

Dance Descriptions

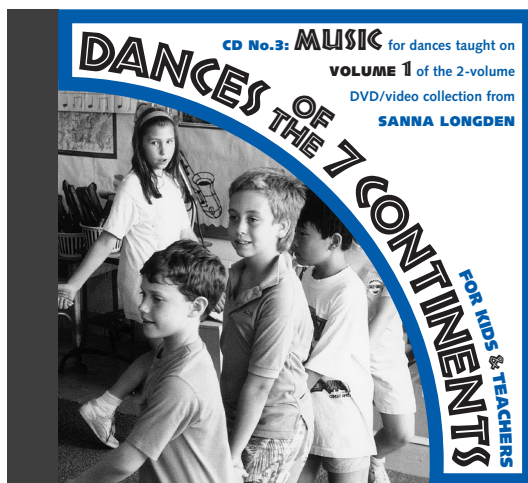
for FolkStyle Productions
"Dances of the 7 Continents"

Volume 1:

DVD No. 6 and
corresponding recording
CD No. 3

*15 enjoyable ethnic dances,
for all levels of learners,
taught by **Sanna Longden***

**Dances on the DVD and
CD and in this book:**



Gustav's Skøal

Los Tachos

Sicilian Tarantella

Alunelul

Ach Ja

Thady You Gander

Bele Kawe

Debky

Hoy Nergis/Toi Nergiz

High Green Mountain

Hashual

El Juego Chirimbolo

Canoe Dance

Here Comes Sally

Swing Dancing

This book accompanies the DVD
or CD and is included in the price.

SANNA'S SUGGESTIONS FOR TEACHING MUSIC GAMES AND WORLD DANCES

Practice a dance before you teach it, especially if you haven't done it lately, to avoid those dreaded going-blank moments and perhaps to learn something new about it.

Listen to the entire recording when you prepare a dance to learn how the music begins and ends, how often the pattern repeats, and whether there are any surprises.

Play some of the music when introducing a dance. This sets the mood and cultural scene or changes the style from the previous dance, or just captures everyone's attention.

Show the movements, don't just tell them. Use students for some demonstrations.

Say direction words like "side-back-side-touch" instead of only counting "1-2-3-4."

Work on transitions between figures, particularly from the last one to the first.

Don't spend too much time on one dance. Hit them quick before their eyes glaze over, get them moving and enjoying, then reteach and fine-tune on other days, if time.

Discuss cultural background and styling when teaching ethnic dances. Most world dance choreographies are based on the movements and rituals of real people.

Don't lose the cultural "soul" of a dance if attempting to modify. Notice that some dances should not be changed, but saved until students can appreciate them.

Help students to really dance and not just mooch along. Dancing depends on balance, strength, grace, on planning ahead, and on being in control of one's body.

When students have to sit out for medical, behavioral, or religious reasons, **have them participate by keeping the beat and singing along**, not lounging and laughing.

Consider ventilation as well as students' footwear—it is hard to dance in untied high-tops, flip-flops, thick-soled sports shoes on carpet, and socks on slippery floors in hot rooms.

Dance with your students whenever possible. Let them see that you enjoy dancing, too.

Collaborate with other teachers, especially when connecting your lessons to the core curriculum. Invite in parents and other adults to come dance with the children..

Plan family communal dance events in which students can assist and demonstrate. They will feel proud of their skills, and will also see that everyone loves to dance.

Look for opportunities to enhance your own abilities such as summer courses, ethnic dance events, movement workshops, conference sessions, recreational dance groups, etc.

Enjoy communal dances all year, not just in dance "units" or one-time festivals. Use them for class warm-ups, rainy recesses, energy breaks, faculty ice-breakers, everything!

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BACKGROUND AND FOREWORD

Teaching traditional dance in educational settings by Sanna Longden

Thank you so much for your order of my world dance materials. I am so happy that you are teaching these dances and music games—or any dances and music games—to children and to adults, also. Moving to music is vital to children’s social and emotional learning, an important part of the human curriculum. And one of the most enjoyable and accessible type of dance to teach is the patterned communal dance form called folk, or more often nowadays, world dance. It may be called “traditional dance” in the British Isles or in Arab lands, “peasant dance” in parts of Europe or Asia, “village dance” in the Balkan countries, “tribal dance” in sub-Saharan Africa, or all of these terms may be used interchangeably. The simplest definition is “Folk dance is what the folks do when they’re dancing.” And we’re the folks!

It is a natural human urge to move to music. Look at the baby bounce and wave his arms when he hears a beat. See the toddler spin around inside the circle, holding out her skirt. Watch the kindergarten boy and girl as they try waltzing together like the grownups are doing. Think of all the cultures in which the most important part of any celebration (after the food!) is joining hands as a community and moving to the music.

Sadly, it is also natural these days in the U.S. for some people to say flatly and without embarrassment, “I don’t dance,” or for great numbers of people to go through their lives without participating in the simplest communal music games. Often, if U.S. children participate in patterned dances or play parties at all, they are in a school gym or music room (thank you, teachers!), although many teachers, with their overwhelming work load, feel dance is an “extra” for which they don’t have time.

There is also a myth in today’s U.S. culture that “real men don’t dance.” Not true! In other eras and cultures, it was the “real men” who were the best dancers and most respected males. As they mature, our little guys may notice that the best dancers have the best social life, that a good dancer is seldom lonely.

One of my greatest pleasures is to hear a parent tell me during a school residency, “My child just loves what you’re doing.” When I respond, “I’m so glad—what grade is your child in?”, invariably the answer is: “He’s in the fifth grade.” Anyone reading this knows that the important words in this exchange are “He’s” and “fifth grade.”

I usually don’t find it a problem to get boys to dance; I just think of them as people—and then choose dances with high-guy appeal! Several of my colleagues have written excellent essays on why this is an issue and how to deal with it. (Sam Baumgarten, “Boys Dancing? You Bet!” *Teaching Elementary Physical Education*, September 2003; Anne Green Gilbert, “The Male Myth,” www.dance-teacher.com, February 2003; Marian Rose, “Dancing is for Boys,” marianrose@marianrose.com). But generally, just start them dancing early, pick some material with masculine themes and motions, and expect them to enjoy it—no nervous apologies!—as much as the girls. If you love it, they’ll love it.

However, having said all this above—which was true when I wrote it in 2006—I have noticed in recent years that many young people—teens, undergrads, student teachers, and, yes, young men!—are the first ones out on the floor at my workshops, and they are adding welcome energy and enthusiasm. Although I am personally not a fan of competitive dance reality shows (when you dance with me, no one loses and everyone wins), I think these shows have encouraged dancing to become “cool” in our society. As someone for whom to dance is to live (thank you, Snoopy!), I am touched and delighted.

However, perhaps these shows have also encouraged something I consider a disturbing trend: In some schools I know, the annual two-week “dance unit” (don’t get me started) consists of hiring the Urban Beat group to come for an all-school assembly where the young adult dancers stand up on the multipurpose room stage and move their arms, heads, and torsos to the pounding rhythms of contemporary music. The students—all at

one time, or in groups of grade levels—are out there attempting to mimic the movements, each by her- or himself. Or not: The kids who feel like participating are up in the front, at least moving to a musical beat. Those who can't be bothered are milling around in the back, waiting for the assembly to end. This, to me, is not moving together in community, an activity that today's screen-based kids need more than ever.

Of course, your students will have the benefit of your interest in communal musical movement and dance, or you wouldn't be reading this essay!

One reason why I love world dances particularly is that I really love the world's music. Music is the foundation of the movements—trite but true. I have noticed that dances with satisfying patterns but uncomfortable or uninteresting music may be seldom requested; however, dances with uninteresting or not-well-arranged choreography, but great music, may become a permanent part of the repertoire.

I especially love dancing to “live” music, love listening to the musicians warming up, love watching them communicate nonverbally as they play. Live musicians add an irreplaceable excitement and connection to the live people on the dance floor. I am particularly impressed by my talented friends who play an instrument as they teach.

However, I also appreciate recorded music, especially if the goal of the lesson or event is to present traditional ethnic dances, and if musicians who can play that music are not available or affordable. Even if they are not “live,” recordings with authentic instrumentation and styling can represent cultures truthfully and respectfully. We have tried to do that with the music in my CDs, but we have not yet been able to offer music transcriptions for many of the tunes. Please contact us if there are some you want.

If you'd like to spend an exhilarating weekend talking about these topics, share your ideas and concerns, as well as learn and teach even more wonderful dances and music games, please join us at the annual Pourparler gatherings for people who teach dance in schools, communities, and recreational groups. We've been meeting yearly since 1997 at various places around North America, and a wonderful networking group has resulted. Contact me if you'd like to be informed about future gatherings.

But whether it's live music or recorded, whether it's a *csárdás* or the Chicken Dance, whether it is usually called folk, traditional, or world dancing, those of us who teach and lead communal movement activities know that we are teaching much more than movement patterns: We are reinforcing civility, cooperation, community, cultures, character building, creativity, concentration, coordination, and curriculum connections. Many of these “C” words have been described also as part of the Soft Skills Gap that is happening these days; we can add critical thinking, problem-solving, initiative, self-direction, and accountability to the list of what our children can learn from participating in communal music games and traditional world dances.

