

To: Organization Representatives for the K. U. Dance Festival  
From: The Central Committee

After the meeting last night with Dr. Allen, the Finance Committee for the Festival met to discuss the questions you raised in regard to bringing dates to the Barn Dance. Taking into consideration (1) the expense of bringing Dr. Duggan and her group of eight to the campus, (2) the request from some of you that girls, as well as men, be given the opportunity to invite dates to the party, and our desire to avoid discrimination in this matter, we have reached the conclusion you see listed below as number (2). You are urged to register in Dr. Allen's office as soon as possible, so that we may know how many tickets will be available for those who cannot attend the-day sessions, but want to attend the Barn Dance.

1. Your receipt admits you to the two day sessions, 10 to 12 and 2 to 4, Oct. 28, in the Ballroom. It will serve as a ticket to the Barn Dance if you have attended at least one of the day sessions. Receipts will be punched at the door.

2. If you wish to bring as a date to the Barn Dance someone who hasn't attended the day sessions, there will be an extra charge of 25¢, to be paid when you register or at the door.

3. A limited number of housemothers or others wishing to watch the dances may purchase Spectator Tickets for 50¢ each. These tickets admit to any or all of the sessions. Please inform your housemother or friends about this, and ask them to call KU 83, or go to Room 105, Robinson Gym for reservations or tickets.

4. Remember to wear comfortable clothes, shorts, slacks and "flats" for the day sessions: blue jeans, gingham, and hill-billy attire for the Barn Dance. A prize will be awarded to the "Corniest Couple."

5. All sessions begin promptly:  
10 to 12 a.m.  
2 to 4 p.m.  
9 to 12 p.m.

Anyone wishing to attend the luncheon Saturday noon, 12:30, honoring Dr. Duggan, should make a reservation KU 83, or Room 105, Gym. Tickets are 40¢.

6. Dr. Duggan has requested that attendance at the Barn Dance be necessarily limited to 150 couples because of the space required for dancing. Tickets for the Barn Dance only 75¢ date or stag, may be purchased at 105 Robinson Gym beginning Tuesday, Oct. 24.



THE DANCE: FOLK PRACTICE  
By John Martin

The revival of interest in folk-dancing as a living art for modern city people to practice has assumed the dimensions of a trend, and a healthier or more hopeful one it would be difficult to find. Certainly those who embraced the opportunity during the past fortnight to watch Douglas Kennedy, director of the English Folk Dance and Song Society who is in this country on a brief tour, at work with various groups throughout the city, must have been deeply impressed with the rightness of such a trend, for Mr. Kennedy has spirit, style and penetration that make for persuasiveness.

In presenting the beautiful English material he knows so well, he gave point at the same time quite automatically to the activities of the many other nationality groups which have been dancing together here for years and to the more recent societies which have been formed to restore the old American square and round dances. Though the English society has perfected its method of presenting its material for practical use without self-consciousness or suspicion of "quaintness" better than most other groups, the same signs of the times are to be seen in the work of all of them.

And these are heartening signs, for they indicate that an ever increasing number of routinized city dwellers is seeking for those permanent values that grow out of elementary human activity, social in nature, close to experience, free from artifice. When we are caught up in the mechanisms



and intellectualisms of our time which virtually transform daily activity into a code apart from normal human living, there is no method of release into the realm of actual function that is comparable to movement. Merely to repeat the movement patterns in which simpler and more natural people have objectified their moods of conviviality and exuberance is to get by contagion something of their freedom and their essential humanity.

Actually, to be sure, when the urban sophisticate touches the folk arts he commits a desecration of sorts; on that score there can be no argument. They are not his natural means of expression and, no matter how much he may respect them, the moment he attempts to put them into practice he more or less overpowers them with his alien enthusiasm. What is to do about them, then? Leave them in books and records as sacred and unapproachable data for ethnologists and historians? It is impossible to overestimate the importance of the scholarly approach to the folk arts, but a little well-directed vandalism for the immediate good will perhaps not jeopardize too seriously the ultimate treasures of scholarship.

