

INSTITUTE

**'77 SEASIDE
STATEWIDE**

SANTA MONICA



1977 SANTA MONICA STATEWIDE INSTITUTE

INDEX BY NAME OF DANCE

<u>Name of Dance</u>	<u>Country</u>	<u>Teacher</u>	<u>Page</u>
BIBERSKO KOLO	Serbia, Jugoslavia	Burke	1
LEFKADÍTIKOS	Greece	Matchette	3
LEPA ANKA KOLO VODI	Croatia, Jugoslavia	Shay	4
LIRPPU-LARPPU	Finland	Gault	6
NEVESTINSKO ORO	Macedonia, Jugoslavia	Shay	8
PIASTOWSKI MAZUR	Poland	Gault	10
SVATOVSKA POLKA	Slovenija, Jugoslavia	Burke	13
SYRTÓS PYLAÍAS	Greece	Matchette	14
WALPOLE COTTAGE	England	Gault	15

INDEX BY TEACHER

<u>BILL BURKE</u>			
BIBERSKO KOLO	Serbia, Jugoslavia		1
SVATOVSKA POLKA	Slovenija, Jugoslavia		13
<u>NED & MARIAN GAULT</u>			
LIRPPU-LARPPU	Finland		6
PIASTOWSKI MAZUR	Poland		10
WALPOLE COTTAGE	England		15
<u>VILMA MATCHETTE</u>			
LEFKADÍTIKOS	Greece		3
SYRTÓS PYLAÍAS	Greece		14
<u>ANTHONY SHAY</u>			
LEPA ANKA KOLO VODI	Croatia, Jugoslavia		4
NEVESTINSKO ORO	Macedonia, Jugoslavia		8

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1977 SANTA MONICA STATEWIDE

Presented by Billy Burke

BIBERSKO KOLO
(Serbia)

Bibersko (Bee-bear-skho) is traditionally a man's dance. The song describes different methods of grinding pepper. The dance was originally notated by Danica and Ljubica Janković, Volume II. Bibersko was originally introduced at the 1971 Aman Institute.

RECORD: Aman 201 and FR 4104 B

FORMATION: Line, shldr hold pos.

2/4

PATTERN

Meas

BASIC STEP

- 1 Moving LOD, step R (ct 1) step L over R (ct 2)
- 2 Step R to R (ct 1) lift L leg (ct 2)
- 3 Step L to L (ct 1) lift R leg (ct 2)
- 4-12 Repeat meas 1-3, 3 more times (4 in all.)
- 13 Preparation Step: Step L in place.

GRINDING PEPPER -VARIATION I

- 1-6 Strike R heel next to L, 12 times
Note: There is a slight pause in the music after meas 6.

VARIATION II

- 13 Preparation Step: Bend down with R knee touching floor
- 1-6 Tap R knee gently on floor 12 times; rise on "pause"

VARIATION III

- 13 Preparation Step: Release shldr hold, bend down on both knees and stoop over with R elbow towards floor.
- 1-6 Gently tap R elbow 12 times on floor; rise and assume shldr hold on "pause."

VARIATION IV

- 13 Preparation Step: Release shldr hold, bend down on both knees and place forehead close to floor.
- 1-6 Gently tap forehead on floor 12 times; rise and assume shldr hold on "pause."

VARIATION V

- 13 Preparation Step: Release shldr hold and assume either a prone "push-ups" pos or modified knees and hands on floor pos, with chin close to floor.
- 1-6 Gently tap chin on floor 12 times; assumeshldr hold pos on "pause."

PATTERN

Meas	
1-13	Basic Step
1-6	Variation I
1-12	Basic Step
13	Preparation Step, Var II
1-6	Variation II
1-12	Basic Step
13	Preparation Step, Var III
1-6	Variation III
1-12	Basic Step
13	Preparation Step, Var IV
1-6	Variation IV
1-12	Basic Step
13	Preparation Step, Var V
1-6	Variation V

1977 SANTA MONICA STATEWIDE

Presented by Vilma Matchette

LEFKADITIKOS
(Greece)

Lefkaditikos (Layf-kah-dee-tee-khos) is danced in Lefkada, an island in the Ionian Sea, off the western coast of Greece. It is a "Diplōs horōs," that is, a "double dance," having two parts. One authority, V. Papahristos, says that it is a dance for women only, but it seems that it is also done by men. It is described in the following books: Elliniki Hori, V. Papahristos, (Athina, 1960) Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965)

