

BAVARIAN HOLIDAY



1984

STATEWIDE INSTITUTE

BRUCE MITCHELL

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SCHUHPLATTNER LAENDLER  
BAVARIA

GIARDAŚ SPISKI  
POLAND

TROJANAC  
ČAČANSKO KOKONJEŠTE  
SERBIA

NEDA VODA NALIVALA  
FASARELSKA  
BULGARIA

SAT., MAY 26, 1984 1:30-4:30 P.M. \$5.00

MEMORIAL AUDITORIUM, 16 AND J STS., SACRAMENTO, CA.

Folk Dance Federation of California Dance Research Committee:  
Larry Miller, Ruth Miller

SCUHLPLATTLER LAENDLER  
(Austria)

The Schuhplattler (SCHO-plaht-ler LEND-ler) from the Austrian Tyrol is widely danced throughout Austria and Bavaria. The styling and step patterns vary with the men plattling, flirting and dancing with the women.

Traditionally the women do not participate in the men's plattles but twirl by themselves and let the men show off. Dance teams perform complicated routines going from village to village entertaining at weddings and festivals. Sometimes the young men would crash the parties, and the mock fights would become real. The antics of the men are an imitation of the mating dance of the blackcock, a large game bird. This version was choreographed by Grace West and presented by her at the 1949 University of the Pacific Folk Dance Camp.

Grace based the choreography on various written sources and on eyewitness descriptions.

RECORD: Victor 25-4097 'Steirischer Landler'; 3/4 meter  
Victor EPA 4127 Side A/1 'Bavarian Landler';  
Victor LPM 1619 Side A/3 'Bavarian Landler'

FORMATION: Cpls in a circle or at random about the room, facing ptr, MR,WL hand joined, M outside hands on suspenders, hips, or free. W free hands on hips, fingers fwd.

STEPS and Leap\*, waltz balance\*, hop\*, run\*, waltz\*. The waltz in a  
STYLING: peasant styling is vigorous and free, with heavy accent on the first ct.  
W on the turns may use either waltz or 2 steps, pivoting on first step (cts 1,3).

PLATTLE: (8 meas) The cue for counting is 1,2,3,4,5,6  
1,&,2,&,3,&,4,&,5,&,6,& - 1,2,3,4,5,6, 1,&,2,&,3,&,4  
with strong emphasis on last ct 4; hold ct 5-6.

Variations on this plattle theme are countless. Only three are given in the dance pattern, but any one may be used for all plattles if desired and coordinated with the W actions. M hands are held high, palms fwd, quite straight and body kept erect. The ft and legs are raised for the action to prevent bending over.

DISHRAG TURN (2 meas): Without releasing hands, both turn once individually in direction described. Start with joined hands low and swing them fwd twd designated direction and upwards over head. Halfway through turn, arms are high overhead, and dancers are back to back with ptr. Complete turn to face ptr, bringing hands down low in front.

M may shout frequently. W emphasize turns which whirl the petticoats, and the M should pay attention to what may be revealed. Lancers are usually done free style and danced at the whim of the dancer.  
The positions also vary, and the ones described in this version are only some of the many that may be used.

Use waltz step throughout unless otherwise directed.

\*Described in Steps and Styling, published by the Folk Dance Federation of California, Inc., 1275 A St. Rm 111, Hayward Ca. 94541.

MUSIC 3/4

PATTERN

Measures

4 meas INTRODUCTION M leads W and both run shouting onto floor.  
Or if already on floor, lean away and shout.