It was in the closing decades of the last century that folk arts were first recognized as important enough to collect and cherish. This awakening was not an isolated phenomenon, but bears a close relation to other movements in those years and the early years of the new century which have had a great bearing on all the arts and their relation to life. The period was one in which all the prophets of progress recognized the necessity for a return to nature for guidance and a rejection of traditional formalisms as a basis for experience.



It was the period when aesthetes and philosophers in Germany and England were developing the theory of empathy, when Isadora Duncan was throwing off the shackles of dead conventions and restoring the dance to the ranks of creative art, when in Russia Stanislavsky was seeking for realism in the actor's art and Fokine for expressiveness in the dancer's. If all this was going back to nature, it was not a retrograde step in time or progress, but a return to operative principles from which there had been serious deflections, a return from abstractions to reality.

It would be a brave soul who would maintain that the need for getting back to basic things has diminished in the intervening years, and it would be a fairly myopic one who would deny that great progress has been made toward meeting the need. The folk-dance presents one illuminating example, for where it was merely being recorded to save it from extinction forty years ago, today it is being danced actively by whole strata of the population for whom it is not alone a restoration but a revelation.

It is a healthy thing to release the social dance from a total pre-occupation with sex. Though the courtship dance has an ancient and honorable function, there are other functions for dancing, as well. Our modern life in which we are constantly being thrown with crowds has bred an unhealthy defensiveness against social foregatherings; we have met each other so much en masse under conditions of stress and rivalry that we have set up a kind of compensatory habit of isolationism that has kept us from knowing each other as fellows and neighbors. We can make good use of those large



group dances of our ancestors in which they acquired a sense of social solidarity. It would not harm us to learn how it feels to form part of a common pattern, and to participate in a group movement far more powerful than anything we could possibly make alone. All these things have played vital parts in primitive civilizations, and are not to be despised in our own.

It is an exhilarating experience to get the "feel" of movement that covers space instead of merely altering the relations of parts of the body to each other. It is equally stimulating to get the "feel" of design that is a logical outgrowth of the material at hand, balanced and inventive. If this is not form in the esthetic sense, it is at least texture. And certainly it is no small thing to move to music that is so simple, so rich and so genuinely the expression of honest feeling as that which belongs by right to the dances of the folk.

If all these things involve vandalism (and there is no intention here to argue that they do not) let the purist make the most of them. The issue is largely technical.



## Publicity on Dr. Anne Schley Duggan

Training: Bachelor's degree: Baylor College for Women,  
Belton, Texas

Master's and PhD: Columbia University

Advanced study: University of California

Professional dance studios in various parts of country.

Experience: Head of following college physical education  
departments:

Baylor College for Women, Belton, Texas  
Liddenwood College, St. Charles, Mo.  
North Carolina Women's College  
Texas State College for Women, Denton, Texas  
of Dance

Professor at Columbia University in graduate and  
undergraduate men's and women's classes.

Dance instructor at following professional camps:

Pokono Mt. Professional Sports Camp  
Univ. of Toronto's Lake Couchiching: summer  
camp for Canadian Physical Education teachers.

Conducted short courses in Dance instruction at  
Nebraska State Teachers' Convention  
Pre-Convention Dance Conference at National  
Health and P.E. Association, Atlanta, Ga.

Present offices: President, Southern District Health and  
Physical Education Association  
President, Texas State H. and P. E. Assoc.  
Member National Council of Nat'l. Ass'n. of  
Health, Physical Education, and Recreation.

Books: Tap Dancing Simplified  
Tap Dances  
Tap Dances for School and Recreation  
Creative Approach to Folk Dancing

Member of Folk Festival Council of New York City, which is made  
up of various ethnological groups. Dr. Duggan is an  
active member of every ethnological group in N.Y. City, thus  
her unusual collection of unpublished authentic dances.  
She has sponsored Folk Dance evening programs at N.Y.  
School of Social Research, and at Columbia University,,  
where various folk groups taught their dances to Columbia  
University students and professors.



Czech

Dubian

Na Ty louce zeleny  
(In the Green Meadow)

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melody of quarter and eighth notes. The bottom staff is in bass clef with the same key signature and time signature, featuring a bass line with eighth notes and some slurs.

