D

Meas

PATTERN

R (ct 1), step L behind R (ct &), step R diag fwd R (ct 2), leap L diag fwd L (ct 3), step R behind L (ct &), step diag fwd L (ct 4)

- 2-3 Repeat meas 1 two more times, continuing to move in LOD CCW
- 4 Turning to face ctr, put fists on hips, hop on L ft moving to R, click R ft to L (ct 1), repeat ct 1 three more times, continuing to move in LOD (CCW) (ct 2,3,4)
- 5-7 Turning to face LOD (CCW) repeat meas 1-3
- 8 Turning to face ctr, put fists on hips, hop on L ft moving to R, close R ft to L with click (ct 1), hold (ct 2-4)

## FIGURE V PAROS LABU UGROS

- 1 Continuing to face ctr, place fists on hips. Jump onto both ft about hip width apart, wt on balls of ft toes pointed in slightly (ct 1), with ft parallel, take wt on full ft (ct &), with toes turned out, ft apart, knees bent, take wt on full ft (ct 2), repeat cts 1&2 (cts 3&4)
- 2 Repeat meas 1
- 3 Raise hands diag fwd high. Leap onto R ft behind L, moving to L (ct 1) step on L to L (ct &), step on R behind L (ct 2), repeat with opp ftwk and direction (ct 3 & 4)
- 4 Repeat meas 3
- 5 Place fists on hips. Hop on L moving to R, click R to L (ct 1), repeat two more times (cts 2,3), hold (ct 4)
- 6 Repeat meas 5, opp ftwk and direction to L
- 7 Low leap bkwd on L, touching R fwd (ct 1), low leap bkwd on R touching L fwd (ct 2), repeat cts 1,2 (ct 3,4)
- 8 Close L to R (ct 1), hold (ct 2-4)

## FIGURE VI CIFRA (CIFRA VARIATION TRAVELING)

- 1-8 Turning to face LOD (CCW), repeat Fig IV

## FIGURE VII CSAPAS (BOOT SLAPS)

- 1 Jump onto both ft about hip width apart. Bend body fwd, slap outsides of boots from front to bk with both hands (ct 1), slap outsides of boots from bk to front with both hands (ct 2), straighten body and clap twice (ct 3,4)

## SZEKELY CYCLE CONT'D

- | Meas                                                        | PATTERN                                                                                                                                                                                                                                                                                                                                     |
|-------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 2                                                           | Repeat meas 1, omitting jump onto both ft on ct 1                                                                                                                                                                                                                                                                                           |
| 3                                                           | Raising L lower leg diag bk L, slap L outside boot heel with L H (ct 1) step onto L, raise R lower leg diag bk R, slap outside boot heel with R H (ct 2), step onto R, both ft about hip width apart, bending over, clap (ct 3), hit L inside boot top with L H (ct 1), hit R inside boot top with R H (ct 4)                               |
| 4                                                           | Repeat meas 3                                                                                                                                                                                                                                                                                                                               |
| 5                                                           | Jump onto both ft, hip width apart, moving to R, clap Hs while bending body fwd (ct 1), hit L inside boot top with L H (ct 2), hit R inside boot top with R H (ct 2), repeat cts 1 & 2, but move to L (cts 3 & 4)                                                                                                                           |
| 6                                                           | Extend R leg diag fwd R, leg straight, slap R boot with R H (ct 1), close R to L with click (ct 2), click both heels together (ct 3), hold (ct 4)                                                                                                                                                                                           |
| 7-12                                                        | Repeat meas 1-6                                                                                                                                                                                                                                                                                                                             |
| FIGURE VII LAB CSAVARO ES CSAPAS (LEG CIRCLES & BOOT SLAPS) |                                                                                                                                                                                                                                                                                                                                             |
| 1                                                           | Repeat Fig III, meas 1 (circle R leg, circle L leg)                                                                                                                                                                                                                                                                                         |
| 2                                                           | Repeat Fig III meas 1, cts 1,2 (circle R leg (cts 1,2), extend R leg diag. fwd R and slap R boot hop with R H (ct 3), close R to L (ct 4)                                                                                                                                                                                                   |
| 3-4                                                         | Repeat meas 1-2, opp ftwk and direction                                                                                                                                                                                                                                                                                                     |
| 5                                                           | Extend L lower leg diag bk R, behind R leg, slap L inside boot heel with R H in the bk (ct 1), leap onto L, extend R lower leg diag. bk L, behind L leg, slap R inside boot heel with L H (ct 2), extend R leg fwd, slap R boot with R H (ct 3), leap onto R leg, scissoring legs in air, extend L leg fwd, slap L boot top with L H (ct 4) |
| 6                                                           | Repeat meas 5                                                                                                                                                                                                                                                                                                                               |
| 7                                                           | Repeat Fig VII meas 5                                                                                                                                                                                                                                                                                                                       |
| 8                                                           | Close ft (ct 1) hold (ct 2-4)                                                                                                                                                                                                                                                                                                               |
| 9-16                                                        | Repeat meas 1-8. Bow slightly on cts 2-4 of meas 16                                                                                                                                                                                                                                                                                         |

## PART II

FORMATION: Cpls dancing individually. No body sways. W has a small, sharp bounce on each ct of the basic step.