A I. BALANCE, TURN, WALTZ

- 1 Maintaining same handhold, Step on outside ft, ML,WR, moving slightly fwd LOD (ct 1); swing inside ft fwd, turning away from ptr, or slightly back to back (ct 2); hop on outside ft (ct 3).
- 2 Repeat meas 1 on opp ftwk, turning slightly face to face.
- 3-4 Beg ML,WR, M waltz fwd LOD, W turn twice CW under joined hands.
- 5 Waltz balance away from ptr with 1 waltz step.
- 6 Waltz balance twd ptr.
- 7-8 Repeat meas 3-4.
- 9-10 Repeat meas 5-6.
- 11-12 Releasing hands, turn once individually M CCW, W CW.
- 13-14 In shldr-waist pos, waltz turn CW, progressing CCW around the floor.
- 15 Both stand in place, wt on both ft. Bend both knees as M prepare to lift the W.
- 16 M lift W, as W push upward with both hands and jump as high as possible (ct 1); M lower W carefully (ct 3).

A 1-16 Repeat meas 1-16 except meas 1-2 are not step-hops but become a balance away and twd ptr as in meas 5-6. End facing ptr, M out, W in, W hands on hips.

FIRST PLATTLE

- |   | ct                                      | M:  | W:                 |
|---|---|---|--------------------|
| B | 1                                       | 1 Stamp R. May clap in front of chest.    | Turn once CW.      |
|   |   | 2 Raise L leg high, clap under it, hop R. | (RLR)              |
|   |   | 3 Clap in front.                          |                    |
|   | 2                                       | 4 Clap R with W.                          | Clap R with M.     |
|   |   | 5 Clap L with W.                          | Clap L with M.     |
|   |   | 6 Clap own in front of chest.             | Clap own in front. |
| 3 | 1                                       | Raise L leg, thigh level.                 | Turn once CW.      |
|   |   | Hit R thigh with R palm, hop R.           | (RLR)              |
|   | &                                       | Hit L thigh with L palm.                  |                    |
|   | 2                                       | Hit R thigh with R palm, hop R.           |                    |
|   | &                                       | Hit L thigh with L palm.                  |                    |
|   | 3                                       | Raise L leg high across in front of R.    |                    |
|   |   | Slap L sole with R palm, hop R.           |                    |
|   | &                                       | Step L, Hit L thigh with L palm.          |                    |
|   | 4                                       | 4 Raise R leg, thigh level.               | Turn once CW       |
|   |   | Hit R thigh with R palm, hop L.           | (LRL)              |
|   | &                                       | Hit L thigh with L palm.                  |                    |
|   | 5                                       | Hit R thigh with R palm, hop L.           |                    |
| & | Hit L thigh with L palm.                |   |                    |
| 6 | Raise R leg high across in front of L.  |   |                    |
|   | Hit inside of R knee with R palm, hop L |   |                    |
| & | Slap inside of R shoe with L palm.      |   |                    |

5-7 Repeat meas 1-3 of Plattle.  
8 M clap hands in front, stamp R (ct 1); hold (cts 2-3). W turn once CW (RLR).

B 1-8 Repeat meas 1-8, except during meas 3-5, W dance 9 running steps CCW around M just in time to clap R and L on meas 6. W again circle M once in 6 running steps. On last meas M turn slightly CW and join both hands with ptr.

## II. BEHIND-THE-NECK-TURN

A 1-8 Face ptr and turn to R hips adjacent, raise joined hands and lower R over ptr head (L over own) to rest on back of neck, upper arms parallel to floor. In this pos turn CW.  
9-16 Repeat meas 1-8 with L hips adjacent, changing hands to reverse pos and turn CCW. On last meas, bring hands back to normal pos.

## III. DISHRAG TURN

A 1-8 Face ptr, hands still joined but held low. Do 4 Dishrag Turns M CCW, W CW, progressing slightly in LOD.  
9-16 Release hands, assume cross-back pos\*. In this pos waltz fwd, turning CW.