The second system of musical notation consists of two staves. The top staff continues the melody from the first system. The bottom staff continues the bass line, showing more complex rhythmic patterns and slurs.

The third system of musical notation consists of two staves. The top staff continues the melody. The bottom staff continues the bass line, ending with a final cadence.



Na ty Louce zeleny

Pr onounced na ty lotze zeleny  
(In the Green Meadow)

Cz ech

Formation: Partners in a double circle, girl on the right. The circle moves counterclockwise.

The music consists of twenty-four measures. In fitting the steps to the music, each measure should be counted "one, two, three,"

(Meas. 1-2) - Grasp inside hands, outside hand on the hip. Beginning with the outside foot, take two waltz steps. The first step is taken forward, and the second in place. Swing the arms forward on the first step and backward on the second, and turn the body in the direction of the movement.

(Meas. 3-4)  $\pm$  Two waltz steps, making a half-turn outward. Swing the arms foreward as the first step is taken, at the same time releasing partner's hand. See Figure 3.

(Meas. 5-8) - Repeat Measures 1-4, the circle moving in the opposite direction.

(Meas. 9-16)  $\pm$  Girl steps around in front of partner, thus forming a single circle.

Girl, with hands on hips, takes eight waltz steps forward, turning continuously, right.

Boy follows with eight balancing steps alternating right and left. He clasps his hands on the first count of each measure.

(Meas. 17-24) - Social dancing position. Eight waltz steps, turning continuously, right.



Norwegian

Rugen

Luggan

The first system of handwritten musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melodic line with various note values, including quarter and eighth notes, and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes.

The second system of handwritten musical notation also consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with the same key signature. The notation continues the melodic and harmonic themes established in the first system.

The third system of handwritten musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef with the same key signature. This system includes first and second endings, indicated by bracketed lines above the notes. The first ending leads back to an earlier part of the piece, while the second ending concludes the section.



Duggan

hugen

Norwegian

Any number of couples facing counter-clockwise; partners  
in social position, extended arms straight toward center of circle.

3 slides toward center of circle and stamp 4 measures

3 slides to place and stamp 4 measures

II

2 chain steps, twisting trunk 4 measures  
(Chain steps are two-steps executed to the side)

4 pivot turn steps, progressing 4 measures

Repeat all 8 measures



Norwegian

Duggan

Little Four Dance

Handwritten musical notation for the first system. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. The music consists of a series of eighth and sixteenth notes in the treble staff and chords and eighth notes in the bass staff.

Handwritten musical notation for the second system. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a time signature of 3/4. The bottom staff is in bass clef with a key signature of two sharps (F# and C#) and a time signature of 4/4. The music continues with eighth and sixteenth notes in the treble staff and chords and eighth notes in the bass staff.

Handwritten musical notation for the third system. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. A first ending bracket is placed over the first two measures of the treble staff, with a '1.' above it. A second ending bracket is placed over the next two measures, with a '2.' above it. The music features eighth and sixteenth notes in the treble staff and chords and eighth notes in the bass staff.

Handwritten musical notation for the fourth system. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. The music concludes with eighth and sixteenth notes in the treble staff and chords and eighth notes in the bass staff.



Duggan

Norwegian

Furetur fraa Romerike  
(Little Four Dance)

Sets of two couples arranged in double circle, one couple facing counterclockwise, the other couple facing clockwise. Hands are joined in circle with elbows bent. Feet are held close together, feet and body turned toward the L. All begin L.

I.

6 resting steps forward, alternating L and R. (Resting step- step L, close R toe to L instep without taking weight and hold) 6 measures  
Step L so as to face center of small circle, close R to L (heel to heel) and hold 1 measure  
Step backward R, point L forward, straight knee, and hold 1 measure  
Repeat all in opposite or counter clockwise direction, beginning L 8 measures

II.

Face partner and chain ( grand R and L ) with 16 resting steps, 16 measures  
beginning L

III.

Partners bow to each other 4 measures  
(Man: L hand at hip, R at side, and feet together. As the trunk is bent forward, the R hand is swung sideward, then forward and placed over heart. The trunk is straightened while the R hand is swung forward, sideward, and lowered to side.