Meas. Ct.

## FIGURE A REST STEP

POS: Face-to-face; R H around ptr's waist, L H holds ptr's elbow

## SZEKELY CYCLE CONT'D

Meas	Ct	PATTERN
------	----	---------

1	1-4	Three steps M: R,L,R; W: L,R,L hold
---	-----	-------------------------------------

2	1-4	Three steps M L, R, L; W: R,L,R hold
---	-----	--------------------------------------

Typical movement pattern described for M

Measure	1	2	3	4	5	6	7		
Movement	Fwd	Fwd	Bk	½ turn	CCW	fwd	bk	½ turn	CCW
Starting Ft	R	L	R	L	R	L	R		

## FIGURE B BASIC STEP

Described for W on M's L side, use opp directions and ftwk for W on M's R sd)

Position: M's L H is behind W's upper bk or on her R shldr. M's R H holds W's L H, both palm dn, M on top, arms extended fwd low. W's R H is on M's bk. Ptrs both face fwd and a little twd each other. The cple rotates a little with each meas.

M

1	1	Step L to L (twd ptr)
	2	Stamp R lightly (with no wt) next to L
	3	Stamp R lightly diag fwd R
	4	Hold

W

1	1	Step R to R (twd ptr)
	2	Stamp L lightly (with no wt) next to R
	3	Stamp L lightly to L
	4	Hold

## AB TRANSITION FROM REST STEP TO BASIC

1	1-4	Use L,R,L/R,L,R, hold to open W to M's L sd into pos of Motif B. M stamps on cts 1-3. Do not take wt on last stamp.
---	-----	---------------------------------------------------------------------------------------------------------------------

Continue with basic step.

1	1-4	Use R,L,R,/L,R,L hold to open W to M's R sd in pos of Motif B. M stamps on cts 1-3.
---	-----	-------------------------------------------------------------------------------------

Continue with Basic Step

FIGURE C CROSS OVER (Described for W moving from M's L sdie to his R sd)

## SZEKELY CYCLE CONT'D

Meas Ct

PATTERN

M pulling W across in front and taking reverse Basic Hand Hold

1 1 Step L to L

2 Close R to L

3 Step L to L

4 Hold

W

1 1 Step diag fwd R (across M)

2 Step L fwd beginning CW turn

3 Step R fwd finishing CW turn on M's R sd-

4 Hold

BA TRANSITION FROM BASIC TO REST STEP

1 Basic with W on M's L sd

2 Begin cross over Motif C, but M stops W directly in front of him taking H hold for rest step

Continue with Rest Step R,L,R/L,R,L

FIGURE D TURN W UNDER

1-2 Two basics B with W on M's L

3 Cross over C, W goes to M's R-

4 One reverse basic B

5 Reverse cross over C, W to M's L

M

6 1-4 Holding W's LH in M's RH he leads her across in front of his R sd raising joined H high on ct 3. M takes two slow steps L to L, R across

7 1-4 With two more slow steps in place L,R M turns W under joined H twice CCW while M takes  $\frac{1}{4}$  turn CW

8 1-2 Catching the W to stop her turn, M jumps to L close to W (bent knees) Take basic hand hold

3-4 M steps to R on R

Continue with Basic

## SZEKELY CYCLE CONT'D

Meas	Ct	PATTERN
		W
6	1-2	Crossing over as described above, take two steps R,L
	3	Close R to L with knee bend to stop turn
	4	Hold
7	1-4	Two dn beat ridas L,R,L,R making two CCW turns under joined hands. (Bend knee when stepping on L. The last step on R is sometimes omitted)
8	1-2	Jump ft together to R (twd M) with knee bend
	3-4	Step L to L
		Continue with Basic
		FIGURE E RIDA TURN

Position: Facing ptr but left of center. R H on ptr's waist, L H holds ptr R elbow

- 1 1 Step fwd R across L )
- 2 Step fwd L ) cpl turns CW
- 3-4 Repeat ct 1-2 (second rida)

