A decorative border in black ink frames the central text. It consists of a double-line rectangular border with ornate floral and leaf motifs at each of the four corners. The motifs are symmetrical and feature stylized leaves and small circular accents.

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MARY COROS  
Institute '80 Director



## THE DRMEŠ

### Croatia

To folkdancers in the United States, the word *drmeš* probably comes to mind first when anyone mentions Croatian dance. In the effort to catalogue, standardize, and therefore create dance patterns to which any folkdancer can move no matter where he or she may be, we have attached various descriptive names to each set of patterns making them easily recognizable. This situation, while both workable and valid for us, differs from the situation in Croatia, both now and in former times.

The word *drmeš* means "shaking dance." In earlier times, in the northwestern part of Croatia, each village had one or more tunes to which its particular *drmeš* patterns could be performed. Typically, a *drmeš* would alternate its shaking patterns with some kind of traveling step, each of which could be of indeterminate length, often depending upon the will of an acknowledged leader or sometimes the general mood of a group of dancers who were used to dancing with each other. To the people of any given village, the word *drmeš* would be synonymous, very often, with the word for dance. To someone in a village in Posavina, for example, it was not necessary to call the dance *Posavski drmeš*, since that was the only *drmeš* danced in that place. There were, of course, localities where more than one dance of this type existed; but, a repertoire of some 200 dances, not at all unknown among American folkdancers, was simply unheard of.

Today, these *drmeš* dances have all but been forgotten in this part of Croatia. In the fairly rare cases where they are performed, they often are danced in couples and look very much like a polka. In some instances, they are in fact called polka. Sometimes a small circle of dancers, usually older, will get up





THE DRMEŠ (continued)

at a wedding or other celebration, and dance some of the older patterns which often appear to be in "poor repair." What does exist, however, is a group of *drmeši*, reconstructed from the memories of these older dancers, for presentation at such regional festivals as the *Smotra Folklor*a in Zagreb. The result of such activities is the creation of a sort of "living museum" of dances.

Today's class will concentrate on three regional variations of this dance called *drmeš* and the styling differences in them. The *drmeš* step from that large region of Slavonia has its own styling emphasis and can be seen in many versions on any of the days during the Zagreb festival. The Posavina variations are based on the work of Z. Ljevaković, former choreographer of the "LADO" ensemble of Zagreb. The *drmeš* from the village of Zdenčina was learned by Dick Crum in 1954, and represents a reconstruction of the type discussed earlier. All three of these *drmeš* types are in 2/4 time.

DRMEŠ IZ ZDENČINE (Pokuplje)

Recording: Folk Dancer MH 3030-B; Folkraft F-1500x45

Formation: Closed circle, integrated (M & W), hands joined in back-basket, i.e., with second person over on either side, across in back of nearest neighbor. There is no "rule" about which arms are over or under those of the neighbor, though when the circle alternates exactly M,W,M,W, etc., W's hands tend to be joined over M's arms.

MEASURE

ACTION

Part 1-a

- 1 Facing ctr, fall onto flat Rft, bending R knee (1); stamp onto full Lft (stressing heel) beside Rft, sharply straightening both knees (&); repeat mov'ts of counts 1, & (2,&). Note that these mov'ts are all loudly and evenly stamped and have a distinct down-up appearance.
- 2-7 Repeat mov'ts of meas 1 six more times, gradually moving 1 (CW).
- 8 Stamp in place, Rft (1), Lft (2).

Part 1-b

- 9 Still facing ctr, step flat Rft twd ctr (where it will retain this same position relative to Lft thruout meas 9-16) (1); quickly flex R knee and straighten (&); step back onto Lft (2); quickly flex L knee and straighten (&).
- 10-15 Repeat mov'ts of meas 9 six more times, gradually moving L (CW).
- 16 Stamp in place, Rft (1), Lft (2).

(continued)



THE DRMEŠ (continued)MEASUREACTIONPart 2

- 1 Turning to face L, stamp fwd in this direction with Rft, taking wt (1); hop on Rft, continuing to move in this direction (2); step fwd in this direction with Lft (\*).
- 2-8 Repeat mov'ts of meas 1 seven more times, traveling rapidly so that circle revolves CW.
- 9 Stamp fwd onto Rft in this direction, taking wt (1); abruptly pivot on Rft 1/2 turn to face R (i.e. CCW around circle) and pause (2).
- 10 Facing in this new direction, stamp onto Lft beside Rft, taking wt (1) and pause (2).
- 11 In place, stamp onto Rft beside Lft, taking wt (1) and pause (2).
- 12 Moving fwd in this direction, stamp fwd onto Lft, taking wt (1); hop on Lft continuing in this direction (circle revolving CCW) (2); step Rft in this direction (&).
- 13-15 Repeat mov'ts of meas 12 three more times traveling rapidly.
- 16 Repeat mov'ts of meas 12, but instead of a step on the last "&", pause and ready Rft to begin Part 1 again.

KOLO (Slavonia)

Recording: Kolo Festival KF-7221-B

Formation: Closed circle, integrated (M & W), hands joined in front-basket, i.e., with 2nd person over on either side, L arm under, R arm over.

- 1 Facing ctr, step on full Lft sideward L (1); close Rft halfway to Lft and raise and lower heels twice (2,&).
- 2 Step in place on Rft (1); step sideward L onto Lft and raise and lower heels twice (2,&).

This step moves gradually L during the dance. Often the *drmeš* will be interrupted by sung verses during which the dancers may stand or walk in and out or to the L in some fashion, often a "grapevine."

DRMEŠ (Posavina)

Recording: AMAN 102; Festival FM-4003-A

Formation: Same as for *Drmeš iz Zdenčine*

Part 1

- 1 Facing slightly L and moving in RLOD step flat Rft across in front of Lft, bending R knee (1); continuing in RLOD, step on ball of Lft fwd in this direction, with L knee slightly bent, but not as deeply as R knee was on count 1 (2).
- 2-16 Repeat mov'ts of meas 1 fifteen more times for a total of sixteen.

(continued)



THE DRMEŠ (continued)MEASUREACTIONPart 2

- 1 Facing center, stamp onto flat Rft beside Lft, taking weight and bending R knee (1); rise onto ball of Rft (&); come down on both heels together, knees stiff (2); come down on both heels again as in count 2, but immediately release weight from Rft in preparation for following mov't (&).
- 2-16 Repeat mov'ts of meas 1 of this Part 2 fifteen more times, for a total of sixteen. Note that the circle moves very gradually in RLOD during this part.

*Presented by Barry Glass*



BERANČE ✓  
Macedonia

*Beranče* (BEH-rah-n-cheh, from the Albanian *beraže*, "relating to the town of Berat") is a generic name given by Balkan dance specialists to a whole family of dances found in western and southwestern Macedonia under many local names (*Beranče*, *Berače*, *Bajrače*, *Arnautsko oro*, *Bufskoto*, *Malisora*, *Ibraim Odža*, *Kucano*, etc.). There are also dances in other regions of Macedonia, Serbia, Albania and Greece that share many structural features with the *Beranče* family. Native dancers and musicians often mention that the dance is of Albanian origin, and there is a good deal of linguistic, musicological and historical evidence that this is the case.

Every village in western and southwestern Macedonia has a *Beranče*-type dance or two, and there are men's, women's and mixed forms. These dances are part and parcel of the local repertoire and can be seen at any wedding, church fair or other dance gathering.

The most important basic feature identifying a dance as a *Beranče*-type is a 5-beat rhythmic pattern (in 12/16 and other meters--see below) in which the beats are *unequal* (various combinations of "slows" and "quicks") and *unstable* (i.e., they tend to vary in relative length from one measure to another, from one playing to another, etc., especially when the music is played in a slow tempo). Individual *Beranče*-type dances may be built up of step patterns covering anywhere from 2-measure units on up to "open-end" improvised sequences determined by the momentary feelings of the leader.

The two figures described below are from a men's form of *Beranče* that has become somewhat of a "classic", in that it has been in the repertoire of Tanec, the Macedonian State Ensemble, for at least a quarter-century. It has become a standard exhibition form of the dance among amateur groups and non-Macedonian folk dancers in Europe and North America who have learned it via Tanec alumni such as Atanas Kolarovski, Pece Atanasovski, Simos Konstadinou and George Tomov. It reportedly originated in the Bitola area, and in its full form contains a figure in which the dancers pair off and take turns lifting each other up in the air.

Recordings:

- a) Folkraft LP 15, A-1, *Beranče*
- b) Olympic OL 6130, Side 2, Bd 4, *Berančeto (Malisorata)*
- c) RTB LP 1360, B-4, *Berančeto (Malisorata)*; same recording as b).
- d) RTB LP 1394, B-4, *Maško Beranče*
- e) Jugoton LPY 50985, Side 1, Bd 1, *Beranče (Bajrače)*

Rhythm and meter: Notating *Beranče* by forcing its rhythm into standard European meter systems does not work, at least not very well. Its melodies can be found written down with time signatures of 12/16, 13/16, 14/16, 18/16, etc., representing the sum total of the unequal values of the basic 5 beats. Here are some examples:

Beat (count)	1	2	3	4	5
12/16	♩.	♪	♪	♩.	♪
13/16	♩.	♪	♪.	♩.	♪
18/16	♩	♪.	♪	♩	♪.

(continued)



BERANČE (continued)

1      2      3      4      5

For the purposes of this description, the 12/16 "slow-quick-quick-slow-quick" pattern will be used. (S=slow, q=quick.)

Formation: Men in line, hands joined; each dancer tends to keep his own R hand nearer to him, with R elbow bent, while his L arm is extended, less bent, toward the dancer on his L. M on L end has hand on hip. R-end man (leader) moves his arm into various positions (across in front of chest, up at small of back, out in front, etc..), giving emphasis to particular movements of body and feet.

MEAS	COUNT	ACTION
<u>Figure 1</u>		
1	1 S	Facing ctr, hop on Lft in place, with R knee bent fwd; lower R leg may be crossed in front of L leg, or Rft may be beside lower L leg.
	2 q	Place full Rft diag fwd/R, bending knees slightly.
	3 q	With full wt on Rft, bounce on Rft, bringing L leg around in back in the air.
	4 S	Step Lft behind Rft, straightening L knee sharply and raising Rft up alongside L leg.
	5 q	Turning to face slightly R, step Rft R with knee flex; L knee is slightly bent and is moving forward toward next measure's movement.
2	1 S	Still facing diag R, take a long step on Lft, passing Rft.
	2 q	Face ctr, bringing bent R knee forward.
	3 q	Step Rft slightly R, kicking Lft up in back.
	4 S	Sharp step fwd onto ball of Lft, straightening knees sharply and thrusting all joined hands straight up into the air, momentarily turning trunk slightly R.
	5 q	Step Rft back, relaxing knees and swinging L knee up fwd, lowering hands.
3	1 S	Still facing ctr, hop on Rft in place with L knee bent high in front.
	2 q	Hop again on Rft in place in same position as count 1.
	3 q	Step Lft slightly fwd, turning slightly L and bringing turned-in R knee across twd L.
	4 S	Step sharply onto ball of Rft in front of Lft, straightening knees sharply and thrusting hands straight up; upper body makes a quick "twitch" slightly R.
	5 q	Step Lft in place, swinging R knee fwd, with R lower leg across in front of L leg.
<u>Figure 2</u>		
1		Same movements as meas 1 of Figure 1.
2	1 S)	
	2 q)	Same as these counts in meas 2 of Figure 1.
	3 q)	
	4 S	Leap on Lft twd ctr, flexing knee and bringing Rft up behind L leg.
	5 q	Leap back onto Rft, swinging bent L leg low across in front of R leg.
3	1 S)	
	2 q)	Two hops on Rft, just as in counts 1, 2 of meas 3 of Figure 1.
	3 q)	Step Lft in place, flicking Rft up inback, R knee turned in.
	4 S	Step sharply onto ball of Rft <u>back</u> , thrusting hands straight up and facing slightly R.
	5 q	Step Lft in place, raising Rft low off ground backwards.

*Presented by John Gibson  
Notes by Dick Crum*



KARTULI  
Georgia

*Kartuli* (kar-TCO-lee), meaning "Georgian", is the most popular dance in the Georgian SSR. Said to have originated in the valleys of the Kartalinian region, where Georgia's capital city of Tbilisi is located, this spontaneous couple dance is still done today by Georgians of all ages, including children.



In former times it was preceded by a slower dance (*Davluri*) done by a number of couples. When *Davluri* ended, all the couples moved to the edge of the dancing area and formed a circle; then one man would move into the center to choose a partner and dance *Kartuli*. Nowadays these dances are done separately.

There are a number of traditional "rules" governing *Kartuli* in this spontaneous context, most of them reflecting the Georgian male's intense, almost medieval, chivalrous attitude toward women. He dances strongly and skillfully, but with great respect and attentiveness to his partner. She dances with simple elegance and restraint, but is actually determining the course of the dance, since one of the "rules" is that the man must never allow himself to lag behind her.