In addition, every dance event and lesson usually includes all Multiple Intelligences: Consider the Virginia Reel—verbal/linguistic, logical/mathematical, visual/spatial, body/kinesthetic, musical/rhythmic, and the important interpersonal and intrapersonal. These are not extras in the curriculum but vital to the development of today's youngsters, and a civilizing influence for all the peoples of our planet.

I hope we will be dancing together someday soon. Best wishes from *Sanna*

GUSTAV'S SKØAL (Sweden)

An amusing and easy introduction to the square formation, Gustav's Skøal (and other spelling variants) is particularly useful because extra people also have a role (see * below). The title refers to paying homage to one of the six King Gustavs of Sweden, probably Gustav V who reigned from 1907-1950—the dance was first published in 1908. “*Skøal!*” [almost rhymes with “bowl”] is said in Sweden and Denmark when raising glasses in a toast, meaning loosely “to your health!” as in other cultures. One version of the song is on the following page.

Music, DVD: On Sanna's CD#3 and DVD #6, *Dances of the Seven Continents, Vol. 1* (white and blue one). **Meter:** 4/4

Formation: A square of four couples, each pair with their backs to a wall. Head couples have their backs or faces to the music; side couples are between them, facing across the set. If in M/W pairs, W is on the right of the M. The “opposite” person is directly across.

Dance Pattern

Meas.

PART 1 (Melody A) With pomp and dignity (“aping courtly manners”)

1 - 4 Head couples walk toward each other: FWD, 2, 3, TOUCH. Inside hands are joined, free hands on hips. On ct 4 (touch), they raise outside hands and say sharply, “Skøal!” (*Some notes say to bow here, but saying “Skøal!” keeps the beat*). Then they move backward four steps to place.

5 - 8 Side couples do the same.

9 - 16 Repeat action of 1 - 8 again, first head couples, and then side couples.

PART 2 (Melody B) With liveliness and humor (“now the peasants dance”)

1 - 8 Side couples raise joined inside hands to make arches, putting free hands on hips to make “windows.” Head couples walk or skip toward each other 4 cts, release their inside hands, and each person turns toward the nearest arch. Taking the opposite person's hand briefly, the two duck under that arch, release hands, clap their own hands on ct 9. They turn to return to their original places, meeting their partners with a two-hand swing for 4 cts. This entire action takes 16 walks or skips. On cts. 10-12, partners might peek through the “windows” at each other.

9 - 16 Action is repeated with head couples making arches and side couples going under.

***LURKING AND CUTTING IN (optional for when there are extra people):**

To add to the fun, extra people can lurk around the outside of the sets in Part 1.

In Part 2, when dancers are coming under the arches, the lurkers may step into a dancer's vacant place, grab that person's partner for the swing, and become part of that set. The displaced person then moves to another set or another position and cuts in on someone else the next time Part 2 comes again.

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden © 2007, based on those of many dance teachers and manuals.

Gustav's Skøal

A toast we pledge to Gus-tav who is brave and true, a toast we pledge to Gus-tav brave and true.

Tra la la la, la la la la la la, Tra la la la, la la la la la la, Tra la la la, la la la la.

Chords: A, E7, A, E7, A, E7, A, E7, Bm, E7, A.

Los Tachos

Intro

3 F B \flat F B \flat C 7 F

7 F C 7 F C 7 F

LOS TACHOS (S.W. France—Gascogne region)

This rhythmic stick dance was brought to the U.S. in late 1993 by Françoise Carbonnel, an elementary school teacher from Montrouge, France, when she was on an exchange program in Naperville, Illinois. The Gascogne language has a Spanish flavor, being on the southern border of France. A *tacho* is a bucket or a pot, probably used in this context as a percussion vessel, as is possible to hear on the recording.

Music, DVD: On Sanna's CD#3 and DVD/video #6, *Dances of the Seven Continents, Vol. 1* (white and blue ones). **Meter:** 4/4

Formation: Partners in a single circle facing clockwise or sunwise, one partner (#1) in front of the other (#2). Men are in front, if in mixed-gender pairs. Each person carries a short stout stick, holding it with both hands horizontally behind his/her own back.

Movement Pattern

Measures

PART I: Traveling around the circle.

- 1-2 Schottische step: R forward, L close to R, R forward, hop on R. Repeat, starting with L foot.
- 3-16 Repeat meas. 1-2 three more times (8 schottische steps in all). On last measure, Partner #1 turns half around to face Partner #2 as Partner #2 holds stick up in front, firmly like a candle, using both hands.

PART II: Hitting sticks

- 1-4 Partner #1 hits Partner #2's stick across from R to L, then L to R in this rhythmic pattern (hear it in the music):

Q Q Q Q Q Q Q Q S S S...	tiri tiri tiri tiri ti ti ta
1 & 2 & 3 & 4 & 1 2 3, 4	

- 5-8 Partner #2 then hits Partner #1's stick in the same pattern.
- 9-12 Partner #1 hits Partner #2's stick again in the same pattern.
- 13-16 Not to be outdone, Partner #2 gets equal time. At the end, Partner #1 turns halfway to face clockwise (as in the beginning), and the dance starts again with the circle figure.

PRESENTED BY SANNA LONGDEN. Notes by Sanna Longden © 2007, based on those by Mady Newfield, Chicago, and François Carbonnel, Mountrouge.

SICILIAN TARANTELLA (Sicily, Southern Italy)

The tarantella comes from southern Italian regions, with different styling in each one. The tarantella from Sicily, the autonomous region off the "toe" of Italy and the largest Mediterranean island, is particularly active and joyous. Traditionally, a few couples may dance at home or many in the public square or other places, with the possible figures adapted to the number of dancers. Arranged tarantellas based on such figures have appeared in dance manuals since the early 20th century. One of the most common arrangements, in five parts, is described below.

Music, DVD: On Sanna's CD#3 and DVD/video #6, *Dances of the Seven Continents, Vol. 1* (white and blue one). **Meter: 6/8**

Formation: Two couples dancing together, with partners diagonally across from each other. The groups of four may be scattered around the room or in two opposing lines (one or more longways sets) with the men all on the same side. For classroom enjoyment, it also can be done with partners of the same gender, or by single pairs or other ways.

Styling: Although in Sicily, dancers usually do not carry tambourines, it is encouraged in this arrangement. Girls/women may hold tambourines high in one hand, shaking when it feels good; other hand is on hip (unless being held). Boys/men snap fingers. Communicate with other dancers through face and body.

Pattern (each part takes 8 meas or 32 beats)

PART 1: Step-swing or pas-de-basque, all at same time

Step on R, swing L; step on L, swing R; in place R, L, R, L (4 times in all).

Or 4 pas-de-basques in place (4 times in all). (Pas-de-basque: Small leap onto R, step on L in front of R, step on R in place, hold; repeat with opposite footwork. Or, in place, R-L-R-hold, L-R-L-hold, etc.) *See teaching of pas-de-basque step on Sanna's DVD/video #6.*

PART 2: Forward and backward

W1 and M1 move toward R shoulders in 4 steps, then move backwards in 4 steps. W2 and M2 repeat. Cpl 1 repeat to L shoulders; Couple 2 repeat.

PART 3: Elbow turns

Cpl 1 do R elbow turn in 8 steps; may end spinning CW back to place. Cpl 2 repeat. Cpl 1 repeat with L elbow. Cpl 2 repeat.

PART 4: Do-sa-do or shoulder turns

Cpls alternate with R shoulder, then L shoulder do-sa-dos. Or, W1 and M1 move frwrd to touch R shoulders slightly behind each other, turn together CW, then turn alone CW to place (8 beats). Cpl 2 repeat; all repeat with L shoulders.

PART 5: Star/Mill/Circle

All 4 make L-hand star, R-hand star (free hands high); then circle R and L, joined hands held high. Or repeat stars and omit circles, or just circle.

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ALUNELUL

[ah-loo-NEH-loo]

Romania

“Alunelul” was created in the early 20th century from traditional dance patterns specifically for Romanian schoolchildren. It came originally from the Oltenia region and became popular all over the country. It was introduced to U.S. folk dancers in 1955 by Romanian dance teacher Larissa Lucaci and spread around the world. It is still one of the most familiar dances in the international folk dance community.

The word *alunelul* is said to mean “little hazelnut.” “Alunelul” is also the generic name of a type of Romanian dance; there are others with “Alunelul” in their titles. This best-known one is also referred to in Romania as *Alunelul Comun* or “Common Alunelul.”

Music, DVD: On Sanna’s CD#3 and DVD #6, *Dances of the Seven Continents, Vol. 1* (white and blue one). **Meter:** 4/4

Formation: Closed circle with hands on neighbors’ nearest shoulders (T formation), facing center.

Meas. PART 1: “Fives”—side, back, side, back, side, stamp-stamp

- 1 - 2 Moving counterclockwise (to R): Side R (ct 1), L in back (ct 2), side R (ct 3), L in back (ct 4), side R (ct 5), stamp L twice beside R (cts 6&7), hold (ct 8).
3 - 4 Repeat, moving to clockwise (to L, starting on L foot).
5 - 8 Repeat all of the above.

PART 2: “Threes”—side, back, side, stamp; side, back, side, stamp.

- 1 Starting to R (CCW): Side R (ct 1), L in back (ct 2), side R (ct 3), stamp L (ct 4).
2 Repeat to L (CW), starting with L foot.
3 - 4 Repeat Part 2, measures 1 - 4.

