

Jungle Dances

and their variations



Introduction

This booklet has been compiled in response to a number of suggestions that the variations in the Jungle Dances should be collected together in a convenient form. With these are reprinted the Founder's own descriptions from The Wolf Cub's Handbook, and a few explanatory notes which may be found helpful.



It should be remembered that there is no intention to limit the number of the Dances to those already published in the Handbook. In proof of this, the original four have been increased to five by the addition of the Dance of Shere Khan's Death, now one of the most popular of the series. Nor is it intended for the Pack, and are to be welcomed so long as the Dances are not thereby made unduly elaborate and difficult to follow. Grateful acknowledgement is made

to those whose variations have been used in the following pages.

Teaching the Dances

It is not desired to lay down any hard-and-fast methods of teaching the Dances. That would be absurd, for each Akela must discover by experience the most successful method for his or her Pack.

In the Jungle Dances, which are really plays of the Jungle, the Founder combined profit with pleasure. He has provided a means of expression for the boy's imaginative instinct and love of acting, and at the same time he has set forth certain very valuable lessons -- the moral lessons of the bullying Tiger and the sneaking Jackal, the disciplinary lessons of obedience (Kaa Dance) and Akela, bearing in mind all that can be learnt from these Jungle Dances, should give them thought and careful attention so that the Cubs will really enter into them. If they do not go down well, it will generally be found that the fault lies with Akela and that it is directly due to one or more of the following mistakes:

- (I) Want of imagination.
- (II) Teaching the Dances in the first instance to boys of ten (or even eleven!) years of age; (they are not likely to prove successful in such case; the older Cub will only like them if he has been brought up on them).
- (III) Treating the Dances as a number of movements to be gone through in a certain fashion and in a certain order, and nothing more; whereas they are much more exercises in acting and character portrayal.
- (IV) Teaching them in a slipshod way, without any particular attempt at method and without giving enough time to them.
- (V) Omitting to ensure that all the Cubs know the story thoroughly well beforehand.

In order to teach the Dances properly we should take care to avoid all five errors. I need hardly add that Akela must be prepared to demonstrate a particular point himself, whether it is to chase his tail like one of the Bandarlog or crawl on his tummy like Bagheera; and that the Dances are only half done if they are done standing up, instead of getting down to it on all fours or quite flat, as the case may be.

Jungle Dances

If, as sometimes happens, a few boys have joined the Pack when they are too old to be interested in the Jungle Dances, it is advisable to use a separate evening when teaching these to the younger Cubs, or to keep the older boys apart under the jurisdiction of one of the Old Wolves and employing them in something better suited to their age.

Never try to teach more than one Dance at a single Meeting, and always give plenty of thought to its preparation.

Start with the yarn concerning the particular incident to be dramatised. This is probably best told in your own words, if you know the story through and through and can tell it vividly. If you do read it from *The Jungle Book*, a little cutting and editing may be necessary. Take pains to make the animals appear as real, live characters, emphasising their particular characteristics, as well as the adventurous nature of their story.

Then explain fully how it is to be acted. Go through each part of the Dance, demonstrating when necessary. Then let the Pack try it, and give praise to those who have really tried to act their parts. If you have prepared the ground well, it should go reasonably well, and, with one or two more practices, it should become quite a polished performance. But don't drill the fun and spontaneity out of it. If the Cubs don't enjoy it, it has not been a success.

