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1991

Syllabus of Dance
Descriptions

Folk Dance Camp

Preface

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Ruth Ruling has served as Editor of this syllabus, assisted by Joyce Lissant Ugglu who also prepared the copy for final printing.

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Abbreviations Used in the Syllabus

beg	beginning, begin	LOD	line of direction
bkwd	backward	M	man, men
CCW	counterclockwise	meas	measure
cpl, cpls	couple (s)	opp	opposite
ct, cts	count (s)	orig	original
ctr	center	pos	position
CW	clockwise	ptr, ptrs	partner (s)
diag	diagonal	R	right
Fig	Figure	RLOD	reverse line of direction
ft	foot, feet	sdwd	sideward
ftwk	footwork	shldr	shoulder
fwd	forward	twd	toward
L	left	W	woman, women
		wt	weight

Folk Dance Camp Committee

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Founder and Director of Folk Dance Camp 1948-1967 -- Lawton Harris

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Errata and Addenda for 1991 Folk Dance Camp Syllabus

- | <u>Page</u> | <u>Clarification</u> |
|-------------|--|
| 3 | <p>Armbågsleken från Evertsberg
 Add diacritical mark over second "a" in Armbågsleken.
 Pronunciation: ARM-bohgs-lake-en frohn eh-VETCH-bair-ee
 Elbow hold: With forearms parallel, clasp elbow of ptr.</p> |
| 4 | <p>Familjevals
 Pronunciation: fah-MEEL-yuh vahls</p> |
| 5 | <p>Fernbopolska
 Change title to Färnebopolska. Both titles are correct, but the new one is already in use by some dance groups.
 Pronunciation: FERN-uh-boo-pohl-skah
 Basic Steps: <u>Three Step</u>: A light walking step with extra flexion of the knee on ct 1 as an accent. See "Comments" (last paragraph on description).
 <u>Slängpolska</u>: A faster-moving, more vigorous pattern in which the steps may be small leaps. When danced in the circle of four or with your ptr, face so that the step is danced more or less sdwd.
 Step on L (ct 1); step on R near L (ct ah); step on L near R (ct 2); step on R (ct 3).
 Step repeats exactly. The steps on cts ah,2 (R,L) may be so close together that they are thought of as <u>Both (ct 2)</u>.
 Note: Each group of four should agree on which step to use as they are not compatible.
 Introduction: Wait 8 measures.</p> |
| 6 | <p>Hambo från Jokkmokk
 Pronunciation: HAHM-boh frohn YOHK-mohk</p> |
| 9 | <p>Hambo från Svartnäs
 Positions, Closed: <u>Add at end: On the CCW Hambo shift a little to R so that L ft is between ptr's ft. Do not change hold.</u>
 On meas 8 of both hambos: Stop with M back to ctr, W facing. With ft close together, bend knees (ct 1); straighten knees (ct 2); bend knees (ct 3); straighten knees (ct &).</p> |
| 10 | <p>Mellparing från Stugun
 Positions, Omdansning and Resting Figure: Change to: M R arm around W waist, W L hand on M R shldr <u>or holding M R upper arm from underneath</u>. W R hand on M L shldr, M L arm <u>under</u> W R arm with hand on W R shldr.
 Steps, Försteg: Add: <u>Begin M L, W R</u>. Delete last sentence. Add instead: <u>Continue walking (M fwd, W bkwd) for at least one more meas before starting Omdansning.</u></p> |
| 11 | <p>Polska från Åmot
 Pronunciation: POHL-skah frohn OH-moht
 Sequence, line 2: Add at end: <u>M signals start of W turns by stamping L ft (with wt) on ct 1 of the meas.</u></p> |
| 12 | <p>Polska från Järvsö
 Pronunciation: POHL-skah frohn YEHRV-suhr
 Holds, Polska: Usual polska hold except that M makes a fist with his L hand and folds it firmly over W R upper arm.
 Steps, Försteg: Step on cts 1,3 of each meas.
 Steps, Resting: Step on cts 1,2,3 of each meas. The last Resting step must leave the M L ft free to begin the Polska step.</p> |