PART 3: “Ones”—step, stamp, step, stamp, step, stamp, stamp

- 1 Starting to R (CCW): Step R (ct 1), stamp L (ct 2), step L (ct 3), stamp R (ct 4);
2 Step R (ct 1), stamp twice on L (cts 2&3), hold (ct 4).
3 - 4 Repeat Part 3, measures 1 -2 to L, starting on L foot.

One version of the song

Alunelu, alunelu, hai la joc, să ne fie, să ne fie cu noroc.	Hazelnut, hazelnut, come let’s dance and be happy.
Alunelu, alunelu, hai la joc, să ne fie, să ne fie cu noroc.	(repeat)
Cine-n horă or să joace, mare, mare se va face.	He who dances will grow strong and tall,
Cine n’o juca de fel, va rămîne mititel.	He who doesn’t will stay tiny and small.

Alunelu, alunelu, hai la joc, să ne fie, să ne fie cu noroc.	
Alunelu, alunelu, hai la joc, să ne fie, să ne fie cu noroc.	
Joacă, joacă tot pe loc să răsară busuoc.	Dance, oh dance on this spot until the grass grows,
Joacă, joacă tot așa, joacă si nu te lăsa,	dance, oh dance, never stop or slow down.

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden © 2012, based on several others and years of dancing it.

ACH JA! (Germany)

“Ach Ja!” (“Oh yes!”) is a fun and flexible dance, enjoyable for young children and multigenerational groups. (Pronounce it “ahkh [with a kind of dry gargle] YAH.” It has been in the German and U.S. repertoire for decades so various versions have sprung up. Here are three, a common one and Sanna’s adaptations for classrooms and family parties. Improvisation and drama are encouraged.

Music, DVD: On Sanna’s CD#3 and DVD/video #6, *Dances of the Seven Continents, Vol. 1 (white and blue one)*, sung by Carmen Rosen on *Step Lively #1*. Sanna’s adaptations are the versions taught on the DVD/video. Music is on the next page. **Meter: 4/4**

One Common Pattern

Formation: Partners side-by-side with linked elbows, facing CCW around the circle. This is one dance game where girls and boys might be partners, but it is not absolutely necessary.

Styling: According to some notes, these are “proud peasants” walking to the fair with a low-keyed marching step, pleasantly greeting their neighbors with dignified nods.

“When the mother and the father take the children to the fair,” Walk 8 steps forward (either foot).

“Ach ja!” Partners face and bow, bending forward with hands placed on tummy and back.
“Ach ja!” Partners turn back-to-back and bow.

“Well, they haven’t any money, oh but little do they care,” Walk 8 more steps CCW.

“Ach ja!” “Ach ja!” Repeat the two bows.

“Tra-la-la, tra-la-la. . . .” Partners join two hands and skip around merrily. By the final “laaaaa” (the fermata), be back in the original position to pause for the last *“Ach ja’s”* and bows.

Sanna’s Adaptation for Classrooms

Formation: Partners side-by-side with linked elbows, standing anywhere in the dance space.

Pattern: Movements are the same as above, except pairs may walk in any direction. Add a gentle bumping of behinds on the second *“Ach ja!”*

Cultural Clothing: For added fun, put ties on the “daddies” and babushkas on the “mommies.”

(Continued on next page)

Sanna's Adaptation for Family Dance Parties

Formation: Groups of any number, such as entire families or adults with extra kids, in scattered formation as above.

Pattern: Same movements, with creative bumping and friendly greetings to neighbors.

Ach Ja!

Arr. by Marion Rose

The musical score for "Ach Ja!" is written in 4/4 time on three staves. The key signature has one flat (B-flat). Chord markings (F, Bb, C7, A) are placed above the notes. The lyrics are written below the notes.

When the moth-er and the fa-ther take the chil-ren to the fair, Ach Ja! Ach Ja! Well they

have-n't an-y mon-ey, Oh but lit-tle do they care, Ach Ja! Ach Ja! Tra la la tra la la tra la

la la la la la, tra la la la la la tra la la la la la, Ach Ja! Ach Ja!

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Notes by Sanna Longden © 2006, based on those of Esther Nelson and Marian Rose.

THADY YOU GANDER (Australia)

“Thady You Gander” combines the British Isles longways formation with the exuberance of Australian styling. It is said to be a 19th-century Australian dance that has its roots in some 17th-century English country dances. This traditional melody has an unusual form.

Music, DVD/video: On Sanna’s CD #3 and DVD/video#6, both Volume 1 in her *Dances of the Seven Continents* two-volume set. The tune is a Scots polka, “There’s Nae Luck Aboot the Hoose,” although it can be done to other upbeat British Isles reels, jigs, or polkas.

Meter: 2/4

Formation: Four couples in a longways set. Traditionally, men have L shoulders toward the music, women have R. If not in mixed-gender pairs, call them “Line 1” and “Line 2,” etc.

Introduction: Partners bob in a quick greeting to each other and everyone else.

Meas.

1 – 4 **A1 Music (top couple leads down and casts up)**

The top man (or person in top man’s position) leads his partner down the set to bottom, moving quickly with 8 fast walks or skips. This is the “active couple.”

5 – 8 When reaching the bottom, she crosses in front of him to dance up the set outside of the opposite or the “men’s” line, while he crosses over to dance up the set outside of the “women’s” line (8 steps). They finish in the top place of their partner’s line.

A2 Music (she leads the men’s line)

9 – 16 The active woman leads the men in her line across and around the top of the women’s line, down the outside of it, across the bottom of the set, and up the outside of the men’s line back to place. They have 16 quick beats to go all the way around.

A3 Music (he leads the women’s line)

17 – 24 The active man does the same as the active woman: He leads the women in his line across, down, behind, and up the men’s line in 16 quick beats.

B1 & B2 Music (top or “active” couple reels to the bottom)

1 – 16 The top couple now progresses down the set with the reel or strip-the-willow figure:*

- With R elbows, they do a full turn (8 beats) so he faces the women, she faces the men.

- He turns woman #2 with L elbow as she does the same with man #2 (4 beats).

- Active partners turn with R elbows (4 beats).

They continue this action, turning couples #3 and #4 with L elbows while turning each other in between with R elbows, finishing with a R elbow turn to end in last place on their own sides. During this figure, the side couples shift toward the top. Couple #2 is active next, and so on until each couple has been active.

*Note that when the reel begins, he starts from her side and she starts from his (instead of their own sides), so their first R-elbow swing is not a turn and a half, but just a full turn.

BELE KAWÉ

(French West Indies)

"Bele Kawé" [BAY-luh KAH-wee] is a choreographed example of the urban "highlife" dances enjoyed in West African and Caribbean cities. It is a "big-drum" dance from the Creole African-French culture in the Caribbean island chain near Grenada. This pattern was arranged by Mary Joyce Strahlendorf based on traditional movement figures.

Music, DVD: On Sanna's CD#3 and DVD#6, both Volume 1 in her *Dances of the Seven Continents* two-volume set. **Meter:** 4/4

Formation: Solo dance with people in lines all facing the same way or in a circle.

Styling: Strong, fluid, and earthy. Legs are bent ("get down"), feet are flat with toes gripping the ground. Arms reach, fingers are spread. Relax and use the whole body, contracting the diaphragm when appropriate to the movement figure.

Bele Kewe



Meas.

PART 1: Forward break—8 in all

Women hold up "long ruffled skirts", men put back of hands on back pockets

- 1 Step on R with bent knee, step backward on L, close R to L, hold (1 forward break).
- 2 Repeat beginning on L.
- 3-8 Repeat meas 1-2 three more times (8 forward breaks altogether.
These may be done in place, or all forward, or half forward and half backward.

(Continued on next page)

PART 2: Heel steps—8 in all

- 1 Touch R heel diagonally to R side, step backward on R foot; arms reach high and straight to right as mid-section contracts.
- 2 Repeat with L foot while reaching arms to left and contracting mid-section.
- 3-8 Repeat measures 1-2 three more times (8 heel-steps altogether)
These may be done in place, or all backward, or half forward and half backward.

PART 3: Wheels or turns—4 in all

- 1-2 Bending knees, make a low wide turn to R: R, L, R, hold or touch or low jump. Arms spread out from shoulder like an "airplane" or hands are clasped behind back. Sometimes people cannot help but clap on the 4th count.
- 3-4 Repeat turn to L, beginning on L foot.
- 5-8 Repeat turns to R and L (4 wheels in all).

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DEBKE (Arabic)

The *debke* is one of the most common dances of the Arabic peoples, whether they are Egyptian, Jordanian, Palestinian, Lebanese, Syrian, or from other Arab lands, or whether they are expatriates in other nations. The word *debke* is sometimes called *debky*, *dubka*, *debka*, or other words in different countries. (As it is transliterated from the Arabic alphabet, there may be spelling variants in English.)

The Arabic word, *dabk*, means to stamp one's foot. There are many *debke* figures; each region has its own, and improvisation is encouraged. Two basic patterns are described below. The first is a *hora* figure common in the dances of southern Europe (e.g., Greece, Romania, Serbia, etc.) and western Asia (e.g., Armenia, Israel, Turkey, etc.). A *hora* figure is a six-beat pattern on a four-beat measure with myriad variations.