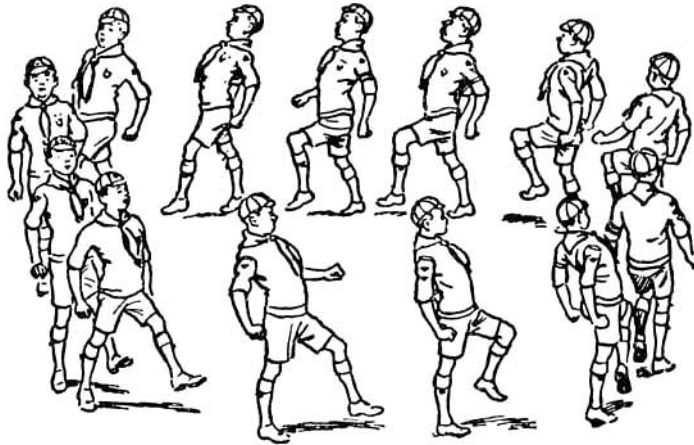
General Notes

1. The Dances may truly be called Jungle Plays.
2. They are all greatly improved if done out of doors.
3. Don't overdo the Dances. Once a Pack is established, it is not necessary to do a Dance every Pack meeting. One dance a month is quite sufficient. There are plenty of other play-acting stunts.
4. When introducing new chums to the Jungle Stories don't bore the rest of the Pack but give them something else to do. However, when doing a Dance it is necessary to recreate in the minds of the Cubs the atmosphere of the Jungle. On this occasion the story should be briefly told to the whole Pack as vividly and dramatically as possible, e.g. the horror of Kaa, the atmosphere of the Cold Lairs, the suspense of Mowgli's hunting, etc., are then clearly evoked in the Cubs' imagination.
5. In making your preparations to tell the story, you will find it useful to supplement the Founder's account with the descriptions and explanations of the Dances given in *Letters to a Wolf Cub*.

The Dance of Baloo

Now we will form the Parade Circle, and try the dance of Baloo, the bear. He was the animal in the Jungle Book who taught the Law of the Jungle to Mowgli. He was good-natured, burly old thing, very like a big policeman.

When therefore the order "Baloo" is given, every Cub will turn to the right and follow his leader, marching very slowly and stiffly, as proud as Punch, with his stomach forward and his elbows stuck out, chin in the air, looking left and right in a haughty way; and as he goes along he gives out the two Cub Laws in a loud voice, so that everybody shall know them -- "The Cub gives in to the Old Wolf: the Cub does not give in to himself."



When the Cubmaster gives the signal or order to halt, the Cubs at once stop, turn inwards, and become themselves, standing strictly at the "Alert" till they get further orders. This Dance is not suitable for older Cubs.

(Music, if desired -- "The Teddy Bear Picnic"; or the "Policeman's Chorus," Pirates of Penzance.)

Variation One

Pack in circle. One Cub sitting in centre of circle -- Mowgli. The rest, standing, are each of them Baloo.

Idea — Mowgli learning the lesson of the Law from Baloo on a hot afternoon. Mowgli rather weary and perhaps a little hurt by Baloo's insistence upon a lesson he (Mowgli) knows by heart.

Action — All the Cubs are Baloos. They start in a circle, turn right — paws up — ponderous and majestic. Stepping off with the right foot, take four slow steps and turn inwards. All Baloos to Mowgli: "The Cub gives in to the Old Wolf; the Cub does not give in to himself". (Emphasize with beats of paws.) The Baloos turn right and move round again. Four slow steps, turn in and repeat the Law again.

These actions are repeated four times, then Mowgli, who has been listening attentively all the time, says: "I hear thee, O Baloo, and I will remember."

Variation Two

The Cubs of the Seeonee Pack are all gathered in the Jungle clearing for their morning lesson. Pack in circle (crouching as wolves), Baloo kneeling in centre -- forepaws up -- as a bear sitting.

He expounds the Law:

Now this is the Law of the Jungle
As old and as true as the sky;
And the Wolf that shall keep it may prosper,
But the Wolf that shall break it must die.

Wash daily from nose-tip to tail-tip

(Pack pretends to lick themselves as a cat might);

Drink deeply but never too deep; *(Pack bends down and drinks at drinking pool),*
And remember the night is for hunting,
And forget not the day is for sleep *(Pack nods gravely).*

The Jackal may follow the Tiger,
But, Cub, when thy whiskers are grown,
Remember the Wolf is a hunter
— Go forth and get food of thine own! *(Cubs growl softly.)*

Because of his age and his cunning,
Because of his gripe and his paw,
In all that the Law leaveth open,
The Word of the Head Wolf is law.

Cubs turn right and prowl slowly round, repeating the Law. (Note —Don't try to keep the words in time with the crawling steps.) "The Cub gives in to the Old Wolf; the Cub does not give in to himself." Repeat.

All turn inwards, throw up their heads and call: "Akela! We'll do our best!" All turn, to face centre, and chant together:

Now these are the Laws of the Jungle,
And many and mighty are they;
But the head and the hoof of the Law
And the haunch and the hump is —Obey!