(Woman: Feet together and skirt held by thumbs and forefingers, palms straight backward. The R foot is pointed in front, then circled around to the back; knees and trunk are bent and the weight is taken on the R foot. Knees are straightened and the L foot brought to the R, after which the trunk is straightened.)

12 waltz steps in social dancing position. Finish in position to repeat the dance. 12 measures



Danish Schottische

Duggan





Danish Schottische

Double circle, facing counter clockwise.

- A. 2 Schottische steps forward R and L  
4 Step Hops, R, L, R, L,

Repeat all

- B. Facing partner, L hands joined  
1 Schottische R to side  
1 Schottische L, R hands joined  
4 Step Hops turning, R hands joined

Repeat all

Repeat A and B as many times as desired



Nancy Duggan

Swedish

Hambo

The first system of handwritten musical notation for 'Hambo' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. It begins with a treble clef, a flat, and a '4' indicating the time signature. The melody features a mix of eighth and sixteenth notes, with some beamed pairs. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. A first ending bracket spans the final two measures of the system, with a '1.' above it. A second ending bracket follows, with a '2.' above it.

The second system of handwritten musical notation continues the piece. It consists of two staves in the same key and time signature as the first system. The melody in the upper staff continues with similar rhythmic patterns. The bass staff provides accompaniment with chords and moving lines. The system concludes with a final cadence.

The third system of handwritten musical notation continues the piece. It consists of two staves in the same key and time signature. The melody in the upper staff continues with similar rhythmic patterns. The bass staff provides accompaniment with chords and moving lines. The system concludes with a final cadence.

The fourth system of handwritten musical notation continues the piece. It consists of two staves in the same key and time signature. The melody in the upper staff continues with similar rhythmic patterns. The bass staff provides accompaniment with chords and moving lines. The system concludes with a final cadence.



Nancy Duggan

Swedish

Hambo

Formation: Any number of couples facing counter-clockwise, man on L of partner. Inside hands joined. Outside hands on hips. Both begin on outside foot.

	<u>Counts</u>	<u>Measures</u>
A. Step and balance forward in line of direction, swinging joined hands forward to turn slightly away from partner.	1,2,3	
Step and balance back away from line of direction, swinging joined hands back to turn slightly towards partner	1,2,3	2
<u>Woman:</u>		
3 running steps forward, R.L.R	1,2,3	
Stamp L, at same time placing both hands on partner's shoulders	1	
Touch R toe in back of L	2	
Leap onto R, while	3	2
<u>Man:</u>		
3 running steps forward, L,R,L	1,2,3	
Stamp R, at same time placing both hands on partner's waist	1	
Step L	2	
Touch R beside L, without weight	3	
B. With shoulder and waist grasp, and leaning back from partner, arms straight, couples turn clockwise, woman stepping on "count 1", touching R toe behind L on "count 2" leaping onto R on "count 3", while man steps R on "count 1", steps L on "count 2" and touches R toe beside L without weight while pivoting on L on "count 3".		
Partners repeat 2 times, step on inside foot (woman's L, Man's R)	1	
Hold	2,3	4
Repeat A and B as often as desired.		



DUGGAN

KANAFASKA

MORAVIAN

A

B

8 Va



K A N A F A S K A

(Kán - a - fas' - ka)

Sets of four couples in quadrille formation, numbered 1,2,3,4 from L to R,  
with man on L of each couple.

- |   |          |   |
|---|----------|---|
| A. In social dancing position, couples 1 and 3 exchange places<br>with 8 sliding steps, each couple moving to its own R                                   | 1&2&etc. | 4 |
| Couples 2 & 4 exchange places in same manner  |          | 4 |
| Repeat all, returning to original places  |          | 8 |
| <br>B. First man and second woman meet with two walking<br>steps, woman beginning R, man beginning L and<br>clapping on first step                        | 1&2      | 1 |
| 6 polka steps, in counterclockwise circle within the<br>square, turning R on each step, woman's hands on<br>man's shoulders, man's hands at woman's waist |          | 6 |
| <br>Man lifts partner high in air, she assisting by<br>springing upward and pressing with straight<br>arms upon his shoulders                             | 1        |   |
| Man sets woman down in original place   | 2        | 1 |
| First man repeats all of B with third woman   |          | 8 |
| First man repeats all of B with fourth woman  |          | 8 |
| Partners dance 8 polka steps in complete counter<br>clockwise circle  |          | 8 |

The dance is repeated from the beginning with each  
man in turn dancing B as described for first  
man.