(For other *hora*-type dances in Sanna's resources, see "Hoy Nergiz/Toi Nergis" from Armenia on this CD and/or DVD, as well as the Israeli "Hora" on Sanna's DVD #1 (red) and CD #1, and the Greek "Servihassapikos" on her DVD #3 (aqua) and CD #1-1/2. DVD #3 and CD #1-1/2 also include a patterned *debke* dance, "Ya Abud").

Music/DVD: On Sanna's CD#3 and DVD #6, Volume 1 in *Dances of the Seven Continents*. This music is Egyptian, but the *debke* can be danced to numerous tunes with appropriate rhythm; try also the Lebanese "Ya Abud" (above). It can also be an adjunct to Arabic drumming (*tabla*, *dumbek*, *darabukah*) lessons and performances.

Meter: 4/4

Formation: Short lines of perhaps five to eight people for teaching purposes. Traditionally, lines or open circles may be short or long—at parties they may snake around the room. Hands may be joined down at the side or clasped at the waist with dancers moving shoulder-to-shoulder in a tight formation to the right (counterclockwise), but, again, with many variations. Sometimes pairs dance together inside or outside the circle. In some societies, women and men may dance in separate lines and groups, or even different rooms.

Styling: Instead of the more horizontal leaps and jumps of the Israeli and Greek horas, *debke* steps are usually up-and-down, as well as sharp and powerful, with strong stamps, hops, and kicks. Note that a stamp doesn't take weight; the next step is on the same foot.

One basic pattern (similar to Hora) Moving to the right (CCW), starting with R foot: Step R (ct 1), step L (ct 2), step R (ct 3), stamp L (ct 4), step L (ct 5), stamp R (ct 6).

Another basic pattern Moving to the right (CCW), starting with L foot: Step L across R (ct 1), step on R (ct 2), step L across R (ct 3), step on R (ct 4), hop on R while bending L knee or kicking L foot forward (ct 5), stamp on L foot w/o weight (ct 6).

Variations may include step-hops, double stamps, crossing steps, turns, etc.

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HOY NERGIZ/TOI NERGIZ (Armenian-American)

This song, "Dear Narcissus," was popular in the Armenian-American community in the late 1940s. The dance is a typical *bar* pattern, a type of *hora*. It was introduced to U.S. folk dancers as "Toi Nergis" [TOY nehr-GEEZ] in the 1970s by pioneer researcher Vyts Beliajus, who learned it in New York City. It was also taught as "Hoy Nergiz" [HOY NEHR-geez] by Gary Lind-Sinanian, a Boston Armenian dance expert. (The "s" and "z" are interchangeable.) The song is about Narcissus who asks her mother to find her a husband (those were the days!), but not just anyone--she wants a weaver who won't forget her like the other guys.

Music, DVD/video: On Sanna's CD#3 and DVD #6, Vol. 1, in her *Dances of the Seven Continents* two-volume set. Note the alternating voices of men and women. **Meter:** 2/4

Formation: Traditionally, people danced in separate lines of men/boys and women/girls. Men use shoulder hold (T position); women or mixed lines bend elbows (W position) and join pinkies at shoulder level. It is a good idea to change leaders often. Today, in Armenian communities (big ones in Fresno, Calif.; Boston, Mass.; and Racine, Wis.), people often dance in mixed-gender open circles, usually doing the women's pattern and arm position.

Styling: Women dance with grace and demureness, men with strength and gusto. All hold themselves straight and proud. End people may hold kerchiefs; those at ends of men's lines hold arms straight out from shoulders, palms down. Women dance inside men's lines.

Counts (not measures) Begin dance with vocals on recording

Leaders are on R ends; they may hold and wave kerchiefs to guide lines.

For WOMEN (arms bent in W position, joining pinkie fingers)

- 1 -- 4 Facing slightly to R: Walk R, L, R, touch L in front.
- 5 -- 6 Step on L, touch R in front.
- 7 -- 8 Stamp R three times next to L, pause.

ARM MOVEMENTS for women – like windshield wipers

- 1 -- 4 Arms sway R, L, R, hold.
- 5 -- 6 Arms sway L, hold,
- 7 -- 8 Arms bounce, bounce, bounce, hold.

For MEN (hands on shoulders; men on ends hold arms out, palms down)

- 1 -- 4 Facing slightly to R: Walk R, L, step side R, lift L knee hip high.
- 5 -- 8 Step on L, touch R in front, stamp R three times next to L, pause.

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Notes by Sanna Longden ©2007, after Gary Lind-Sinanian and Ron Houston.

HIGH GREEN MOUNTAIN (Taiwan-Aboriginal)

“High Green Mountain” or “The High Green Mountains” is a traditional song of Taiwan. The song tells of the beauty of Alishan or Mount Ali, saying that the aboriginal boys in the mountains are so strong and the girls so beautiful. The first notes below are from Lydia Lee, the Taiwanese dancer who taught this version to U.S. folk dancers in the early 1990s. The second description is Sanna’s modification for younger learners and quicker teaching.

Although the pattern is somewhat of a challenge to remember and lead because of its irregular (to western hemisphere ears) melodic form, the wrist bells (as worn by Lydia Lee) make it especially fun and useful, and it can be adapted for many levels as well as programs. Learning visually from the DVD/video will be helpful.

Music, DVD/video: Sanna’s CD#3 and DVD #6, in her *Dances of the Seven Continents* two-volume set. Both versions are shown on the DVD/video. **Meter:** 4/4

Styling: Movements are strong, steps are firm and flat-footed. Dancers shake their hands throughout the dance while wearing bands of bells on their wrists. The hand-shakes are from the wrist with fingers widely outspread, moving hands rapidly palms up and down.

Note: The pattern repeats 5 times, but the sequence each time is not exactly the same. See the end of this dance description for the sequence of parts.

Pattern as taught by Lydia Lee

Formation: Circle, all facing center, hands joined down (V position).

Meas.

INTRODUCTION: “Happy Step”

- 1–2 With hands in V position, facing center, pause for two measures of drumbeats (8 cts).
- 3 “Happy Step”: Starting on R, side R with stamping step (ct 1), close L to R (ct 2), step R to side (ct 3), close L to R (ct 4). Arms swing backward (ct 1), forward (ct 2), backward (ct 3), forward (ct 4). Keep arms firm, not floppy, but not too stiff.
- 4–8 Do this step five more times (12 step-togethers in all).

PART A: Half-turn step, hands high and low

- 1 Footwork: Moving to R along the circle (CCW), touch R toe forward (ct 1), step on R (ct 2), touch L foot forward (ct 3), step on L (ct 4).
Body and arms: Bend forward while holding L arm close to waist with palm facing inward and fingers spread. R arm is extended forward and down in direction of movement with fingers spread (cts 1&2). Straighten body while extending L arm forward and up with fingers spread. R arm is bent with spread fingers pointed upward, placed near R ear (cts 3&4). Shake wrist bells on every count.
- 2–4 Repeat measure 1 three more times.

(Continued on next page, see p. 21 for musical score)

PARTS B-1 & B-2 (pat, reach, and circle arms up to mountain)

B-1 (8 cts):

- 1 With bent knees, pat thighs (ct 1), reach hands diagonally to R (ct 2), pat thighs (ct 3), reach hands diagonally to L (ct 4).
- 2 Bring extended hands across in front from L to R (cts 5&6) and from R to L (cts 7&8) while feet step R to R (ct 5), touch L (ct 6), step L to L (ct 7), touch R (ct 8).

B-2 (12 cts):

- 3 Repeat measure 1 (4 cts).
- 4-6 Then, extending arms straight in front at shoulder height with crossed wrists, slowly bring them up and around in a high arc until they are strongly stretched up in a V, palms facing forward (cts 5-12).

PARTS C-1 (in and out) & C-2 (same as B-1 & B-2)

C-1 (8 cts):

- 1 Walk into the circle R, L, R, hop on R, bending L leg in back (cts 1-4).
- 2 Move backwards out of circle L, R, L, hop on L bending R leg in front (cts 5-8).
- 3-4 Repeat moving in and out of the circle (cts 9-16).
At same time, with fingers spread, arms swing firmly in (ct 1), out (ct 2), in (ct 3), out (ct 4), etc.

- 5-10 C-2: Repeat B-1 (8 cts) and B-2 (12 cts), patting, reaching, and circling up high.

PARTS D-1 (same as A) & D-2 (arm circles and full turn)

- 1-4 D-1 (16 cts): Repeat A, reaching “down to the valley” and “up to the mountain.”

D-2 (20 cts):

- 5 Face center, step R to R (ct 1), close L to R (ct 2), step R to R (ct 3), stamp L (ct 4).
- Arms parallel out in front (straight elbows with palms down or bent elbows with palms forward), circle hands to R (cts 1-4)
- 6 Reverse footwork and armwork of measure 5 (cts 5-8).
- 7-8 Make a full turn in 14 or 16 up-down steps, R (up), L (down), R (up), L (down), etc. Arms are overhead, wrist bells flicking up-down along with the up-down steps.

CODA: Turn full circles to R, shaking bells, with arms extended out from shoulders. End by holding arms high up in a V—“high as the mountain.”

SEQUENCE: Introduction

- 1) ABCD
 - 2) ABC (with sound of gong at end)
 - 3) ABCD
 - 4) ABC
 - 5) (extra A) ABD
- Coda

(Continued next page)

Sanna's Adaptation of "High Green Mountain"

(Done mostly in place with arm movements similar to above.)