Spring to Alert, both hands up. Baloo calls: "Then Good Hunting, Brothers!" All break off.

Variation Three

The Cubs squat in their lairs (six corners). Baloo (preferably an Old Wolf or a Cub Instructor) ambles, bear-like, into the centre of the clearing (hall or open space) and squats down.

Baloo: (Calling) "Little brothers! Little brothers!"

Cubs: (Running from their lairs and squatting, as for the Grand Howl, in a circle around him).
"Baloo-oo-oo!"

Baloo: "Little brothers, this is the Law of the Wolf Cub Pack — The Cub gives in to the Old Wolf; the Cub does not give in to himself." (While Baloo is speaking, the Cubs look at one

another and nod in assent. The Cubs then crawl round in their circle, clockwise, and say the following words twice, keeping movement and words in time.)

Cubs: "We hear the Law, we hear the Law, and we'll learn the Law, we'll learn the Law." (Repeat). (The Cubs turn to face Baloo, sitting back on their heels and giving emphasis to the words underlined by hitting one fist into the palm of the other hand.)

Cubs: "And we'll do our best, Baloo, to keep the Law." (An extra big thump is given on the word "Keep".)

Baloo: "Well said, little brothers, well said." (Then turning to any Cub he chooses in the circle): "Little brother, what is the second Cub Law?"

Cub: "The Cub does not give in to himself."

(Baloo repeats this question to another Cub, or to two more if the circle is large. To any of the answers throughout he may reply — "That's right!", "Good!", etc., if he chooses.)

Baloo: (to a different Cub) "What is the meaning of this Law?"

Cub: "Think first of others."

Baloo: (to another Cub) "And?"

Cub: "Keep on trying." (These questions and answers are repeated as above.)

Baloo: (to another Cub): "What is the first Cub Law?"

Cub: "The Cub gives in to the Old Wolf."

Baloo: "Now, little brothers, all together — What is the meaning of the first Cub Law?" Cubs: (Quickly changing from sitting on their heels to the squatting position and throwing up their heads like a dog howling): "Obey-ey-ey! Obey-ey-ey! Obey-ey-ey!"

Baloo then waves them away and they scamper back to their lairs, while Baloo ambles out of the clearing again.

Baloo should see to it that as many different Cubs as possible are asked a question.

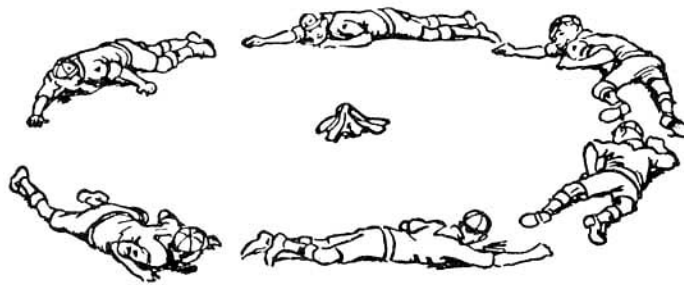
The Dance of Bagheera

Bagheera was the black panther who could climb trees, or creep silently and quite unseen in the shadows by night. He was the crafty and skilful hunter, brave and enduring.

Although he could be fierce and terrible when he liked, he had a kind heart, and he taught Mowgli how to hunt and get his food.

For the Bagheera Dance each Cub becomes a panther.

The Pack being in the Parade Circle, each Cub moves along in a crouching position, looking out to the right and left for game to hunt. Suddenly game is in sight. Every Cub squats down, turning his head and gazing towards the centre of the circle, where he must imagine there is a deer feeding. In order not to be seen, he quietly gets on to all fours, and turns towards the centre, and



then crawls backwards a few paces, in order to get a little farther away from the deer, so as not to frighten him. Then every Cub begins to crawl slowly towards the centre. As they get nearer, all creep closer to the ground and move slowly. When they get near, all lie flat till the leader says "Now!" when they all spring forward on to the imaginary deer with a yell, seize him and tear him to pieces. They all fall outwards and run jumping back to their places in the Parade Circle, carrying and biting imaginary lumps of deer meat.