Duggan

Finnish

Kerenski

Allegro

The musical score is written on ten systems of two staves each (treble and bass clef). The key signature is one flat (B-flat), and the time signature is 2/4. The tempo is marked 'Allegro'. The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions include 'f' (forte) at the beginning, 'p' (piano) in the first system, and 'D.S.' (Da Capo) at the end. The piece concludes with 'Fine'. There are also markings for first, second, and third endings: 'I.' at the top right, 'II, IV.' in the middle, and 'III' at the bottom left.



KERENSKI

(Gěr - en' ski)

A line of any number of couples, partners facing, man on woman's L.  
 The man holds the woman's L hand in his R, free hands on hip.  
 Man begins L, woman R. His part is described; hers is counter-  
 part.

I.	<u>Counts</u>	<u>Measures</u>
A. Step L, to side . . . . .	1	
Close R to L, taking weight R . . . . .	&	
Repeat . . . . .	2 &	1
B. Step L, to side	1	
Step R, across in front of L	&	
Step L, to side	2	
Close R to L, taking weight R	&	1
Repeat A and B, keeping R free on last close step . . . . .		2
Repeat all in opposite direction . . . . .		4

II.

A. Step L, to side, woman's L hand in man's R. . . . .	1	
Swing R, across in front of L . . . . .	&	
Repeat, beginning R . . . . .	2 &	1
B. Turn away from partner, swinging joined hands forward, shoulder high, with 3 steps, L,R,L . . . . .	1 & 2	
Hold . . . . .	&	1
Repeat A and B 3 times, beginning R,L,R . . . . .		6

III.

A. Hands on hips, men move backward, women forward with 4 skip steps . . . . .	1 & 2 &	1
3 steps, in place. . . . .	1 & 2	
Hold . . . . .	&	1
Repeat all, women moving backward, men forward . . . . .		2
B. Social dancing position, couples move around room counterclockwise with 8 fast two-steps, turning on each step . . . . .		4

IV.

Repeat I . . . . .		8
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Nancy Duggan

Swiss

hau der bach

A.

Handwritten musical notation for system A, measures 1-4. Treble clef, 3/4 time signature. The melody starts on a dotted quarter note, followed by eighth notes. The bass line consists of chords and eighth notes. A repeat sign is at the end of the system.

B.

Handwritten musical notation for system B, measures 5-8. Treble clef, 3/4 time signature. The melody continues with eighth notes and a slur over measures 6-7. The bass line continues with chords and eighth notes.

Handwritten musical notation for system C, measures 9-12. Treble clef, 3/4 time signature. The melody continues with eighth notes. The bass line continues with chords and eighth notes.

Handwritten musical notation for system D, measures 13-16. Treble clef, 3/4 time signature. The melody continues with eighth notes. The bass line continues with chords and eighth notes.



Lauderbach

Formation: Double circle, partners facing, man's back toward center of circle, inside hands joined, outside hands on hips. Both begin on the outside foot. The man's part is described throughout, the woman's is opposite.