Formation: Individuals in a circle, facing center. The formation also can be arranged so dancers face audience. Shake wrists back and forth on each beat to sound bells.

INTRODUCTION—32 cts

- 1-2 Standing straight with hands not joined, wait out 2 measures of drum solo (8 cts).
- 3-8 When other instruments join in, bend knees down-up 12 times while shaking wrists at sides to sound bells (fingers spread) (24 cts).

PART A (arms down and up)—16 cts

- 1 Reach down toward "the valley" with straight R arm straight; L arm can be bent or loose at side. Fingers are spread and bells are shaking (cts 1&). Switch so L arm reaches up toward "the mountain" and R arm is bent or loose (beats 2&).
- 2-4 Repeat 3 more times with R arm down and L arm up while reaching high up toward the "mountain" (beats 3&, 4&, 5& 6&, 7&, 8&).

PARTS B-1 & B-2 (pat, reach, and circle arms up to the mountain)

- 1-2 B-1 (8 cts): With bent knees, pat thighs (ct 1), reach hands diagonally to R (ct 2), pat thighs (ct 3), reach hands diagonally to L (ct 4), bring extended hands across in front from L to R (cts 5&6) and from R to L (cts 7&8).
- 3-6 B-2 (12 cts): Again, bend knees and pat thighs (ct 1), reach hands to R (ct 2), bend knees and pat thighs (ct 3), reach to L (ct 4). Then, extending arms straight in front at shoulder height with crossed wrists, slowly bring them up and around in a high arc until they are strongly stretched up in a V, palms facing forward (cts 5-12).

PARTS C-1 (in and out) & C-2 (same as B-1 & B-2)

- 1-4 C-1 (8 cts): Walk into the circle R, L, R, touch or hop (cts 1-4); repeat, moving backward (cts 5-8). Repeat moving in and out of the circle (cts 9-16). At same time, with fingers spread, arms swing firmly in (ct 1), out (ct 2), in (ct 3), out (ct 4), etc.
- 5-10 C-2: Repeat B-1 (8 cts) and B-2 (12 cts), patting, reaching, and circling up high.

PARTS D-1 (same as A) & D-2 (arm circles and full turn)

- 1-4 D-1 (16 cts): Repeat A, reaching "down to the valley" and "up to the mountain."
- 5-6 D-2 (20 cts): With parallel arms out in front (straight elbows with palms down or bent elbows with palms forward), circle hands to R (cts 1-4), then to L (cts 5-8). Body may sway to R and L with movement of arms, or step R, L, R, touch; L, R, L, touch.
- 7-8 Make a full turn in 14 or 16 up-down steps, R (up), L (down), R (up), L (down), etc. Arms are overhead, wrist bells flicking up-down along with the up-down steps.

(Arranged and notated by Sanna Longden ©2006)

HASHUAL

(Israel, Jewish people = “The Fox”)

“Hashual” [hah-shoo-AHL], a children’s game dance from the early days of Israel, is a favorite with children and families. The fox, in the center of the circle, has been caught stealing the farmer’s grapes, so we must catch him/her. Below are two versions: The original one by choreographer Rivka Sturman and composer E. Zamir, created in 1950 (both circle and partner patterns), and a modified one by Sanna for those who don’t know the grapevine or the two-step (see next page).

Music, DVD: Sanna’s CD#3 and DVD#6, in her *Dances of the Seven Continents* two-volume set (both the original circle dance and Sanna’s adaptation). Other CDs are also available. **Meters:** A true mixed-meter melody, moving from 2/4 to 3/4 to 4/4.

Formation: Closed circle, hands joined down in V position. The “fox” is in the center. S/he is sleeping, having eaten too many grapes. For a large group, add more foxes.

Original Dance

Introduction: Wait out instrumental introduction, begin on vocal.

Measures

PART I. Circling and Grapevine

- 1 (4/4) Starting on R, walk 4 steps to R, counterclockwise, clapping hands on cts 3&4.
- 2 (3/4) Continue with three more walking steps, R, L, R (cts 5, 6, 7).
- 3 (2/4) Begin the grapevine step: Cross L in front of R (ct 1), step R to side (ct 2),
- 4 (3/4) Continue it: Cross L in back (ct 3), R to side (ct 4), cross L in front (ct 5),
- 5 (3/4) Close R to L (ct 6), step L to L side (ct 7), brush R across L (ct 8) and face R.
- 6 – 9 Repeat measures 1-4.
- 10 (2/4) Close R to L (ct 1), step L to L side (ct 2). Do not brush this time!

PART II. In and out toward the fox (2/4 meter)

- 1 – 4 Start on R, take 4 two-steps to center. Bend slightly, leading with R shoulder and hand as R foot leads, then with L, snapping fingers (cts 1-8).

(continued on next page)

5 – 8 Stomp on R while clapping near R knee (ct 9), then move backward out of circle in 7 steps starting on L, circling arms up and around to sides (cts 10-16).

9 – 16 Repeat measures 1-8, Part II, going in and out of the circle.

Or finish it as a PARTNER DANCE

(If using this pattern, partners should be chosen at start of dance)

9 – 12 Partners face and circle each other CCW, snapping fingers.

13 – 16 Partners do-si-do past L shoulders, raising and lowering arms as in meas. 5-8.

Modification by Sanna Longden

PART I: Around the circle

1 – 5 Walk 15 steps counterclockwise (CCW--to R) around circle; hands are not joined. Clap-clap-clap on cts 3&4. Start to turn clockwise (CW—to L) on cts 13-15.

6 – 10 Walk 14 steps CW, clapping on cts 3&4. Face center on ct 14 (there is no 15!).

PART II: Toward the fox(es) and back away

1 – 4 Move toward the fox (or foxes) with 8 small steps or 4 two-steps (1 two-step= step-tog-step). Bend and snap fingers as above (cts 1-8).

5 – 8 On the next step (ct 1), stamp and clap hands low, then back out in 7 steps, moving arms as above. Some groups also clap again on ct 5, which seems to make it easier to keep people on the beat.

9 – 12 Repeat moving toward the fox. This time, on the clap, the fox taps or points at someone else to be the new fox, then joins the outside circle in his/her place.

13 -16 Everyone backs out of the circle in 7 steps as above, to end facing R to begin circling again.

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Notes by Sanna Longden ©2011, based on those of Rivka Sturman.

THE HIGH GREEN MOUNTAINS 高山青

El Juego Chirimbolo

(The "Chirimbolo" Game)

El jue - go chir - lm - bo - lo, que bo - ni - to
(el huay - goh cheer - ihm - boh - loh kay boh - nee - toh

es, con un ple, o - tro ple, u - na ma - no, o - tra
ehs cohn oon peeay oh - troh peeay oo - nah mah - noh oh - trah

ma - no, un co - do, o - tro co - do, El co - do, El
mah - noh oon coh - doh oh - troh coh - doh ehl coh - doh ehl

jue - go chir - lm - bo - lo, que bo - ni - to es! Hey!
huay - goh cheer - ihm boh - loh kay boh - nee - toh ehs)

EL JUEGO CHIRIMBOLO (Ecuador)

“El Juego Chirimbolo” [el HWAY-goh chee-reem-BOH-loh] is played by young children in Ecuador. *Chirimbolo* is a kind of nonsense word that refers to some sort of contraption or machine movement. A traditional singing game, it was presented to U.S. educators by Elizabeth Villarreal Brennan. The object is to do it faster each time the game repeats.

Music, DVD: On Sanna’s CD#3 and DVD #6, *Dances of the Seven Continents, Vol. 1 (white and blue one)*, sung by Ms. Villarreal Brennan. **Meter:** 4/4

Formation: Traditionally, partners face in two lines, like longways sets, with any number of pairs that fits. For easy teaching or younger learners or crowded rooms, Sanna has pairs scattered around the dance space. Partners hold two hands.

Song and Movement Pattern

Although Rs & Ls are indicated, young children may use either *pie*, *mano*, and *codo*.

I. FIRST TIME. *El juego chirimbolo, que bonito es (the Chirimbolo game, how beautiful it is):* All moving in the same direction (toward one wall or the other), take 4 side-close steps: side, close; side, close; side, close; side, close (if L foot) or touch (if R foot) (or whichever).

Con un pie (with a foot): Partners extend R feet and tap the floor next to each other’s foot.

Otro pie (other foot): They do the same with their L feet.

Una mano, otra mano (one hand, other hand): Partners pat R hands, then L hands.

Un codo, otro codo (one elbow, other elbow): Partners touch R elbows, then L elbows.

II. SECOND TIME. *El juego chirimbolo, que bonito es, . . . :*

Repeat the 4 side-close steps in the opposite direction, then continue the game as above.

III. CODA/FINALE. *El juego chirimbolo:* 4 side-close steps in the original direction.

Que bonito es: Partners do the Wring the Dishrag/Suzie Q/Double-Pretzel figure—Still holding two hands, they swing their arms up and over in a circle (in the same direction they were just moving) while turning back-to-back and ending face-to-face.

Hey! Partners drop hands, fling them up with fingers spread as they jump and land, then hold the pose—or any other dramatic one-beat ending.

REPEAT the whole pattern at the faster tempo, then perhaps sing it faster and faster.