During the dance every Cub must watch the leader, and instantly do the same thing he does.

There must be plenty of space for this Dance to be effective. It is 100 per cent better out of doors.

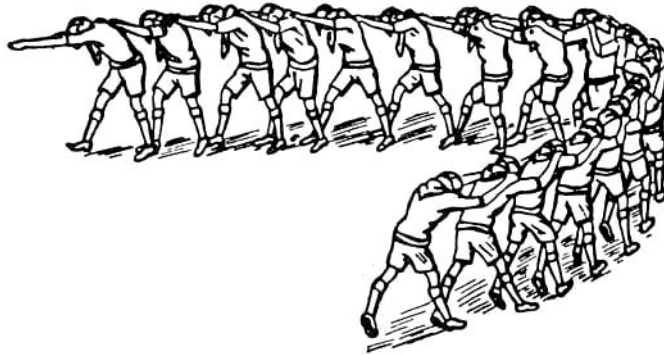
Notes

1. The 'crouching position' is first standing on your feet, bending your body over with your hands loose in front of you, not quite touching the ground.
2. When you 'squat', it is simpler to get down on all fours.
3. It is worth providing something to represent the deer, even if it is only a paper bag or a piece of crumpled-up brown paper.
4. Choose one of the Sixers as leader. The Pack must realize that the success of the Dance largely depends upon each Cub exactly following his leader's movements and being careful not to get ahead of him.
5. The Jungle Dances are not just things for little kids, as some people try to make us believe. It's not everyone who can turn himself into a bear or panther when he pleases, and really be a bear or panther except for just the shaggy coat or the spotted skin.
6. Variations can be arrived at by combining this Dance with various kinds of stalking games, which will, however, necessitate discarding the circle formation.

The Hunger Dance of Kaa the Python

The leader will be Kaa's head, and the rest of the Pack will tail on behind him, each holding the Cub in front of him, and will follow the head wherever it goes, moving as slowly as possible, and keeping step with the Cub in front of him.

The head will quietly glide along on a track like the figure of eight, and will then wind his tail up into a circle, gradually getting smaller and smaller, until he turns round and works his way out again in the figure which the Scouts call the "Spiral".



THE HUNGER DANCE OF KAA THE PYTHON

Every Cub will keep on hissing during the whole performance, and will walk on the tips of his toes without making the slightest noise, so that the whole body sounds like a snake rustling through the grass, making occasionally the louder hiss which is a snake's way of calling to his friends.

When Kaa has thus coiled and uncoiled himself, the leader gives the command "Bandarlog," and at once the snake breaks up and each Cub runs about in his own way, imitating the monkeys.

One will run as if on urgent business in a certain direction and will suddenly stop, sit down, and look at the sky. Another will dance on all fours round and round without any real object. Another will hunt his own tail. Others will climb imaginary branches and sit down and scratch in the middle of it. One will keep running round in a figure of eight. Another will creep on all fours up to some imaginary enemy and then suddenly sit down and look up at the stars. Another runs after his own tail, walks a few paces, and then runs after his tail again. Another will keep prancing, pick up an imaginary straw and examine it and prance again. Another turns head over heels, sits up and scratches himself. Another will walk very hurriedly for a few paces as if on important business, stop, forget what he was going for, scratch his head and walk rapidly again in a new direction, and do the same thing over again.

In fact, do any silly thing you like such as monkeys do — but don't take any interest in what anybody else is doing. Be very busy all the time and do all the different things in turn. The whole time you keep on giving the monkey's call. All will be in a state of confusion doing aimlessly silly things, and all will at the same time give the monkey's cry — "Goorrukk, goorrukk how, how, goorrukk."

Suddenly, the leader shouts "Kaa." The monkeys freeze with horror, for they know, only too well, what their terrible enemy will do to them.

The Cub who forms Kaa's head stands up with arms outstretched, thumbs clasped, head down, and slowly swings his body to and fro. He hisses once, and all the monkeys take an unwilling

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step forward. He points out one of them. The frightened victim crawls forward between his legs and is "swallowed," and then tails on behind the leader, as in the first part of the Dance. Perhaps a dozen monkeys go this way, one after the other, and so re-form the body of Kaa; the others slowly move round to the back and retake their places as his tail. When all have joined up, the snake moves heavily round in a circle, and then lies down and goes to sleep after his heavy meal.