## SECOND PLATTLE

B ct M: W:  
1 1 Go down on L knee, clap in front of R. Balance L.  
2 Clap under R knee.  
3 Rise; clap in front of chest.  
Beg to raise L leg.  
2 4 Raise L leg, clap under it. Balance R.  
5 Leap onto L, kicking R fwd; clap overhead.  
6 Jump to stride pos, ft apart, hands on hips.  
3 1 Stand in place watching W. Hit R thigh with R palm.  
& Hit L thigh with L palm.  
2 Hit R thigh with R palm.  
& Hit L thigh with L palm.  
3 Clap own in front.  
4 4 M hold both hands out to W, Clap R on M L.  
& palms up. Clap L on M R.  
5 Clap R on M L.  
& Clap L on M R.  
6 Clap own in front.  
&

5-8 Repeat meas 1-4, except that on meas 8, ct 6, W swings R hand as though to slap M face. M holds out hands as before, but ducks bkwd on last ct.

B 1-8 Repeat meas 1-8.

## IV. CHASE

A 1-4 Hands on hips, W move away from M, stepping on cts 1,3, turning CW, progressing LOD. M chase after her, leaning over, clapping hands low, and trying to flip her skirts.  
5-8 M stand in place, hands on hips, watching W as she continues turning fwd LOD for 2 more meas. Then noticing that M is no longer chasing, W runs 6 steps back to M with arms outstretched.

9-16 Repeat meas 1-8.

V. EMBRACE

- A 1-2 Face ptr and join both hands. M turn W 1/2 CW by raising MR, WL up and over her head and pulling W over to M L side, as he tries to kiss her.  
3-4 M turn W once CCW into same embrace pos but to MR side.  
5-8 Repeat meas 1-4.  
9-16 Repeat Fig I, meas 9-16. On meas 9, release ML, WR hands, W rolls out of embrace and turns once CW on balance away.

THIRD PLATTLE

- |   | CT  | M:   | W:  |
|---|-----|--|---|
| B | 1   | 1  | Balance L.  |
|   |     | 2  |   |
|   |     | 3  |   |
|   | 2   | 4  | Balance R.  |
|   |     | 5  |   |
|   |     | 6  |   |
|   | 3   | 1  | Stamping step L.  |
|   |     |  |   |
|   |     | Hit L hip with L palm.   |   |
|   |     | & Hit floor with R palm.   |   |
|   | 2   | Hit floor with L palm.   | Swing R ft over M head.                                   |
|   | &   | Hit floor with R palm.   |   |
|   | 3   | Hit floor with L palm.   |   |
|   | &   | Strike floor with R palm.  | Cross R ft over L and pivot turn once CCW through meas 4. |
|   | 4   | 4  |   |
|   |     | Rise during this meas.   |   |
|   |     | Hit L knee with R palm.  |   |
|   | &   | Hit L thigh with L palm.   |   |
|   | 5   | Hit R thigh with R palm.   |   |
|   | &   | Hit L thigh with L palm.   |   |
|   | 6   | Hit R thigh with R palm.   |   |
|   | &   | Hit L thigh with L palm.   |   |
|   | 5-8 | Repeat meas 1-4, except that M on meas 7, ct 3&, hit L knee with R hand and rise quickly with a loud clap in front on meas 8 (ct 4); hold (cts 5-6). |   |

- B 1-4 Repeat meas 1-4.  
5-6 Assume shldr-waist pos\* and waltz turning once CW, progressing in LOD.  
7 Slide hands down arms to join both hands. M turn W 3/4 CW under raised ML, WR.  
8 M kneel on L knee, facing LOD, W RLOD. Pose with ML, WR behind M head, and MR, WL, behind W back.

CIARDAS SPISKI  
(Poland)

Ciardas Spiski (CHYAHH-dahsh SPEES-kee) is a couple dance of the Spisz mountaineers. Spisz, part of which is in Czechoslovakia, is an interesting area with a mixture of agrarian cultures of the Polish, Hungarian, and German settlers, and of shepherd cultures of the Wallachian nomads. These four influences have created a unique folk culture. This dance was collected by Jas' Dziewanowski in the summer of 1980 in Iapsze Wyzne (WAHP-sheh VISH-neh). Ada and Jas' Dziewanowski taught Ciardas Spiski at the 1982 Mendocino Folklore Camp and the 1983 University of the Pacific Folk Dance Camp.

