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# AUTHENTIC

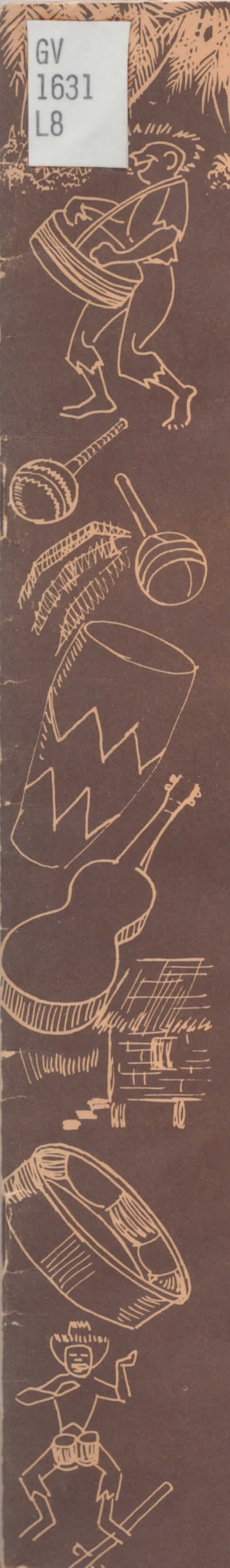


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# CALYPSO

*the SONG  
the MUSIC  
the DANCE*

by ROBERT LUIS



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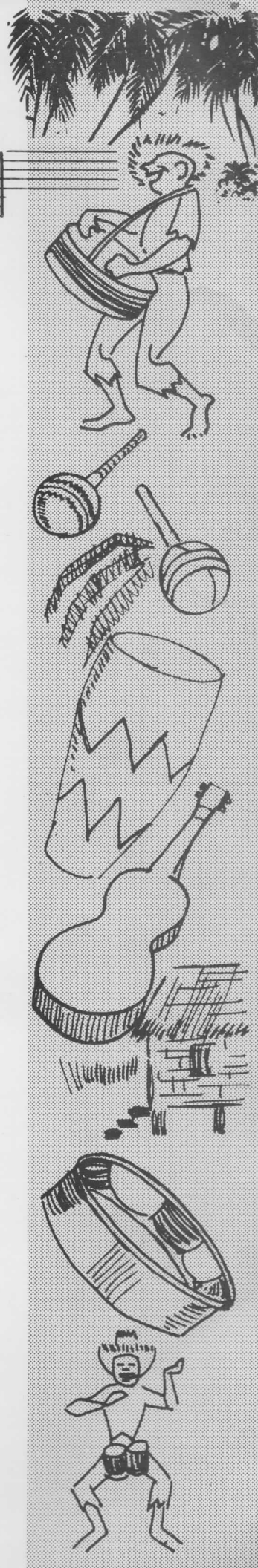
# Authentic Calypso

LATITUDE 10 NORTH, LONGITUDE 61 WEST. THERE, OUT OF THE BLUE CARIBBEAN RISES THE VERDANT ISLE OF TRINIDAD, TROPICAL ISLAND PARADISE, LAND OF CALYPSO. TRINIDAD, THE SOUTHERNMOST OF THE WEST INDIES, LIES A SCANT 16 MILES OFF THE MAINLAND OF SOUTH AMERICA. LEST YOU BEWARE, THE CALYPSO GIRL OF TODAY CAN ENSLAVE YOU WITH A MAGIC AS POTENT AS THAT OF HER UNRELATED NAMESAKE OF ANCIENT GREEK MYTH.

LIKE MOST WEST INDIAN ISLANDS, TRINIDAD WAS FIRST INHABITED BY THE ARAWAK INDIANS; LATER BY THE CARIBS WHO CONQUERED THE GREATER ANTILLES. THESE, IN TURN, WERE LARGELY WIPED OUT BY THE EUROPEANS WHO REPLACED THEM BY BRINGING SLAVES FROM AFRICA TO WORK THEIR PLANTATIONS. THESE CAME FROM SIERRA LEONE, NIGERIA, GOLD COAST, DAHOMEY AND THE CONGO BASIN. DUE TO THE ENGLISH CONTROL OF THE ISLAND, THE LARGEST PART OF THE NEGRO POPULATION COMES FROM THE GOLD COAST. AT A LATER DATE INDIANS FROM INDIA WERE ALSO BROUGHT IN. THE FRENCH CULTURE WAS THE FIRST EUROPEAN INFLUENCE. (IN SOME REMOTE PARTS OF THE ISLAND YOU MAY STILL HEAR FRENCH PATOIS SPOKEN.) THEN THE SPANISH INFLUENCE MADE ITSELF FELT AND FINALLY IN 1797 THE ENGLISH WRESTED CONTROL FROM SPAIN AND ENGLISH BECAME THE OFFICIAL LANGUAGE.

TRINIDAD IS BLESSED WITH GREAT GIFTS OF NATURAL BEAUTY, WEALTH AND CLIMATE; THE POPULATION HAS NOW PASSED THE 600,000 MARK. CENTURIES HAVE BEEN REQUIRED TO ASSIMILATE THIS WELTER OF CIVILIZATIONS AND OUT OF THIS POT POURRI OF RACES HAS EMERGED A NEW NATION . . DYNAMIC, COLORFUL AND FABULOUSLY RICH IN FOLKLORE.

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## THE SONG

The songs can be traced to the first African slaves and were sung in African. The planters kept the male slaves segregated from the females, which they reserved for themselves; thus the first calypsoes were devised as a means of communication. Later on, when the slaves were freed from bondage, the calypso became a glorious "song of freedom", an outlet to their feeling of joy.

The origin of the name "calypso" is uncertain and lost in the dim past. We know, however, that at an early date it was known as "kaiso". The songs soon changed from African to French patois. Then, as today, the negroes would congregate under thatched huts and in the eerie light of burning flambeaux, drink, sing and sway. Here follows one of the earliest calypsoes ever recorded in French patois - -

ABAS CAILLE LA  
DEPUIS MAME FAIRE MOI  
NOMME CA CAR BA MOI BOIS  
AMLA CAILLE LA.

(Girl, your  
trouser falling  
down.)

The calypso song of today is an inimitable folk song, expressive of all the cultures that have merged into one. From the French it has retained its strong sense of satire and the famous innuendos or double entente. Foreigners, with a different code of ethics, are apt to think the modern lyrics lewd or in bad taste; they forget that moral codes vary with the latitude.

Not all calypsoes, however, are licentious and bawdy. They concern themselves with wars, politics and local events; they are, in fact, the spontaneous expression of the people's feelings. A good calypsonian is, therefore, a personage of great influence. To hold his own against his rivals he must be a man of considerable ability and quick wits. The calypsonian improvises his lines as he goes along; he must respect rhymes and meter. He is not to be confused



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with the calypso singer who merely sings others' material. The best calypsonians achieve fame and fortune. They boast such bombastic names as: The Black Prince, Lord Kitchener, Lord Caresser, Lord Invader, Attila the Hun, the Spoiler, the Duke of Iron, etc.

The following lyrics by Count Bernardino will bring you up to the minute on how calypsonians satirize the events of the day - -

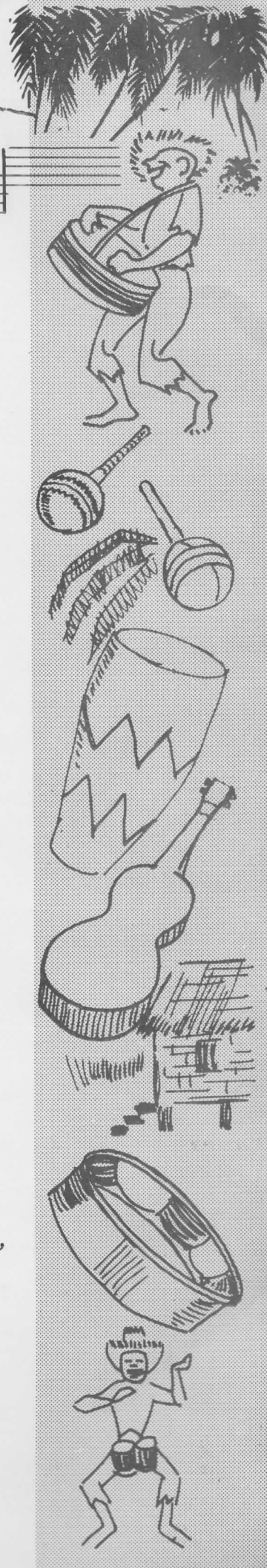
DON'T BLAME IT ON ELVIS  
FOR SHAKING HIS PELVIS;  
SHAKING THE PELVIS HAS BEEN IN STYLE  
EVER SINCE THE RIVER NILE.

## THE MUSIC



Calypso music is mostly written in 2/4 or 4/4. Succinctly, it may be described, like most West Indian music, as a Spanish melodic theme with an African base. It is an admixture of several African rhythms as we shall see more exhaustively in the chapter on calypso as a dance. The main purpose of modern calypso music is to please the senses; it is rhythmic, relaxing, sensuous and vivid. The instruments used in a typical calypso ensemble are: drums, cowbells, guitars, rattles, scrapers and flute.

The ingenuity of the natives is so great however, that given a junk pile, they can create a whole orchestra capable of the most tantalizing rhythms. This, naturally, brings us to the sensational development of the STEEL BAND.