This is done by all lying down, one after the other, starting with the leader, each Cub resting his head on the back of the fellow in front of him. At the call of "Pack! Pack! Pack!" everybody jumps up, shouts the answer "Pack!" and forms Parade Circle.



Notes

1. Some Cubs hold on to each other by the shoulders... Some Packs prefer to hold by the waist. It is also better for the Cubs to have their heads well down rather than held erect.
2. Emphasize the frozen horror of each monkey when the dreaded call of "Kaa!" is heard. He must keep very still, with eyes glued to Kaa, until Kaa points to him.
3. When Kaa goes to sleep at the end, it is rather easier if the Pack kneels, one Cub after the other, as the preliminary to lying down.

Variation (for a small Pack)

A small Pack will find that a much more snake-like appearance is obtained by allowing the Cubs to hold hands, instead of placing them on the shoulders of the boy in front.

The Cubs stand in a line according to size, and clasp hands stretching the right hand forward and the left hand back. Bending slightly, they move forward in step, advancing with the right foot only and bringing the left foot up to it. Both knees should be slightly bent. A nice slithering jointed snake should result.

In a small Pack each Cub can be "swallowed" under the legs of the leader, but of the leader only, the first victim being the smallest boy, since he eventually becomes the tail end. The second smallest is then swallowed, and joins on between the smallest and the leader; the third, between the leader and the second; and so on up to the tallest.

If they then clasp right and left hands as before, they are in the right position for lying down in a jointed snake-like manner, or if each Cub steps over the joined hands in front of him, they are ready for "Skinning the Snake."

The Dance of Tabaqui

Tabaqui is the jackal, a sneaking sort of a fellow. He is afraid to go about alone, so he always keeps near his fellow jackals; although he tries to look like a wolf, he never hunts or earns his food like one, but sneaks about trying to steal or beg it from others. Then when he has got it he is not a bit grateful, but runs about yapping and yelling, disturbing the game and making a regular nuisance of himself. There are lots of boys like Tabaqui who rush about yelling and making little asses of themselves and bothering people, always ready to beg for a penny or a bit of grub, but never anxious to do any work. They are quite ready to jeer or throw mud at people if they are at a safe distance away, but are awful little cowards really.

I hope no Cub will ever deserve to be called Tabaqui.

Then there is Shere Kan. He was the big ferocious-looking tiger. An awful bully. He was not clever enough to hunt and catch wild game, so he used to sneak about near a village and kill poor little calves and goats, and even a defenceless old man —if he could catch him asleep. Otherwise he was desperately afraid of man.

Well, the Tabaqui thought a tremendous lot of Shere Khan. They followed him about, and though he bullied them they kept telling him he was King of the Jungle and the finest fellow on earth. Of course they did this in order that he should give them a bit of his kill when he was eating it. I have known Shere Khans among boys — big ferocious-looking boys who bullied the smaller ones in order to get what they wanted out of the, but they were arrant cowards really if the small boy would only stick up to them.

In the Tabaqui Dance the Pack is divided into two sections. Half of the Cubs — with a leader who is Shere Khan -- are the Tabaqui, the others are the Wolves, who, of course, have Mowgli with them.

The Tabaqui and Shere Kan do their part first, so while the Wolves lie and wait at one end of the room (or field), the jackals form a circle round Shere Khan, who prances proudly in the centre; swaggers for all he is worth; and seems to challenge any and everyone to come on and fight. "I'm Shere Khan, the Tiger King," he snarls, and the jackals, as they move around him, murmur "Jackal, Jackal."

Suddenly a Tabaqui leaves the circle, sneaks up to Shere Khan and bows most humbly to him. Shere Khan, just for the bullying fun of the thing, aims a kick at his follower. The jackal dodges the kick, bows low again as if to say "Thank you" and runs back to his place. All this time he has been where Shere Khan can see him, but when he gets behind the tiger a great change comes over him — he stops cringing (that is, bending humbly) and makes a face at Shere Khan.