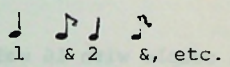
In addition, the man must never take his eyes off his partner and must never let "so much as the hem of his coat" touch her; at no time during the dance may he converse with anyone on the sidelines; he may not leave the dance until his partner ~~his partner~~ has finished dancing; if the woman leaves the dance without finishing, he may not invite another partner; in some cases, he must dance bare-headed, although he may carry his cap in his hand; in *Kartuli* he must not dance up on his toes, a famous feature of Georgian male dancing technique that would be expected of him in other dances; if the woman succeeds in getting too far away from him, he must stop dancing, wait until she has finished, and then go up to her and acknowledge his "defeat".

The above rules apply to the spontaneous form of the dance as performed in its original context. The version presented here, learned from Vincent Evanchuk, is a fixed sequence of typical *Kartuli* movements and figures intended to introduce American folk dancers to the dance in a conveniently learnable form.

In Georgia, this dance may be accompanied either by group singing (various songs in 2/4 and 3/4 time) or by musical instruments (tunes in 6/8 or 12/8).

Recording: Festival FR 3606-B

Meter and rhythm: 6/8, counted



MEN'S STEPS:

CHUG STEP: Step fwd on Rft (1); raise Lft fwd in front of R leg and chug fwd on Rft, bringing L heel back twd R knee (2). Repeat on opposite foot.

CHUG VARIATION: Three steps fwd: Rft, Lft, Rft (1, 2, 3); chug fwd on Rft, bringing L heel back twd R knee (4). Repeat with opposite footwork.



KARTULI (continued)MEN'S STEPS (continued)

GEORGIAN PAS DE BASQUE: Step on Rft, lifting Lft toward L with knees together (1); bring Lft fwd and step on L toe in front of Rft, lifting Rft slightly in place (6); step back onto Rft in place, raising Lft slightly (2). Repeat with opposite footwork.

SIDE TO SIDE WITH PIVOT: Step on Rft across to L (1); step Lft L (2); step Rft across Lft (1); pivot half-turn on Rft, swinging Lft around with knees together (2). Repeat with opposite footwork.

SIDE TO SIDE WITH TOUCH: Step Rft R (1); step Lft across R (2); step Rft R (1); touch L toe next to R instep (2). Repeat in opposite direction (two measures) with opposite footwork.

DOUBLE TOE TOUCH (ROCKING): Step onto Rft, bringing L toe to touch behind R heel (1); shift weight onto Lft, bringing R toe to touch in front of L toe (2). Repeat.

---

MEASURE	ACTION
---------	--------

---

INTRODUCTION (4 measures)FIGURE I

1-8 W stands in place facing ctr. M dances 8 CHUG STEPS in a large CCW circle. Arms alternate each measure: R in front, L in back; L in front, R in back.

FIGURE II

1-8 M dances 4 CHUG VARIATION steps, returning along a CW circle, L hand behind back and R arm extended to R side, fists clenched and down.

FIGURE III

1-8 M dances 8 GEORGIAN PAS DE BASQUES, ending facing his partner with back to ctr. Arms alternate as in Figure I.

FIGURE IV

1-8 M dances 4 SIDE TO SIDE WITH PIVOT steps facing woman, starting by moving to the L, crossing with the Rft. M's L hand is behind head, R arm extended to side, fist clenched and down.

FIGURE V

1-8 M and W move as a couple with 16 walking steps in LOD, M moving bkwd, W moving fwd. Arms in "gasure" position: W's L arm across chest, R arm extended to R side; M's R arm across chest, L arm extended to L side in front of W. On 8th measure M pivots one half-turn, ending with L arm in front of chest and R arm extended behind W (M is now facing LOD).

9-16 M and W continue moving in LOD with 16 more walking steps.

FIGURE VI

1-8 M and W do 4 SIDE TO SIDE WITH TOUCH steps, M moving to R behind the W, W moving to L in front of M. M does alternating *gasure* with his arms:

(continued)



KARTULI (concluded)MEASUREACTIONFIGURE VI (continued)

when L toe touches, R arm extends. Woman does very soft *gasure* position.

FIGURE VII

- 1-8 M dances 8 DOUBLE TOE TOUCH steps in place with his hands clenched and at his belt (as if holding a dagger). W takes 16 walking steps CCW around him, arms in *gasure* position extended to R, bringing arms high on last count and tilting body slightly R.

FIGURE VIII

- 1-8 M dances 8 more DOUBLE TOE TOUCH steps in place. W dances 1 individual turn CCW in front of M, bringing her arms out and down in 2 measures while straightening body, then raising arms up again and tilting body slightly L in 2 measures. Repeat movements of meas 1-4.

FIGURE IX

- 1-8 M and W dance 4 SIDE TO SIDE WITH TOUCH steps, starting on own R. On 7th measure, M starts SIDE TO SIDE, but on count 2 he kneels on R knee and spins CCW on knee, ending on 8th measure with L leg extended to L.

FIGURE X

- 1-16 W circles M CCW twice with arms in *gasure* position to R, spiraling in to end in front of him and slightly to his R, ending with arms high and backs of wrists toward each other. M remains kneeling, and may tilt his hat, clap his hands, twist his dagger at his belt, or place his hands over his heart and open them to the W.

FIGURE XI

- 1-16 M rises and dances 16 DOUBLE TOE TOUCH steps CCW around the W, hands in front and clenched at his belt (he circles  $1\frac{1}{2}$  times). W dances a CW turn in place, arms up, wrists together.

Repeat Figures V, VI, VII, VIII and IX, ending with M on his knee, L leg extended and looking at his partner. W ends facing ctr.

Presented by Graham Hempel  
Notes by Graham Hempel and Dick Crum



## DANCES OF GEORGIA

Georgia is very rich in folk dances - and not speaking here of the Georgia-on-my-mind and the Carter family (although that too is) but rather, the one yonder where Asia and Europe meet, and the natal place of J. Vissarionovich Dzhugashvili (now there's a good Gruzian name) - but better known to the world as Stalin.

Most Georgian dances are named according to their origin - either place, work, or social circle. They may relate to military, agriculture, season, comedy, play, love, or ceremonial and religion. Because of the country's strategic location at a most important crossroads between Orient and Occident, it has accumulated a great deal of culture introduced by the better than two millennia of invading hordes - many of whom have settled in the many valleys. These groups have become smaller lands within the larger one, and some are actually now, under the soviet system, autonomous republics within the Georgian state. Altogether though, no matter which area a dance may come from within the republic's confines, there is something distinctively Georgian about these dances. A few notes here on some.

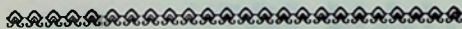
'Kartuli' is probably the one best known to American folk audiences. This is a traditional couple dance which is found all over Georgia. As a rule, the woman is dressed in the long flowing gown, veiled headdress, wearing long braids. The man has the knee-length cloak, "choka", girdled with belt and a sword - dark trousers and the ever-present Georgian high boots. It is essentially a courtship dance, and expresses the chivalrous attitude of Georgianmen towards women. There are very specific rules covering four parts - the appearance of the man, the invitation, the dances by each, and the concluding exit. During the entire performance, the man may not touch the woman - not even with the hem of his cloak, and as they dance very close, often in an almost valse position, this takes great dexterity on both counts.

'Simd' is a wedding dance from the northwestern area of Georgia, a dance of the Ossetians. This dance has been performed on the Pacific Coast occasionally by two or three of the performing groups. It too is widely danced in Georgia, and is a showpiece of most of the stage ensembles of the country. Its origin goes back into history, and at one time was a men's dance, but later, women began to dance in it. Now of course, it is for equal numbers of couples - no limit to the number of dancers. The men wear the long black Circassian coats with the wide sleeves, colored fur caps with a distinct center crown, and bandoliers. The women wear the long, graceful dresses, soft and muted pastel colors, laced bodices, and again, the long braids. Sometimes, the women will wear white. Here again, the emphasis on the movements might actually be said to be the lack of emphasis - the gentle, gliding of the women and the flowing movements of the men.

'Khorumi' is one of the oldest and most popular "war dances" of Georgia, originating way back in the period around the early 13th century when the Khorezm and the Mongols invaded the land. This is a striking dance for men, who are dressed in their dark costumes - no cloaks this time. The dance may be divided into four major episodes - a reconnoitering; the approach of the enemy; the battle; the defeat of the enemy and the victory celebration.

'Parikaoba' is a dance of the Khevsurs who live on the southern slopes of the Caucasus in the eastern part of Georgia. This is a men's couple dance in which two young mountaineers, each armed with a sabre, a dagger, and shield meet in a pass, circle each other, and then there is a challenge to battle. They begin fighting with their sabres, and after deciding they have tested each other enough, call a truce and depart as friends. Weapons play a big part in Khevsur dances, they are a part of a man's apparel so to say, and even today, no Khevsur male will be parted from them. Modern versions of the dance incorporate a girl in the pattern, and of course, this becomes a challenge to the men for the love of the maiden. There is no winner or loser at the finish however, for the girl, in order to break up the fight, tosses her headdress into the midst of the melee, (by now, others have joined in), and this immediately stops the fighting and, back to the traditional ending, the two rivals depart together.

\* \* \* \* \*



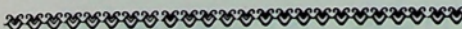
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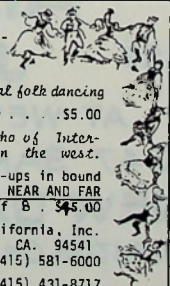
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BUNJEVAČKO MOMAČKO KOLO

Bačka (Yugoslavia)



The *Bunjevci* (BOON-yef-tsee) are an ethnic group living in the Bačka district of Vojvodina, northeast Yugoslavia. Their ancestors migrated to the area (then part of Hungary) in the 17th century from Turkish-occupied Hercegovina and Dalmatia. Through the intervening years the Bunjevci have maintained a distinct sense of identity vis-à-vis the Serbs, Hungarians and other ethnic groups among whom they live. This is reflected in their dialect (they speak a variety of Serbo-Croatian, unrelated to Hungarian), religion (they are Roman Catholic, whereas the Serbs are Eastern Orthodox), customs, and, to a certain extent, their music and dance.

While the Bunjevci do the same regional dances as the other inhabitants of Bačka, they also have several dances exclusively their own. One of these is a trio dance they call *Momačko kolo* (MOH-motch-koh), meaning *Lad's Dance*. Sometimes the adjective *Bunjevačko* (BOON-

yeh-votch-koh) is added to this and other dance names to point up the dance's ethnic origin. The name *Lad's Dance*, according to natives, emphasizes the role of the single male in the trio; he is expected to lead his two female partners through various graceful figures, all the while lacing his footwork with rapid-fire heel-clicks, tiny kicks and stamps accompanied by the furious jingling of his spurs. In the words of a popular Bunjevac song:

*"Kolo igra, svaki mu se divi,  
Nek se znade, da Bunjevac živi!"*

("He dances the kolo -- all admire him;  
Let it be known that the Bunjevac lives!")

*(continued)*



BUNJEVAČKO MOMAČKO KOLO (continued)

*Momačko kolo* is reported to be a 19th-century dance that died out and was revived in the 1930's through the efforts of a group of Bunjevac dance enthusiasts. In its formation and figures it has much in common with other trio dances of northeast Yugoslavia such as *Logovac*, *Jabučice*, *Čupanica*, etc.

Recording: AMAN 102

Meter: 2/4

Formation: One M with hands around waists of two women, one on either side of him. Women rest inside hands on M's shoulders. M holds women's outside hands behind their backs. Trios stand facing into a circle.

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MEASURE	ACTION
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*NOTE: The description that follows is from the AMAN Institute syllabus for 1972. It is a fixed arrangement of figures presented at that time and drawn from material learned by AMAN members at the Badija Seminar on Yugoslav Dance, as well as Vol. V of the Janković sisters' Narodne igre, and details learned from members of the LADO Ensemble.*

STEP PATTERNS

Step 1

- 1-2 Step Rft in place (1); step Lft in place (&); step Rft in place (2); bounce or slight hop on Rft (&). Repeat with opp. ftwk.

Step 2

- 1-2 Step Rft in place (1); bounce or slight hop on Rft (&); repeat on opposite feet (2&); step Rft in place (1); step Lft in place (&); step Rft in place (2); bounce or slight hop on Rft (&). In the course of the dance, this step will be repeated with opposite footwork.

Step 3 ("SINK-HOP")

- 1 Before beat, rise on ball of Lft, then on the beat "sink" onto Rft, bending knee gradually (&1); rise "at the last minute" on Rft before beat and then on the beat "sink" onto Lft, bending L knee gradually (&2); rise "at the last minute" on Lft (&).
- 2 Step Rft in place (1); step Lft in place (&); step Rft in place (2).