RECORD: Greek Folk Dances -Folkraft LP-8
Greek Folk Songs & Dances -Counterpoint CPT-527 LP

MUSIC: 1st part, slow 2/4 ct (1) (2)
2nd part, cast 7/8 Ct (1) 1,2,3 (2) 4,5 (3) 6,7
slow quick wuick

FORMATION: A line of dancers in front basket hold (R under, L over)

PATTERN

Meas

FIG I Slow 2/4

- 1 Facing ctr, step R to R (ct 1) step L in front of R, bending knees slightly (ct 2)
- 2 Step R to R (ct 1) touch L in front of R, rest L edge of L ft to R of R ft; body leans slightly L (ct 2)
- 3 Repeat meas 2 with opp ftwk and direction (cts 1,2)
- 4-12 Repeat meas 1-3, 3 more times (4 times in all)

FIG II-fast (7/8)

- 1 Facing ctr, step R to R (ct 1) step on ball of L directly (straight) behind R (ct 2) step R to R (ct 3)
- 2 Leap fwd into ctr on L, bending knees-R slightly fwd of where it previously was and L slightly in front and to the L of the R (ct 1) step back on R (ct 2) step back on L (ct 3)
- 3 Step back on R (ct 1) step L on L (ct 2) step R in front of L (ct 3)
- 4 Step back (LOD) on L (ct 1) leap to R on R, step L in front of R (cts 2,&) hold with wt on L (ct 3)
- 5-12 Repeat meas 1-4 three more times (4 times in all)

FIG I-VARIATION

- 1 Release hands, turn R once around stepping R,L.-Rejoin hands.

1977 SANTA MONICA STATEWIDE

Presented by Tony Shay

LEPA ANKA KOLO VODI

Lepa Anka Kolo Vodi (Lay-pay Ahn-kah Kolo Vo-dee) was originally learned by Tony Shay from Dr. Ivan Ivancan, Seminar of Folk Dances, Badija 1970. Was first presented at the Aman Institute, Jan. 1971.

RECORD: FR 4108A (Festival Records, 45 Rpm)

FORMATION: Variation I: Face LOD with W on R of M - M folds both hands over belt and close to ctr of belt, W link L arm through M R arm while W R hands rests on M R arm just above the elbow.

Variation II: M join hands and form a circle. W is on M L with R hands on ptr's L shldr and L hand on R shldr of M on W L.

STEPS: Variation I, Basic Step: Meas 1 - Both step-bend on R (both knees bent and close together), start moving L fwd (ct 1) straightening L leg place L heel fwd and straighten R leg - lean back slightly (ct 2). Meas 2 - Repeat meas 1 with opp ftwk.

2/4

PATTERN

Meas

INTRODUCTION: 4 meas (Start dance when singing begins)

VARIATION I, PART I (See Formation)

- 1-2 Do 2 basic steps turning 1/2 turn CW (W bkwd, M fwd) start R.
- 3-4 Hold in place with R heel extended fwd
- 5-6 Continue turning CW with 2 basic steps - start R
- 7-8 End facing LOD, hold in place with R heel extended fwd.

Repeat all of Variation I, 1 more time (2 in all)

VARIATION II, PART I (See Formation)

- 1 Moving slightly L, step into circle with R (ct 1) bounce lightly on R (ct &) step back on L (ct 2) bounce (ct &)
- 2-4 Repeat meas 1, 3 more times (4 in all). Both release L hand hold on meas 4, ct 2.

VARIATION II, PART II

- 1-2 With W L hand on top of M L which is extended fwd (M free R fist on hip, W R hand remains on ptrs L shldr), both stepping R,L,R, M steps in place while W walks into ctr of circle (both, 1/4 turn CW) (cts 1,2,1) touch L slightly fwd

Lepa Anka Kolo Vodi, Cont-Page 2

and to R (ct 2)

- 3-4 Both stepping L,R,L, M steps in place while guiding W out of circle and back to place (1/4 turn CCW). Hold last ct.
5-8 Repeat meas 1-4.

Repeat Variation I and II as described above until the end of the dance.

TRANSITION INTO VARIATION II

On Variation II, Part I, meas 1-2, both do steps as described, except M dances in place while W moves in front of M (facing ctr, W moves from M R side to M L side.) M form a circle on meas 3 and W place hands on M shldr.