RECORD: Tance Ludowe z Polski (Folk Dances from Poland)- Vol 3  
JA-222 Side A/1. 2/4 meter

FORMATION: Cpls at random about the floor in shldr-waist pos. M  
face in LOD (CCW).

STEPS and STYLING: Reflecting the Hungarian influence on this dance, Hung-  
arian names for similar steps are used.

Double Csardas (1 to 2 meas): M: Step on R to R side (ct 1); step on L beside R (ct 2); step on R to R side (meas 2, ct 1); touch ball of L ft in back of R heel (ct 2). W: Dance the same with opp ftwk and direction but on meas 2, ct 2 close R to L, no wt. Step alternates. On the upbeat of each ct, slightly flex both knees and on the ct, straighten them. This is done in a relaxed (not staccato) manner. M may rotate ptrs hips slightly, CCW on ct 1 and CW on ct 2 of each meas. W does not rotate hips herself.

Downbeat Rida (1 to a meas): To turn CW with ptr: Step fwd on R, toe turned out and bending knees (ct 1); step fwd on ball of L straightening knees (ct 2).

Turn Position (CW): Stand with R hips adjacent, W hands on M shldrs. M place R hand just above WL waist and L hand (or wrist) on WR arm just above the elbow.

Turn Position (CCW): Same as Turn Position (CW) but L hips are adjacent and MR hand (or wrist) on WL arm just above the elbow.

Leap-Swing (1 to a meas): With R hands joined and somewhat extended, make a small leap to side (MR, WL) swinging free leg across in front (ct 1); hop (ct 2). Step alternates but R hands remain joined throughout. M: Raise L hand overhead, palm fwd, and move it to R in a large waving motion (ct 1); return hand back to where it started (ct 2). W: Place L hand on hip, fingers fwd.

## MUSIC 2/4

## PATTERN

Measures

A 1-2 INTRODUCTION No action.

I. DOUBLE CSARDAS

3-12 Beg MR, WL, dance 5 Double Csardas steps. On meas 12, ct 2 M step on L beside R (instead of touch). Both M and W have R ft free.

II. DOWNBEAT RIDA AND LEAP-SWINGS

B 1-4 In Turn Pos (CW), dance 4 Downbeat Rida steps beg R and turning CW.

5 Step fwd on R, toe turned out and bending knees (ct 1); pivot CW on R ft so L hips are adjacent (ct 2). On the pivot, L leg is raised with knee bent in preparation for a stamp.

6 Stamp L (no wt) near R (ct 1); hold (ct 2).

7-12 In Turn Pos (CCW), repeat meas 1-6 with opp ftwk and direction.

13-18 Repeat meas 1-6. End facing ptr. M take wt on stamp.

19-23 Joining B hands, dance 5 Leap-Swings beg MR, WL. M wave L hand. W place L hand on hip, fingers fwd.

24 Stamp free ft near supporting ft (M: L ft with wt, W: R ft with no wt) (ct 1); hold (ct 2). M put L hand on hip, fingers fwd.

III. LEAP-KICKS (music speeds up)

C 1 With R shldr twd ptr, R hands joined and extended, lean away from ptr and circle CW; Leap fwd onto R as L ft is lifted up behind (ct 1); hop on R while kicking L ft fwd, knee straight and ft flexed (ct 2).

2 Repeat meas 1 with opp ftwk but same direction.

3-4 Repeat meas 1-2.

5 Repeat meas 1. On hop on R, start to turn CW (individually).

6 Stamp L (no wt) near R, releasing R hands and joining L hands (ct 1); hold (ct 2).

7-12 Repeat meas 1-6 with opp ftwk and direction (CCW). Take wt on stamp (meas 12, ct 1). Release joined hands, ready to take Turn Pos (CW).