- 13 **Schottis från Oviken**
Execution, meas 4: M walk bkwd, more or less in LOD. (Traffic can create problems.)
Positions, Closed: Change M L arm to M R arm. W R hand to W L hand.
- 14 **Snurrebock från Järvsö**
Pronunciation: SNOOR-book frohn YEHRV-suhr
Bowling: Add: fingers fwd.
In margin - Measures: Please change to read:
Fig I: Change 1-8 to 1-8, 1-8
Fig II: Change 1-8 to 9-12.
Fig III: Change 1 to 13. Change 2 to 14. Change 3 to 15.
Fig IV: Change 1-8 to 9-12.
Fig V: Change 1-3 to 13-15.
Note: If desired, cpls may switch ptrs, usually when backs are turned (meas 14).
Fig II: A three-step may be danced with inside arms linked. Step fwd on outside ft (ct 1); close with inside ft taking wt (ct 2); step fwd with outside ft (ct 3). Next step begins with inside ft.
- 15 **Cigančica**
Formation: Add: Cpl pos in Variations II and III can be side-by-side or face-to-face with hands joined (MR-WL, ML-WR). Can also be done in small circles.
- 16 **Injevsko**
Pronunciation: EEN-yehv-skoh
meas 1: Following lift on L add (ct ah).
- 17 **Invîrtita**
See the revised notes included with the errata.
- 18 **Krecavi Ketuš**
Pronunciation: KREH-tsah-vee KEH-toosh
No Introduction.
- 19 **Kukurigu Petle**
Pronunciation: KOO-koo-ree-goo PEHT-leh
- 20 **Croatian Songs**
Alaj Smo Se
line 9: Add the diacritical mark over the "s" in vešin'(u).
lines 11 and 12: Change gragan'(e) to dragan'(e).
Ličko Kolo: Add the diacritical mark over the "c" in the title.
Svatovska
line 1: Add the diacritical over the "c" in ići.
line 3: Add the diacritical over the "c" in okićeni.
line 6: Change "v jerovanja" to "Vjerovanja".
line 8: Change be to bi.
- 21 **Mišnjača**
Pronunciation: meesh-NYAH-chah
An alternate name is Tanac (TAHN-uhts)
Source: Add diacritical mark over "c" in Ivančan.
Introduction: 8 meas, no action.

Step III, meas 2, cts 1 and 2, wt on both ft can be a chug fwd.

Step V: On W's part, delete and change to:

- 1-2 Take three steps (L,R,L) in place to turn 1/4 CCW and stamp R lightly next to L.
- 3-4 Repeat meas 1-2 with opp ftwk and direction, ending facing ctr.
- 5-6 Repeat ftwk of meas 1-2 turning 1/4 CW.
- 7-8 Repeat ftwk of meas 3-4 turning 1/4 CCW, ending facing ctr and taking full wt on R on last & ct.

Alternatively W can repeat Step II, meas 1-8.

22 Step VI: The described step is for the M. W repeat Step IV.

Step VII:

meas 3-4, clarification: W dance four step-hops while M dance three step-hops and a turn.

Add: meas 5-8: Repeat meas 1-4.

Step IX, meas 8, ct 2: W step on L in preparation for the next step.

Step X: Change pivot turns to buzz step turns. W turns as much as desired, but not more than eight turns.

Step XI: Add: Turn L 1/4 and lead with L shldr (meas 1); turn 1/2 CW and lead with R shldr (meas 2); turn 1/2 CCW and lead with L shldr (meas 3); continue alternating meas 2 and 3, ending facing ctr.

Step XII. Change to:

- 1-4 Leap onto L (ct 1); hop on L touching R in front seven times.
- 5-8 Leap onto R (ct 1); hop on R touching L in front seven times.

23 **Nevestinsko**

See the revised notes included with the errata.

24 **Oro Vičanka** -- This dance was not taught.

25 **Svatovska Polka**

Change Slovenia to Slovenija.