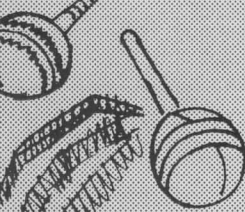
The first all steel bands made their appearance in the early thirties, but did not reach the zenith of their popularity until 1946. Due to war induced shortages there was then a very great scarcity of musical instruments. The ingenious natives hit upon the idea that the utilitarian steel drums had musical potentialities. Garbage cans, brake bands, kettles, dust bins and other sundry discard were pressed into service and thus the all steel percussion orchestra was born. The first steel bands were crude, unwieldy affairs.




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The oil drum of today has undergone great refinements. The drum is cut off six inches from the rim and the face has been hammered out to render different tones. The drum is called a pan and the musicians are pan beaters. Some melody pans boast of as many as 32 notes. The pans are hit with rubber tipped sticks.



Every year at carnival time is when the steel bands reach the peak of their glory. For the duration of the festivities the strict English laws are relaxed. Night and day the streets echo to the music of the steel bands, while the entire population marches through the streets, trudging and jumping with rhythmic abandon. There are now more than 200 steel bands in Trinidad. While we do not wish to minimize the picturesque appeal of the steel band, it must be stated that it is not best suited for dancing, but has a definite place for carnival "jump-ups".



The sudden demand of the American public for calypso music is most gratifying. Audiences everywhere sway to the lilting rhythms and hum the haunting melodies. It is, however, a mixed blessing and we hope the craze does not carry within itself the seed of its own destruction. The sudden demand for native talent is far greater than the available supply. This situation is apt to produce a crop of pseudo calypsonians and pseudo calypso dancers. As it is the case for rumbas and mambos, the enjoyment of the dance is entirely dependent upon the authentic feeling and ability of the musicians. This situation is further aggravated by the native talent's aversion to leaving its island home and carefree way of life, which, perhaps wisely, it prefers to the Yankee dollar of Coca Cola fame.



# CALYPSO

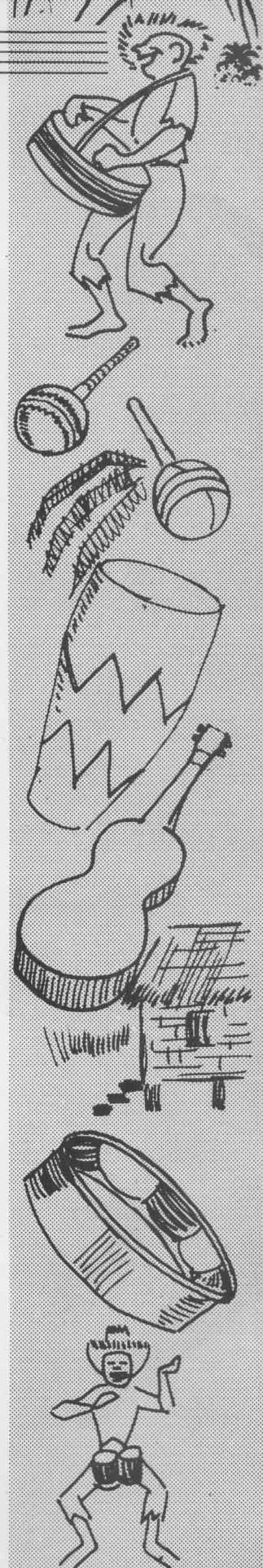
## THE DANCE

'Tis safe to say that the dance was born when the first calypso was sung, for was there an African ever born whose body was not stirred to motion at the sound of the drums. True, several centuries had to elapse before the dance had acquired the definite style and unique form that today is calypso. To watch tall, reedy calypso dancers undulate is somewhat reminiscent of the swaying fronds of the Caribbean palms under the trade winds. Like all the West Indian dances, calypso was born of the marriage of African rhythm and Spanish melody. To name a few:- - the rumba in Cuba, the merengue in Santo Domingo; on the American continent we have the samba in Brazil and the jazz in New Orleans.

As we have seen, Trinidad has been influenced by many cultures and the dance clearly reflects it. As we proceed we shall find that the rumba, the samba, the merengue, the beguine and ñañigo all had a part in the evolution of the calypso.

At the time of this writing, the New York dance studios seem to be in a hopeless quandary as to what constitutes authentic calypso. The mix-up is even greater than the one which existed during the formative years of the mambo. Then it was more a question of timing than steps. Trinidad being more remote than Cuba, it will probably take a little longer to reach a state of crystallization. The confusion is directly traceable to the fact that different studios have gone to different places for their source of information. To go to Nassau or the Virgin Islands in search of the authentic calypso is just as irrational as going to Mexico to learn the rumba.

Some mistakenly believe that because the dance originates in the British West Indies, it is purely African in origin. History has taught us that French and Spanish melodies plus African rhythm gave birth to the calypso. Besides, as any student of African rhythms knows, pure African dancing is not sensuous and seldom performed by





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couples in bodily contact. Only when exposed to French or Spanish influence, do African dances acquire an erotic quality. Best example is the sizzling beguine as done in Fort-de-France on the island of Martinique.

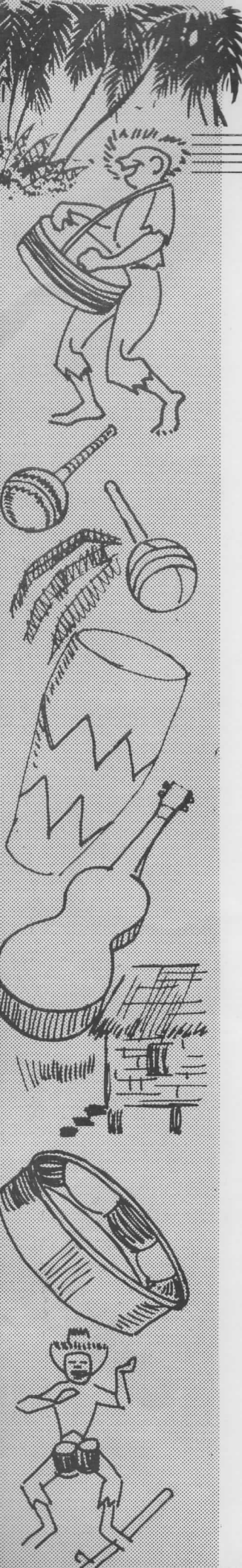
Some teachers, probably mindful of the orgiastic jam sessions in the back woods of the West Indies, where 100 proof rum flows freely, are inclined to think of the dance as unsuited for the American dance floors. They would take the movement out of the dance. To do so would be like taking the main course out of a meal, leaving nothing but an emasculated, insipid version of the dance. Others with more aplomb than understanding, would prefer to create a new dance out of whole cloth.

Let us not be unmindful that the teen-agers of Trinidad dance native calypso and that not even the staid British rule seems to find it objectionable. It is true, however, that the movements of the dance when improperly executed may appear lewd and vulgar. But is it not the duty of the teachers to educate the people for the fees they collect?

To the native of the Indies calypso means unbridled happiness, a release from life's tensions and frustrations....rum and drums... dance and romance.

To his North American counterpart, the tense, overworked businessman of our bustling metropoleis, calypso can also offer a wonderful fount of relaxation. Thus, we believe, calypso is here to stay.

Before attempting the description of the modern calypso steps we should mention a few of the dances and rhythms that have contributed to its development. These may be grouped into three main classes: the AFRICAN, the FRENCH and the SPANISH influence.



# CALYPSO

## I AFRICAN INFLUENCE

**CONGO.** Done in a crouching position with movements limited to the naunches.

**CALENDA..** A lively folk dance with toe and heel and fast foot work.

**VOODOO.** Originally religious in character. Characterized by violent shaking of head and shoulders; convulsive body contortions. Apt to induce self-hypnosis.

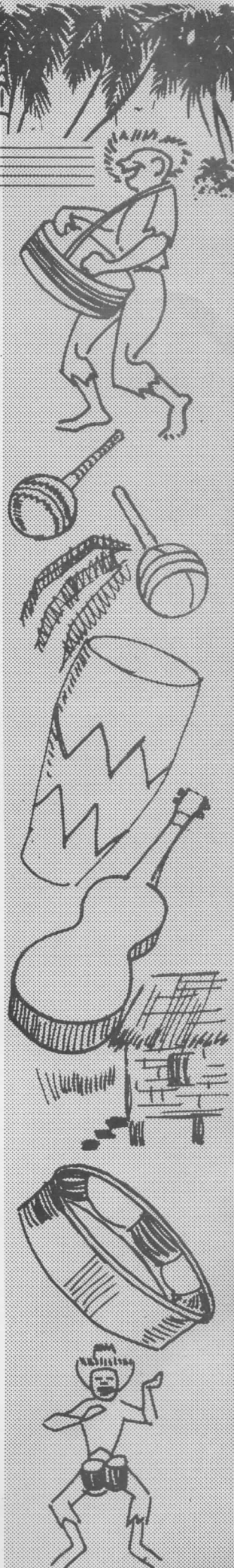
**LIMBO.** A ritual dance. Man leans far backwards and shuffles forward on spread out legs. He must pass under a stick. The dancer's skill is measured by the height of the stick; the lower the stick, the greater his ability. The incredible record is ten inches from the floor.

**THE WIND.** A soft circular motion of the pelvis to either left or right accompanied by a contraction and release of the abdominal muscles. In the island vernacular, winding is synonymous to dancing.