IV. FAST TURN

- D 1 In Turn Pos (CW) circle CW with ptr; With wt on R ft, jump fwd (upbeat), landing on both ft, L ft ahead of R (M land on L heel)(ct 1); step fwd on R (ct 2).
- 2-5 Repeat meas 1 four more times (5 total).
- 6 Stamp L near R (taking wt) and change to Turn Pos (CCW) (ct 1); hold (ct 2).
- 7-12 Repeat meas 1-6 with opp ftwk and direction.
- 13-24 Repeat meas 1-12.

INTERLUDE

- A 1-2 Take shldr-waist pos with ptr. M face LOD.

V. WALK FORWARD AND BACK

- 3-4 Beg MR ft fwd, WL ft bkwd, walk 3 steps, bending and straightening knees easily (cts 1,2,1); M: slightly raise L ft up behind while bending and straightening R knee, W: leaving ft where they were, bend and straighten knees (ct 2).
- 5-6 Repeat meas 3-4 with opp ftwk and direction.
- 7-10 Repeat meas 3-6.
- 11-12 Repeat meas 3-4 but on meas 12, ct 2 M step on L beside R. Both have R ft free.
- .60 meas REPEAT FIGURES II, III, IV.
- REPEAT ENTIRE DANCE ONCE MORE.  
During Introduction take shldr-waist pos with ptr.

Description written May 1984.

Description subject to revision before publication in "Let's Dance."

Presented by Bruce Mitchell  
Statewide '84, Sacramento



TROJANAC  
(Serbia)

Trojanac (troh-YAH-nahts) is an old and still popular dance from Sumadija, Serbia and has a rare pattern of five measures.

RECORDS: Fez 701-A (45); MH 3029 side B/1 (78); Kolo Festival Vol III Side B/7; Jugoton SY 1037; National N 4518-B (Check title to be sure it is Trojanac). 2/4 meter

FORMATION: Open circle of dancers facing ctr with hands joined and held down ("V" pos).

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MUSIC 2/4

PATTERN

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Measures

INTRODUCTION None.

I. BASIC PATTERN

- 1 Facing ctr throughout, step on R to R, bending knee slightly (ct 1); step on L beside R (ct 2).
- 2 Step on R to R, bending knee (ct 1); close L to R, no wt (ct 2).
- 3 Step on L to L, bending knee (ct 1); close R to L, no wt (ct 2).
- 4-5 Repeat meas 2-3.

II. EMBELLISHED PATTERN

A bounce on both ft may be added to each meas on cts 2,&. So meas 2-5 become "step-bounce-bounce" in S-Q-Q rhythm. Meas 1 also adds the bounces while retaining the weight shift from R to L on ct 2. Knee bends more pronounced throughout.

Presented by Drew Herzig  
Statewide '84, Sacramento

ČAČANSKO KOKONJEŠTE  
(SERBIA-JUGOSLAVIA)

ČAČANSKO KOKONJEŠTE is a medley of Kokonješte steps first introduced in California in the 1950's by John Filcich. The version presented here is as taught by Rene Besne.

RECORD -

RHYTHM - 2/4

FACE CTR.

FORMATION - mixed lines in "V" hold. <sup>A</sup> Styling springy but fluid.

THE DANCE

MEAS

FIGURE I Leaps In Place

Preliminary lift on L leg, raising R knee (ct &)

- 1 Leap onto R ft in place, drawing L ft to R (Ct 1). Lift on R leg, raising L knee (Ct &). Leap onto L ft in place, drawing R ft to L (Ct 2). Lift on L leg (Ct &).
- 2 Small leap onto R ft in place (Ct 1). Step L ft beside R (Ct &). Step R ft in place (Ct 2). Pause (Ct &).
- 3 Repeat meas 2 with opp ftwk.
- 4 Repeat meas 2
- 5-8 Repeat meas 1 - 4 with opp ftwk.
- 9-16 Repeat meas 1 - 8.