Step 4

- 1 Same as measure 1 of Step 3, repeated as appropriate.

Men's Solo Step 1

- 1 Bouncing on Lft, touch Rft to side, slightly turned in (1); again bouncing on Lft, bring Rft to touch almost across in front of Lft, this time Rft turned slightly out (&); repeat (2&). May be done with opposite footwork.

(continued)



BUNJEVAČKO MOMAČKO KOLO (continued)MEASUREACTIONSTEP PATTERNS (continued)Men's Solo Step 2

- 1 Step Lft in place (1); bounce or slight hop on Lft, bringing R heel across L instep (&); repeat with opp. ftwk. (2,&).
- 2 Four scissors steps in place beginning with Lft coming back. Toes touch floor at all times.

Men's Solo Step 3 (count "&-uh-one, &-uh-two")

- 1 Hopping on Rft, click Lft to Rft (&); land on Lft (uh); step on Rft (1); repeat (count &-uh-two).

SEQUENCE

8 measures introduction.

Figure I

- 1-8 Trios dance 4 complete Step 1 in place.

Figure II - "Windmill"

- 1-8 Using 4 of Step 1, trios pivot slowly CW to make one revolution

Figure III - "Exchange"

- 1-4 Women change places with each other, passing in front of M: L W passes "on the outside", R W passes "on the inside", i.e. closest to M, using 2 of Step 2. Man does 2 complete Step 1.
- 5-8 Women return to place, W now on L passing on the outside. M continues Step 1.

Figure IV - "Solo"

- 1-8 Man moves twd center of circle using 16 of Men's Solo Step 1. Women repeat Figure III in place.

Figure V - "Solo"

- 1-8 Men dance 4 of Men's Solo Step 2 back to place. Women dance 4 of Step 3 in place.

Figure VI

- 1-8 Using Step 1, M makes 1 complete circle CW around R W who turns with him in place. L W turns once CCW.
- 9-16 M moves to L W and they make one CCW circle while R W makes another turn CW in place.

Note: Each W makes 2 turns while M does a figure-8 around them.

(continued)



BUNJEVAČKO MOMAČKO KOLO (concluded)MEASUREACTIONSEQUENCE (continued)Figure VII

- 1-2 All three step fwd on Rft, making a slight dip (1&); step back on Lft (2&); step Rft in place (1); step Lft in place (&); step Rft in place (2); bounce or slight hop on Rft (&).
- 3-4 Repeat with opposite footwork.
- 5-8 Repeat measures 1-4.

REPEAT DANCE FROM THE BEGINNING AND ADD:

Ending Figure

- 1-8 M dances 8 complete (i.e. 16) of his Solo Step 3. Women dance 16 of Step 4.

*NOTE ON SEQUENCE: The above sequence is useful as a fixed, convenient form for exhibition groups or groups requiring a memorizable routine. Once the individual steps and figures have been learned, however, the improvised feeling of the dance (i.e. sequence governed by man) can best be approximated by "mixing and matching" the various movements.*

*Presented by John Gibson  
Background notes by Dick Crum*



## SUATA RJAKA

Bulgaria

SU-A-TA RJA-KA O-DA PRI-TE-ČE, EJ TŪJ, EJ TŪJ, ČE PA EJ TŪJ, EJ TŪJ, EJ TŪJ, ČE PA EJ TŪJ

- |  |                                      |
|--|--------------------------------------|
| 1. <i>Suata rjaka oda priteče</i>        | (The dry river flooded with water    |
| Ref. <i>Ej tŭj, ej tŭj, če pa ej tŭj</i> | Hey, so, hey, so, and hey, so        |
| 2. <i>Če mi zateče malko čobanče</i>     | The flood caught a young shepherd    |
| 3. <i>Malko čobanče s sivoto stado</i>   | A young shepherd with his grey flock |
| 4. <i>Malko čobanče rjaka pripluva</i>   | The young shepherd swam free         |
| 5. <i>Suata rjaka stado otnese</i>       | The dry river carried off his flock  |
| 6. <i>Ta go otnese v čermoto more</i>    | Carried it off to the black sea)     |

*Suata rjaka* (SOO-uh-tuh RACK-uh, "The Dry River") is a dance song from the village of Rosenovo (formerly called Gergebunar) in the Strandža region of Bulgaria, as learned from Mrs. Todora Varimezova.

Formation: Open or closed circle, mixed M and W; beginning position: hands joined down at sides in "V" position.

Performance: The dancers in one half of the circle are designated as Group A, and those in the other half as Group B. Group A sings a verse and refrain, then Group B sings the same verse and refrain, and so on, alternating to the end (when Group B has finished the last refrain). The group which is to sing next joins in on the last *ej tŭj* (meas 16) with the group just finishing. All dancers dance all the time, even when not singing.

## MEAS

## ACTION

Part I

- 1 Facing slightly R of ctr and moving R, 2 running steps Rft, Lft (1, 2).
- 2 With a slight hitch-hop on Lft, land on both feet, chugging to R and turning to face ctr (1); hold (2).
- 3-4 Reverse movements of meas 1-2.
- 5-8 Repeat movements of meas 1-4.

Part II

- 9 Facing ctr, bring joined hands up fwd at shoulder height, elbows bent, and step Rft fwd, pushing hands slightly fwd/up (1); slight bounce on Rft, bringing hands back to their "pre-push" position (2).
- 10 Step Lft fwd (1) and bounce (2), pushing hands fwd/up as in meas 9.
- 11-12 Repeat movements of meas 9-10, continuing toward ctr.
- 13-16 Same movements as in meas 9-12, but moving backwards to original place.

*Presented by Dick Crum  
Notes by Dick Crum*



SINGING WITH RICHARD ROWLANDSHADY GROVE

CHORUS: SHADY GROVE, MY LITTLE LOVE, SHADY GROVE I KNOW  
SHADY GROVE, MY LITTLE LOVE, BOUND FOR SHADY GROVE.

CHEEKS AS RED AS THE BLOOMIN' ROSE, EYES OF THE DEEPEST BROWN  
YOU ARE THE DARLIN' OF MY HEART, STAY TILL THE SUN GOES DOWN.

WENT TO SEE MY SHADY GROVE, STANDIN' IN THE DOOR  
SHOES AND STOCKIN'S IN HER HAND, LITTLE BARE FEET ON THE FLOOR.

WISH I HAD A BIG FINE HORSE, CORN TO FEED HIM ON  
PRETTY LITTLE GAL STAY AT HOME, FEED HIM WHEN I'M GONE.

ONCE I HAD A MULIE COW, MULIE WHEN SHE'S BORN  
TOOK A JAYBIRD FORTY YEARS TO FLY FROM HORN TO HORN.

SHADY GROVE, MY LITTLE LOVE, SHADY GROVE I SAY  
SHADY GROVE, MY LITTLE LOVE, DON'T WAIT TILL THE JUDGMENT DAY.

CRIPPLE CREEK

CHORUS: GOIN' UP CRIPPLE CREEK, GOIN' IN A RUN (WHIRL)  
GOIN' UP CRIPPLE CREEK TO HAVE A LITTLE FUN (SEE MY GIRL).

CRIPPLE CREEK'S WIDE AND CRIPPLE CREEK'S DEEP  
I'LL WADE OLD CRIPPLE CREEK BEFORE I SLEEP.  
ROADS ARE ROCKY AND HILLSIDES MUDDY  
AND I'M SO DRUNK THAT I CAN'T STUDY.

I GOT A GAL AT THE HEAD OF THE CREEK  
GO UP TO SEE HER ABOUT THE MIDDLE OF THE WEEK.  
KISS HER ON THE MOUTH JUST AS SWEET AS ANY WINE  
WRAPS HERSELF AROUND ME LIKE A SWEET POTATER VINE.

GIRLS ON CRIPPLE CREEK 'BOUT HALF GROWN  
JUMP ON A BOY LIKE A DOG ON A BONE  
ROLL MY BRITCHES UP TO MY KNEES  
WADE OLD CRIPPLE CREEK WHEN I PLEASE.

I'LL FLY AWAY

CHORUS: I'LL FLY AWAY TO GLORY, I'LL FLY AWAY.  
WHEN I DIE, HALLELUJAH, BYE AND BYE, I'LL FLY AWAY.

SOME GLAD MORNIN', WHEN THIS LIFE IS OVER, I'LL FLY AWAY,  
TO OUR HOME ON GOD'S CELESTIAL SHORE, I'LL FLY AWAY.

WHEN THIS LIFE OF SORROW HAS GONE BY, I'LL FLY AWAY,  
LIKE A BIRD FROM THESE PRISON WALLS I'LL FLY, I'LL FLY AWAY.

JUST A FEW MORE WEARY DAYS AND THEN, I'LL FLY AWAY,  
TO THAT LAND WHERE OUR JOYS WILL NEVER END, I'LL FLY AWAY.



ZASVISTALY KOZAČENJKY  
Ukrainian Folk Song

ZASVISTALY KOZAČENJKY V POKHID Z POLUNOČI, The cossacks went whistling to battle at  
ZAPLAKALA MARUSENJKA SVOJI JASNI OČI. midnight. Marusenjka's bright eyes 'gan to weep.

"NE PLAČ, NE PLAČ, MARUSENJKO, NE PLAČ, "Don't weep, Marusenjka, don't grieve,  
NE ŽURYSJA, instead pray for your sweetheart."  
TA I ZA SVOHO MYLENJKOHO BOHU POMOLYSJA."

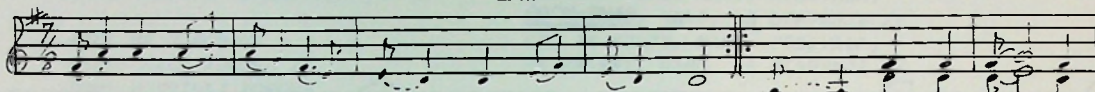
ZIJŠOV MISJACJ NAD HOROJU, TA SONCJA NE- The moon came up, the sun disappeared,  
MAJE, and the mother tearfully sends her son  
MATY SYNA V DORIŽENJKU SLIZNO PROVODŽAJE. on his way.

"IDY, IDY, MIJ SYNOČKU, IDY, NE BARYSJA, "Go, my son, do not tarry--come home in  
ZA ČOTYRY NEDILENJKY DO DOMU VERNYSJA." four short weeks."

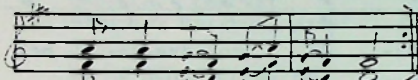
"OJ, RAD BY JA, STARA MATY, ŠČE I RANJŠE B "Oh, I would, mother, I would return  
VERNUVSJA, sooner, but...why has my raven-black  
TA ŠČO Ž KINJ MIJ VORONENJKYJ V VOROTAKH horse stumbled at the gates?"  
SPITKNUVSJA?"

From a recording of the Ukrainian Capella Bandura Players, (Conductor A. Minkovsky).  
Arrangement and teaching session by Larry Modell.

## SINGING WITH TRUDY ISRAEL AND SUSIE NORTH

IZ DOLU IDE

Iz do - lu i - de e - dno ne - ve - sten - ce, be - lo, be - lo, ma - le,  
tün-ko, tün-ko, ma - le,



be - lo ta cür - ve - no,  
tün - ko ta vi - so - ko.

IZ DOLU IDE EDNO NEVESTENCE //  
BELO, BELO, MALE, BELO TA CÜRVENO,  
TÜNKO, TÜNKO, MALE, TÜNKO TA VISOKO

A maiden is walking up the hill,  
Fair and rosy,  
Slender and tall.

OJ, KATO ODI NA ZEMJA NE STÜPVA //  
GLAVA NE NAVEŽDA, MENE SI POGLEŽDA //

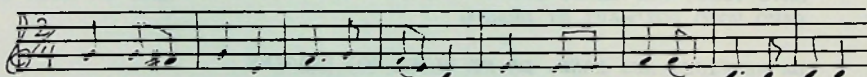
As she walks she doesn't touch the ground.  
She doesn't bend her head, she looks at me.

MENE SI POGLEŽDA S CÜRNITE OČI //  
CÜRNITE OČI, ČERNI ČEREŠOVI  
VITITE VEŽDI, IBRIŠIM GAJTANI

She looks at me with dark eyes,  
Dark eyes, dark as black cherries,  
With slender eyebrows like silken braid.

OJ, MALE, MALE, STARA LE MALE //  
ŠTO TI ME, MALE, OT NEGO RAZDELI,  
OT NEGO RAZDELI CELI TRI NEDELI?

Oh, old mother,  
Why have you kept me from her,  
Kept me from her three whole weeks?

OJ, MENI, MENI

Oj, me-ni, me-ni, me-ni, me-ni, oj, ne-će ba-bo da me že-ni.