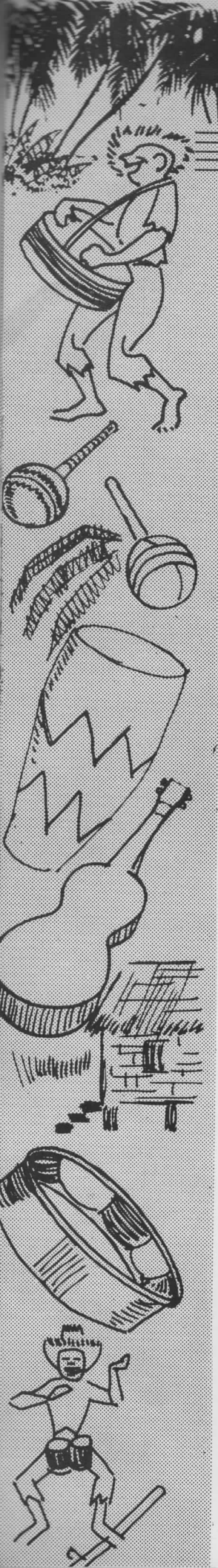
**JERK WAIST.** Usually done by men, is a side contraction of the hip, first left, then right. The torso remains quiet.

## II. FRENCH INFLUENCE

**BEGUINE.** Under the benign French rule of Martinique the beguine was allowed to develop freely, without interference from stern officials. As its French name implies, (French *béguin* means sweetheart) it is a flirtatious and highly erotic dance; true to the French tradition it accents feminine charm and grace. It comprises a variety of steps;



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A vertical strip of illustrations on the left side of the page. At the top, a man in a hat and boots plays a large drum. Below him are various musical instruments: a maraca, a güiro, a conga, a guitar, and a keyboard. At the bottom, a man in a hat and boots is shown in a dynamic pose, possibly dancing or playing a drum.

it has a soft, bouncy quality and a very relaxed sway. It has nothing in common with the "Begin the Beguine" familiar to American audiences. The beguine is a very important part of calypso as evidenced by the unique manner in which dancers hold each other.

It is most popular in the parts of the island where French influence remains strong, like Maraval and Diego Martin. It is not unusual to see old women execute this dance with great charm and ease. Basically it is a single time step accompanied by a double time hip movement. Weight is put on the ball of the foot and shifted from foot to foot (single time) while the hips sway twice as fast (double time). The torso remains still and erect. The songs are usually rendered in patois.

**MERINGUE.** Also popular in regions where French influence is strong. American audiences are familiar with the basic meringue step.

## III. SPANISH INFLUENCE

**RUMBA.** Cuban walk and Cuban hip movement - - slow, slow, quick, quick, slow.

**CONGA.** The conga as done in Cuba and similar to the Cuban SON; not the 1, 2, 3, kick, once popular in this country.

**ÑAÑIGO.** Cuban form of Voodoo.

**SAMBA.** The soft springy and bouncy steps and some turns, e.g., the "flips", are strongly reminiscent of the samba style.

These constitute the dances and rhythms that comprise today's calypso. As one can readily see . . . quite a pot pourri, worthy of the cosmopolitan denizens of Trinidad.



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Today calypsoes are performed solely for pleasure and have lost any religious significance. Different types of movements may be observed in different regional sections of the island.

We shall now attempt to describe the main steps of the calypso for ballroom use, such as a visitor to Trinidad could expect to see.

## CARNIVAL

### IN PORT OF SPAIN

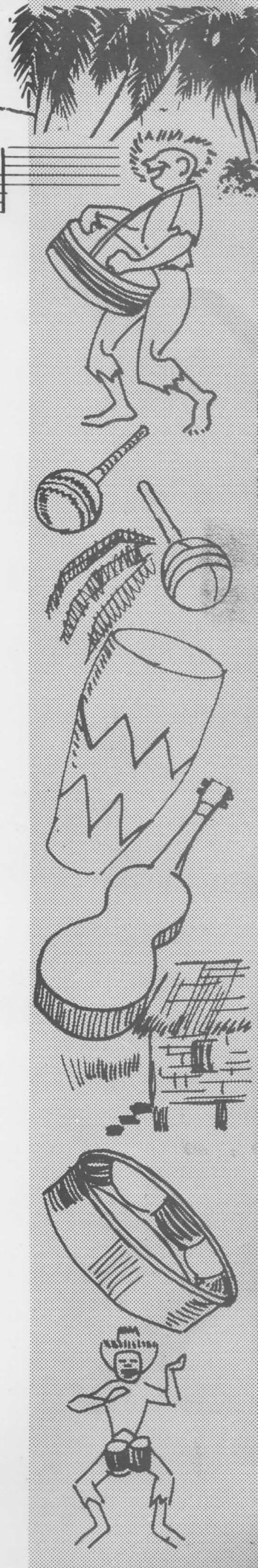
If you should land in Port of Spain at carnival time you would find yourself in a world of frenzied rhythm. An orgy of clashing colors, a cacophony of sounds produced by the most heteroclite musical instruments. Steel bands everywhere, followed by dancing and jumping hordes ecstatically happy with rhythm. After watching a while, you will discover that what at first seemed wild, undefinable and aimless dancing follows a definite pattern. You are witnessing the three basic steps or movements of the calypso; namely, the TRUDGE, a lazy, swaying walk; the CANTER, with bodies swaying back and forth; and the JUMP UP, self descriptive.

#### THE JUMP UP

Strictly a carnival step. After cantering a while, some enthusiastic dancers break away from the line and start jumping high in the air. Some can achieve incredible heights. The step is a single time step. hopping from one foot onto the other. In most night clubs of Port of Spain these jumpers are about as welcome as jitterbugs at the Waldorf.

#### THE HOLDS

In ballroom calypso the way you hold your partner varies with



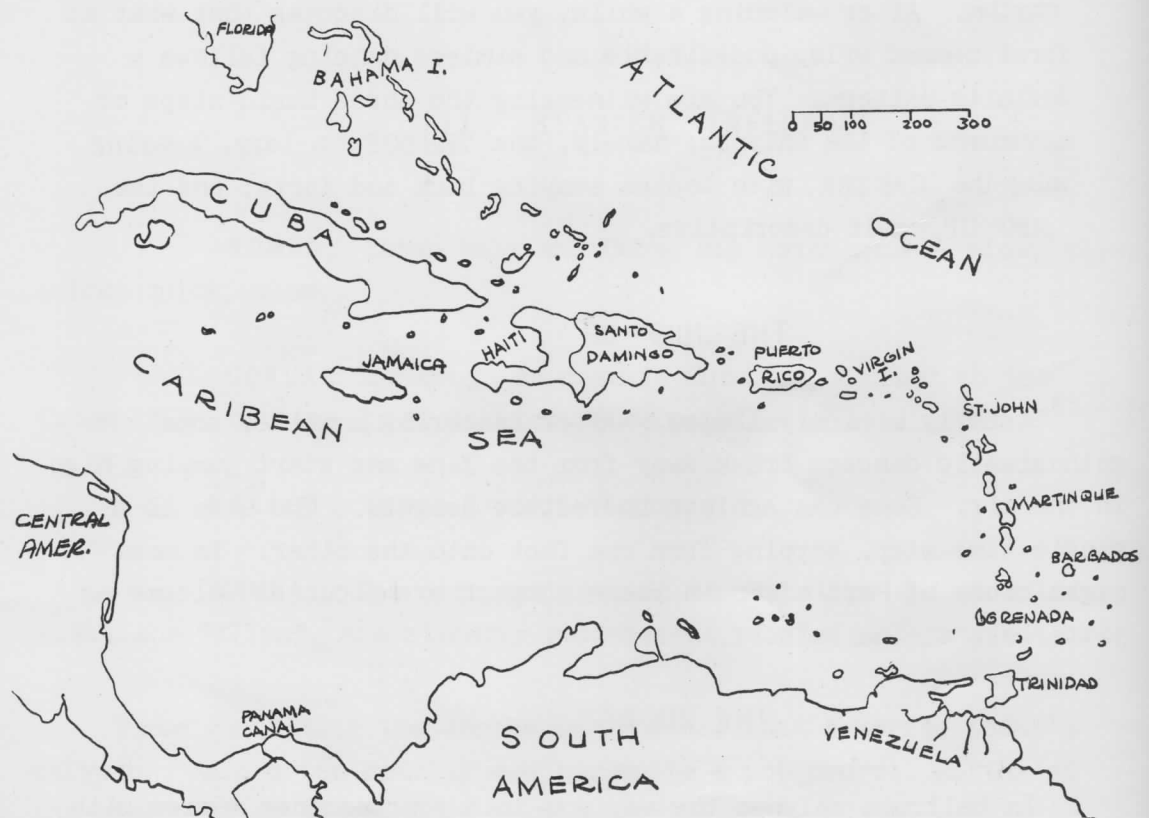
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the steps. There are three main holds.

**THE BEGUINE HOLD.** With her right hand the girl clasps her left hand with palm turned outward and rests her thus clasped hands around the man's neck. The man places his hands around the girl's waist. Although it may sometimes be observed, it is not considered in good taste to let the hands drop below the waist. This hold is used for most of the steps, especially the step-touch and the turns.

**THE STANDARD BALLROOM HOLD.** Too well known to require description. It is used in the meringue step, calypso through the arch, etc.

**THE LINDY HOLD.** The girl's right hand is held by the man's left, but with the arms straight down by their sides. The man's right hand rests on the girl's back. This hold is preferred for the time step.