FIGURE II Sevens and Threes

- 1 Leap onto R ft slightly to R (Ct 1). Step L ft across in front of R (Ct &). Step R ft to R (Ct 2). Step L ft across R (Ct &).
- 2 Step R ft to R (Ct 1). Step L ft across R (Ct &). Step R ft to R (Ct 2). Pause (Ct &)
- 3 Small leap on L ft slightly to L (Ct 1). Step R ft beside L (Ct &). Step L ft in place (Ct 2). Pause (Ct &).
- 4 Repeat meas 3 with opp ftwk.
- 5-8 Repeat meas 1 - 4 with opp ftwk and direction.
- 9-16 Repeat meas 1 - 8.

FIGURE III Kokonješte

MEAS

- 1 Travelling R, facing slightly R of center, light running step on R ft (Ct 1). Light running step on L ft (Ct 2).  
[These steps may be done in zig-zag fashion, keeping free foot close to supporting foot.]
- 2 Facing center or slightly L of center, small leap onto R ft (Ct 1). Step L ft beside R (Ct 2). Step R ft in place (Ct 2). Pause (Ct 2).
- 3 Repeat meas 2 with opp ftwk, facing center or slightly R of center.
- 4 Repeat meas 2
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-16 Repeat meas 1 - 8.

Presented by Drew Herzig  
Statewide '84, Sacramento

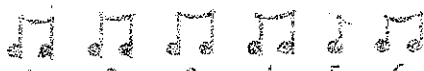
FOLK DANCE FEDERATION OF CALIFORNIA DANCE RESEARCH COMMITTEE:  
Virginia Wilder, Ruth Ruling

NEDA VODA NALIVALA  
(Macedonia)

Neda Voda Nalivala (NEH-dah VOH-dah nah-LEE-vah-lah) is a favorite dance of the Moslem women in the village of Belica in that portion of Macedonia (Pirin) now included within the boundaries of Bulgaria, according to Dick Crum who presented the dance at the 1973 Kolo Festival. It belongs to the category of "Cardak" dances, so named because they are usually performed in the confined courtyards or veranda-like balconies ("Cardaci") that partially encircle the typical local houses. Cardak dances are always simple in their movements and restricted in the amount of space they cover.

RECORDS: Balkanton 341 and 214. Festival Records FR 4116-A. 11/8 meter  
Balkanton 11134 Side A/7 is used by Jaap Leegwater for a variant of  
the dance here described.

RHYTHM: 11/8 meter in a slow, slow, slow, slow, quick, slow pattern:

counted here as:   
1 2 3 4 5 6

FORMATION: Open circle of W, hands joined at shldr level, elbows bent. Lead dancer may carry a handkerchief in her R hand, occasionally flourishing it gently. Face ctr, wt on L ft.

STEPS: Chukche: A slight lift of the supporting heel prior to the beat, lowering the heel and taking full wt on that ft on the beat.

STYLING: Bearing is erect and poised, movements are calm and restrained. The Chukche on ct 1 never becomes a hop, and the step on ct 5, though quick, does not have any trace of a dip or accent.

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MUSIC 11/8

PATTERN

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Measures

No introduction.

- 1 Facing ctr, Chukche on L with R ft raised a bit fwd off floor, R knee slightly flexed (ct 1); face and move in LOD with three walking steps, one per ct, R,L,R (cts 2,3,4); step fwd on L in front of R, leaving R in place (ct 5); turning to face ctr, shift wt onto R ft (ct 6).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.
- 5 Repeat meas 1 but move twd ctr instead of LOD.
- 6 Repeat meas 5 moving bkwd to orig place. On ct 6 step on L beside R.
- 7-8 Repeat meas 5-6.

LYRICS:

Neda voda nalivala,  
Nalivala, razlivala

Pa sama si produmala,  
"De to mi e mojto libe"

Nalivala, razlivala,  
Nad voda se jogiezhdata

"De to mi e mojto libe"  
"mojto libe, prvo libe?"