OJ, MENI, MENI, MENI, MENI,  
OJ, NEĆE BABO DA ME ŽENI

Oh, me, oh, me,  
My dad won't marry me off

AJ, ŽENIT ĆE ME VE JESENI  
AJ, DOK URODE SVI KESTENI

Oh, he'll marry me off in the fall,  
By the time the chestnuts ripen

AJ, KESTENI SU URODILI  
AJ, MENE MOJI PREVARILI

Oh, the chestnuts have already ripened,  
Oh, my parents have deceived me.

*Iz dolu* is from the Pirin region of Bulgaria. Recorded by the Pennywhistlers and on MK 6G 1B, "Folk Songs and Dances" compiled by Martin Koenig. *Oj, meni, meni* was collected by Martin Koenig in Yugoslavia, and is recorded on "Village Music of Yugoslavia" on Nonesuch. It comes from the village of Prkovci, Croatia.



SAVO VODO

Sa-vo vo- do (hej la-ne) Sa- vo vo- do (moj dra-ga- ne)  
 Sa-vo vo- do pozdra-vi mi dra- gog.

SAVO VODO, HEJ LANE, SAVO VODO, MOJ DRAGANE  
 SAVO VODO POZDRAVI MI DRAGOG,

NEK NE KOSI, HEJ LANE, NEK NE KOSI, MOJ DRAGANE  
 NEK NE KOSI TRAVE POKRAJ SAVE,

POKOSIT ĆE, HEJ LANE, POKOSIT ĆE, MOJ DRAGANE  
 POKOSIT ĆE MOJE KOSE PLAVE.

SAVO VODO, HEJ LANE, SAVO VODO, MOJ DRAGANE  
 SAVO VODO POZDRAVI MI DRAGOG

DA NE PIJE, HEJ LANE, DA NE PIJE, MOJ DRAGANE  
 DA NE PIJE VODE IZ TE SAVE

POPIT ĆE MI, HEJ LANE, POPIT ĆE MI, MOJ DRAGANE  
 POPIT ĆE MI MOJE OČI PLAVE.

(Sava River, greet my sweetheart. Tell him not to scythe the grass beside the Sava, lest he scythe my fair hair. Tell him not to drink the water of the Sava, lest he drink my blue eyes.)

From the Croatian village of Soljani.

Researched by Dr. Vinko Žganec.

Published in *Hrvatski Narodni Pjesme i Plesovi*,

Edited by Vinko Žganec and Nada Sremec.

(Zagreb, 1951).

OJ 'RASTIČU ŠUŠNJATI

OJ 'RASTIČU ŠUŠNJATI  
 NAUČI ME IGRATI //  
 JA B' SE HČELA UDATI  
 A JOŠ NEZNAM IGRATI //

AJDE MALO KOROVA  
 DEDER MALO KOROVA //  
 DED' POSVIRAJ KOROVA  
 DA IGRAMO KOROVA //  
 ČAJ, ČAJ, ČAPOVE  
 TAVANICE 'RASTOVE //  
 JELOVE GREDE  
 NA ME MOMCI GLEDE //

KOGA ČEMO DA ŠTA ČEMO  
 DE, DE, NEVOLJE  
 KOGA TOGA DOK TOROGA  
 DE, DE, NEVOLJE

GLEDALA SAM STARE BABE  
 GDE SE LJUBE UZ TARABE  
 A JA SVOGA DJUVEGIJU  
 PRITISNULA UZ KAPIJU

SVIRAJ MISTA, ČIČA RISTA  
 AKO NEČES IZGOREČEŠ  
 OVAKO SE KUPUS GAZI  
 AKO NEZNAŠ, A TI PAZI

SVIRAJ, SVIRKO, MAKAR CRKO  
 ZAŠTO SI ME 'VAMO VRKO  
 SADA SVIRAJ DO ZORE,  
 MENE NOGE NE BOLE

SUKAČICA GLEDI STRICA

SUKAČICA GLEDI STRICA  
 ZGORELA JOJ GIBANICA //

CHORUS (after each verse)  
 DUNAJ, DUNAJ, DUNAJVE  
 DUNAJ VODO 'LADNA //

SUKAČICE, DOMARICE  
 ZGORELE VAM GIBANICE //

KOPAČKA

DIMNA JUDA, MAMO, GRAD GRADILA ///  
 NA PLANINA, MAMO, NA VLAINA //

ŠTO JE KOLJE, MAMO, POBIVALA,  
 SE ERGENI, MAMO, ZA GLAVENJE //  
 ŠTO JE KOLJE, MAMO, POBIVALA,  
 SE ERGENI, MAMO, ZA GLAVENJE //

ŠTO JE PRIKE, MAMO, ZAPRIKALA  
 SE DEVOJKI, MAMO, ZA MAŽENJE  
 ŠTO JE PRIKE, MAMO, ZAPRIKALA  
 SE DEVOJKI, MAMO, ZA MAŽENJE //

DERVIŠKO VIŠKO, MOME, DERVIŠKO DUŠO //  
 DERVIŠKO VIŠKO, MOME, DERVIŠKO DUŠ'

ROB KE TI BIDAM, MOME, ROB KE TI BIDAM,  
 ROB KE TI BIDAM, MOME, VREME TRI GODINI //

SAMO DA TI VIDAM, MOME, SAMO DA TI VIDAM,  
 SAMO DA TI VIDAM, MOME, BELOTO LIKO,  
 SAMO DA TI VIDAM, MOME, BELOTO LIK'

I DA GO VIDIŠ, LUDO, I DA GO VIDIŠ,  
 I DA GO VIDIŠ, LUDO, FAJDA SI NEMA  
 I DA GO VIDIŠ, LUDO, FAJDA SI NEM'

ZGORELE VAM GIBANICE  
 PRISMUDILE I PURICE //

SUKAČICA PILE PEČE  
 IZ PILETA VODA TEČE //

TANCALE SU CELU NOČKU  
 POJELE SU S'PERJEM KVOČKU //



GRAD SE BELI

// GRAD SE BELI  
PREKO BALATIN(A) //

// SUNAJ, NAJ, SUNAJ NAJ //  
GRAD SE BELI PREKO BALATIN'

// KRE GRADA SE SIVE OVCE PAS(U) //  
// SUNAJ, NAJ, SUNAJ NAJ //  
KRE GRADA SE SIVE OVCE PAS'

// NJE MI ZVRAČA MLADA DEVOJČIC(A) //  
// SUNAJ, NAJ, SUNAJ NAJ //  
NJE MI ZVRAČA MLADA DEVOJČIC'

// NJE MI ZVRAČA, VESELO POPEV(A) //  
// SUNAJ, NAJ, SUNAJ NAJ //  
NJE MI ZVRAČA, VESELO POPEV'

// IMAM BRATCA, IMAM I DRAGOG(A) //  
// SUNAJ, NAJ, SUNAJ NAJ //  
IMAM BRATCA, IMAM I DRAGOG'

Repeat first verse

DOBAR VEČER

DOBAR VEČER, DOBRI LJUDI  
DA BI NAM SVI ZDRAVI BILI  
U OVOJ NOVOJ GODINI  
DA BILI BI U RADOŠTI  
DA BI NAM SVI ZDRAVI BILI

DOBAR TI VEČER, GOSPODAR  
DOSLO JE NOVO LETO K'VAM  
DA BI VAM POLJE RODILO  
PŠENIČKU ŽARKU DAVALO  
DA BI NAM SVI ZDRAVI BILI

DA BI VAM GORE RODILE  
TO RUJNO VINCE DAVALE  
DEVOJKE MI DARUJEMO  
CRLENIM LEPIM VENČEKOM  
DJEČAKE MI DARUJEMO  
ZELENIM LEPIM BUŠPANOM  
DA BI NAM SVI ZDRAVI BILI

LEPA ANKA

LEPA ANKA KOLO VODI ////  
KOLOVODI I GOVORI ////  
ALAJ SU MI OČI ČARNE ////  
OČI ČARNE, USNE MALE ////

AJDE, JANO

AJDE, JANO, KOLO DA IGRAMO  
// AJDE, JANO, AJDE, DUŠO, KOLO DA IGRAMO //

AJDE, JANO, KONJA DA PRODAMO  
// AJDE, JANO, AJDE, DUŠO, KONJA DA PRODAMO //

DA PRODAMO SAMO DA IGRAMO  
// DA PRODAMO, JANO DUŠO, SAMO DA IGRAMO //

AJDE JANO, KUČU DA PRODAMO  
// AJDE JANO, AJDE DUŠO, KUČU DA PRODAMO //

KRIČI, KRIČI, TIČEK

KRIČI, KRIČI, TIČEK  
NA SUHEM GRMEKU //

KAJ JE TEBI, AH MOJ TIČEK  
KAJ SI TAK TUROBEN? //

KAJ SI ZGUBIL DRAGU  
KAJ TE JE LUBILA? //

KAJ JE TEBE, A MOJ TIČEK,  
DRAGA OSTAVILA? //

NIJE MENE MOJA (MILA)  
DRAGA OSTAVILA //

VEČ SAM ZGUBIL (LAKA) KRILA  
NEM'REM POLETJETI //

ZATO TEBE, (MILA) DRAGA,  
V JESEN NEM'REM VZETI

ANA LUGOJANA (Hategana)

Romania (Banat)

*Ana Lugojana* (AH-nah loo-goh-ZHAH-nah, "Anna from Lugoj") is a popular song whose tune is one of many used to accompany the *Hategana* (hah-tzeh-GAH-nah), a well known Romanian couple dance in the regions of Banat and Transylvania. In Romania the *Hategana* is found in a number of regional variants, the most complex having four figures: a "promenade", a woman's twirl, a couple-turning figure and a change-partner figure.

The simpler version given here is one I learned and danced during the late 1930's and the 1940's in my home town of St. Paul, Minnesota, among Romanian immigrants from Banat. At weddings, church holidays, fund-raisers and other dance events at the small hall behind St. Mary's Romanian Orthodox Church, *Ana Lugojana* was played and danced once or twice in a given afternoon or evening, along with a half-dozen other Romanian circle, contra and couple dances. A local combo of first-generation part-time musicians furnished the music on violin, clarinet, drums and, occasionally, saxophone.

Recording: Ethnic Arts EA 4501, *Ana Lugojana*

Meter: 2/4

Formation: Couples anywhere on the dance floor. See below for positions and handholds.

BASIC STEP - "Step-close-apart-chug"

One basic step pattern is used throughout the dance. Footwork is identical for M and W. The entire pattern is done *flat-footed*, with weight *back on the heels* rather than on the forward portion of the foot. Otherwise, it has some of the feel of the UP-down *rida* some folk dancers are familiar with from Hungarian dances.

Meas Basic Step L

- 1 ("step-close"): With L knee straight, step Lft sideward L (1); bending both knees slightly, close Rft beside Lft, taking weight on Rft (2).
- 2 ("apart-chug"): Straightening knees, again step Lft sideward L, momentarily sharing weight on *both* feet in this "apart" position (1); bending both knees, slide Lft "home" beside Rft with a chug, shifting full weight onto Lft with accent (sometimes audible) and raising Rft low off floor beside Lft (2).

Basic Step R

- 3-4 Reverse footwork and direction of movements of meas 1-2.

MEAS

ACTION

FIGURE 1 - Side promenade L and R

Position: Partners side by side, W on M's R, inside hands joined with elbows bent. W's outside hand either on hip (fingers forward) or down at side naturally. M's outside hand on hip or raised out to side at head level (M occasionally snaps fingers or gestures with outstretched

*(continued)*



## ANA LUGOJANA (concluded)

MEAS

ACTION

FIGURE 1 (continued)

palm to give emphasis to a movement).

1-2 In this "promenade" position, do Basic Step L.

3-4 Basic Step R.

Couple continues promenading alternately L and R for as long as M wishes. Though described above as strictly sideward, the "promenade" can actually be done moving very slightly forward as well; however, the couple does not stray very far from their original place on the floor.

FIGURE 2 - Woman's twirl

This is actually a variation of the "promenade" described above. Both M and W do the same steps as in Fig. 1 but, if and when the M wishes, he may raise their joined hands and twirl the W (counterclockwise if they are promenading L, clockwise if they are promenading R).

The W's twirl is one full turn using the footwork of one Basic Step (beginning Lft for CCW twirl, Rft for CW twirl). She does the turn in 2 steps equivalent to the "step-close" of a Basic Step, and does the "apart-chug" after she has completed the turn and is again side-by-side with partner.

FIGURE 3 - Couple turns

Position: Partners face, W's hands on M's shoulders; M's hands may be at W's shoulder blades or he may place his R hand at her waist and his L hand at her R elbow or upper arm.

The couple turns are done alternately CW and CCW, using various combinations of the movements of the Basic Step. For convenience in learning, three arbitrary couple turns are described here: "singles", "doubles" and "double doubles".