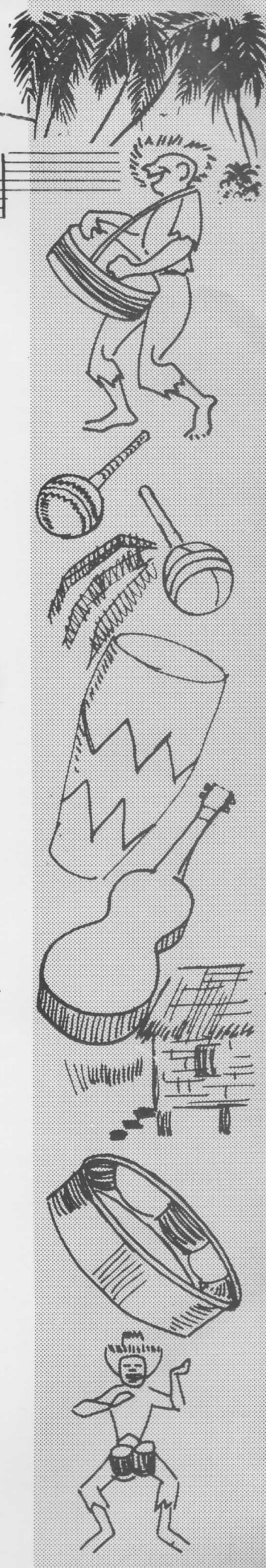
# CALYPSO

## THE TIME STEP

This is the step that you probably will have seen calypso musicians do while they are playing. It is an excellent step to develop your feeling for calypso rhythm. It has a bouncy quality. Use lindy hold.

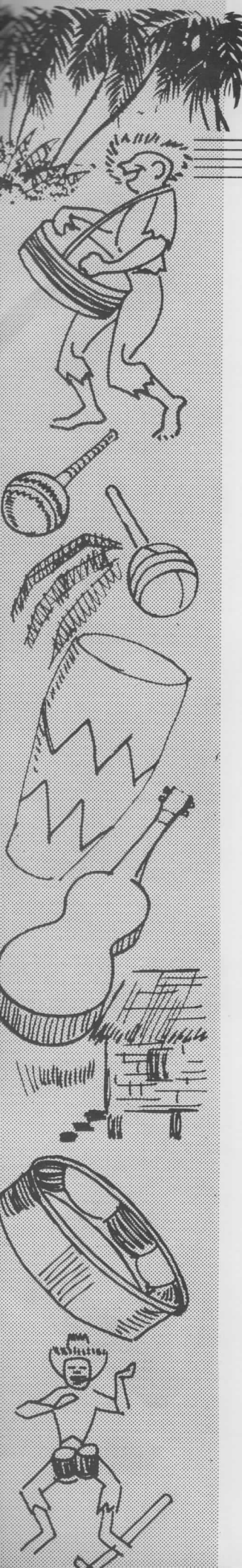
Cts

- 1 Step on L foot and raise R knee slightly
- 2 Touch floor lightly with R foot flat
- 3 Step on R foot and raise L knee slightly
- 4 Touch floor lightly with L foot flat





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## THE TRUDGE

A single time step. Man moves forward, knees flexed; feet a foot apart, but parallel; pelvis thrown forward. Steps are lazy and draggy; hips move to and fro as weight is easily shifted from one foot onto the other.

For exhibition, the torso movement is more important than the hip movement. When stepping on the left foot, the left shoulder is pulled sideways to the left; right, when stepping on the right foot.

When the trudge is reversed, i.e., when traveling backward, the pelvis is thrown back.

When done in place, the body is held in natural position and the shoulder's side sway becomes more pronounced.

CALYPSO ON ICE. Same as the trudge done in place, but with a small side kick with the free foot.

Cts

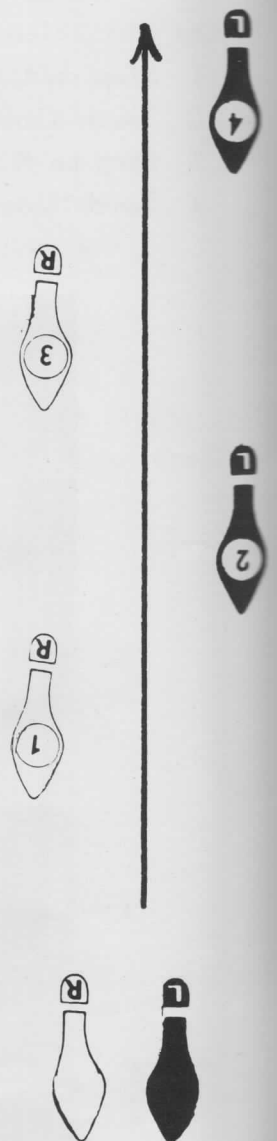
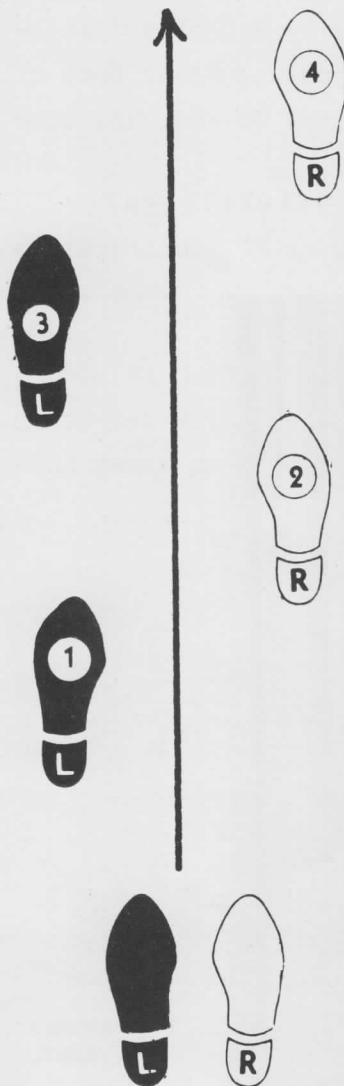
- 1 Step on L foot and kick sideways with R foot
- 2 Step on R foot and kick sideways with L foot, etc.

MAN'S PART

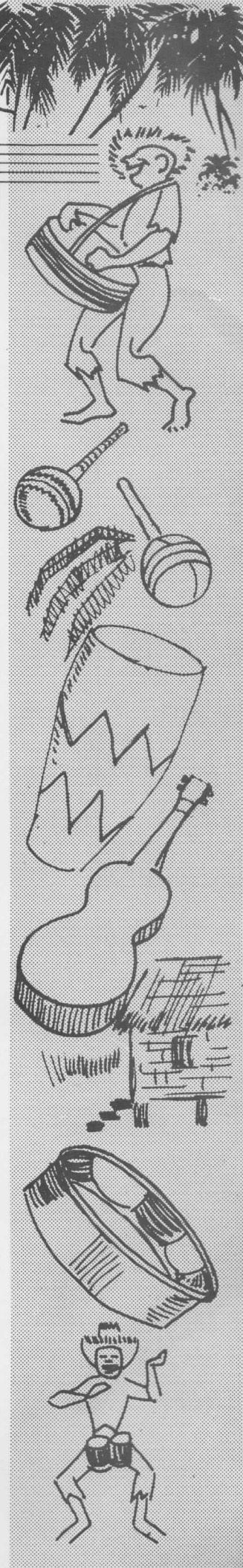
START

GIRL'S PART

START



# CALYPSO



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## THE CANTER

The canter is a movement unique to the calypso. It is a pendulum like movement forward and backward, without any up and down surge. As the knees are thrown forward on the down beat the body will tilt back; as the knees straighten on the up beat, the body will tilt forward. A few hours of practice will allow most people to canter gracefully and effortlessly. Keep knees a foot apart and parallel

## CANTER IN PLACE

Cts

- 1 Throw knees fwd; upper body tilts bwd
- 2 Straighten knees completely; body tilts fwd
- 3 Same as Ct 1
- 4 Same as Ct 2

When you have mastered the canter in place and not before, practice the same movement but keep your full weight on L foot for Cts 1 and 2 and transfer it to R foot for Cts 3 and 4. You are now ready to travel with the canter step.

First, travel fwd. As the body straightens on the up beat (Ct 2) the foot free of weight will automatically move fwd a few inches; first the R foot, then the L foot.

Next, practice traveling bwd. Now the free foot will reach back a few inches each time the body straightens on the up beat (Ct 2)

## THE CANTER BREAKS

Use the same rhythm and movement.