Nad voda se jogiezhdata  
pa sama si produmala

"Da li drugo se zalibi,"  
"drugo libe po-hubavo?"

TRANSLATION:

Neda was pouring water, and spilled some  
She spilled some, and saw herself in it  
She looked at herself, and said to herself  
She said to herself, "Where is my love  
"Where is my love, my first love?"  
"Does he love another, another love more beautiful?"

Lyrics and translation courtesy of Vika and Bruce Robertson.

Presented by Drew Herzig  
Statewide '84, Sacramento

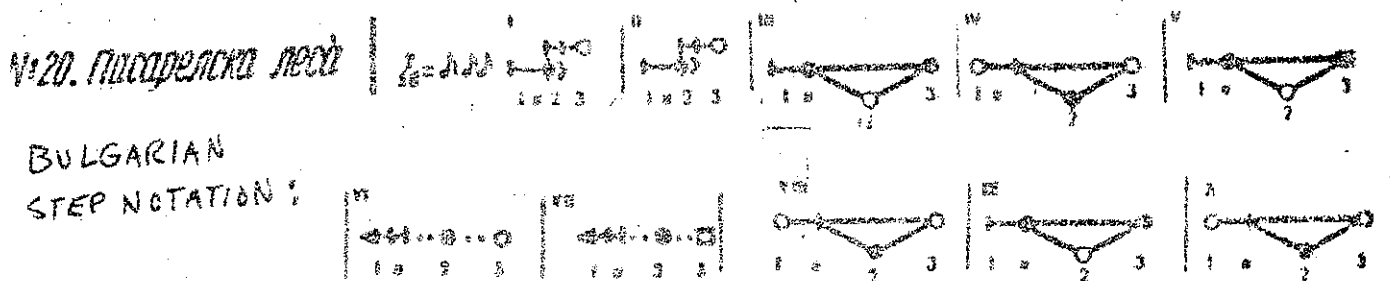
## PASARELSKA

PASARELSKA, sometimes called simply "MAKEDONSKO HORO", is a dance of the Pirin region (Bulgarian Macedonia). The dance was described and notated by Boris Tsonev in his "Bulgarski Narodni Hora" (Sofia, 1956). Using this as a source, Ricky Tajada-Flores and Dick Mosen introduced Pasarelska in California. The version presented here is as taught by Rene Besne.

RECORD -

RHYTHM - Variousy listed as 7/8 and 7/16; dancers' beat - S-Q-Q, starting slow and speeding up. Instruments used are tambura and daire (tambourine).

FORMATION - Men's dance "Na Lesa" - SHORT lines in belt-hold.



### MEAS

### THE DANCE

- 1 Facing center and bending forward slightly, long reaching step to R with R ft. (S). Step L ft across in front of R (Q Q).
- 2 Repeat Meas 1.
- 3 Straightening up, step to R on R ft, bending knee (S). Step L ft beside R (Q). Step R ft in place (Q).
- 4 Repeat Meas 3 with opp ftwk and direction.
- 5 Step to R on R ft, bending knee (S). Step L ft beside R (Q). Stamp R ft beside L (Q).
- 6 Travelling L, lift R leg, knee bent, smoothly but sharply across L leg (S). Step R ft across in front of L (Q). Step L ft to L (Q).

7. Still travelling L, lift R leg across L leg (S). Step R ft across L (Q). Stamp L ft beside and slightly behind R (Q).
- 8 Repeat Meas 4
- 9 Repeat Meas 3
- 10 Repeat Meas 4

-As music accelerates, Meas 1 & 2 become sideways running steps, still facing fwd and bending from waist -

-Ending - Meas 1-5 as above  
Meas 6 - lift R leg, knee bent, sharply up in front of L and hold.

Presented by Drew Herzig  
Statewide '84, Sacramento