CANOE DANCE OF THE HALIWA-SAPONI PEOPLE (U.S. Native American)

Like most Native American dances, this Canoe Dance seems simple but has much depth. It was collected and introduced to North American educators by Bryan Burton, an expert in contemporary Native American music and dance. The Saponi are Eastern Woodlands people who originated in Virginia and North Carolina. Today most live in the counties of Halifax and Warren, North Carolina (thus the name “Haliwa”).

The pattern imitates the motions of paddling a canoe and is an example of how elders in many cultures use songs and dance games to teach life skills to their young people. It is also useful as a team-building activity. Bryan Burton writes, “Native American music is in a state of constant evolution,” so there are undoubtedly are other ways to do this dance. It is also possible to adapt it to space, age and ability of learners, and so on.

Music, DVD: On Sanna’s CD#3 and DVD #6, *Dances of the Seven Continents, Vol. 1 (white and blue one)*. For the song itself and more cultural background, see Bryan Burton’s book, *Moving Within the Circle* (World Music Press, 1993).

Meter: 4/4

Formation: Short lines of three or four “paddlers,” single file behind the “navigator.” Their hands are holding the waist or upper arms or shoulders of the person ahead. Each “canoe” faces clockwise (CW) around the circle, or perhaps scattered in the room.

Movement Pattern

Each canoe moves sideways and diagonally to the left: L, R, L, R, L, R, L, R touch/hold. Arms and elbows move out and in as though paddling.

The footwork may be modified to stepping (not stomping) to the beat of the drum.

Repeat these motions to the right: R, L, R, L, R, L, R, L touch/hold.

Continue to move to L and R while progressing around the circle or the room.

The “navigators” must learn to guide their canoes without colliding with others or going too fast (these are not speedboats); the “paddlers” must work together as a team and not rock the boat.

Teachers should change leaders often because each position in the canoe offers lessons to be learned.

When the canoes are moving skillfully through the classroom shoals, ankle bells might be added for extra enjoyment.

PRESENTED BY SANNA LONGDEN.

Notes by Sanna Longden ©2007, based on those by Bryan Burton.

HERE COMES SALLY (African-American)

This version of the well-known playparty is from the African-American tradition. It is the ancestor of “The Stroll,” a U.S. party dance. The description below is found in *Shake It to the One that You Love the Best: Play Songs and Lullabies from Black Musical Traditions*, collected and adapted by Cheryl Warren Mattox, and published here with permission. It is similar to “Zudio,” a dance from the African-American heritage that was first described by Mrs. Bessie Jones and Bess Lomax Hawes in their classic book, *Step It Down* (1972).

Music, DVD: On Sanna’s CD#3 and DVD/video #6, *Dances of the Seven Continents, Vol. 1* (white and blue one). **Meter:** 4/4

Formation: Partners face in longways sets (two facing lines) of about 4 to 8 pairs.

Styling: Relaxing and improvisational, with great attention to the beat.

Dance Game

In the spirit of the culture and of Mrs. Bessie Jones, this description has minimal structure and much room for improvisation and individualized movements.

Start by moving in place and clapping hands. When the vocalist sings, “Step back, Sally,” move away from your partner to make an alley between the lines.

Suggested footwork could be “stepping it down”: Step on one foot, then touch the other foot without weight while clapping hands and/or snapping fingers. Repeat with opposite footwork. Repeat this in place, then away and toward partners.

First two people sashay down the alley, then next two, then next two, and so on. Pantomime the actions of the song, or make up your own movements.

As the active pair moves down the “alley,” all the others hitch sideways toward the top or head of the set. It is not necessary for the next top people to wait 8 or other number of beats before starting down the alley—they should go when the spirit moves them.

Sometimes the action might pause while everyone touches a toe “to the front, to the back, to the side-side-side,” then repeats with the other foot.

The song goes through only once on the recording, so repeat as many times as seems good—at least so everyone has at least one turn to strut down the alley. Of course, after the first time through the recording, everyone could keep on singing.

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SWING DANCING

A teaching progression for the basic East-coast, six-count Swing pattern

Swing dancing is a true U.S. folk dance that started in the late 1920s in the ballrooms of Harlem. In the 1930s, it was called the Lindy Hop after aviator, Charles Lindbergh. Over the decades, the dance has also been called Jitterbug, Be-Bop, and Boogie-Woogie. Now Swing variants are called East Coast, West Coast, Shag, and Lindy. Like traditional dances from any culture, it is improvisational within the basic structure. Fifth-grade through adult can enjoy Swing dance.

Music, DVD: Modern Swing music fuses rock and jazz styles, but the Big Band sound is still the favorite. A favorite tune, “In the Mood,” is on Sanna’s CD#3. It is taught and demonstrated on her DVD/video #6, *Dances of the Seven Continents, Vol. 1 (white and blue one)*.
Meter: 4/4

One of the Basic Patterns for the Six-Count, East-coast Swing

1. Practice this 6-beat pattern alone—men or leaders start on L foot, women or followers start on R foot. This pattern takes one and a half measures:

Step one foot a little to the side and pause, (beats 1, 2).

Step on the other foot to the other side and pause (beats 3, 4)--don’t make steps too wide.

Step a bit backward on first foot (beat 5), step in place with other foot (beat 6).

Cue: “Side, side, back-step,” or “Slow, slow, quick-quick”, or “Ta, ta, ti-ti.”

This pattern repeats over and over, always beginning on the same foot. On the “slow, slow” steps, many people instead do step-touches or triple steps (especially on slower tempos), but “side, side” is easiest at first. The “quick-quick” is also called the rock step.

2. Practice with a partner:

The point of social dancing is that women and men dance as partners. It is also a dance tradition that men are the “leaders” and women are the “followers.” However, partner up in whatever way is appropriate in the situation. Perhaps everyone should practice both leading and following.

The most position for youngsters and adult beginners is the two-hand hold. Practice the basic pattern while staying in one spot on the floor (again, Leader starts on L foot, Follower on R). When comfortable with this, try the basic pattern while moving around the floor in a circle.

Helpful tips for good Swing styling:

(a) Keep your feet underneath your torso as much as possible—do not step too widely on the side steps, or too far behind you on the back-step, or cross the back behind you.

(continued)

(b) Do not lean your shoulders too far to each side—try to keep your head upright.

(c) Do not straighten your arms but bend your elbows a bit—that way you and your partner can step away and together as though you were connected by a small wire spring.

(d) Leader gives signals to turn, etc., ahead of phrase; Follower should be leadable. Enjoy the connection!

3. Some figures:

(a) **Single turn**—this takes one basic 6-beat pattern:

Leader lifts L arm and does the basic pattern as Follower pivot-turns under that arm to R on “slow, slow” steps. Leader steps in place as Follower starts the pivot-turn by pointing R toes to the R and a bit behind self on the first “slow” step. Both finish facing partner on the back step or “quick-quicks.” To end this turn and begin the basic pattern again, Leader lowers L hand.

(b) **Double turn**—this takes two basic 6-beat patterns:

Do one single turn as above. After the “quick-quick,” Leader immediately guides partner into a second turn in the opposite direction by gently swinging L arm across own body toward the R.

Follower begins this second pivot-turn by stepping across on R foot to the L for the first of the “slow, slow” steps. She takes the other “slow” step of this pivot-turn by stepping behind self on L foot and pivoting around (counterclockwise) to face partner. Both finish facing, as much as possible, on the “quick-quick” back step as in the single turn.

(c) **Changing places**—this takes one basic 6-beat pattern:

Leader raises L arm as each passes on L side with “slow, slow” steps, going straight forward past partner on the first “slow” step, then starting to turn (Leader to L, Follower to R) on second. Finish the turn to end with partners facing on the “quick-quick.”

(d) **Arms-on-shoulders walk-around**—this takes as many 6-beat patterns as desired, usually two to four of them.

In this figure, partners hold firmly to the other’s R shoulder with own R hands so they face in opposite directions. To initiate this move, Leader places Follower’s R hand on his/her R shoulder. Then they walk clockwise while stepping with style to the “slow, slow, quick-quick” rhythm.

To end the figure, on “slow, slow” slide hands down from shoulders to grasp them briefly for “quick-quick.” Then switch back to two-hand hold for the basic pattern. Those who know other moves may continue to hold R hands while moving into other figures.

INDEX OF SANNA LONGDEN'S CDs and DVD

Dear Friends: It may be confusing to know which 5 CDs go with which of the 7 DVD/videos, and which of the 85 dances are on those products. This is because I impulsively made a video in 1990 to offer teachers a visual memory, and the series just enjoyably evolved to the resources below. See also the Alphabetical Index that follows. We hope these lists will help.

CDs #s 1 THROUGH 5

1. CD #1 (red, purple, aqua),

Folk Dance Music

For Kids & Teachers

a) Music for DVD/video #1 (red):

Agadu, Bongo, Huayno, Sevivon,
(Tokyo Dontaku), Yesh Lanu Taish.

b) Music for DVD/video #2 (purple):

Barnereinlender, Baztango, Paddle Dance, Te
v'Orez, Raj/Raas.

c) Music for DVD/video #3 (aqua):

Highlife, Niška Banja, Seljanica,
Tinikling, Tokyo Dontaku, Tzlil Zugim.