They're a nice Cubby set of people, aren't they? But look! The Wolves are moving. They sweep down on the Tabaqui and each of them carries off one of these little sneaks. When the noise and scuffle have died away, and the Wolves with their captives are lying quiet again, Shere Khan, who was just a little nervous during the tumult, looks around him, sees that he is alone and thinks to himself: "I'm greater than even I thought I was." "I'm Shere Khan, the Tiger King", he roars, hoping that all the Jungle Folk will hear him and believe him.

The Jungle Folk might believe him, but Mowgli has always known the Tiger to be just a cowardly bully. He comes across now, very slowly, with one arm outstretched (a finger pointing) and his eyes on those of the tiger. Shere Khan cannot look at Man. He is afraid, and though he

goes on saying that he is the Tiger King, he gradually cringes down till he is flat at Mowgli's feet.

The Dance is over, and the whole Pack rushes in to form Parade Circle.

You may feel that it is rather a difficult Dance, but it is well worth trying, for keen Cubs can make it very real and exciting. Others can, of course, spoil it altogether by playing about and not even trying to act. The whole success or failure rests on one thing, Cubs: you either want to show that you, for one, don't like sneaks or bullies, or you haven't worried to think!

1. Don't let Shere Khan repeat "I am Shere Khan, the Tiger King," too often. In between, he should be snarling and growling, and sometimes just prowling about impatiently.
2. The call "Jackal! Jackal!" should be a high squeak on one note, starting quite softly but gradually getting louder and louder.
3. The Dance is often dragged out too long because the Wolves do not start from their lair early enough. Let them start out quite soon after the Tabaqui have started their cries of "Jackal! Jackal!" and surround them before pouncing on them and bearing them off.
4. This Dance holds more appeal for Cubs if all the actions and cries are mimetic. The call "Jackal! Jackal!" is then replaced by the yapping of jackals rather after the fashion of a hungry puppy who is trying to ingratiate himself with his master. Shere Khan says no words, but conveys their meaning by the tone and strength of his roars.

Variation

A very effective opening is as follows. The Wolves and Tabaqui are sitting quietly in their corners, Tabaqui keeping a sharp lookout for Shere Khan. The Wolves are not interested in that, but busy in a quiet way on their own affairs with Mowgli.

Shere Khan comes on alone, stalking an imaginary prey. Very quietly he advances until the time comes to spring upon it. He then rends his prey, and makes an excellent meal == but don't let him be too long about it! After his meal he falls asleep in the middle of the clearing.

The moment they see that Shere Khan is asleep the Tabaqui creep out in single file until they have formed a circle round Shere Khan. Excitement increases as they see the tempting remains of his meal, and they start to call softly "Jackal! Jackal!" and to run round the circle. As they grow bolder the noise increases, and one or two of the bolder spirits dart into the circle and snatch a piece of meat. At this stage the Wolves, disturbed by the noise, stop their business and attend to what is going on in the clearing. When the chattering is at its height Shere Khan wakes up, and in a great rage at being disturbed leaps to his feet shouting: "I am Shere Khan, the Tiger King."

Then the Dance proceeds as in the Handbook.

The Dance of Shere Khan's Death

Now back to the Jungle for the Dance of Shere Khan's Death. The bullying tiger's last day came when rudely awakened from a sleep in a dry ravine of the Waingunga River. At dawn he had killed and eaten a pig, and had drunk, too. Mowgli, with the help of Akela and Grey Brother, divided a herd of buffalo in two, and drove them into the ravine from opposite ends. Shere Khan, unable to clamber up the sides of the ravine after his big meal, was trampled to death beneath the feet of the terrified buffaloes. It was a dog's death. Now for the Dance. First the Pack form a circle, and turning to the left walk round singing the following words to the tune of Frère Jacque:

- 1 Mowgli's hunting,
- 2 Mowgli's hunting,
- 3 Killed Shere Khan,
- 4 Killed Shere Khan,
- 5 Skinned the Cattle-eater,
- 6 Skinned the Cattle-eater,
- 7 Rah-rah-rah!
- 8 Rah-rah-rah!