"Singles"

1-4 In one of the turn positions described above, partners face just slightly to L of direct face-to-face position, and turn as a couple CW using the movements of one Basic Step L; then reverse (if M is using waist-elbow hold with W, he at this point switches L hand to her waist and R hand to her L elbow or upper arm), turning CCW using the movements of one Basic Step R.

"Doubles"

1-8 Couple turns CW using the equivalent of *three* "step-closes" and *one* "apart-chug" of a Basic Step L; then reverse and do the equivalent of three "step-closes" and one "apart-chug" of a Basic Step R.

"Double doubles"

1-16 Couple turns CW with the equivalent of *seven* "step-closes" and *one* "apart-chug" of a Basic Step L; then reverse and do the equivalent of seven "step-closes" and one "apart-chug" of a Basic Step R.

Presented by Dick Crum  
Notes by Dick Crum

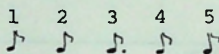
KRIVATA

Bulgaria

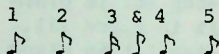
In the area just east of Sofia, dances in 11/16 with a pattern of "quick-quick-slow-quick-quick" (known elsewhere in Bulgaria as *Gankini horà* or *Kopanici*) are called *krivi horà* (literally "crooked" or "irregular"). An example of these is the dance *Krivata* (KREE-vuh-tuh), from the village of Goljama Rakovica. It is the only mixed dance in this rhythm done in the village. When the musicians begin to play it, both younger and older people get up to dance it, several times during a dance event. The two variations given below are not really separate "figures". The first, 3-measure pattern is the ordinary *krivo* pattern found throughout the general eastern Shope/western Thrace region. The second (4 measures) is done after the first variation has been danced for a while; the music has usually accelerated by that time, and the dancers use the second variation to "cover ground". Occasionally, the leader will return to the first variation as a kind of break.

Recording: Any moderate-speed *Gankino* or *Kopanica*. XOP0 328 is good.

Meter and rhythm: 11/16, counted quick-quick-slow-quick-quick:



Note: In meas 5 of Variation 2, this rhythm is further split by the insertion of a *bloop-bloop* step on ct 3:



Formation: Lines of dancers (mixed, or sometimes all women) with belt hold.

MEASUREACTIONVariation 1

- 1 Facing slightly R of ctr, step Rft R (1); continue, stepping Lft across to R (2); (with preliminary hitch-hop on Lft,) step Rft R (uh-3); step Lft across to R (4); pause (5).
- 2 Continuing, step Rft R (1); continue, stepping Lft across to R (2); step Rft to R (3); close Lft to Rft (no wt on Lft) (4); pause (5).
- 3 Moving to L (but still facing slightly R!) step Lft (1); step Rft behind Lft (2); step Lft L (3); close Rft to Lft (no wt on Rft) (4); pause (5).

Variation 2

- 1-2 Same movements as meas 1-2 of Variation 1.
- 3 Still facing diag to R, step Lft L (1); close Rft to Lft taking wt on Rft (2); step Lft L again (3); moving fwd in LOD, step Rft (4); continuing fwd, step Lft (5).
- 4 Continuing fwd in LOD: step Rft (1); step Lft (2); do two quick, light steps on the balls of the feet in *bloop-bloop* rhythm, ~~E-R~~ (♩ ♩ = 3 &); step Rft (4); step Lft (5).   
 R-L

Presented by Dick Crum  
Notes by Dick Crum



KILIMARSKO HORO

Bulgaria

*Kilimarsko horo* (kee-lee-MAR-skoh) is a line dance from the town of Berkovo in northern Bulgaria. Its title (meaning "Carpet weavers' dance") is deceptive, since it is not a dance done by carpet weavers. The natives give the dance this name since they liken the foot patterns to the geometric motifs of the typical Bulgarian *kilimi* (carpets). The dance is unusual in that it is really a combination of two different dances (each often done independently): *Kostenskata* (ko-STEN-skuh-tuh) and *Triügülnika* (tree-uh-GULL-nee-kuh). In Berkovo the leader signals the switch from one to the other.

Recording: Any good *Pajduško* recording may be used. A good one is on XOPO 325-B.

Formation: Usually done in short, mixed lines with back-basket hold, although belt hold is sometimes seen.

Meter and rhythm: 5/16, with two dancer's beats in "quick-slow" pattern:

1	2
♩	♩.
q	S

---

MEASURE

ACTION

---

Figure 1 - Kostenskata

- |       |   |
|-------|---|
| 1     | Step Rft in front of Lft (1); step Lft in place (2).                              |
| 2     | Step Rft diag bk/R (1); step Lft in place (2).                                    |
| 3     | Step Rft in front of Lft (1); step Lft in place (2).                              |
| 4     | Hop on Lft (1); step Rft slightly R (2).  |
| 5     | Step Lft in front of Rft (1); step Rft in place (2).                              |
| 6     | Hop on Rft (1); step Lft slightly L (2).  |
| 7     | Step Rft in front of Lft (1); step Lft in place (2).                              |
| 8     | Hop on Lft (1); step Rft in place (2).  |
| 9     | Hop on Rft (1); step Lft in place (2).  |
| 10    | Step Rft in place in scissors style (1); step Lft in place in scissors style (2). |
| 11    | = meas 10.  |
| 12-15 | = meas 8-11.  |

Figure 2 - Triügülnika

- |       |  |
|-------|--|
| 1     | Step Rft in front of Lft (1); step Lft in place (2). |
| 2     | Step Rft to R (1); step Lft in place (2).            |
| 3     | Step Rft diag bk/R (1); step Lft in place (2).       |
| 4     | Step Rft in front of Lft (1); step Lft in place (2). |
| 5-7   | = meas 4-6 of Figure 1.                              |
| 8-11  | Four hop-steps fwd, beginning with hop on Lft.       |
| 12    | Hop bk on Lft (1); step Rft behind Lft (2).          |
| 13    | Hop bk on Rft (1); step Lft behind Rft (2).          |
| 14-15 | = meas 12-13 of this figure.                         |

*Presented by Dick Crum  
Notes by Dick Crum*

SCHEDULE OF EVENTS

Friday, January 25

- 7:30 pm . . . . . Doors Open
- 8:00 pm . . . . . Balkan Dances with DICK CRUM  
*Krivata*  
*Ana Lugošana*  
*Suata rjaka*  
*Kilimarsko horo*
- 9:00 pm . . . . . New England Contrabass with HARRY BRAUSER
- 10:00 pm . . . . . EVENING PARTY with the AMAN ORCHESTRA  
and GUEST MUSICIANS

Saturday, January 26

- 9:30 am . . . . . Doors Open
- 10:00 am . . . . . AMAN Classics with JOHN GIBSON  
*Bezanka*  
*Banjavačko momačko kolo*
- 11:00 am . . . . . Georgian Dance *Kartuli* with GRAHAM HEMPEL
- 12:00 noon . . . . . Croatian *Ormeš* styles with BARRY GLASS
- 1:00 pm . . . . . LUNCHEON
- 2:30 pm . . . . . Dalmatian Dance *Poskočica/Lindjo*  
with ELSIE IVANCICH DUNIN
- 6:00 pm . . . . . DINNER
- 7:30 pm . . . . . Singing with TRUDY ISRAEL, SUSIE NORTH,  
RICHARD ROWLAND and LARRY MODELL
- 9:00 pm . . . . . EVENING PARTY with the AMAN ORCHESTRA  
and GUEST MUSICIANS



NEW ENGLAND  
CONTRAS

by  
Harry Brauser

SYLLABUS SUPPLEMENT

**AMAN**

I N S T I T U T E ' 8 0

January 25-26

*International Institute*  
435 S. Boyle Avenue  
Los Angeles

NEW ENGLAND CONTRAS

by

Harry Brauser

The Mayflower landed at Plymouth in 1620. What we are today 360 years, 12 generations, 10 major wars, innumerable skirmishes and massacres and 50 states later, is in good measure a result of the reciprocal effects the land, those light-skinned invaders, and the indigenous peoples had upon one another. Depending on your point of view, these Pilgrims (who were not all Puritans) were God-fearing heroes; or were our Illegal Aliens; or were somewhere in between: your choice.

They were, of course, English. Great Britain had gotten a late start in the New World exploration and exploitation by some 150 years, but made up for it with the remarkable explosion of migration and tenacity which, in another 150 years, had generated 2-1/2 to 3 million people scattered up and down the Eastern Seaboard of North America. France was interested in exploration, territory, conversion, and gold. Great Britain, in contrast, was interested in fish, tobacco, cotton, wood - in other words, raw materials - territory, and settlement. And settle they did.

Those Pilgrims who stepped onto the rocky shores of what became the Massachusetts Bay Colony were cohesively English, but within the next century the subject peoples of the Crown of England emigrated to the New World in increasing numbers. The Crown absorbed Scotland and tried to break the power of the Clans, so the Scots left; the rebellious and Romish Catholic Irish had Lord Protector Cromwell with his fire and sword to chase them across the ocean. The English themselves came for financial gain, religious freedom, for adventure, or were transported as criminals.

Whatever the reasons for emigration, this floodtide of English, Irish, and Scots provided a rich cultural mix from which has come our concern at this Institute: the oldest active dance form of European derivation in the United States, the New England Contras.

Originally danced throughout the 13 colonies by high and low alike, by the 20th century, contras had vanished everywhere except in northern New England - Maine, Vermont, New Hampshire, and parts of Massachusetts. In recent years contra dancing has had a resurgence of sorts across the U.S., due in no small part to the Dean of contra musicians, dancers and callers: Ralph Page of Keene New Hampshire. Without his efforts at preservation, encouragement, and dissemination that expansion would not have occurred.

It is commonly assumed that the Puritans were rigidly against dancing, but this is not so. In England Cromwell had dancing at his daughter's wedding; and, in a letter sent to Boston in 1625 the Reverend John Cotton, later to become a famous New England Divine, had this to say:

*(continued)*



Dancing (yea though mixt) I would not simply condemn. For I see two sorts of mixt dancings in use with God's people in the Old Testament, the one religious...and the other civil, tending to the praise of conquerors...Only lascivious dancing to wanton ditties, and amorous gestures and wanton dalliances, especially after feasts, would I bear witness against...

In 1685 the first of the three most influential Puritan Divines (chronologically they are Increase Mather, John Cotton, and Cotton Mather) had this to say in a tract entitled An Arrow Against Profane and Promiscuous Dancing, Drawn Out of the Quiver of the Scriptures:

The Catechism which Wicked men teach their Children is to Dance and to Sing. Not that Dancing, or musick, or Singing are in themselves sinful: but if the Dancing Master be wicked they are commonly abused to Lasciviousness, and that makes them to become abominable.

In another reference to dance he had said earlier in the same tract:

Religion is no Enemy to good Manners, to learn a due Poysse and Composure of Body is not unlawful, provided it be done without a provocation to Uncleanliness, and not be a Nurse of Pride and Vanity. If therefore any be disposed to have their Children instructed...they may send them not to a Blasphemer, but to some Grave Person that will teach Decency of Behavior, not Promiscuously, but each Sex by themselves: so neither God nor Man will be offended.

The 'wicked', 'blasphemous' dancing master referred to is presumed to have been one Francis Stepney. Judge Samuel Sewall says in his diary for Nov. 12, 1685 that

After, the Ministers of this Town came to court and complained against a Dancing Master who seeks to set up here and hath mixt dances and his time of meeting is Lecture-Day; and 'tis reported he should say that one Play he could teach more Divinity than Mr. Willard or the Old Testament. Mr. Moody said 'Twas not time for N.E. to dance. Mr. Mather struck at the Root, speaking against Mixt Dances.

Stepney was ordered by the Court to pay a fine of 100 pounds and to stop his dancing school. He promptly skipped town, absconding from Boston to wicked old New York, than as now a more licentious city - perhaps. Here are two more quotes from the Increase Mather tract:

This notwithstanding, Every thing is not Good Carriage; which Light and Vain Persons shall call so. Why should Pantomimical Gestures be named good Carriage...If the Holy Prophet Isaiah were alive in these dayes, he would not call a stretched forth neck, and a wanton eye, a Mincing as they go, by the name of good Carriage.

Such dancing is now become customary amongst Christians... which cannot be thought on without horror. A great and Learned

(continued)

Divine takes notice of it as a very sad thing, that all of the profane Dances in use amongst the Lascivious Greeks of Old, have of late years been revived in the Christian World.

What most of the Puritans clearly were against was that kind of dancing that led to 'immoral' pursuits. They were not at all against dancing that was useful, that taught good manners and deportment, and was used to maintain health, grace, and vigor - as long as dancing was neither taught nor done 'mixt' (Mr. Cotton, that exemplary exception, to the contrary).