The name means "wedding polka."

Pronunciation: SVAH-tohv-skah POHL-kah

Formation: Change to Open Ballroom position, leading hands joined, facing LOD.

meas 3, add: Pull joined hands twd chest and lean back slightly.

meas 4, following Again facing LOD, add extending joined hands fwd to ballroom pos.

meas 6-7: Following hands on hips, add fingers fwd (M can have fists on hips).

26 **Žensko Pušteno**

Pronunciation: ZHEN-skoh POOSH-teh-noh

Record, line 2: Change to with slight emphasis on cts 1 and 4.

Introduction: Long introductory gaida notes. Dance can start on any phrase after.

Slow Step:

meas 1: At beginning, add Facing ctr.

meas 4, ct 5: Change leap to very small leap.

meas 5, ct 1: Change to Step on L in front of R with bent knee.

Fast Step:

meas 1: Change to: Hop twice on R turning to face RLOD (CW)(cts 1,2); step L,R, L in place turning to face LOD (CCW)(cts 3,4,5).

meas 2: Change to: Repeat meas 1 hopping on L and turning to face RLOD.

meas 3: Change to: Hop twice on R (cts 1,2); step on L behind R (ct 3); low leap to R on R turning to face ctr (ct 4); step on L in front of R turning to face LOD (ct 5).

Variation of the Fast Step, on meas 4, ct 2, touch with heel instead ball of ft.

27 **Vukomerički Drmeš**

Add diacritical marks to "c" in Vukomerički and "s" in Drmeš.

Pronunciation: voo-koh-MEH-reech-kee DUHR-mesh

Introduction: 12 meas, no action. Start with full orchestra.

31 **Irish Glossary Additions for these dances**

Most Irish reels are in 4/4 meter.

Arm-Around Swing: Facing opp, place R hand on opp L waist; L hands come outside and under R arms to join at waist level. Buzz step.

Thumb Hold: Join designated hands with opp, palm to palm, thumbs hooked together, fingers wrapping around base of opp thumb. Turn wrist to bring palm to face own chest. Give weight.

House: With ptr, join R in R and L in L (R on top), modified handshake hold. Keep close together, elbows bent and pulled in to body, chest height. (Is also done in waltz or ballroom pos.) Use Promenade Step for appropriate music to turn CW as a cpl and progress around the set CCW. Full House is all the way around; Half House is half way around.

37 **The Siege of Ennis**

A2: A Sidestep consists of one Seven as described in the Irish Glossary, followed by two pas de basque (Threes crossing in front). (Anticipate part B by using last two threes to move into basket or swing.)

B1: Swing uses Arm-Around Swing. Basket hold: M join hands behind W; W bring arms under and onto back of M's shldr.

B2: meas 5-8: Lines of four with their backs to the music raise joined hands to form three arches, and facing lines pass by R shldr through the arches, L-most person passing to outside. On the ends of the set, when there are no facing dancers, cpls Galway Twirl (California Twirl) to face the set and wait for the next set of dancers to pass through.

38 **Haymakers Jig**

Basic step is Promenade described in the Irish Glossary.

I. Advance and Retire; Jig Step: Sink and Grind begins hopping on L, touching R, then reverses.

II. Ends Meet: Turns use Thumb Hold.

III. Ends Swing: Use Arm-Around Swing.

39 **Rakes of Mallow**

Use Reel Promenade Step.

Use Arm-Around Swing.

4th meas 1-8: Change to Two M turn R with thumb hold and dance around CW, turn and give L hands with thumb hold to dance CCW;

5th meas 1-8: Following to exchange places, add in new pos, trio does a full CW turn.

41 **Slap the Churn****FIRST VERSION**

A: Change to:

meas 1-2 (With opp) starting L and alternating hands, slap chest nine times (cts 1,ee,&,ah,2,ee,&,ah,1); clap own (ct &); clap both with opp (ct 2).

meas 3-6 Repeat meas 1-2 twice.

meas 7-8 Clap own (ct 1); clap both with opp (ct 2); clap own (ct 1); clap both with opp (ct 2).