TRANSITION at end of VARIATION II

At the end of Variation II, Part II, meas 8, with hands joined (ML,WL), M guides W to his R side. Assume orig pos of Variation I, Part I.

1977 SANTA MONICA STATEWIDE

Presented by Ned & Marian Gault

LIRPPU-LARPPU
(Finland)

Lirppu-Larppu (LIRP-poo LARP-poo) is a couple dance from Kimito, near Turku in Southwest Finland. The dance was introduced by Susanna Daley of Helsinki, Finland, at the 1976 University of the Pacific Folk Dance Camp, Stockton, California.

MUSIC: Record: Suomen Nuorison Liitto, Side A, Band 1.

FORMATION: Cpls are in a double circle with ptrs facing. M back is to ctr, and hands are down at sides.

STEPS AND Step Lift (2/4 meter): Step slightly **L** on L (ct 1) lift
STYLING: L heel as you cross R leg in front of L with R knee bent (ct 2). Knees are crossed but calf and foot hang straight down.

Polska (3/4 meter): Step fwd on L (ct 1) close R to L (ct &) step fwd on L (ct 2) leap fwd on R kicking L heel up behind (ct 3). Step repeats exactly. Step is also done beg R.

Cross-back Pos

Ftwk for M and W is same throughout dance.

MUSIC 2/4, 3/4

PATTERN

Meas

2/4

INTRODUCTION: 2 meas. No action

I.

A) STEP LIFT

1-4

Beg L dance 4 Step Lifts in place

B) "KARKELO" (KAR-kay-loh)

5-6

Moving twd ptrs L side step fwd L,R (cts 1,2) step fwd on L, bending knee and lifting R behind (ct 1) step bkwd on R (ct 2).

7-8

Change places moving CW around ptr and staying face to face. Step fwd L,R,L, close R to L, taking wt. (M is now on outside of circle.)

9-16

Repeat action of meas 1-7. On meas 16 assume cross-back pos, R hips adjacent.

3/4

II: POLSKA

1-6

Dance 6 Polska steps beg L and turning CW as a cpl approx 2 1/2 times to finish with M on outside of circle.

7-8

Release hands and step L,R,L turning 1/4 R to face ptr

Lirppu-Larppu-Cont-Page 2

(meas 7) Clap own hands (ct 1) assume cross-back hold,
L hips adjacent (cts 2,3)

9-15 Repeat action of meas 1-7 (Fig II) but turn CCW and beg
Polska with R ft. On Meas 15, step R,L,R turning 1/4 L
in own place to face ptr (M on inside of circle.)

16 Clap own hands (ct 1) hold (cts 2,3.)

Repeat entire dance once (2 times in all.)

Presented by Tony Shay

NEVESTINSKO ORO
(Macedonia)

Nevestinsko Oro (Neh-veh-steen-skho Oro) is a woman's line dance from around the town of Debar in Western Macedonia, Yugoslavia. It was originally learned by Nena Sokčić (formerly of Lado), from a Debar villager in 1950.

RECORD: AMAN LP-103

FORMATION: Hands joined and down, face LOD

RHYTHM: 7/8 counted $\frac{1,2,3}{1}$ $\frac{1,2}{2}$ $\frac{1,2}{3}$

7/8

PATTERN

Meas

INTRODUCTION: 4 meas (Start dance when drum begins.)

FIG I.

- 1 Facing and moving LOD, step R (ct 1) touch L slightly in front of R (ct 2,3)
- 2 Repeat meas 1 with opp ftwk
- 3 Step on R (ct 1) touch L in front of R (ct 2) step on L (ct 3)
- 4 Step on R and turn to face ctr (ct 1) touch L slightly in front of R (ct 2,3). Raise arms to shldr height.
- 5 Step L fwd (ct 1) touch R slightly in front of L (ct 2,3)
- 6 Step R bkwd (ct 1) step slightly back on L (ct 2,3). Lower arms.
- 7-9 Repeat meas 3-5
- 10 Step R bkwd (ct 1) touch L slightly in front of R (ct 2,3)
- 11 Moving and facing RLOD, step L (ct 1) step R (ct 2,3)
- 12 While stepping bkwd on L, pivot 1/2 turn R to face LOD (ct 1) step R in place (ct 2) step L fwd (ct 3)

FIG II

- 1-12 Repeat Fig I, except all touches are accompanied by two (2) light bounces on the supporting ft (cts 2,3). Hands are at shldr height throughout figure.