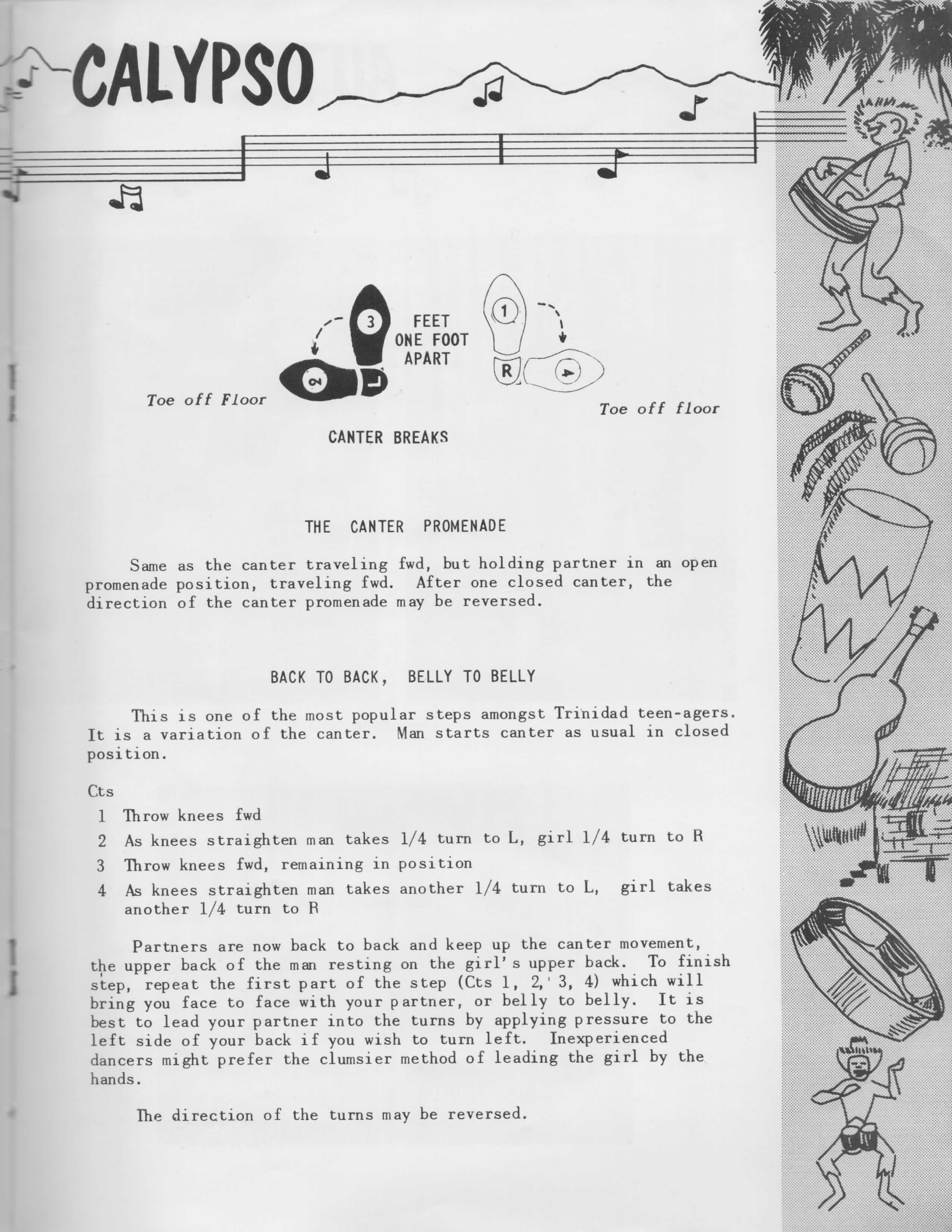
Cts

- 1 Throw knees forward, weight on R foot; facing partner
- 2 As knees straighten man takes 1/4 turn to L, girl 1/4 turn to R
- 3 Throw knees fwd, weight on L foot; facing partner
- 4 As knees straighten man takes 1/4 turn to R, girl 1/4 turn to L

As the knees straighten on the up beats (Cts 2 & 4) the toe of the foot free of weight will automatically rise and the leg will rest lightly on the heel:



# CALYPSO



## THE CANTER PROMENADE

Same as the canter traveling fwd, but holding partner in an open promenade position, traveling fwd. After one closed canter, the direction of the canter promenade may be reversed.

## BACK TO BACK, BELLY TO BELLY

This is one of the most popular steps amongst Trinidad teen-agers. It is a variation of the canter. Man starts canter as usual in closed position.

Cts

- 1 Throw knees fwd
- 2 As knees straighten man takes 1/4 turn to L, girl 1/4 turn to R
- 3 Throw knees fwd, remaining in position
- 4 As knees straighten man takes another 1/4 turn to L, girl takes another 1/4 turn to R

Partners are now back to back and keep up the canter movement, the upper back of the man resting on the girl's upper back. To finish step, repeat the first part of the step (Cts 1, 2, 3, 4) which will bring you face to face with your partner, or belly to belly. It is best to lead your partner into the turns by applying pressure to the left side of your back if you wish to turn left. Inexperienced dancers might prefer the clumsier method of leading the girl by the hands.

The direction of the turns may be reversed.

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# CALYPSO

## THE STEP TOUCH

The step touch is a very important movement in ballroom calypso. Like the canter, it lends itself to a great many variations, but its basic movement remains the same. It is characterized by a sharp pulling of the hip on the up beat. While reminiscent of the rumba movement it is quite different in that it lacks the fluid action of the latter.

Practice this movement in place at first. Stand with the knees flexed and slightly apart.

Cts

- 1 Step on L foot
- 2 Touch floor with R toe as you pull R hip up sharply
- 3 Step on R foot
- 4 Touch floor with L toe as you pull L hip up sharply

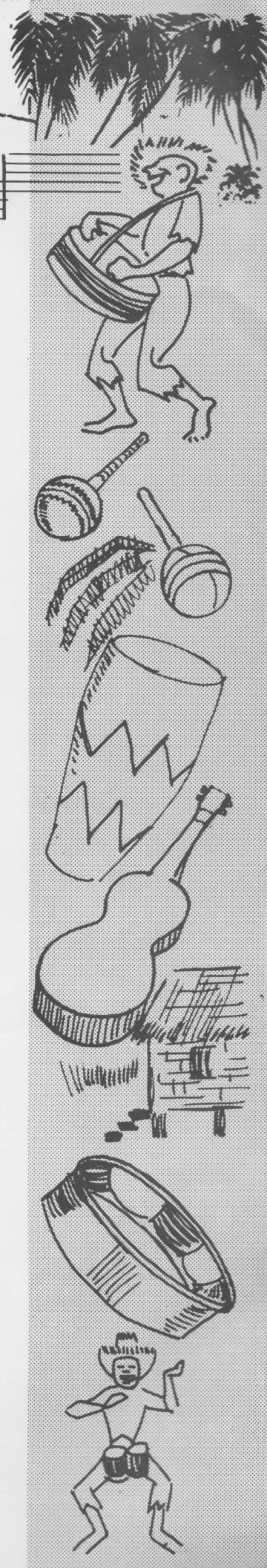
## THE STEP TOUCH WALK

Use movement learned above, progressing fwd thus:

Cts

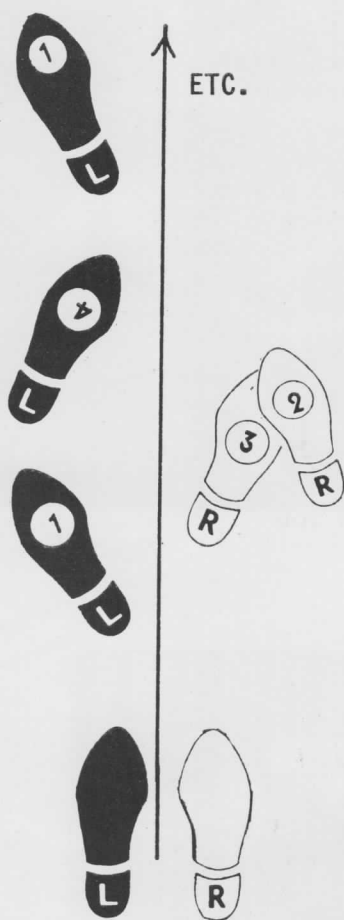
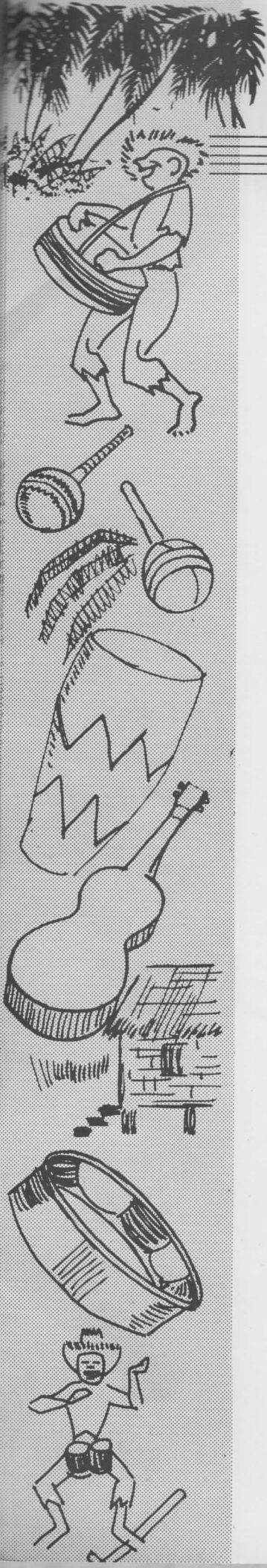
- 1 Step on L foot (turning very slightly to L) and bring R toe ahead of L foot
- 2 Pull up R hip in the manner above described
- 3 Step on R foot (turning very slightly to R) and bring L toe ahead of R foot
- 4 Pull up L hip

When reversing the walk technique remains exactly the same. When stepping back on L you reach back with R, etc.

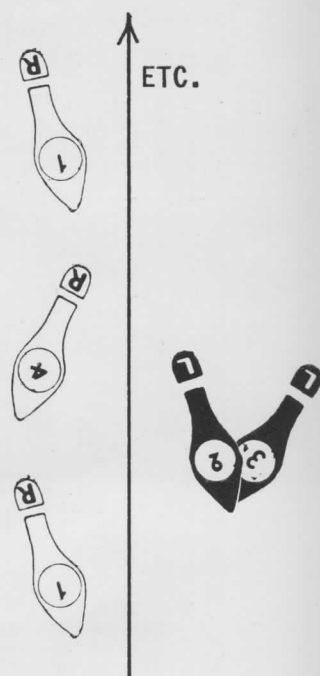




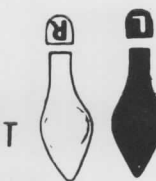
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MAN'S PART



START



GIRL'S PART

THE STEP TOUCH

# CALYPSO



## THE CHARLESTON STEP TOUCH

So called because of its resemblance with the old charleston pattern. The similarity, however, ends there. It is a combination of the fwd and bwd step touch walk.