## BE TRANSITION FROM BASIC TO RIDA TURN

Following any number of Basic B with W on M's L sd

M

- 1 Begin to lead W across as in cross over C but take H hold of rida turn E  
Ftwk is the same as cross over C
- 1-4 L,R,L hold
- 2 Continue with closed rida R,L,R,L of Step E

W

- 1 1-4 Begin as in cross over C, R,L,R but instead of holding on ct 4, step fwd L now in turn pos of Step E
- 2 1-4 Continue with Rida turn E

## EB TRANSITION FROM RIDA TURN TO BASIC

- 1 1-2 One rida step RL
- 3-4 Ptr pivot individually making 1/4 turn CW (maintaining hand hold)

## SZEKELY CYCLE CONT'D

Meas	Ct	PATTERN
2	1-2	M keeps his pos while turning W bk 1/2 turn CCW and pulling her into his L sd
	3-4	Step on R,L to R,L opening to pos for Basic Step B with W on M's L sd

## PART III

FORMATION: Cpls dancing individually

Position: Face to face with ptr. M's R H on W's L shldr. M's L H holds W's R H high above their heads. W's L H rests on M's R shldr

## FIGURE A1 STEP BOUNCES

- |   |     |                                                |
|---|-----|------------------------------------------------|
|   |     | M W                                            |
| 1 | 1   | Step L/R to L/R                                |
|   | 2   | Bringing R/L close to L/R ankle, bounce on L/R |
| 2 | 1-2 | Reverse movements and ftwk of meas 1           |

This may be done in place or moving about the room. There is a swaying motion of the body in that the ft move more to the sd than the upper body does

## FIGURE A2 CIFRA

- |   |   |                                                |
|---|---|------------------------------------------------|
| 1 | 1 | Step L/R to L/R                                |
|   | & | Stamp R/L beside L/R                           |
|   | 2 | Stamp L/R in place                             |
| 2 | 1 | Step R/L to R/L                                |
|   | 2 | Bringing L/R close to R/L ankle, bounce on R/L |

The cpl turns slowly CW while doing this step

## FIGURE A3 STEP LIFTS

This is similar to step A1, but with more energy

- |   |     |                                              |
|---|-----|----------------------------------------------|
| 1 | 1   | Step L/R to L/R                              |
|   | 2   | Raise R/L, bent at knee, swinging behind L/R |
| 2 | 1-2 | Reverse movements and ftwk of meas 1         |

## FIGURE B1 SHORT STAMPING

- |   |   |                                                  |
|---|---|--------------------------------------------------|
| 1 | 1 | Small step L to L (turning hips 1/8 to L of ctr) |
|---|---|--------------------------------------------------|

## SZEKELY CYCLE CONT'D

Meas	Ct	PATTERN
	&	Stamp R heel in place next to L
	2	Step L in place
	&	Stamp R heel in place
2	1	Jump onto both heels in place with straight knees (hips facing ctr)
	2	Small jump fwd on both full ft with bent knees (hips facing 1/8 R of ctr)

NOTE: Both ptrs do same ftwk. While M does any of Steps A1-3, the W may do the same or different steps. If the M does B1 and the W does A1-3, then joined hands may be lowered to shldr level, elbows bent with Hs between ptrs bodies. The M pushes the W bk so that the cpl progresses randomly about the room.

## FIGURE B2 LONG STAMPING (M only; W does A1-3)

In the last pos described above, this step is an ending to a series of B1 steps.

1	1	Step fwd L (light stamp)
	&	Stamp R heel next to L
	2&	Repeat cts 1&
2-3		Repeat meas 1 twice more, but omit very last stamp on R heel
4	1	Jump on both heels in place
	2	Jump on both full feet with bent knees in place

## FIGURE A4 CCW TURN

Position: Same as previous A pos, except that joined hands are extended to sd and cpl opens up a little in that direction

Doing the ftwk of A1, M bk up while pulling W fwd such that the cpl turns CCW. This is a much faster turn than that of A2

## FIGURE C1 GALLOP (Described for CW turn)

Position: Standing  $\frac{1}{2}$  step bk from R hip to R hip, R H is on ptr waist and L H supports ptr R elbow.