AA: Change to:

meas 1-2 (With ptr) starting L, slap chest five times (cts 1,ee,&,ah,2); clap own (ct &); clap opp R (ct 1); clap own (ct &); clap opp L (ct 2).

meas 3-6 Repeat meas 1-2 twice.

meas 7-8 Clap own (ct 1); clap opp R (ct 2); clap own (ct 1); clap opp L (ct 2).

BB: Change turning once into to turning half in.

SECOND VERSION

A: Change to:

meas 1: (With opp) Slap both hands on chest (ct 1); clap own hands (ct 2).

meas 2: Clap both with opp (ct 1); hold (ct 2).

meas 3-4: Repeat meas 1-2.

meas 5: Repeat meas 1.

meas 6: Clap both with opp (ct 1); clap own (ct 2).

meas 7: Clap both with opp (ct 1); clap own (ct 2).

meas 8: Clap both with opp (ct 1); hold (ct 2).

AA: Change to:

meas 1: (With ptr) Slap both hands on chest (ct 1); clap own hands (ct 2).

meas 2: Clap R with ptr (ct 1); hold (ct 2).

meas 3: Repeat meas 1.

meas 4: Clap L with ptr (ct 1); hold (ct 2).

meas 5: Repeat meas 1.

meas 6: Clap R with ptr (ct 1); clap own (ct 2).

meas 7: Clap L with ptr (ct 1); clap own (ct 2).

meas 8: Clap R with ptr (ct 1); hold (ct 2).

BB: Change turning once into to turning half in.

43

Donegal Trip to the Cottage

Basic step is Jig Promenade (Skip change of step). Turns are done with Thumb hold. House uses crossed-hand hold. If done in lines of cpls, when cpls reach the ends of the lines, they Galway Twirl (California Twirl) to face back twd the set and wait for a new cpl.

AA: Change to:

1-4 W dance L hands around followed by R hands around with ptr.

B: Change to:

1-4 M dance L hands around followed by R hands around with ptr.

CC: Change to:

5-8 Half House to change places, and turn half to face new cpl.

44

Stocaire

Pronunciation: STOH-kuh-ree

Music: The dance can be done like a "John Paul Jones" with a mixture of reels, jigs, waltzes and marches.

Basic step is the Promenade step for the music used, as defined in the Irish Glossary. Swing is a buzz swing in close ballroom pos, joined hands pulled in twd body.

A: On Advance, dancers can shout as they reach the middle.

45

Rince Mhor

Pronunciation: RIN-keh MOHR

Sidestep is 7's (defined in Irish Glossary), followed by two Pas de Basque steps. Swing is a buzz swing done with R hands joined at chest height and L hand cupping ptr's R elbow.

BB: Delete M leaving ptr and moving on to next W.

Ulster Variant was not taught.

46

Three-Hand Fling

A: Can be done without the touches meas 1, cts 2 and 4; meas 2, ct 4.

B: Two W (or two M) release hands. Arches are danced with four hornpipe steps.

BB: meas 1-2: Change to: All facing slightly in RLOD.

meas 3-4: hop-steps can be done as a grapevine (side, behind, side, in front).

47

Connemara Barndance

Formation: Following open waltz hold, add outside hands down at sides.

A: Following Advance, add beg ML, WR.

B/BB: Can also be done in rounded shldr-shldr blade pos. If music is a hornpipe, the variation uses hop-steps; if music is a schottische, variation uses step-hops.

48

Donegal and Tyrone are variations of the Barndance done in those counties.

49

Ulster Seven-Step

Formation: Barrel hold is shldr-shldr blade with arms rounded.

The Ulster Seven-Step is the entire 12 meas as written. The Short German is meas 5-12 of the full pattern. The Long German is meas 1-8 of the full pattern. The Short and Long German versions are given only for reference, and were not done in class.

meas 7-8: Change hop steps to step hops, add beg M's L, W's R. Delete hop 1, hop 2, hop 3, hop 4.

meas 11-12: Add beg M's L, W's R.