FIG III

- 1 Facing and moving LOD, step R (ct 1) step L (ct 2) step R (ct 3)
- 2 Repeat meas 1 with opp ftwk
- 3 Repeat Fig I, meas 3, ct 1,2, hold on ct 3.
- 4 In place, step L,R,L (cts 1,2,3) Face ctr.
- 5 Step L fwd (ct 1) step R in place (ct 2) step L in place (ct 3)
- 6 Step R bkwd (ct 1) touch L slightly in back of R and bounce

Nevestinsko Oro, Cont-Page 2

- twice (Ct 2,3)
7-9 Repeat meas 3-5
10 Step R bkwd (ct 1) step L in place (ct 2) step R in place(ct 3)
11-12 Repeat Fig I, meas 11-12.
Note: Hands are the same as in Fig I.

SUGGESTED PATTERN:

FIG I. - Do 2 times

FIG II - Do 2 times

FIG III- Do 3 times as follows:

First time through - dance as notated

Second " " - meas 3, dropping hands make 1 complete
turn to R. Rejoin hands.

Third " " - meas 11, dropping hands make 1 complete
turn to L. Rejoin hands.

PIASTOWSKI MAZUR
(Poland)

Dance arrangement by Ned Gault, based on study with Ada Dzienanowska. First taught at the 1977 Folk Dance Federation Teacher Training Program, Northern California.

MUSIC: Muza XL-0746 "Polska Kapela Ludowa", side A, Band 5
Piaستowski Mazur

FORMATION: Cpls in circle, M inside, facing ptr, MR WL joined and held out to side. M free hands in fist on hip, W holds skirt.

STEPS: BASIC MAZUR STEP: Small leap fwd onto L, at same time sliding R fwd, gradually straightening knee (ct 1) step fwd on R (ct 2) fwd on L (ct 3). Step repeats with small leap onto R, reversing ftwk. Mazur step is very smooth, with only a slight leap on ct 1.

HOŁUBIEC(Click Step): (ho-WOO-byets)

Hop on R, moving slightly to L side. At same time click L foot to R, in air, toes pointed down (ct 1). Step L sideward to L, bending both knees (ct 2). Close R to L (take wt), with knees straight (ct 3). The knee bending produces a dip on ct 2. Next basic repeats with same foot in same direction. Step may also start with hop on L and move to R side.

3/4

PATTERN

Meas

INTRODUCTION:

- 1-2 Wait
3 1 Basic Mazur step in place, beginning MR, WL
4 2 stamps, M L,R (no wt) bringing joined hands through at shldr level, turning to face LOD, hands extended fwd.

I. FORWARD, CLICKS, KNEEL

- A1
1-3 3 mazur steps fwd in LOD, beginning MR, WL
4 2 stamps (M: L,R) turning to face ptr and bringing joined hands back sharply to original side pos.
5-8 Dance 4 Hołubiec Steps moving in LOD (M to L, W to R). Keep MR, WL hands joined and held out to side. ML arm is held straight out to side, palm up. (W RH holds skirt.)

Piastowski Mazur-Cont, Page 2

9-11 M step L, kneeling on R knee (MLH on hip), as W moves CCW around ptr with 3 mazur steps back to place. M rise with wt on L on last count of Meas 11.

12 2 stamps (M R,L; W L,R) turning in place to face LOD ready to repeat Fig I.

A2

13-24 Repeat Meas 1-12 exactly.

II: CIRCLE, COUPLE TURN

B

1-7 All join hands in single large circle. Move to R with 7 mazur steps all beginning R.

8 Stamp L,R (M, no wt) in place facing ctr.

9-15 M take WLH in his L. WRH holds skirt slightly to side. MR arm curved behind (but not touching) ptr. With M as pivot, turn CCW 1-3/4 turn to face LOD, using 7 mazur steps, beginning MR, WL.

16 Stamp, L,R (no wt) in place. On stamps, M take WLH with his R. ML hand returns to hip, WR hand to skirt.

III: FORWARD, CLICKS, KNEEL

A1

1-12 Repeat Fig I, meas 1-12

IV: BREAK -W to center

1-4 W move twd ctr to make circle, with 3 mazur steps and 2 stamps. M dance 1 mazur step backward, 2 fwd, and 2 stamps, to make M circle on outside. All joined hands are held down, arms straight (as much as possible.)