2. CD #1½ (red, purple, aqua),

Even More Folk Dance Music

for Kids & Teachers

(those that are not on CD#1)

a) Music for DVD/video #1 (red):

Bluebird, Good Old Days, Here Comes Santa
in a Red Canoe, Hora ("Tzena"), Jingle Bells,
Oh Hanukah, 12th St. Rag.

b) Music for DVD/video #2 (purple):

Epo i tai tai e and Troika.

c) Music for DVD/video #3 (aqua):

Aloha Kakahiaka, Bulgar, Servihasapikos,
and Ya'abud.

d) Plus Ba La and Sasha.

3. CD #2 (green, cinnamon),

More Folk Dance Music

For Kids & Teachers

All music on DVD/videos

#4 (green) and #5 (cinnamon).

4. CD #3 (white and blue),

Dances of the 7 Continents, vol. 1

All music on DVD/video #6 (white-blue)

5. CD #4 (blue and white),

Dances of the 7 Continents, vol. 2

All music on DVD/video #7 (blue-white)

DVD/VIDEOS #s 1 THROUGH 7

1. DVD/video #1 (red),

Favorite Folk Dances

for Kids & Teachers

Agadu (Israel/Canada)

Bluebird (USA)

Bongo (W. Africa/Carib)

Good Old Days (USA)

Here Comes Santa in a Red Canoe (Hawaii)

Hora (Israel)

Huayno (Andes Mountains)

Jingle Bells (USA/Netherlands)

Sevivon (Hanukah dance)

Tokyo Dontaku (Japan)

Twelfth Street Rag (USA)

Yesh Lanu Taish (Israel)

2. DVD/video #2 (purple),

More Favorite Folk Dances

Barnereinlender (Norway)

Baztango Esku-Dantza (Basque)

Bear Went Over the Mountain

Epo i tai tai e (Hawai'i)

How Do You Dootee (Australia)

Paddle Dance (Québec and others)

Pop Goes the Weasel (USA)

Raas/Raj (India)

Scratch (USA)

Te ve'Orez (Israel)

Troika (Russia)

Yan Petit/Jean Petit (France)

3. DVD/video #3 (aqua),

Living Ethnic Dances

Aloha Kakahiaka (Hawai'i)

Bulgar (Eastern European Jewish)

Highlife/Pandoga (West Africa/Carib)

Niška Banja/Duj Duj (Serbia)

Seljanica/Ciganica (Serbia/Croatia)

Servihasapikos (Greece)

Tinikling (Philippines)

Tokyo Dontaku (Japan)

Tzlil Zugim (Israel, Yemenite style)

Ya'abud (Israel, Arabic style)

(Music for these two is on CD #2)

**4. DVD/video #4 (green),
 *Maypole & Mexican Dances
 for Kids & Teachers***

English Maypole Plaiting Dances

Circling or Barber's Pole

Spider Web

Simple Plaiting/Grand Right & Left

Double Plaiting

Diamonds in the Sky

Other English Maypole Dances

Sellenger's Round

Gathering Peascods

Dances of Mexico

La Raspa (novelty)

La Raspa (traditional)

Los Machetes (stick dance)

Los Machetes (partner mixer)

Tonanzin/Huitzilopochtli (Aztec)

Irish Ceilidh Dance

Siege of Carrick

**5. DVD/video #5 (cinnamon)
 *Historic & Contemporary Dances
 for Kids & Teachers***

Grand March (International)

Constant Billy (ancient Morris Dance)

Peopleton Stick Dance (Morris Dance)

Jenny Pluck Pears (17th c. English dance)

Sir Roger de Coverley (English/Colonial)

The Virginia Reel (English/Colonial)

La Belle Catherine/The Muffin Man/
 Pam & Pat Reel (18th-20th c. contra)

The Minuet (17th-18th c. English/U.S.)

El Vals de los Paños (Spanish Colonial)

Cotton-Eyed Joe (country/Tex-Mex)

Boot Scootin' Boogie (U.S. c/w line dance)

I Love a Rainy Night (U.S. c/w dance)

(Music for this one is on CD #3)

**6. DVD/video #6 (white and blue),
 *Dances of the 7 Continents
 for Kids & Teachers, vol. 1***

Gustav's Skøal (Sweden)

Los Tachos (southern France)

Sicilian Tarantella (Sicily)

Alunelul (Romania)

Ach Ja (Germany)

Thady You Gander (Australia)

Bele Kawe (Carib/West Africa)

Debke (Arabic)

Hoy Nergis/Toi Nergiz (Armenia)

High Green Mountain (Taiwan)

Hashual (Israel)

El Juego Chirimbolo (Ecuador)

Canoe Dance (Native American)

Here Comes Sally (African-American)

Swing Dancing (USA)

(Music for this one is on CD #4)

**7. DVD/video #7 (blue and white),
 *Dances of the 7 Continents
 for Kids & Teachers, vol. 2***

Diu Xie (Chinese-Tibetan)

Lo Ahavti Dai (Israel)

Pata Pata (South Africa)

Tant' Hessie (South Africa)

Mexican Clapping Game (Monterrey)

Yakima Round Dance (Native U.S.)

I Let Her Go-Go (Trinidad & Tobago)

Goin' Down to Cairo (U.S. playparty)

Hoe Ana (Tahiti-Roratanga Islands)

Waves of Tory (Ireland)

Dva Pâti Nadjasno (Bulgaria)

Tsamikos (Greece)

OxDansen (Sweden)

La Boulangère (France)

Penguin Dance (Antarctica)

Alphabetical Index of Sanna Longden's World Dances

<u>Dance Name & Culture</u>	<u>CD #</u>	<u>DVD/video #</u>
Ach Ja(Germany).....	3	6 (white-blue)
Agadu (Israel/Canada).....	1	1 (red)
Aloha Kakahiaka (Hawai'i).....	1½	3 (aqua)
Alunelul (Romania).....	3	6 (white-blue)
Ba La (Israeli cha-cha).....	1½	None
Barnereinlender (Norway).....	1	2 (purple)
Baztango Esku-Dantza (Basque).....	1	2 (purple)
Bear Went Over the Mountain, The (USA).....	sing it	1 (red)
Bele Kawe (Carib/West Africa).....	3	6 (white-blue)
Bluebird (USA playparty game).....	1½	1 (red)
Bongo (West Africa/Caribbean).....	1	1 (red)
Boot Scootin' Boogie (USA country-western).....	2	5 (cinnamon)
Bulgar (Eastern European Jewish).....	1½	3 (aqua)
Canoe Dance (Native American).....	3	6 (white-blue)
Constant Billy (ancient Morris Dance).....	2	5 (cinnamon)
Cotton-Eyed Joe (USA country, Tex-Mex dance).....	2	5 (cinnamon)
Debke (Arabic).....	3	6 (white-blue)
Diu Xie (Chinese-Tibetan).....	4	7 (blue-white)
Dva Pâti Nadjasno (Bulgaria).....	4	7 (blue-white)
El Juego Chirimbolo (Ecuador).....	3	6 (white-blue)
El Vals de los Paños (USA Spanish Colonial).....	2	5 (cinnamon)
Epo i tai tai e (Hawai'i/Samoa).....	1½	2 (purple)
Gathering Peascods (England, Maypole).....	2	4 (green)
Goin' Down to Cairo (USA playparty game).....	4	7 (blue-white)
Good Old Days (USA).....	1½	1 (red)
Grand March (USA/ International).....	2	5 (cinnamon)
Gustav's Skøal (Sweden).....	3	6 (white-blue)
Hashual (Israel).....	3	6 (white-blue)
Here Comes Sally (African-American).....	3	6 (white-blue)
Here Comes Santa in a Red Canoe (Hawai'i).....	1½	1 (red)
High Green Mountain (Taiwan).....	3	6 (white-blue)
Highlife/Pandoga (West Africa/Caribbean).....	1	3 (aqua)
Hoe Ana (Tahiti/Roratanga Islands).....	4	7 (blue-white)
Hora (Israel).....	1½	1 (red)
How Do You Dootee (Australia).....	chant it	2 (purple)
Hoy Nergis/Toi Nergiz (Armenia).....	3	6 (white-blue)
Huayno (Andes Mountains).....	1	1 (red)
Huitzilopochtli/Tonanzin (Mexico, Aztec).....	2	4 (green)
I Let Her Go-Go (Trinidad & Tobago).....	none	7 (blue-white)
I Love a Rainy Night (USA Tex-Mex).....	2	5 (cinnamon)
Jenny Pluck Pears (17th c. English country dance).....	2	5 (cinnamon)
Jingle Bells (Netherlands/USA).....	1½	1 (red)
La Belle Catherine/ Muffin Man (18th–20 th c. contra)..	2	5 (cinnamon)