That dancing was done from the colony's earliest days is certain. We know of these early events from the negative evidence of quotes such as the preceding - after all, if something doesn't exist, why fulminate against it? - and from the many court records of punishments imposed for dancing. One couple in Cambridge in 1638 "were admonished to avoyed dancing"; another couple from Duxburrow was "released with admonition". In 1661 in New Haven, Conn., an apprentice kept running away from his master because he wanted to "live merrily and sing & Daunce &c." It was noted that in Boston in 1651 "there were many abuses & disorders by dauncings in ordinayres (inns), whether mixt or unmixt, upon marriage of some p'son". A Maypole, that "stynchyng idol", was put up in Plymouth in 1628, which is almost as early as you could get, and in addition to its having been danced around there were "affixed to this idle or idoll May-polle ...sundry rimes & verses, some tending to lasciviousness..." Sixty years later Judge Sewall was to note in his diary that a Maypole had been ordered cut down in Charleston, but that "Now a bigger is set up and a garland upon it."

The English of those days had a great appreciation for dancing, considering it one of the accomplishments of the educated; and this was brought to the New World by these first generations of settlers: gentlemen and exploiters, Divines and riff-raff. The Irish and the Scots also had some small enthusiasm for dance, with the latter having been heavily influenced by the French courts. The French nobility had in turn been influenced heavily by English Country Dances, especially those done at the court of the 'Dancing Queen', Elizabeth I. She was known to often dance into the wee hours, and if anyone wanted preferment at her Court they had better be a proficient dancer. The French called these country dances "les contredanses" probably not from a transliteration of 'country' but from their word 'contre', meaning 'against', since the formation had dancers standing opposite each other in lines or squares. With the influx of French dancing masters into England this name for their own home-grown dances became fashionable and was adopted by the English nobility. 'Country dance' and 'contredanse' have been used concurrently ever since. In the Colonies 'contredanse' gradually changed to 'contra dance' or, in the more rural areas, 'contry' dance.

John Playford published his first book in 1650 in England, the enormously influential The English Dancing Master, or Plaine and Easie Rules for the Dancing of Country Dances, with the Tune to Each Dance. It became a smash hit, going through 17 editions and growing from 104 dances to 908 in the years from 1650 to 1728. Playford's book - the first compilation of its kind - was published in New England a scant year after its first English printing, by the Puritans themselves in 1651; further proof that they were not against dance per se.

Most of the surviving information we have is from the major settlement areas, so we must infer what happened in the small villages and towns of New England. As the pace of immigration in the early years picked up, land could only be found at increasing distances from the urban centers, so people moved off into what became the hinterlands of Massachusetts, New Hampshire, Maine, Vermont, Connecticut, and Rhode

(continued)



Island. They took the attitudes and cultural identity that they had brought with them, which was mostly from the more rural areas of the British Isles, and transposed them to this new land. This included a reluctance to abandon the old-country forms of enjoyment, socializing, courtship, and hell-raising, and most certainly including music-making and dancing. As the years and centuries passed, this same positive conservatism was to be responsible for the survival of 'contry' music and dance.

It is probably that dancing in rural areas remained closer in style and spirit to its original forms than did that of the cities. There were some itinerant dancing masters who travelled around to the smaller communities, although there were never very many, nor were they likely to be the best, or even the better ones. The fashionable 'au courant' teachers stayed in the cities where they felt comfortable, not out in the boondocks with the peasants. Evidence of their existence is fragmentary, coming as it does from court records; pamphlets and personal letters; newspaper editorials, polemics, and advertisements; and diaries and traveller's books - all of which are susceptible to the vagaries of fire, flood, and the tendency to throw away all that old junk in the attic. Nevertheless, since some did exist, it can safely be assumed that there were a few more dancing schools and masters than those for which we have actual evidence.

Boston had schools for dancing and deportment early: court records show that by 1676 "one dancing school was set up, but put down". Next, in 1681, came Henry Sherlot, a French dancing master who was chased out of town and Colony because he was "a person very Insolent & of ill fame that Raves and Scoffes at Religion, of a Turbulent spirit no way fitt to be tolerated in this place..." The infamous Frances Stepany was next, in 1685. Other dancing masters presumably existed after that (probably crawling into town on their bellies and teaching in sleazy cellars) since by 1700 the upper crust had begun to give Balls for the 'People of Quality', that is, each other. And, while dancing masters might not be needed to teach the country dances that everyone had grown up doing anyway, they were certainly needed to teach the latest Court dances constantly being imported from England and the Continent. Since these dances required a fair degree of technique and much practice to be well or even adequately performed, it would be a brave soul indeed who would attempt a Minuet or Galliard, an Allemande or later a Waltz or Polka at the Governor's Ball, without having first engaged the services of a Dancing Master. One risked looking foolish or, even worse, clumsy; O Tempora, O Mores. Most of these new dances were for couples only, and over the years they gradually supplanted the old-time country dances - except (of course) in the benighted rural areas of northern New England.

During the 1700's and 1800's, North and South, dancing well was considered to be one of the requisites of the educated man or woman. That is, to all but the religious fundamentalists. From our very beginnings up to the present day, there have been periodic upsurges of religious fervor that have usually resulted in harsh denunciation of dancing and a consequent, though temporary, loss of popularity for it.

Theocratic government ended for Massachusetts in 1684 when the King revoked the Charter. Political leaders were appointed by The Crown and Puritan secular power rapidly declined, although influence was another matter. Power shifted to the Anglicans until the elite became predominantly non-Puritan and danced, most assuredly 'mixt', on any suitable occasion. By 1714 an organist had been hired for King's Chapel in Boston with the suggestion that he augment his meagre salary by teaching music and dance. In 1732, one Peter Pelham opened his dancing Academy and was still going strong nine years later; State Balls and private functions had apparently become much more common.

(continued)



By the time of the Revolutionary War, Boston, New York, Philadelphia, and Charleston were renowned for the splendor of their formal Balls and Cotillions, often emulated by smaller communities. This time, just before the war, was one of ferment and polarization. In New England the most Anglican and mostly Tory 'Social Elite' frequented 'their' dance halls, Balls, and Academies. The somewhat more democratically inclined had equivalent events of their own, which were often known as 'Liberty Assemblies'. The winning of Independence ended all of that, along with many lives; many of the Tories on the losing side fled, voluntarily or otherwise, to England or Canada (where most settled in Nova Scotia).

During the war the stern New England delegates to the Continental Congress had succeeded in banning public dancing and other light amusements 'for the duration'. This 'duration' was often considerably shorter than desired, since most of the Revolutionary War leaders danced as a normal part of their lives, especially the Southerners. Thomas Jefferson, for example, required his daughter to have three hours of dancing classes every other day. George Washington sent his nieces to dancing school, and himself danced as often as possible. He once scandalized Society by dancing for three solid hours with another man's wife; on another occasion he committed the unpardonable by dancing for some time with a "Mechaniks' Daughter". Washington's own favorite dance was reported to be "Sir Roger de Coverley", otherwise known as that miserable educational disaster, the "Virginia Reel."

Before the advent of the modern era, a fair number of rural New England villages and towns continued to have dances no matter what; when isolated by winter snows, it helped keep them sane. If the relatively recent past is any model, dancing would be done in the largest room of the house, usually the kitchen: hence the term 'kitchen junket'. The tables would go out, the chairs go against the wall, sometimes along with the stove; the fiddler would scramble up to sit in the sink, and off they'd go on their 'junket'. Sometimes they danced in the Town Hall or in the dancing-room that some prosperous farmer might have added to his house.

In the larger cities contras maintained a diminishing presence, slowly being replaced by more and more non-formation couple dances. By the Civil War, they were unusual, by the Spanish-American War they were few and far between, and by the First World War they had vanished almost completely outside of New England's rural areas.

The survival of contras in those areas has, in my opinion, been due to one overriding situation: the continuing isolation of the people of northern New England. From the beginnings of colonization this English/Irish/Scots mixture has remained relatively undisturbed. When the massive tides of European immigration began to hit in the 1800's, the peoples involved either settled in the Eastern port cities or soon moved past the seaboard states into the interior, the 'west'; first to Kentucky, Tennessee, and Ohio, and then on out to the next West. Since the New England states were blocked in by Canada to the north and New York state to the west, and the land was poor anyway, there was not much incentive for further settlement. Even the rapid growth of industry that soon took place in the Northeast tended to concentrate along the waterways near the large cities of Boston, Providence, and New Haven, thus further isolating those rural areas closer to upstate New York and Canada. The only considerable influx into New England's northern areas has been that of the French-Canadians, which was never large enough or concentrated enough to change the over-all situation. Coming down to work originally in the lumber trades, these French-Canadian immigrants came from a relatively similar musical tradition, playing many of the same instruments and some of the same tunes; the main effect of this absorption was a benign 'pepping-up' of the music of New England, and not much change in the dancing.

(continued)



This human, and geographic isolation probably did the most to save contra dancing as a viable tradition in the New England states. Of course, as Ralph Page might say, the natural human cussedness of the Yankees might have had something to do with it. By God, they'd always danced contrys, and they'd damn well keep on dancing contrys.

One FINAL QUOTE, for your Edification, from the young DANIEL WEBSTER, a Pillar of New England Rectitude, who felt that dancing was

a good and...innocent amusement...But we never need to go to balls and assembly rooms to enjoy it. The world is nothing but a contra-dance, and everyone, volens-nolens, has a part in it. Some are sinking, others rising, others balancing, some gradually ascending towards the top, others flamingly leading down. Some cast off from Fame and Fortune, and some again in a comfortable Allemande with both...

\* \* \* \* \*

Most of the information and all of the direct quotes are from the following publications: the inferences and opinions expressed are entirely my own, as they are throughout.

Buckman, Peter. Let's Dance, Penguin Books, New York, 1978.

Cole, Arthur. The Puritan and Fair Terpsichore, Dance Horizons, Brooklyn, New York, 19--.

Marks, Joseph E. III. America Learns to Dance, Dance Horizons, Brooklyn, New York (1957).

\_\_\_\_\_. The Mathers on Dancing, Dance Horizons, Brooklyn, New York, 1975.

Page, Ralph. Dance a While, by Harris, Pittman, and Waller. "Contra Dance", pp. 189-205. Burgess Pub. Co., Minneapolis, Minnesota. 5th ed., 1978.

\_\_\_\_\_ and Tolman, Beth. The Country Dance Book, A. S. Barnes and Co., New York, 1937.

## II. *Words on the Music, the Players, and some Miscellaneous Items*

Contra dance music is heavily influenced by Scottish, Irish and English tunes, but has become uniquely American through our own compositions and stylistic developments. In this century, French-Canadian melodies and playing styles have also become involved in this osmotic (heh-heh) interchange, with the advent of recordings accelerating this process. Contra music is written in 2/4, 4/4, or 6/8 rhythms: 6/8 is a jig; 2/4 or 4/4 is reel; and 4/4 can be a hornpipe.

The Contra orchestra relies primarily on fiddle and can include piano, bass fiddle, accordion, concertina, banjo, guitar, mandolin, flutes, hammered dulcimer, spoons, or whatever. For example, the Canterbury Country Dance Orchestra under Dudley Laufman, has sometimes had 20 or more musicians "sitting in" at a dance, and for one recording session they combine with the F & W String Band for a total - at best count - of 53 musicians, many of whom play several instruments.

Contra tunes are usually 32 measures long, in an AABB form; the first melodic phrase takes 8 measures and is repeated once, making 16 measures, then the "B" phrase is played twice through for the remaining sixteen measures. Total: 32 measures. The change of figures in a contra dance almost always corresponds to a change in the melodic phrase of the tune being played. Some contras are done to specific tunes: Petronella, Chorus Jig, Hull's Victory, Fisher's Hornpipe, Money Musk, are some examples. However, many other contras can be danced to any tune having the requisite number of measures - usually 32, but occasionally 40 or more. In contrast to most Scottish, Irish and English country dances and music, which have a set number of repetitions, the New England contra dance goes on as long as the caller deems necessary - unless the dancers or musicians revolt.

### *Words on TIMING as an Adjunct of Style and a Source of Satisfaction and Pleasure..*

When the experienced dancer starts the figure on the first beat of the phrase and ends on the last beat, so that one figure flows effortlessly with the music into another figure, it is a source of great satisfaction: a pleasure to dance and a pleasure to watch. Once familiar with the music and comfortable with the dance figures the dancers can physically space their steps so as to be at the correct place to start whatever comes next. A dancer can walk faster, slow down, make a larger path, or cut across the inside, but primarily the dancer anticipates what is to come, so that when the new musical phrase begins the dancer's phrase is also ready to go.