51

The South Kerry Set

Formation: At end add elbows and joined hands pulled in close to body, because dance is done in a confined space.

Basic step is Promenade step for the music used.

FIRST FIGURE: Change to:

meas 1-4: Top W slow chain across.

meas 5-7: Top W give L hand to opp M who turns her twice CW under the joined hands as he moves around her CCW.

meas 8: W cross quickly to home.

meas 1-8: Top cpls swing with buzz swing in ballroom pos.

SECOND FIGURE: Sequence: Change to Body/First Tops/Body/Opp Tops/Body/First Sides/Body/Opp Sides/Body.

meas 1-4: Following Advance, add opening out slightly to show the lady.

THIRD FIGURE: Advance and Retire is:

meas 1: Step fwd on outside ft (ML,WR)(ct 1); slide inside ft next to outside ft and step on it (ct 2).

meas 2: Step fwd on outside ft (ct 1); swing inside ft fwd (ct 2).

meas 3: Repeat meas 1 with opp ftwk and direction.

meas 4: Step on inside ft (ct 1); close outside ft to inside, no wt (ct 2).

FOURTH FIGURE: On first two parts, change 1-8 to 1-4 and 5-8.

Line 5: Change to: giving L hand and turning CW under.

The Alternative was not taught in class.

FIFTH FIGURE: Use same Advance and Retire as Third Figure.

SIXTH FIGURE:

meas 1-2: W can turn CW as she travels to next pos.

meas 3-8: Delete then Full-House, etc. until home with original ptr.

Add Repeat three more times from the beg of the figure until back to original ptr, then do one final Full-House.

59

Kujawiak

Cassette: Dance Poland Side B/1.

Formation: Change to: Cpls in a circle, ptrs facing, M back to ctr. Kerchief on W's shldr.

Introduction and Part I: Delete all. Change to:

INTRODUCTION.

1-2 No action.

3-4 With joined hands (L/R, R/L) do Kuj/step away from each other with arms extended to sides (meas 3), then return twd ptr to shldr-shldr blade pos ("closed position").

PART I. KUJAWIAK TURNS, WALK.

- 1-4 Beginning with M L, W R, do four Kujawiak turns in LOD (1/2 CW turn in each meas, two full turns in all). Ct 2 of each meas is preceded by a semi-circular sweep of the free ft, close to the floor.
- 5-8 Both facing LOD, M L hand and W R hand joined in front. W to R of ptr. Beginning with outside ft (M L, W R) do three Kujawiak steps fwd, then, in meas 8, step bkwd on inside ft and turn to face ptr (M back to ctr).
- 9-16 Repeat meas 1-8, except in the last meas (16) both step away and slightly to the L of ptr (M back to ctr).

PART II, meas 6, line 2: Change to: ... raise L knee high and clap thigh (ct 2); continue turn in this pos (do not step) (ct 3).

meas 13-16: Add at end: On meas 16, ct 3, M step on L ft.