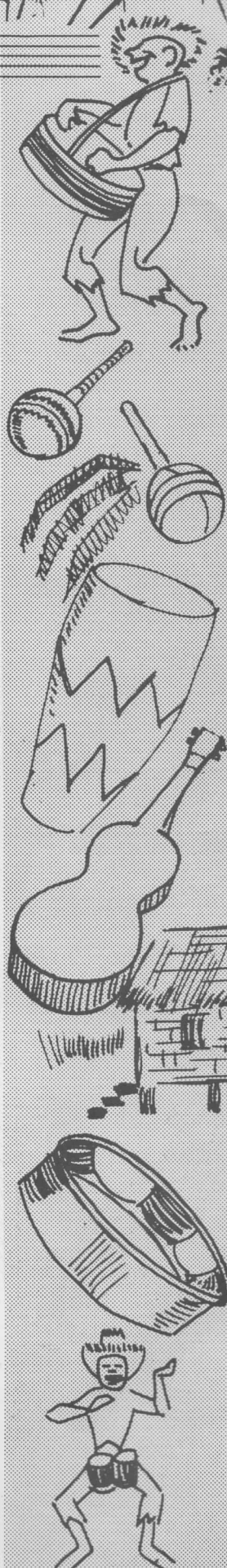
Cts

- 1 Step fwd on L
- 2 Touch fwd with R toe
- 3 Step bwd on R
- 4 Touch bwd with L toe

Like the box step in the rumba this pattern may very conveniently be used for a progressive turn to the left.

MAN'S PART

GIRL'S PART



# AUTHENTIC

## THE SWIVEL

The swivel is a very exciting and smooth movement that requires diligent practice, but the result is worth the effort. Every time you step you swivel on the toe, turning the heel out and in. This imparts to the hips a continuous and unaccented lateral motion. One may swivel fwd or bwd using the pattern of the step touch walk, or in place using the pattern of the charleston step touch. Thus:

Cts

- 1 Step fwd with L (swivel on toe, turning heel out and in)
- 2 Touch fwd with R toe ( L foot swivels)
- 3 Step bwd on R (swivel on toe)
- 4 Touch bwd with L toe ( R foot swivels)

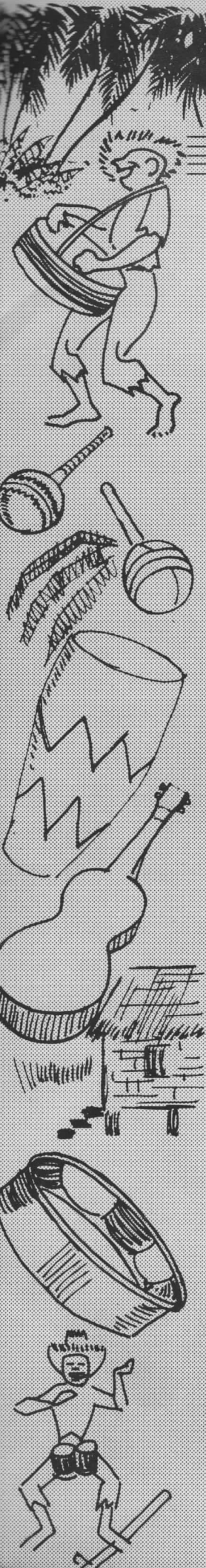
## SIDE SWIVEL

To travel leftward, keep weight on R foot. The continuous swiveling action of the R foot will propel you to the left.

Cts

- 1 L toe touches fwd, R foot swivels
- 2 L toe touches bwd, R foot swivels
- 3 L toe touches fwd, R foot swivels
- 4 L foot receives weight

Reverse to travel to right.





# CALYPSO

## THE TURNS

The calypso turns are perhaps the most graceful steps of this graceful dance. They also require practice for proper timing and movement. Like most West Indian dances, calypso may be danced in an open or closed position. If dancing in a closed position, we shall use half turns; when dancing apart, full turns. For both turns the technique remains the same.

For a starting point we shall use our basic step touch in place, with the rise of the hip on Ct 2. Then':

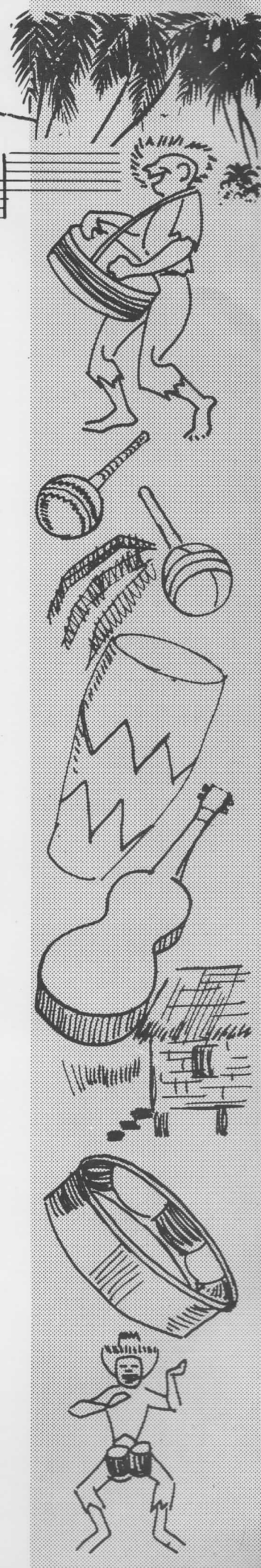
Cts

- 1 Step on L, begin slow turn L, holding girl around waist
- 2 Finish half turn and raise R hip
- 3 Step on R
- 4 Raise L hip

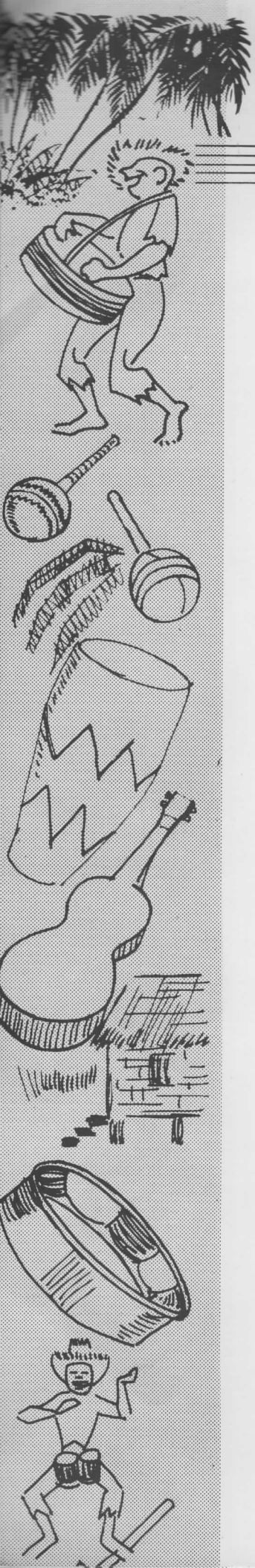
While executing the turns, care should be taken to maintain the space between the knees constant and under control so that the free leg does not flop around. It is also most important to get the lift on Ct 2 to achieve the rhythmic grace of the step. Failing to do so will cause great heaviness.

In open position partners execute a full turn and come back face to face upon completion.

These turns may be reversed. To turn right, start with the right foot.



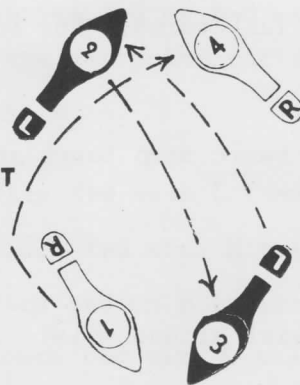
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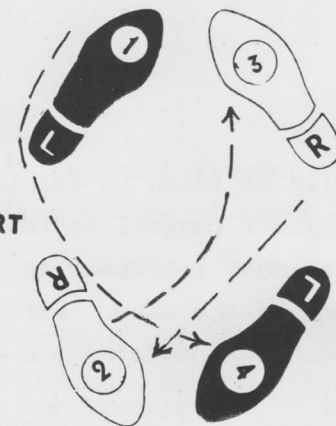
## THE FLIPS

The flip is a light, airy step; most graceful. Partners open in opposite directions. On Cts 2 and 4 arms are extended in open position, the other hand remaining on partner's waist.

### GIRL'S PART



### MAN'S PART



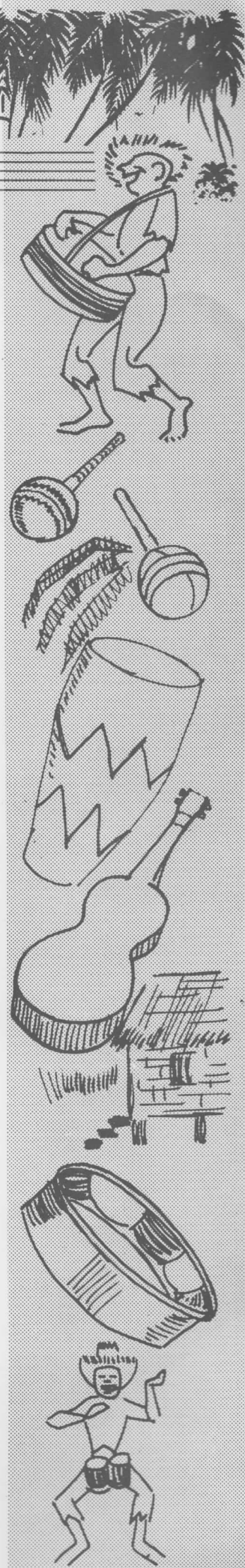
### Cts

- 1 Step on L foot, opening to R, maintaining space between knees
- 2 Stop turn action with R toe resting on floor
- 3 Step fwd on R foot, opening to L, keeping space between knees
- 4 Stop turn action with L toe resting on floor
- 5 Same as Ct 1
- 6 Same as Ct 2
- 7 Step fwd on R foot and take a full turn to L
- 8 Step on L quickly

Repeat the same pattern but starting on R foot on Ct 1 and finish on Cts 7 and 8 with a full turn to the R.