<u>Dance Name & Culture (continued)</u>	<u>CD #</u>	<u>DVD/video #</u>
La Boulangère (France).....	4	7 (blue-white)
La Raspa (Mexico, novelty & traditional).....	2	4 (green)
Lo Ahavti Dai (Israel).....	4	7 (blue-white)
Los Machetes (Mexico, stick & partner mixer).....	2	4 (green)
Los Tachos (southern France).....	3	6 (white-blue)
Maypole Dances (England).....	2	4 (green)
Mexican Clapping Game (Monterrey).....	4	7 (blue-white)
Minuet, The (17 th -18 th c. English/US)	2	5 (cinnamon)
Niška Banja (Serbia).....	1	3 (aqua)
Oh, Hanukah (Israeli hora).....	1½	None
OxDansen (Sweden).....	4	7 (blue-white)
Paddle Dance, The (French Canada).....	1	2 (purple)
Pata Pata (South Africa).....	4	7 (blue-white)
Penguin Dance (Antarctica).....	4	7 (blue-white)
Peopleton Stick Dance, The (ancient Morris Dance)....	2	5 (cinnamon)
Pop Goes the Weasel (England/USA).....	sing it	2 (purple)
Raj/Raas (India).....	1	2 (purple)
Sasha (Russia/Denmark/etc.).....	1½	none
Scratch (USA).....	many	2 (purple)
Seljanica/Ciganica (Serbian/Croatian).....	1	3 (aqua)
Sellenger's Round (England, Maypole).....	2	4 (green)
Servihassapikos (Greece).....	1½	3 (aqua)
Sevivon (Hanukah).....	1	1 (red)
Sicilian Tarantella (Sicily).....	3	6 (white-blue)
Siege of Carrick (Ireland).....	2	4 (green)
Sir Roger de Coverley, The (English/USA Colonial)...	2	5 (cinnamon)
Swing Dancing (USA).....	3	6 (white-blue)
Tant' Hessie (South Africa).....	4	7 (blue-white)
Te v'Orez (Israel).....	1	2 (purple)
Thady You Gander (Australia).....	3	6 (white-blue)
Tinikling (Philippines).....	1	3 (aqua)
Tokyo Dontaku (Japan).....	1	1 (red), 3 (aqua)
Tonanzin/Huitzilopochtli (Mexico, Aztec).....	2	4 (green)
Troika (Russia).....	1½	2 (purple)
Tsamikos (Greece).....	4	7 (blue-white)
Twelfth Street Rag (USA).....	1½	1 (red)
Tzlil Zugim (Israel, Yemenite).....	1	3 (aqua)
Virginia Reel, The (England/USA).....	2	5 (cinnamon)
Waves of Tory (Ireland).....	4	7 (blue-white)
Ya'abud (Israel, Arabic).....	1½	3 (aqua)
Yakima Round Dance (Native USA).....	4	7 (blue-white)
Yan/Jean Petit (France).....	1	2 (purple)
Yesh Lanu Taish (Israel).....	1	1 (red)

Index of World Dances on Sanna Longden's Products by Continents & Islands

AFRICA

(see North America also for African-American dances)

Bele Kawe (Carib/West Africa).....	3	6 (white-blue)
Bongo (West Africa/Caribbean).....	1	1 (red)
Debke (Arabic/North Africa).....	3	6 (white-blue)
Highlife/Pandoga (West Africa/Caribbean).....	1	3 (aqua)
Pata Pata (South Africa).....	4	7 (blue-white)
Tant' Hessie (South Africa).....	4	7 (blue-white)

ANTARCTICA

Penguin Dance (Antarctica).....	4	7 (blue-white)
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ASIA

Agadu (Israel/Canada).....	1	1 (red)
Ba La (Israeli cha-cha).....	1½	None
Debke (Arabic).....	3	6 (white-blue)
Diu Xie (Chinese-Tibetan).....	4	7 (blue-white)
Hashual (Israel).....	3	6 (white-blue)
High Green Mountain (Taiwan).....	3	6 (white-blue)
Hora (Israel).....	1½	1 (red)
Hoy Nergis/Toi Nergiz (Armenia).....	3	6 (white-blue)
Lo Ahavti Dai (Israel).....	4	7 (blue-white)
Logari Stop Dance (Afghanistan).....specialCD		
Raj/Raas (India).....	1	2 (purple)
Te v'Orez (Israel).....	1	2 (purple)
Tinikling (Philippines).....	1	3 (aqua)
Tokyo Dontaku (Japan).....	1	1 (red), 3 (aqua)
Tzena, Tzena (Israel)	1½	3 (aqua)
Ya'abud (Israel-Arabiz).....	1½	3 (aqua)
Yesh Lanu Taish (Israel).....	1	1 (red)

AUSTRALIA

How Do You Dootee (Australia).....	chant it	2 (purple)
Thady You Gander (Australia).....	3	6 (white-blue)

EUROPE

Ach Ja(Germany).....	3	6 (white-blue)
Alunelul (Romania).....	3	6 (white-blue)
Barnereinlender (Norway).....	1	2 (purple)
Baztango Esku-Dantza (Basque).....	1	2 (purple)
Bulgar (Eastern European Jewish).....	1½	3 (aqua)
Constant Billy (ancient English/Welsh Morris Dance)..	2	5 (cinnamon)
Dva Pâti Nadjasno (Bulgaria).....	4	7 (blue-white)
Gathering Peascods (England, Maypole).....	2	4 (green)
Gustav's Skøal (Sweden).....	3	6 (white-blue)
Jenny Pluck Pears (17 th c. English).....	2	5 (cinnamon)
La Boulangère (France).....	4	7 (blue-white)
La Belle Catherine/ Muffin Man (18 th –20 th c. contra)	2	5 (cinnamon)
Los Tachos (southern France).....	3	6 (white-blue)
Maypole Dances (England/USA.....	2	4 (green)
Minuet, The (17 th -18 th c. English/US)	2	5 (cinnamon)
Niška Banja (Serbia).....	1	3 (aqua)
OxDansen (Sweden).....	4	7 (blue-white)
Peopleton Stick Dance, The (ancient Morris Dance)....	2	5 (cinnamon)
Pop Goes the Weasel (England/USA).....	sing it	2 (purple)
Sasha (Russia/Denmark/etc.).....	1½	None
Seljanica/Ciganica (Serbian/Croatian).....	1	3 (aqua)
Sellenger's Round (England, Maypole).....	2	4 (green)
Servihassapikos (Greece).....	1½	3 (aqua)
Sicilian Tarantella (Sicily).....	3	6 (white-blue)
Siege of Carrick (Ireland).....	2	4 (green)
Sir Roger de Coverly, The (English/US Colonial).....	2	5 (cinnamon)
Troika (Russia).....	1½	2 (purple)
Tsamikos (Greece).....	4	7 (blue-white)
Virginia Reel, The (England/US).....	2	5 (cinnamon)
Waves of Tory (Ireland).....	4	7 (blue-white)
Yan/Jean Petit (France).....	1	2 (purple)

HOLIDAY DANCES (CHRISTMAS & HANUKAH)

(for other holidays, see specific cultural dances)

Here Comes Santa in a Red Canoe (Hawai'i).....	1½	1 (red)
Jingle Bells (Netherlands/USA).....	1½	1 (red)
Oh, Hanukah (Israeli hora).....	1½	None
Sevivon (Hanukah/Israel)	1	1 (red)

NORTH AMERICA

Bear Went Over the Mountain, The (USA).....	sing it	1 (red)
Bluebird (USA playparty game).....	1½	1 (red)
Boot Scootin' Boogie (USA country-western).....	2	5 (cinnamon)
Canoe Dance (Native American).....	3	6 (white-blue)
Cotton-Eyed Joe (USA country/Tex-Mex).....	2	5 (cinnamon)
El Vals de los Paños (USA Spanish Colonial).....	2	5 (cinnamon)
Goin' Down to Cairo (USA playparty game).....	4	7 (blue-white)
Good Old Days (USA handjive).....	1½	1 (red)
Grand March (USA, International).....	2	5 (cinnamon)
Here Comes Sally (African-American).....	3	6 (white-blue)
Huitzilopochtli/Tonanzin (Mexico, Aztec).....	2	4 (green)
I Let Her Go-Go (Trinidad & Tobago).....	sing it	7 (blue-white)
I Love a Rainy Night.....	2	5 (cinnamon)
La Belle Catherine/Muffin Man (18 th -20 th c. contra)...	2	5 (cinnamon)
La Raspa (Mexico, Jalisco, novelty & traditional).....	2	4 (green)
Los Machetes (Mexico, Jalisco, stick & partners).....	2	4 (green)
Maypole Dances (England).....	2	4 (green)
Minuet, The (17 th -18 th c. English/USA).....	2	5 (cinnamon)
Paddle Dance, The (French Canada, others).....	1	2 (purple)
Pop Goes the Weasel (England/USA trio).....	sing it	2 (purple)
Scratch (USA rock 'n' roll game).....	many	2 (purple)
Singing in the Rain (USA novelty game).....	special CD	
Sir Roger de Coverley, The (England/USA Colonial)...	2	5 (cinnamon)
Swing Dancing (USA).....	3	6 (white-blue)
Tonanzin/Huitzilopochtli (Mexico, Aztec).....	2	4 (green)
Twelfth Street Rag (USA).....	1½	1 (red)
Virginia Reel, The (England/USA).....	2	5 (cinnamon)
Yakima Round Dance (Native American).....	4 7	(blue-white)

PACIFIC ISLANDS

(some of these are counted as from the United States)

Aloha kakahiaka (Hawai'i).....	1½	3 (aqua)
Epo i tai tai e (Hawai'i/Samoa).....	1½	2 (purple)
Hoe Ana (Tahiti/Roratanga Islands).....	4	7 (blue-white)
Tinikling (Philippines).....	1	3 (aqua)

SOUTH AMERICA

(see North America also for other Hispanic/Latino dances)

El Juego Chirimbolo (Ecuador).....	3	6 (white-blue)
Huayno (Andes Mountains).....	1	1 (red)

Got questions? Contact us!

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For general information on world dancing, check out the
website of the National Folk Organization,
www.NFO-USA.org