- 61 **PART IV, meas 7-8:** Change to: join inside hands (M R, W L).
INTRO (Bottom of the page): Change to:
 In meas 1-2 circle away from ptr with two Kuj/steps: M CCW twd ctr, W CW. With ptr join both hands (R with L) and balance away (meas 3), together (meas 4).
- 62 **Mazur**
 Cassette: Dance Poland Side A/2. 3/4 meter
 Part I, meas 13-16: Use Bieg Mazurowy steps.
 Figure I - The Star, meas 5-8: M get up with two accented steps L,R.
- 63 Part II, meas 12: Dance three accented steps. Meas 16: Dance two accented steps.
 Part III, meas 1-4: Uha! = OO-hah.
- 65 **Polonez**
 Introduction: Delete all and change to:
 4 meas **INTRODUCTION.** No action (meas 1,2). Step sdwd in LOD (M L, W R)(meas 3). Step-together with other ft and acknowledge ptr, M nod head, W bend knees (meas 4).
- 66 **Part I:**
 meas 2: Change (M-RLod, W-LOD) to (M-LOD, W-RLod).
 meas 7: Change (M-LOD, W-RLod) to (M-RLod, W-LOD).
 meas 9-16: Delete all and change to:
 9-13 Chain back twd ptr beginning 1/2 CCW turn.
 14-15 Join R hand with ptr and do a 3/4 circle.
 16 Release hold; make an extra 1/4 individual turn so both are facing LOD, W to R of ptr, acknowledge.
Part II:
 meas 7: M stamp on L ft on ct 1.
 meas 15-16: W does not stamp as she crosses over.
Part III - Clarification:
 1-4 Cpls 1,2,3,4 of each small group join hands to make a line. W of cpl #1 lead the line in a CCW arc to join hands with M #4 and make a small circle of four cpls.
 9-12 M #4 of each small circle release hands with W #1 and lead the line CW to reform the large circle.
- 69 **Tramblanka**
 Cassette: Dance Poland Side B/7.
 Formation: Add at end: Forearms are parallel to floor and free hands are made into fists with thumbs vertical (up).

Parts I, II, III, meas 12: Change 3 accented steps to 2 accented steps.

Part III:

meas 1-8: Add: W L, M R hands on hips with the other arm bent and hand in a fist.

meas 9-12: Add: W bend L arm and make a fist.

Part IV: Done in Social Dance Pos.

73

Abdala

Pronunciation: Change to: AHB-dah-lah

I, meas 3, ct 1: Keep L ft low.

II, meas 1, ct 2: After L in place, add picking up R knee sharply.

meas 2: On ct 2, change small leap on L to fall onto L. Delete (leap-HOP) at end.

74

III, meas 4: Change to: Hop on L in place lifting R knee (ct 1).

IV, meas 1, lines 1 and 3: Change to equal wt on balls of both ft.

75

Bregovsko Horo

Formation: Can also use "V" hand hold.

Record: WT YM 1001 Side A/1.

meas 3: Change to : Step on R to R in LOD (ct 1).

meas 4, ct 2: Add turning twd ctr.

meas 5: Delete bending fwd.

78

Čekurjankino Horo

III, meas 4: Change and extending ft fwd and down to circling ft fwd, up, back, and down (reverse bicycle).

meas 6: Change lowering L leg to pushing L heel down.

V, meas 3, ct 1: After sharply, add with wt.

meas 4, ct 1: After sharply, add no wt.

79

Dobrudžanski Buenek

Pronunciation: doh-broo-JAHN-skee BOO-eh-nehk

meas 11: Change to: Step on R to R (ct 1); hold (ct 2).

meas 12: Change to: Stamp L next to R no wt (ct 1); repeat (ct 2).

Arms: Change to: arms go up, fwd, and down.

meas 26: Change to: Facing ctr, small step fwd on ball of R (ct 1); small step fwd on flat L ft (ct 2).

meas 32: Change to: Sharp heavy step on R next to L (ct 1); sharp heavy step on L next to R (ct 2).

meas 33: Change to : Sharp heavy step on R next to L (ct 1); sharp heavy step on L next to R (ct 2).

Change 34-41 to 34-40: Repeat meas 26-32 but backing away from ctr. Arms do same motions.

Add meas 41: Sharp heavy stamp on R no wt (ct 1); pause (ct 2). Arms do same as meas 33.

80

Kucata

Line 1: Add diacritical mark to Dobrudza.

Pronunciation: KOO-tsah-tah (pahn-dah-LAHSH)

Figure I:

meas 5: Change transfer wt back onto L to low leap onto L in RLOD, kicking R ft up to R side, knee bent.

meas 8: Change to: Sharp stamp with R next to L, no wt (ct 1).

Arm movements: Change to:

1-4 Arms swing bkwd (ct 1); and fwd (ct 3).

5-6 Arms swing up and pull into "W" pos (meas 5, ct 1) and stay up.

8 Arms complete swing fwd and up back to "W" pos (ct 1); no action (ct 2); arms begin to move up and fwd (ct 3).

Figure II, meas 4, ct 3: Change step to leap.