C

V: CLICKS IN CIRCLE

1-3 3 Hołubiec Steps, M moving to L, W to R

4 3 stamps (ML,R,L; W R,L,R) to change direction.

5-8 REPEAT Meas 1-4, M ending slightly to L of ptr.

9-12 All dancing 3 mazur steps and 2 stamps, M nearly in place, W moving backward, M raise hands over W heads (2 meas) MR arm over own ptr. M bring hands down to basket hold (2 meas).

D

VI: BASKET AND CLICK TURNS

1-4 In basket hold, move 3 mazur steps and 3 stamps to L, all beginning L.

5-8 Move to L with 3 mazur steps and 2 stamps, all beg L.

9-11 M raise joined hands sharply and hold them high as W take 1 mazur step fwd twd ctr with hands joined, one to turn to L in place (release hands and put them on hips) one to move out to face ptr (M take 3 mazur steps in place).

- 12 2 stamps, M release hands and bring them back sharply to hips.
- 13-16 Hożubiec turns: Both put R arm around ptr waist, straight L arm diag up to side. Beginning with wt on R, do 4 Hożubiec steps (click, step, step) to make 2 complete CW turns in place, ending M facing ctr.

VII: BREAK

- 1-4 3 mazur steps and 2 stamps to release turn pos and, taking inside hands with ptr, turn to face LOD, ready to repeat Fig I. On these 4 meas, move slightly away from ctr, making the circle larger.

VIII:

- A1, A2
1-24 REPEAT Fig I, meas 1-24, EXCEPT on meas 24 M do not rise. W do 2 stamps facing ptr in final pose.

Notes by Ned Gault

1977 SANTA MONICA STATEWIDE

Presented by Billy Burke

SVATOVSKA POLKA
(Slovenija)

Svatovska (SVA-tov-ska) is a wedding polka from Gorenjska. This dance was learned by Billy Burke at a seminar on Badija, Yugoslavia in 1971 and was first introduced by him at the 1972 Aman Institute.

RECORD: LP AMAN-102, Vol 2., Side 2, Band 7

FORMATION: Cpls in ballroom pos, facing LOD.

STEPS & POLKA STEP:

STYLING: Meas.

1. Moving fwd, M step R,L,R (short,short,long), W use opp ftwk.
2. Repeat above with opp ftwk.

This polka is done in a rolling foot manner

MUSIC 2/4

PATTERN

Meas

- 1 M starting L, W R, do 1 Polka step in LOD
- 2 Repeat meas 1 with opp ftwk
- 3 With 1 Polka step the cpl makes $\frac{1}{4}$ turn to M L to face ctr of circle (M steps back and pulls the W arms fwd). M L and W R joined hands are pulled to the chest, bending at elbow.
- 4 With 1 Polka step the cpl makes $\frac{1}{4}$ turn to M R to again face LOD, hands return to normal social dance pos. On last ct lean fwd and kick (M R, W L) ft behind.
- 5 Taking 1 Polka step in LOD, come out of lean pos.
- 6-7 With hands on hips, fingers fwd, each make 2 turns in LOD with 4 steps ($\frac{1}{2}$ step per ct) M turn CCW, W CW.
- 8 Facing ptr do 3 steps in place (M-R,L,R and W-L,R,L).

Return to ballroom pos and begin dance again. Repeat dance until end of music.

1977 SANTA MONICA STATEWIDE

Presented by Vilma Matchette

SYRTÓS PYLAÍAS
(Greece)

This dance Syrtós Pylaías (Syrtos Pee-lie-ahs) is a syrtós, or kalamatianós, from the village of Pylaía in the region of Macedonia and Thessaly in northern Greece. The song is about a wedding, and so it is probably done as a wedding dance also. It is described in the following book: Greek Folk Dances, M. Vouras and R. Holden (New Jersey, 1965)

RECORD: Greek Folk Dances, Folkraft LP 3 (This is the only recording currently available.)

FORMATION: A line with hands joined (and down -R.H.)

STYLING: The dance is for both M and W and should be happy in feeling, much like a regular syrtó or kalamatianó.

RHYTHM: 7/8 time- Slow, Quick, Quick (1,2,3 4,5 6,7)
1 2 3

7/8

PATTERN

Meas

PART I

- 1 Moving and facing LOD, step R fwd (ct 1) rock back on R leave R in place (ct 2) step fwd on R (ct 3)
2 Step fwd on L (ct 1) rock back on R, leave L in place (ct 2) step fwd on L (ct 3)
3 Facing ctr, raise hands above head; step fwd on R (ct 1) step L next to R (ct 2) step R in place (ct 3)
4 Repeat meas 3, with opp ftwk-move out of circle and lower hands on ct 1.
5-12 Repeat meas 1-4 two more times (3 in all)
13-14 Repeat meas 3-4 so dance will coincide with song.