A summary of some contra figures and the number of beats (or counts) for correctly phrasing them:

<u>FIGURES</u>	<u>BEATS</u>	<u>MEASURES</u>
Forward and Back	8	4
Balance	4 (or 8)	2 (or 4)
Down the Center, Back and Cast	16	8
Star by the Right, Back by the Left	16	8
Ladies Chain Over and Back	16	8
Right and Left Thru, Over and Back	16	8
Half-Promenade	8	4
Do-Si-Do	8	4

(continued)



*A Word or Two on CALLING of Contra Dances*

With contras a caller, as much as possible, cues the dancers. In contrast to Western squares, where the caller has "patter" and "singing" calls and keeps calling continuously until the end of the dance, the contra caller does as little as possible. He or she calls just enough (whether rhymed or not) to direct the dancers, and often stops calling when he or she feels that the dancers no longer need the calls - except for an occasional prompt when things threaten to break down. (Perhaps this is a part of the New England reluctance to needlessly use energy.) The caller tries to have every couple be active at least a few times through the dance; one of the best ways to do this is to ask for relatively short longways sets: 6 to 8 couples. This is even more necessary for a "triple", or three-couple, contras.

*Some Idiosyncratic Thought on STYLE and Concomitant Enjoyment*

In my opinion the best and most enjoyable contra dance style is a strong, relaxed "dance-walk" where the weight is carried slightly forward over the front of the feet. The upper body is erect, the head up (eyes clear and full of delight and vigor, heh-heh); the arms move normally down by the dancer's side unless being used for a figure.

The walk is taken in time with the music, one step per beat or two steps to a measure. This is true throughout the dance except for certain figures such as the BALANCE or the BUZZ-STEP SWING. Which foot you use to begin the walk doesn't really matter, but the BALANCE and the SWING should always begin with the dancer's RIGHT FOOT. I feel very strongly about this. It is a much cleaner and more satisfying feeling to begin by stepping right; among other things you're not likely to kick your partner in the ankle while balancing, or have to fudge at the start of a swing. Perhaps I exaggerate the importance of these stylistic details. Differences in regional - or even local - styling are bound to develop, especially as the dancing of contras diffuses throughout the continent. For example, there is a style of walk developed in Nelson, New Hampshire, by the younger dances there: when I first saw it, at a dance in Concord, Mass. 8 years ago, I wondered who all those awkward looking people were who obviously knew the dances they were doing. Halfway through the evening I learned that they were all from the same area, Nelson. Of all the people there that evening from Nelson, only one or two were fun to watch. The style is fairly stiff-legged with the weight being suddenly transferred strongly onto the foot - almost a stiff-legged "fall" onto the heel. In spite of its (to me) klunky appearance, and in spite of its practitioners appearing as they moved to be severely effected by a vertically implaced broomstick impeding their progress, this style has spread in our mobile society across the country; it is always possible to pick out the person who learned to dance in Nelson, or from someone else who learned in Nelson, or from someone who had learned from someone who had also learned from someone, and so on.

Another example is emerging in central and southern California, which I've seen at dances in the Bay Area and in Los Angeles. This still-evolving style is composed partly of a watered-down Nelson (poor Nelson! It's a nice town and no disrespect is intended to it or the citizens thereof), a spread-out set, a "mush" star figure, a balance starting to the left (aargh) - which is said by its practitioners to have been picked up from the natives in a small town - not Nelson - in northern New Hampshire, and in a very laid-back relaxed attitude towards the phrasing of the figures with the music. Obviously it's not my favorite form of contra styling, but most of the people going contra dancing on the West Coast, especially in the Bay Area, have learned this

way and undoubtedly never even thought about it; they just enjoy the live music and dancing and have a great time with it all. And, in the final analysis, that's what it's all for.

Another regional style is just beginning to develop in Tucson, Arizona where most of the experienced dancers - the ones who other people watch and copy (which, for good or ill, is how "style" is picked up) - learned their dancing and music-making in Washington, D.C., and have consequently been heavily influenced by Appalachian music and dance, especially clogging. The blending of their exuberant clogging with the caller's more restrained Northeastern ways promises to be an interesting study.

*A Summary of Contra Dance FORMATIONS, some in Diagrammatic Form for Those so Wishing, and a List of TERMS for said Dances.*

### MAJOR SET

Longways for as many as will  
Up and Down the hall

BAND & CALLER
------------------

┆ ○

┆ ○

┆ ○

┆ ○

┆ ○

┆ ○

↔

Across

↑ Up/Top/Head

↓ Down/Bottom/Foot

┆ = Man

○ = Woman

### MINOR SET

DUPLE

Proper

┆ ○

┆ ○

Improper

○ ┆

┆ ○

TRIPLE

Proper

┆ ○

┆ ○

┆ ○

Improper

○ ┆

┆ ○

┆ ○

### Major Set

LONGWAYS FOR AS MANY AS WILL (Up and Down the Hall): Basic contra dance formation.

Couples in two lines beginning where the caller and the music are, with the men to the caller's right, and the women to the left. The M and W are facing each other.

### Minor Sets

A minor set is the group of two or three couples dancing together during a single turn of the dance. The minor subsets change each turn as the couples progress up and down the set.

DUPLE PROPER: Groups of two couples starting at the head of the set, or where the caller and music are, with the women on the caller's L and the men on the R.

(continued)



*A not-quite-inclusive list of contra terms and their descriptions:*

Hands 4 (or 6) from the top	Cast Off
Active/Inactive	Do-si-do
Cross over head and foot	Balance
Progression	Swing
Courtesy turn	Ladies Chain
Forward and Back	Right & Left thru/ R & L four
Hands across/Star across/ R or L Hand Star	Allemande L or R/L-R hand around Promenade

**TAKE HANDS FOUR (or SIX) FROM THE TOP:** A good method of determining who is the active couple. Starting at the head of the set, the first two couples (4 people) join hands in a circle. If it's a triple contra, the first three couples (6 people) join hands, and then on down the set.

**ACTIVE/INACTIVE:** The active couple is the one in the group of two (or three) couples that is nearest the head of the set; they are usually the couple that initiates the action; also called the "first couple", as in "1st cpl down the center ...". The active couple progresses down the set to the foot, where they become inactive (a relative term). The inactive couples progress up the set to the head (top) where they become active.

**DUPLE IMPROPER:** Same as above, except that the 1st couple in the group of 2 couples exchanges places with their partners, so that the 1st (or active) W is on the caller's R, and the M is on the L.

**TRIPLE PROPER:** Groups of three couples (six people) starting at the head of the set. The 1st couple is active; couples 2 and 3 are inactive. During the course of the dance the 1st couple progresses down the set below the 2nd couple, ending the dance there; when the dance immediately begins again, cpl 2 has become cpl 3 for the oncoming 1st and 2nd cpls, while cpl 3 has now become cpl 2. At the start of the third time through the dance the couples are back in their original alignment. Throughout the course of the dance the 1st cpl stays as a 1st to the bottom of the set, while the 2nd and 3rd cpls alternate, switching back and forth with each other on their way to the top of the set. This is the most confusing part of the 'triple' dances.

**TRIPLE IMPROPER:** Same as above, except that the 1st couple changes places, W right and M left. Important note: in all of the triple dances, the active couple when it reaches the foot of the set and finds just a 2nd cpl and no 3rd cpl to dance with, MUST go through the dance as though there were a 3rd cpl. If they do not, then the bottom cpl is effectively eliminated from the dance.

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**CROSS OVER HEAD AND FOOT (TOP AND BOTTOM, ABOVE AND BELOW):** In a duple or triple improper dance, the inactive couples who reach the top of the set must, while waiting out a turn through the dance, exchange places with their partners in order to start the next sequence as an active couple. At the foot of the set, the opposite happens: the active couple, while waiting out one sequence, crosses over and is ready to progress up the set as an inactive couple.

**PROGRESSION:** The movement of couples from one end of the set to the other; progressing down the set as actives, and up the set as inactives. Specifically, the term refers to the actual place in a figure when the active couple moves down below the 2nd cpl or sometimes the 3rd - a "double progression". Progression usually happens by: 1) swinging, the woman ending on the man's right; 2) a R & L thru; 3) a Ladies Chain; 4) Back up the center and cast off.

### Dance Figures

**COURTESY TURN:** The two people turning around as a unit to face the center of the set again. A Courtesy Turn as part of: 1) a Ladies Chain; 2) a R & L thru; 3) a Promenade; 4) Back up the center and cast off. It can involve two men, two women or be mixed. It can be done several ways: without touching; with nearest hands joined in promenade position; or with nearest arm around neighbor's waist. The name derives from the courteous attitude with which one person helps the other turn. It takes four steps to do.

**FORWARD AND BACK:** Each side of the set joins hands on their side and goes forward for four steps and back for four. They start from either the regular longways orientation, or at right angles across the set facing either up or down.

**HANDS ACROSS/STAR ACROSS/R OR L HAND STAR (New England Style):** Hands reaching across in a handshake grip with the person on the other side of the circle of four; usually, the hands of the active man and his opposite are below the hands of the active woman and her opposite. It derives from English country dancing.

**CAST OFF:** To go below or around one couple. It usually occurs after "Down the center and back" where it is performed in the following manner: The active couple, letting go of joined inside hands, extend their outside arms around the waist of the inactive person on their respective sides. The inactives assist with a courtesy turn leaving the actives below at the end of the turn.

**DO-SI-DO:** Two people pass around each other, back-to-back, returning to their starting places; the whole figure takes 8 steps and begins by passing R shoulders.

**BALANCE:** Done three different ways, depending on the area, the dance, or individual styles. Unless the caller asks for something else, a balance almost always starts by grasping R hands with the designated person and doing a:

1. Step-swing: Begin by stepping onto your own R foot, swinging your L foot across in front of your R leg, then repeating to the other side.
2. Step-touch: Starting with a slight forward step on the R, touching the L on the floor next to the R; reverse.
3. Step-two-three: Stepping forward, go R-L-R, the reverse. Each of these methods takes the same amount of music, that is, 2 measures of 4 beats.

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SWING: This is the same as the square dance buzz-step swing. It is done in ballroom dance position: the man's L is holding the Woman's R hand, or occasionally holding onto upper arms or elbows. His R arm is around the woman's waist with the hand in the center of her back, providing a firm but not overpowering support. The woman's L hand rests on or slightly behind the man's R shoulder. The couple faces each other but each person is shifted slightly to the left, so that their right shoulders are in front of each other; the R hips are almost next to each other, and the R feet are almost touching along their outside edges. This is important because the pivot point for the turn goes down between the R shoulders, hips, and feet. The torso and head are firmly but not rigidly held erect. On the first beat of the new phrase the weight is transferred to the R leg with a slight bending of the R knee and then the weight is transferred to the R leg with a slight bending of the R knee and then the weight is transferred quickly to the L foot as it pushes strongly against the floor. This can be counted as a "DOWN and", so that a whole string of them becomes "DOWN and DOWN and DOWN and DOWN and ...". If this results in too strong a bend in the R knee, then it should be counted as a "R and R and R and R and R and R ...". These buzz turns are done at twice the speed of the walking steps, and can last for 2, 4 or sometimes 6 or 8 measures, which would mean stepping on the R some 8, 16, 24 or 32 times - a traditional long New England swing. Remember, the torso and head are up during this; all that bends is the R knee, and that slightly. The most important part of any swing is to establish the point around which you pivot; this is done by maintaining strong, solid arm positions by both the man and the woman. 'Soft' arms won't do it, arms and hands of cast iron don't work well either. Strong but man-or-womanly, that's the ticket.

There is another form of swing, the New England walking swing, which takes the same number of beats as the normal walk, that is, 2 per measure - half that of the buzz swing. In the ballroom position the partners simply walk around each other. This is especially good if one or both dancers are very tired. The other square dance hard-arm positions are not acceptable, since your partner will probably not be expecting them.

LADIES CHAIN: The opposite two women take R hands and walk past each other with 4 steps; each woman gives her L hand to the opposite man, who takes it with his left, puts his right around her back at the waist, and with a courtesy turn they move around in four steps to face the opposite couple; the man pivoting backwards, and the woman moving forward. Usually the women will then chain back home, with another 8 steps, 4 over and 4 to turn. The complete figure over and back takes 8 measures or 16 steps.

RIGHT & LEFT THRU/R & L FOUR: All four people move through the whole figure, starting by taking 4 steps across the set and passing R shoulders with the opposite person. This means that as the two people on a side walk forward towards the other two, the right hand person will always go between the opposite two people. After passing thru, the same right hand person hooks around smoothly with 4 more steps in a U-turn to the left, while the left hand person backs around with a smaller U-turn. The two of them have turned around smoothly, as a unit, without touching each other; a 'hands-off' courtesy turn. At the end of these 8 steps - 4 to pass over and 4 to turn - the two pairs are facing each other again across the set. The usual figure then is a R & L Back. The whole figure over and back takes 8 measures or 16 steps.