(For after Shere Khan was dead Mowgli skinned him, although he had a quarrel with old Buldeo the Hunter first, and had to ask Grey Brother to hold the man to the ground until he promised to go away. Mowgli took the skin to the Council Rock afterwards, as you know.) Now return to the song. One step is taken to each line,

and the song is immediately repeated, with everyone turning about and moving in the opposite direction. The actions are as follows: Line 1, move off with right foot and right hand; the hand is held to shade the eyes in the attitude of a Scout peering over the country. Line 2, repeat with left hand. Line 3, a vigorous stabbing movement with the right hand, as though stabbing the tiger. Line 4, repeat. Line 5, both hands raised in front of face, imitate action of skinning by tearing the hide apart. Line 6, repeat. Line 7, dance round to the right, waving the arm above the head. Line 8, repeat.

For the second part, Cubs get down on all fours facing to the centre of the circle, with the leader outside. This part of the dance consists of a series of taunts to the dead tiger by the leader, the Pack responding to each by growling and crawling a little towards the centre of the circle. There are four taunts in all. Both taunts and growls start fairly softly and increase gradually in noise and anger. There should be no movement or sound from the Pack between the growls. The four taunts are: Lungri, Frog-eater, Burned Beast of the Jungle, Hunter of little naked Man Cubs! By the time of the fourth growl the Pack should have reached the Rock Circle.

You begin the third part of the Dance by kneeling back on your haunches, hands hanging loosely by the sides. The leader should already be in place in the centre by the Council Rock.

He kneels back in the same way, stretches both hands above his head, and says slowly and dramatically, "Shere Khan is **DEAD!**"

The Pack then stretch their arms up in the same position and, taking their time from him and keeping their hands in the same position, bow forward three times till heads and hands touch the



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ground, saying "Dead-dead-dead!" Then all jump up and shout "Hurrah!" excitedly three times, and drop to the ground as though shot in mid-air. After lying in dead silence for about five seconds the signal is given to get up, and the Dance of Death is over. The Dance is not nearly so hard as it sounds from the description, and if each part is tried separately before putting them all together, any Pack can learn it.

If you want to entertain your fathers and mothers and friends, it is good to do the Dance of Tabaqui, and immediately afterwards the Dance of Shere Khan's Death, only somebody should explain the story first.

Notes

1. This is a dance of pure triumph, and is no time for being gentle and ladylike.

2. Part I:

Lines 3,4. Use the right hand each time for stabbing. And a real stab, not a pat, otherwise you will never get through an animal's tough hide.

Lines 5,6. Elbows out at each side on a level with the face, fingers outwards. Pull the hands apart with a real physical effort so as to expand the chest and take the shoulders as far back as they will go. Some Cubs do this as if they were drawing the bedroom curtains unwillingly in the morning!

You may prefer dropping on one knee for these lines, slitting the imaginary hide and then rending it apart.

Lines 7,8. A real war-dance of joy and a shout!

3. Part 2. Allow plenty of room between each Cub and practise moving in quite a short distance each time, so that the Pack is just in Rock Circle for Part 3.

Variation One

Instead of Parts 2 and 3 as in the Handbook, the following has been found effective:

At the commencement of Part 2, Mowgli is outside the circle, with Shere Khan's skin on his head. Pack as in Handbook. Mowgli enters circle of waiting Wolves and casts the skin on the Council Rock. Then the taunts begin and the Wolves respond, exactly as in the Handbook, but Mowgli is already within the Circle and ready for Part 3.

At the end of Part 2 Mowgli falls excitedly upon the skin. Then, while still on his knees, he raised his body and flings up his hands in triumph, crying, "Shere Khan is dead!" The Wolves throw up their hands and howl to the Moon, "Dead! Dead! Dead!" and proceed just as in the Handbook.

Variation Two

There is another version of this dance which some may prefer. The actions are the same, but, instead of singing the words "Mowgli's hunting", utter them in as dramatic a way as possible almost whispering the first couplet, increasing the volume on each line and so working up to the final yell of triumph. When you come to the yell at the end, instead of shouting "Rah-rah-rah!" and dancing around, throw up your arms and heads with a great shout of "Woof!"

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You can, if you like, repeat this cry of joy at the end of the dance instead of the word "Hurrah!".

But the great thing to remember is that it really is a fine piece of acting if you put every ounce of yourself into it.