I.	<u>Counts</u>	<u>Measures</u>
A. 1 waltz balance L turning away from partner, swinging joined hands strongly forward	1, 2, 3	1
1 waltz balance R turning toward partner, swinging joined hands strongly back	1, 2, 3	1
Moving counterclockwise in circle, each makes a complete turn away from partner with 2 waltz steps, R and L (keep R free at end)		2
Repeat all, reversing feet and directions and progressing clockwise in circle		4
B. Partners facing, both hands joined and extended sideways, Man's part is described, woman's opposite		
Step L to side	1	
Hold	2	
Close R to L	3	
Step L to side	1	
Hold	2, 3	2
Repeat all, moving toward R		2
Keeping both hands joined, partners turn as in "wringing the dishrag" moving forward in line of direction, turning away from partner under man's L arm, woman's R with: 2 waltz steps, Man L and R		2
Partners facing, arms still extended sideways:		
Stamp L	1	
Hold	2	
Stamp R	3	
" L	3	
" R	1	
Hold	2, 3	2
C. In shoulder and waist grasp, partners waltz, (Man L) turning clockwise and progressing counter-clockwise with 16 waltz steps		16
II.		
A. Repeat A as in Step I		8
B. Repeat B as in Step I		8
C. Partners facing in single circle, R hands joined high, L hands on hips. Progress counter-clockwise with 16 waltz steps. Woman turns clockwise on each waltz step while man accents first beat of each step with a stamp		16



SERBIAN KOLO

Arranged by  
Zdenek Zeman

Introduction

The musical score is written on four systems of two staves each (treble and bass clef). The key signature is one flat (B-flat) and the time signature is common time (C). The score includes various musical notations such as notes, rests, and dynamic markings. The first system starts with a forte (*f*) dynamic. The second system includes fingerings 2, 3, and 4. The third system starts with a dynamic of 5. The fourth system ends with a fortissimo (*ff*) dynamic. There are also some handwritten annotations and a wavy line at the bottom of the second system.



## KOLO

### Serbian

Formation: This dance may be performed by one couple, but if danced by more, an even number of couples form two single parallel lines.

The lines face. The boy stands on the left of his partner. Boy places right arm around girl's waist; she places inside hand on his right shoulder; both place outside hand on the hip. If in line formation, the boy places an arm around each girl's waist while she places a hand on the shoulder of the boy on each side.

The music consists of ten measures. In fitting the steps to the music, each measure should be counted "one, and two, and."

(Meas.1)-Beginning with the left foot, all take four little running steps forward.

(Meas.2)-Repeat Measure 1 backwards.

(Meas.3)-Step left on the left (one); step the right in rear and close to the left (and) step left (two); swing the right diagonally forward, at the same time hopping on the left (and).

(Meas.4)-Repeat Measure 3, to the right.

(Meas.5)- Stamp left sideward (one); swing the right diagonally forward and at the same time hop on the left (and); stamp right sideward (two); swing the left forward, hopping on the right (and).

(Meas.6)-Repeat Measure 5.

(Meas.7)- Stamp left (one); step the right in rear and close to the left (and); stamp left (two); step the right in rear (and);

(Meas.8)-Repeat Measure 7, "one, and, two". Swing the right diagonally forward, at the same time hopping on the left (and).

(Meas.9-10)-Repeat Measures 7-8, to the right.

REPEAT THE ENTIRE DANCE DOUBLE QUICK TIME.

The whole should be danced with an easy, swinging rhythm accented by the stamps.



Duggan

Finnish

RADIKO

I. Allegro

The musical score is written on three systems of two staves each. The first system is marked 'I. Allegro' and begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is primarily eighth notes with stems pointing up. The bass line consists of chords and eighth notes with stems pointing down. The second system continues the piece and includes a second ending marked with a Roman numeral 'II'. The third system concludes the piece with a repeat sign at the end of the first staff.



Finnish

Anne Schley Duggan

RADIKO  
(Rā-dī-kō)

This dance takes its name from an island characterized by a huge rock behind which the people of the island are supposed to hide the "old maids" when young boys arrive in their midst. Radiko is danced vigorously and with humor.

A circle of any number of couples in social dancing position, joined hand extended in counterclockwise directions.

	<u>Counts</u>	<u>Measures</u>
I.		
8 polka steps, beginning with hop on inside foot . . . . .		8
II.		
A. 7 walking steps forward in line of direction, beginning outside foot.. . . . Hold.	1,2,1,1,2,1 2	4
B. 8 sliding steps away from line of direction* . . . . .		4
Repeat A and B . . . . .		8

Repeat I and II as often as desired.

\* The sliding steps are often taken across the center of the circle, couples crossing to exchange places.