Girl does the natural opposite.

# CALYPSO





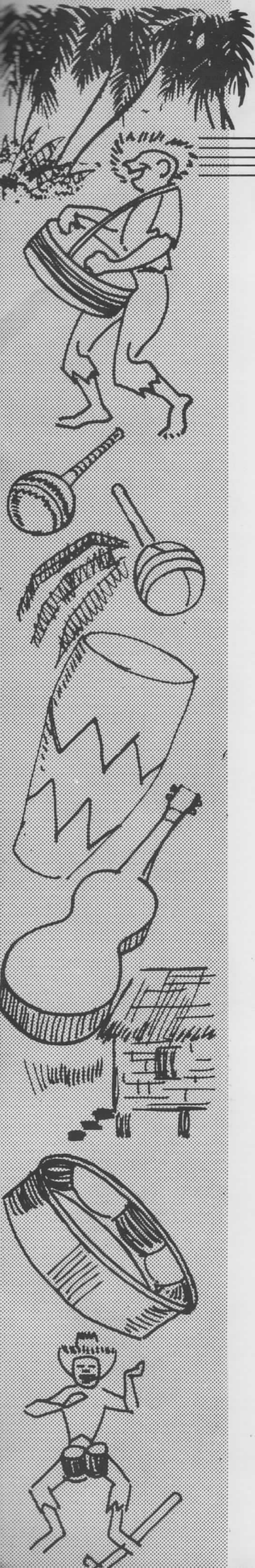
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## THE MERINGUE STEP

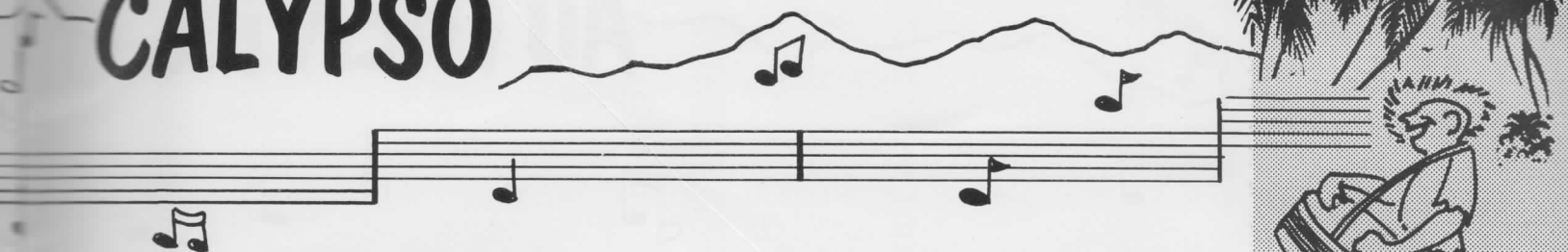
Same as the basic step of the Dominican merengue, except that the side pull of the shoulder on the down beat is more pronounced. Use standard ballroom hold.

Cts

- 1 Step to L side on L, R hip out, L shoulder reaching sideways
- 2 Close with R, release hip
- 3 Same as Ct 1
- 4 Same as Ct 2



# CALYPSO



## THE MERINGUE LIMP

Similar to basic meringue step but with a slight hop on the down beat and a side kick before closing.

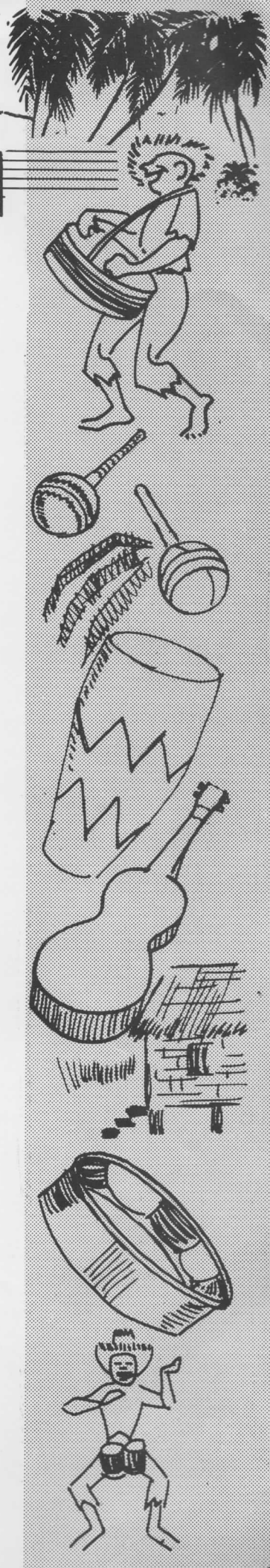
Cts

- 1 Hop lightly onto L, R hip out; kick sideways with R foot\*
- 2 Close with R, release hip
- 3 Same as Ct 1
- 4 Same as Ct 2

\*The kick actually takes place between Cts 1 and 2 and is not simultaneous with step on Ct 1.

## THE BEGUINE MOVEMENT

More experienced dancers might like to try this movement. While very simple, its smooth execution requires long practice. It is a single time step with a double time hip movement. Walk fwd, feet close together, Cts 1, 2, 3, 4 (L, R, L, R). On each count the hip sways twice. The movement should be uninterrupted, smooth and continuous.



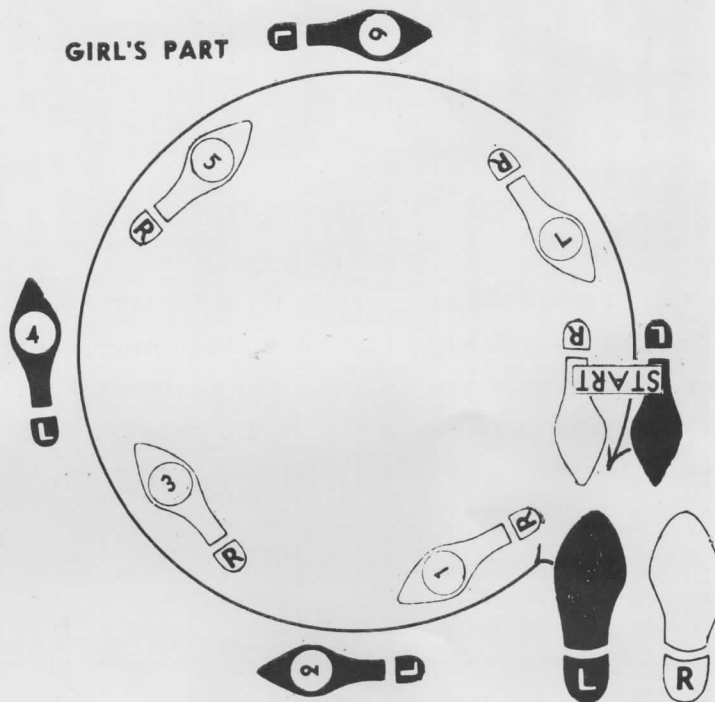
# AUTHENTIC

## CALYPSO THROUGH THE ARCH

Man dances in place. Using standard ballroom hold he does the charleston step touch, preferably with the swivel, while the girl starts circling fwd under clasped hands using the beguine rhythm for 8 Cts. Gauge your circle so that the 8th Ct will find you again face to face with your partner.

As a variation the girl may use the swivel instead of the beguine steps to circle around and the man may elect to swivel in place.