PART II

- 1-2 Repeat Part I, meas 1-2
3 Face ctr, raise hands above head; step R to R (ct 1) step on ball of L ft behind R, turn to face L (ct 2) step on ball of R ft next to L (ct 3)
4 Repeat meas 3 with opp ftwk, arm work and direction.
5-12 Repeat meas 1-4 two more times (3 in all)
13-14 Repeat meas 3-4, so the dance will coincide with song.

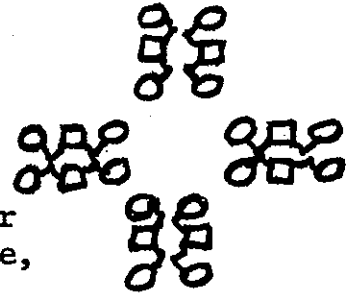
Presented by Ned & Marian Gault

WALPOLE COTTAGE
(England)

This progressive dance for trios was introduced by Bob Parker at the 1974 University of the Pacific Folk Dance Camp.

MUSIC: RECORD: EP 116, Walpole Cottage

FORMATION: Any even number of trios, each consisting of 1M between 2W in a line of 3, Each set consists of 2 trios (1 trio facing another trio.) Sets are arranged in a large circle, like spokes of a wheel.



STEPS and Buzz-step:*

STYLING: Dance-walk: a light, springy walking step (1 step to 1 ct) in which the ball of the ft contacts the floor before the heel. Dance-walk is used throughout the dance except for the basket-turn (meas 29-32) when buzz-step is used.

Hey for 3: (A pattern for 3 dancers, each of whom is active and describes a fig 8 consisting of 2 loops, 1 loop made CW and the other CCW: Both W face twd M; M faces twd R hand W to beg.

*Described in Volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, Inc. San Francisco, California.



MUSIC 2/4

PATTERN

Meas

INTRODUCTION: (2 quick "pick-up" notes) No action.

I. GREETING

1-2 Lines of 3 join inside hands (between waist and shldr level) and move fwd twd opp line with 4 steps (close ft together on 4th.)

3-4 Move bkwd to place with 4 steps (close ft tog on 4th)

II. AROUND THE SQUARE

NOTE: All turns take 4 steps and are done with forearm grasp.

A

1-2 2M turn with R hand 1/2 CW in ctr of set. End facing L

Walpole Cottage, Cont-Page 2

- hand W of opp line.
3-4 M turn L hand W of opp line with L (CCW). End with M facing ctr of set.
5-6 M turn with R hand in ctr of set. End facing R hand W of opp line.
7-8 M turn R hand W of opp line with L hand (CCW).
9-10 M turn with R hand in ctr of set. End facing own L hand ptr.
11-12 M turn own L hand ptr with L (CCW).
13-14 M turn with R hand in ctr of set. End facing own R hand ptr.
15-16 M turn own R hand ptr with L (CCW). End in orig places.

III. RIGHT HANDS ACROSS; L HANDS ACROSS; HEY FOR 3

B

- 1-4 All 4 W give R hands across in ctr (join hand with opp W, hand-shake hold) and turn CW (8 steps.)
5-8 All 4 W give L hands across in ctr and turn CCW (8 steps.) End in orig places but with M facing twd R hand W and both W facing twd M.
9-16 All do Hey for 3 (16 steps.) End in orig places.
NOTE: Movement is continuous from L Hands Across into Hey for 3. R hand W makes R turn (cast off) to move from R Hands Across into first loop of Hey.
17-20 Repeat action of Fig 1 (Greeting)
21-24 All join hands and circle L halfway around CW (8 steps.)
25-28 Repeat action of Fig 1 (Greeting.)
29-32 Each line of 3 form "basket" by joining hands behind backs of adjacent dancers, and circle to L (CW) in place with buzz-steps. On last 2 cts, release hand hold between 2W and resume line of 3, all facing orig direction, but with backs to orig opp line, and facing new line of 3 (each line has advanced 1 place.)

Repeat dance from beg with this new line.

NOTE: Record WP 116 provides music for 7 times through dance.