(continued)

ALLEMANDE L OR R (L or R HANDS AROUND): Active person takes L or R hands with the person designated by the caller; they turn around each other to face their own starting places. This is done in two different ways: 1) the handshake position; 2) for very fast turns, the 'arm-wrestle' grip is best. The hands are clasped palm-to-palm, the forearms are together and held vertically, and the upper arms are parallel to the floor. This can also be achieved by having the hands in the old-fashioned hand-kissing position and lifting them up to chin height while bending both wrists around each other and towards their owners; easier to do than to describe.

PROMENADE: Side-by-side, the same as a courtesy turn. Man and woman face the same way, the man holding the woman's left with his left, his right arm behind her back at the waist (or sometimes at shoulder height) with their right hands joined.

*A List of the DANCES, Too long to be Taught in One Hour, and so Obviously Meant to be Used for Future Reference as Well as Present Enjoyment in this First Month of the Decade of the 1980's.*

All the Way to Galway  
 The Weathervane  
 Miss Brown's Reel  
 The de Marbelly  
 Petronella  
 The Tucson Mountains

The Market Lass  
 Lady Walpole's Reel  
 Chorus Jig  
 Canadian Breakdown  
 The Tourist



DESCRIPTIONS OF THE DANCESALL THE WAY TO GALWAY (Reel)

Duple Improper (first couples crossed over).  
 A dance by Richard Castner of Portland, Maine.  
 Music: Traditional

- 8 DOWN THE CENTER with your own,  
UP THE OUTSIDE all alone
- 8 Into the center with a DO-SI-DO,  
DO-SI-DO the one below
- 8 With the same you BALANCE AND SWING
- 8 Take this lady and HALF PROMENADE across the set,  
RIGHT AND LEFT BACK with a courtesy turn

## Explanation:

- 8a Actives, holding R hands, go down for 8 steps, then cut through to the outside
- b Back up with 8 steps to original place
- 8a Actives do-si-do in the center with 8 steps
- b Actives face down and do-si-do with the inactive person
- 8a Balance for 2 measures
- b Swing for 6 measures
- 8a With the same person half-promenade across and courtesy turn
- b Come on back and courtesy turn

THE WEATHERVANE (Reel)

Duple Improper  
 Composed in California sometime in the past 10 years.  
 Music: Traditional

- 8 DO-SI-DO the one below  
The same girl SWING & WHIRL
- 8 The opposite 2 R & L THRU  
And R & L FOUR & a little bit more and HOOK BY THE R
- 8 WEATHERVANE all the way round and a little bit more, & CAST OFF
- 8 LADIES CHAIN over & back

## Explanation:

- 8a Actives do-si-do with the inactives on their side of the set
- b Same 2 swing, with the women ending on the man's R
- 8a Across and the courtesy turn
- b Back home, courtesy turn holding both hands, so the women can hook R elbow in the center
- 8a The 2 couples move around the pivot in a circle slowly and elegantly for 12 steps--one full circle
- b Then cast off on the original sides to face across the set with 4 steps

(continued)

- 8a Chain over with a courtesy turn  
 b Chain back with a courtesy turn

THE DE MARTELLY (Jig)

Duple Proper (M on R, W on L)

Music and dance composed by Dudley Laufman of Canterbury, New Hampshire.

- 8 1st woman out and SWING the 2nd man  
 8 1st man out and SWING 2nd woman  
 8 1st couple out and SWING  
 8 1st couple DOWN THE CENTER, BACK AND CAST OFF

Explanation:

- 8 Buzz step swing, ending back in place  
 8 Same  
 8 Actives swing, ending facing down, with the woman on the R  
 8 Actives down for 2 measures, turn as a couple for 2, up for 4 and cast off

PETRONELLA (PAT'NELLA)

Duple Proper

Music and dance: Traditional Scottish

- 8 AROUND to your R and BALANCE to your own (twice)  
 8 And ROUND to your R, BALANCE once again (twice)  
 8 DOWN the center two by two, come on back and CAST OFF  
 8 R & L over, and R & L back

Explanation:

The first 16 measures are the same, with the active couple tracing the four sides of a diamond, ending back home.

- 8a Actives turn around to their R, with 4 steps describing 3/4 of a circle and end facing their partners in a long line up and down the center of the set, M facing up and W facing down; then the actives balance, arms held loosely at the sides. The figure then becomes "1, 2, 3, 4, R-swing 1-swing".  
 b Repeat. This time, actives end across the set in their partner's original position,  
 8a Repeat, ending up and down the center, M facing down and W facing up.  
 b Repeat for the last time, ending with the balance in original positions.

(continued)



## Variation:

Since the inactive couple twiddle their thumbs for a long time, a variation has developed in both the Scottish and New England versions--frowned upon, of course, by the more stickely conservative of the traditionalists, the "keepers of the flame". This variation has the inactive couple, after waiting for 4 beats (2 measures), join hands with the active couple and balance; from this point they continue around the diamond shape with the actives, separating at the very end to allow the actives to move down the center. A variation of this variation, for the real hotshots and not too often seen, has the inactive couple move, after the first balance, in the reverse direction on the walking turn--that is, they move to their L, or clockwise, Since the active couple almost never expect it, it becomes rather startling.

THE TUCSON MOUNTAINS (Reel)

## Duple Proper

Composed for a wedding dance in Arizona by Harry Brauser.

Music: "Mistwold" by Dudley Laufman

- 8 L HANDS ACROSS 8 steps around  
BACK WITH A RIGHT to your own home ground
- 8 1st man and 2nd W DOWN THE CENTER hand in hand  
Come on back and CAST OFF
- 8 Actives BALANCE & SWING
- 8 All join hands and FORWARD & BACK  
Forward again with a DO-SI-DO

## Explanation:

- 8a Join L hands with your opposite corner (non-partner) and walk around for 8 steps
- b Drop L hands, turn around towards the center of the circle, take R hands with the same person, and take 8 steps back
- 8a 1st M and 2nd W, still holding R hands, walk down the center for 6 small steps, turning in place on 7 and 8
- b Still holding R they come back up for 4 normal steps, drop hands, and cast off on their own sides
- 8a 1st couple meet in the center, take R hands, balance and swing
- 8a All on the R join hands, all on the L join, both longways lines take 4 steps towards each other and 4 back
- b Dropping hands, all move forward into a R shoulder do-si-do

THE MARKET LASS (Reel)

Triple Proper (3 couple set: M on R, W on L)

Dance: Traditional, 1799

Music: "Glen Towle" (pronounced "Toll", as in "toll bridge") by Dudley Laufman

(continued)

- 8 DOWN THE OUTSIDE past 2 you go  
CROSS OVER and come UP one couple
- 8 FORWARD 6 and BACK  
R to your partner, TURN 3/4 around
- 8 FORWARD 6 and BACK once more,  
R to your own, 3/4 TURN to below one couple
- 8 Top 2 R & L THRU, and R & L BACK

Explanation:

- 8a 1st W turns to her R, 1st M to his L (they are both turning to face the caller and music) and go down the outside of their own side of the longways set past couples 2 and 3
- b They cross over, passing L shoulders, and go up the outside past 1 couple to stand between couples 2 and 3
- 8a Taking hands on the sides the 2 groups of 3 people, with the active person in the middle, take 4 steps toward each other and 4 steps back to place
- b The active M and W now take R hands in the center and move around each other to their L for 3/4 of a turn, dropping hands and moving backwards away from each other. The M is facing down and has moved back so he is between couple 2; the W is facing up and has moved back to stand between couple 3.
- 8a Active M takes hands with couple 2 and all face down; active W takes hands with couple 3 and all face up. The 2 lines of 3 people are now across the set, at right angles to the original longways position. They take 4 steps forward and 4 steps back
- b Actives repeat 'b' above, taking R's into a 3/4 turn, backup to end on their own side but down one couple; the W is between W2 and W3, the M between M2 and M3
- 8a R & L over and a courtesy turn
- b the same back home

Note: At the top and bottom of a triple dance, a couple must wait out two full times through the dance before starting again. This gives you a good chance to watch the other people admiringly. **IMPORTANT!** When the actives reach the bottom of the set and have only 1 couple to dance with, they must dance with an imaginary 3rd couple; if they don't, that bottom couple is effectively eliminated from the dance.

A Special Note: When I was at the 1977 Year End Camp in Keene, New Hampshire, Ralph Page, the dean of New England Contra people, told us the following story of the origins of "Glenn Towle":

"...It's an old dance; the tune is new, Certainly, I don't want to ever call the dance to any other tune but this...Now who was Glenn Towle, he was a fine young lad that lived down near Ringe and he went to all the dances;

(continued)



everybody loved the lad, but suddenly he discovered that he had an incurable disease. I don't know exactly what it was, it was some kind of cancer of the marrow of the bone, and he had a very few months to live, and he still kept going to the dances, and when he died--I don't know what faith any of you are, I couldn't care less, but in this area we still have what we call a 'wake' at certain times, not as much as we used to but occasionally do--and Glenn left word that he'd like someone to dance after he'd gone. Now a wake, I don't know if you've ever been to one or not, but there's always dancing and there's always singing. The singing must always be a sad song and we used to have certain people who sang at a wake and we called them a 'keener', which is a Gaelic name for a song or a story-teller; and the song must be sad, but the music is very happy and light and we don't dance because we're happy so-and-so has passed away, we dance in terms of their honor; and so, oh, 2, 3 weeks later... after he, Glenn, had passed away, they had a dance in his honor and Dudley Laufman wrote this particular tune; and he came in with the music and said if we like it we'll use it and call it 'Glenn Towle'. Well, about 32 measures, we, everybody knew that they were going to like the tune. And, about the second time through, we had a piano player, big Mac McQuillen who's a ex-Sergeant of Marines, a real tough cookie, and the tears were streaming down his face, and it's not unmanly occasionally for a man to cry. So this dance is a little bit of a special dance with us; the music is "Glenn Towle", it's a lovely tune. And, why God bless Dudley Laufman for writing it...I will not bless him too much, but for that particular music, of the tunes that he's written, he's done a real fine job, and I don't care a pin (about anything else)..."

(I took this from a tape of mine and quote from it with Mr. Page's kind permission. Unfortunately we can't capture on paper the flavor of Mr. Page's New England speech.)

(From the linear notes of Dudley Laufman's LP "Mistwold" we learn that the dance took place in Dublin, New Hampshire, and that about 100 of Glenn Towle's friends danced in the small ballroom of an old farmhouse.)

(continued)

Some Additional CONTRAS Without Much ExplanationLADY WALPOLE'S REEL

Duple Improper

Music: "Mistwold" by Dudley Laufman

- 8 BALANCE & SWING the one below
- 8 DOWN THE CENTER and back, CAST OFF
- 8 LADIES CHAIN over and back
- 8 HALF-PROMENADE over, R & L back

MISS BROWN'S REEL

Duple Proper

Music: "Mistwold" by Dudley Laufman

- 8 1st W SWING 2nd M  
1st M SWING 2nd W
- 8 1st couple DOWN THE CENTER, back and CAST OFF
- 8 FORWARD & BACK, 1st couple SWING
- 8 R & L over and back

CHORUS JIG

Triple Proper

Music: "Mistwold" by Dudley Laufman

- 8 DOWN THE OUTSIDE and BACK
- 8 DOWN THE CENTER, BACK and CAST OFF
- 8 Swing COUNTRY CORNERS: after the cast, the actives give R hands to each other in the center. The M has two W in front of him, the W has two M in front of her. The M gives his L to the W down the set to his RIGHT and goes round by that LEFT, THEN COMES BACK TO HIS PARTNER IN THE CENTER with a R-hand, then shoots off to the W on his L with a L-HAND AROUND, then back to his partner with a R-hand and across to place. On the W's side it goes like this: Partner with a R, to the M up the set with a L-HAND ROUND, back to her own with a R-HAND ROUND, to the man down the set with a L-HAND ROUND, back to her own with a R-HAND ROUND, partner with a R and back to place. The partner always gets the R hand, the others get the L hand.
- 8 FORWARD 6 AND BACK  
Actives SWING in the center

(continued)



CANADIAN BREAKDOWN (Hornpipe or Reel)

Duple Improper  
Dance by Ralph Page  
Music:

- 8 BALANCE partner and DO-SI-DO  
ALLEMANDE LEFT the one below to a LINE OF FOUR ACROSS the set and  
BALANCE four in line
- 8 Actives BALANCE & SWING
- 8 DOWN THE CENTER, back and CAST OFF
- 8 R-HAND ACROSS for 8, L-HAND BACK for 8

THE TOURIST (Reel)

Duple Improper  
By Ted Sanella of Lexington, Massachusetts, arranged by Ralph Page.  
Music: Traditional

- 8 DOWN THE OUTSIDE of the set  
Turn around and COME RIGHT BACK
- 8 Into the center with a DO-SI-DO  
CIRCLE FOUR with the couple below
- 8 BALANCE & SWING the one below
- 8 LADIES CHAIN over and back

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