

TA PUSTAU  
(Val Resia, Italy)

Pronunciation:

Record: Helidon FLP 03-006 Meter: 6/4 + 5/4 + 5/4 + 5/4

Formation: Cpls or trios in a contra line, facing ptr(s).

N  
Compass: W E  
S

Meas

Pattern

Men's Step

Arms hang at sides and swing or lift slightly with the slight swaying movement of the upper body. Knees are elastic.

High Melody (Turning in place + ending)

6/4 + 5/4

- 1 (6/4) Standing in S slot, facing ptr or N and beginning to turn CCW (to L), step on L ft to face NW (ct 1); step on R ft to face SW (ct 2); step on L ft to face SE (ct 3); step on R ft to face NE (ct 4); step on R ft to face NW (ct 5); step on R ft to face SW (ct 6).
- 2 (5/4) Continuing to turn CCW, step on L ft to face SE (ct 1); step on R ft to face NE (ct 2); step on L ft to face N (or slightly NE) (ct 3); stamp R ft, no wt (ct 4); stamp R ft again, no wt (ct &); stamp R ft with wt (ct 5).

Low Melody (Turn and cross over) (Same as Čérni Potök)

- 1 (5/4) Turning CCW (to L), step on L ft to face SW (ct 1); step on R ft to face E (ct 2); with back to ptr and crossing over and exchanging places, step on L ft to L (ct 3); close R ft to L (ct &); turning CCW to face N, step fwd on L ft (ct 4); step on R ft to face W (ct 5).
- 2 (5/4) Step on L ft to face S (face ptr) (ct 1); turning CW (to R), step on R ft to face W (ct 2); with back to ptr and crossing over and exchanging places, step on L ft to L (ct 3); close R ft to L (ct &); turning CCW to face S, step fwd on L ft (ct 4); step on R ft to face E (ct 5).

Repeat dance from beginning - High Melody always alternating with Low Melody.

Women's Step

Hold lower corners of skirt with hands extended out to the sides.

High Melody (Turning in place + ending)

- 1 (6/4) Standing in N slot, facing ptr or S, step slightly back on R ft and turn to face W (ct 1); beginning to turn CCW (to L), step on L ft in place (ct 2); pivot on L ft and step on R slightly to R of L ft to face E (ct &); continuing to turn CCW, transfer wt onto R ft (ct 3);

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- step on L ft in place (ct &); pivot on L ft and step on R slightly to R of L ft to face W (ct 4); transfer wt onto R ft (ct &); continuing to turn CCW, step on L ft in place (ct 5); pivot on L ft and step on R slightly to R of L ft to face E (ct &); transfer wt onto R ft (ct 6); step on L ft in place (ct &).
- 2 (5/4) Pivot on L ft and step on R slightly to R of L ft to face E (ct 1); lift on R ft and raise L ft up slightly (ct &); turning CW (to R) to face ptr (S), step on L ft (ct 2); lift slightly on L (ct &); step slightly fwd on R ft (ct 3); step slightly fwd on L ft (ct &); stamp R ft, no wt (ct 4); stamp R ft again, no wt (ct &); stamp R ft with wt (ct 5).

- 1 (5/4) Low Melody (Turn and cross over) (Same as Čérni Potök) Turning CCW (to L), step on L ft to face NE (ct 1); pivot on L ft and step on R slightly to R of L ft (ct &); continuing to turn CCW, transfer wt onto R ft (ct 2); step slightly fwd on L ft to face ptr (S) (ct &); turning CCW to face E, step on R ft to R to cross over and exchange places (ct 3); step on L ft across and behind R (ct &); touch ball of R ft slightly to R (ct 4); turning CW (to R) to face S, step fwd on R ft (ct &); continuing to turn CW, step on L ft over R (ct 5); pivot on L ft to face E (ct &).
- 2 (5/4) Turning CCW (to L) to face ptr (N), step slightly back on R ft (ct 1); turning CCW to face W, step on L ft in place (ct 2); step on R ft to R to cross over back to place (ct 3); step on L ft across and behind R (ct &); touch ball of R ft slightly to R (ct 4); turning CW (to R) to face N, step fwd on R ft (ct &); continuing to turn CW, step on L ft over R (ct 5); pivot on L ft to face ptr (S) (ct &).

Repeat dance from beginning - High Melody always alternating with Low Melody.

Last Time Through:

Men: Three walking steps L,R,L to turn 360° CCW plus 3 stamps with the R ft (cts 1,2,3,4,&,5)

Women: Pivot turn CCW: step L (ct 1); step on R ft to R of L ft (ct &); hold (ct 2); step on L ft in place (ct &); step on R ft in place (ct 3); step on L ft in place (ct &); stamp R ft 3 times (cts 4,&,5).

Collected and presented by Stephen Kotansky