1	1	Step fwd R over L with knee bend (down)
	2	Small leap onto L close to R heel (up) This step actually comes after ct 2

## SZEKELY CYCLE CONT'D

Meas	Ct	PATTERN
------	----	---------

## C2 DIRECTION CHANGE FOR GALLOP

- |   |   |                                                      |                                                   |
|---|---|------------------------------------------------------|---------------------------------------------------|
| 2 |   | Straighten R knee part way while swinging L fwd (up) |                                                   |
| 2 | 1 | Big step to L on L with knee bend (dn)               | ) Turning to face diag. R<br>and reversing H hold |
|   | 2 | Partially straighten L knee (up)                     |                                                   |
| 3 | 1 | Big step fwd R on R with knee bend (dn)              |                                                   |
|   | 2 | Partially straighten L knee                          |                                                   |
| 4 |   | Begin Gallop, step C1, with L over R turning CCW     |                                                   |

Steps C1 and C2 may be reversed and done with opp ftwk and direction

Steps C - E may be done by two or more cpls ina circle. H's are on neighbor's shldr

C1 GALLOP ( as described for cpl)

C2 DIRECTION CHANGE FOR GALLOP (as described for cpl)

If necessary the leader may call something to signal the change, e.g., "Hop"

C3 RUNNING GRAPEVINE (Described for CW turn)

- |   |   |                                  |
|---|---|----------------------------------|
| 1 | 1 | Step fwd (left) R over L (dn)    |
|   | 2 | Leap L to L (up)                 |
| 2 | 1 | Step on R crossing behind L (dn) |
|   | 2 | Leap L to L (up)                 |

This may be reversed to travel CCW with opp ftwk

D1 RUNNING FWD (Described for facing CW)

- |   |   |                       |
|---|---|-----------------------|
| 1 | 1 | Running step fwd on R |
|   | 2 | Running step fwd on L |

D2 RUNNING BKWD (Described for facing CW)

Facing CW in the circle:

- |   |   |                     |
|---|---|---------------------|
| 1 | 1 | Running step bk R   |
|   | 2 | Runnins step bkwd L |

Steps D1 and D2 may be reversed in direction and done with opp ftwk



## SZEKELY CYCLE CONT'D

Meas	Ct	PATTERN
------	----	---------

## E JUMP CLICKS

Facing center of the circle

- |     |   |                                         |
|-----|---|-----------------------------------------|
| 1   | 1 | Jump on both ft apart                   |
|     | 2 | Click ft together, parallel, in the air |
| 2-3 |   | Repeat meas 1 twice more                |
| 4   | 1 | Land on both ft together with click     |
|     | 2 | Hold                                    |

## PART IV

FORMATION: Cpls dancing individually

All of the Steps A-E of Part II may be used. The following addition steps may also be done.

## D2 DISHRAG TURN

This figure is the same as D1 except for meas 7 which follows:

- |   |     |                                                                |
|---|-----|----------------------------------------------------------------|
| 7 | 1-4 | With two slow steps, L,R, M makes 3/4 turn CCW under joined Hs |
|---|-----|----------------------------------------------------------------|

## F HEEL PIVOT

- |   |     |                                                                                                                                                       |
|---|-----|-------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | 1-4 | Cross over, Step C, except M's RH takes hold of W's L upper arm (instead of shldr) thus keeping her farther away and not letting her reach his waist. |
| 2 | 1-2 | M pushes with his RH and pulls with his LH such that both ptrs make 1/4 turn CCW on their heels.                                                      |
|   | 3-4 | Reversing pushes and pulls, both pivot bk to starting pos.                                                                                            |

This figure may be followed immediately by a reverse cross over.

## G FREE TURN

- |     |     |                                                                                                                                                                          |
|-----|-----|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1-5 |     | Introductory sequence as Meas 1-4 of D1 (optional)                                                                                                                       |
| 6   | 1-4 | M pushes W across as in D1 Meas 6, but instead of pulling with his RH he raises his R arm, and W goes under becoming free of her ptr. Both do the same ftwk as D1 meas 6 |

W

- |     |  |                                                                                              |
|-----|--|----------------------------------------------------------------------------------------------|
| 7-? |  | W turns CCW solo doing dn beat ridas, L,R,L,R, until M catches her. M does motifs H and/or I |
|-----|--|----------------------------------------------------------------------------------------------|

SZEKELY CYCLE CONT'D

Meas	Ct	PATTERN
------	----	---------

H LEG SWING (M ONLY)

- 1 1-2 Step on R swinging L behind R (bent 90° at knee)
- 3 Swing L to L, still bent
- 4 Swing L fwd, low, in front of R straightening L knee
- 2 1-4 Reverse movements and ftwk of meas 1

I BOOT SLAPS (M ONLY)

- 1 1 Jump on both to R while clapping Hs and bending body fwd
- & Hit L inside boot top with LH
- 2 Hit R inside boot top with RH
- 3&4 Repeat cts 1&2 but jumping L

J CATCH

- 1 1-2 M jumps on both catching W by encircling her with his arms, stopping her turn so that she faces fwd from his L side
- 3-4 Regaining composure, take handhold bot Basic Step B, shifting wt to outside ft (R/L)

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