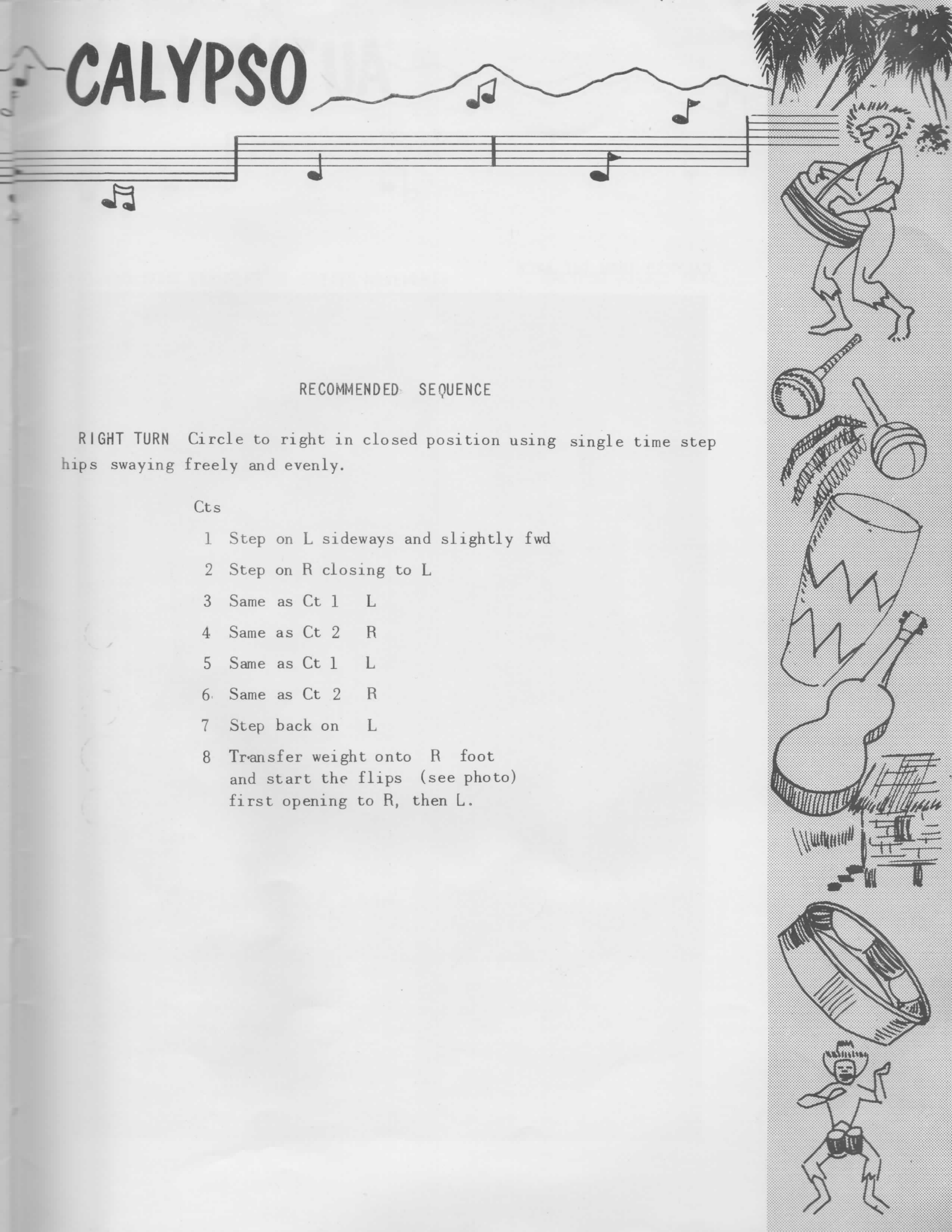
GIRL'S PART



Man does  
Charleston  
Step



# CALYPSO



## RECOMMENDED SEQUENCE

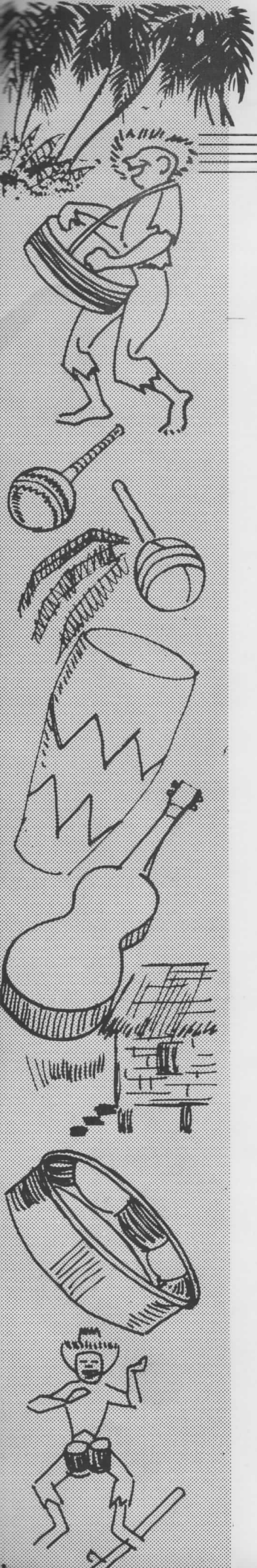
**RIGHT TURN** Circle to right in closed position using single time step hips swaying freely and evenly.

Cts

- 1 Step on L sideways and slightly fwd
- 2 Step on R closing to L
- 3 Same as Ct 1 L
- 4 Same as Ct 2 R
- 5 Same as Ct 1 L
- 6 Same as Ct 2 R
- 7 Step back on L
- 8 Transfer weight onto R foot  
and start the flips (see photo)  
first opening to R, then L.

# AUTHENTIC

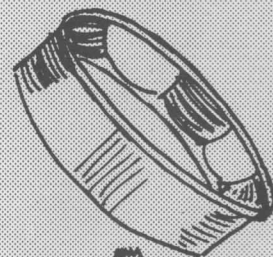
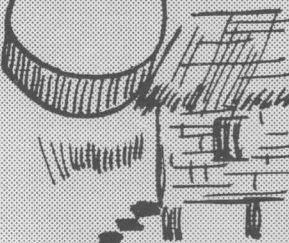
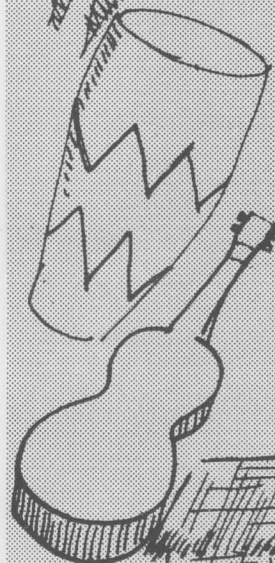
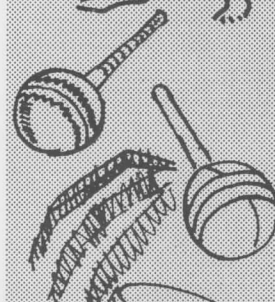
## CALYPSO THRU THE ARCH



# CALYPSO

HERE FOLLOWS SOME EXAMPLES OF NATIVE MOVEMENTS

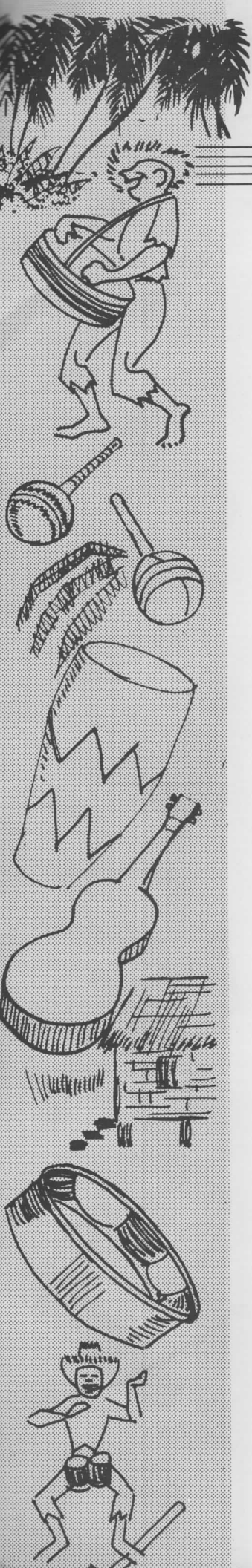
CALYPSO DOUBLE SWAY





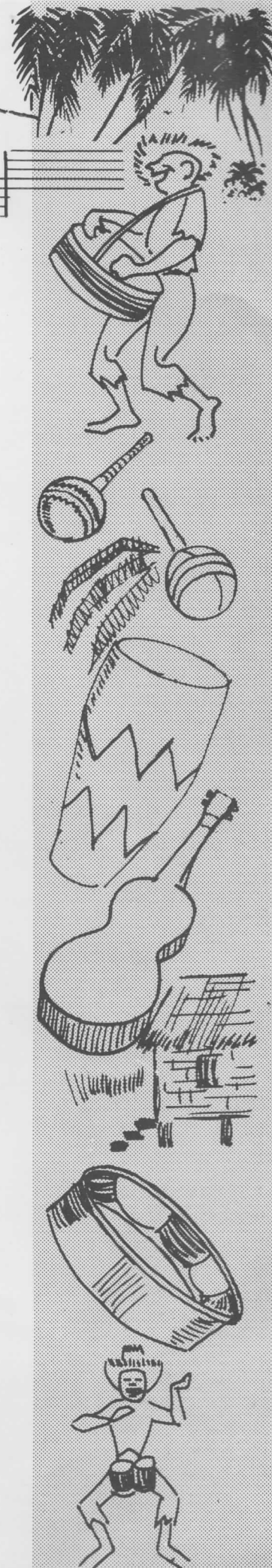
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THE MOUNT

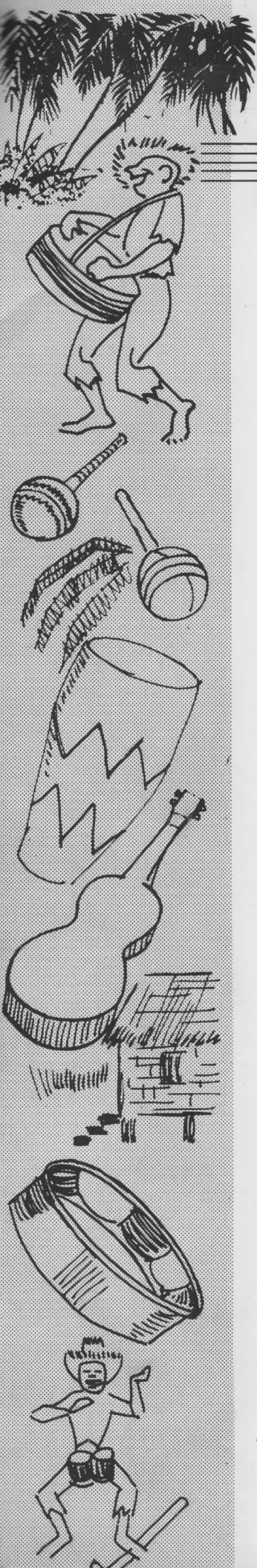


# CALYPSO

CALENDA







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