Figure II, arm movements, meas 3-4: Change to: Arms swing up and pull into "W" pos (meas 3, ct 1) and stay up. Arms begin to move up and fwd on meas 4, ct 3.

81

Nestinarsko Horo

Pronunciation: nehs-tee-NAHR-skoh hoh-ROH

Cassette: YM-UOP-91

Basic Figure, meas 1: Change to: Facing R of ctr, small preparatory lift of L (ct ah); large step on R in LOD with marked knee flexion (ct 1).

Arm movements:

meas 3: Change to: Arms move up, fwd, down, and bkwd.

meas 5-6: Change 1-4 to 3-4.

Fig. II: Leader can take the line anywhere on the floor (serpentine). Each three meas for a saw tooth pattern. Move diagonally R on meas 1,2 and back out with smaller steps on meas 3.

Leader can come in at any point after music changes to 2/4. Arms in "W" pos, hands make very small circle fwd, up, and back each meas (meas 1,2); reverse on meas 3.

meas 1: Change to: Facing R of ctr, step on R to R (ct 1).

82

Novoselsko Horo

Pronunciation: noh-voh-SEHL-skoh hoh-ROH

I: Change to:

2 Step on R to R (ct 1); step on L in front of R (ct 2).

3 Step on R in place (ct 1); step on L to L (ct 2).

4 Cross R in front of L (ct 1); step on L in place (ct 2).

meas 7-8: Delete and direction.

II: meas 5, ct 2: Add bouncing on L.

III: Change to:

1 Turning slightly L and leaning fwd, heavy step fwd on R bending knee (ct 1); facing ctr, step on L in place (ct 2).

2 Step slightly back on R (ct 1); step on L in place (ct 2).

5-6 Repeat meas 7,8 of Fig II.

7-8 Repeat meas 5-6 of Fig II.

At end of Suggested sequence, add on last ct, stamp R.

83

Ženski Čapraz

Pronunciation: ZHEN-skee chah-PRAHZ

I: Change to:

1 Step on R in LOD (ct 1); step on L in LOD (ct 2).

3 Facing ctr, sway to R on R (ct 1); ft apart, bounce on R (ct 2).

4 Repeat meas 3 with opp ftwk and direction.

II, Note: Add:

1 Heavy step fwd on R (ct 1); close L to R (ct &); scuffing stamp on R fwd (ct 2).

2 Heavy step fwd on R (ct 1); hop on R (ct &); step fwd on L (ct 2); hop on L (ct &).

III: Change to:

5 Bending fwd from waist, slap R ft diag R (straight knee)(ct 1); hold (ct 2).

9-11 Straighten body and repeat meas 4-6, Fig II.

84

IV: Add diacritical marks to "SEČI, HVÂRLI".

meas 12-14: Change 4-5 to 4-6.

V: Add diacritical marks and change to "SEČI, HVÂRLI DVA PÂTI".

Suggested sequence: Do Fig I and Fig II once as written.

91 **Erzeroumi Shoror**

Translation: Change go and fro to to and fro.

Pronunciation: ehr-zuh-ROO-mee shoh-ROHR

Formation: Following Closed circle, add or short lines, depending on size of room.

Style: Add at end: down, up, down, up--four movements of equal length to a six-ct meas.

When arms move to R, bend neck to bring L ear closer to L shldr; watch hands. Reverse tilt of head when arms move to L.

Fig I, meas 3: Touch ball of L ft.

92 Fig III:

meas 4: Close L beside R with wt.

meas 5-8: Add at beginning, Bringing arms back to "W" pos.

Fig IV:

meas 2, cts 1-3: Following ball of R ft getting off the floor, add heel remains on floor.

meas 5, cts 1-3: Add at end to R side. Cts 4-6: Add at end to L side.

At end of description add: Repeat entire dance twice from beg. End with a sink onto both ft.

93 **Hovergakan**

Pronunciation: hoh-vehr-gah-KAHN

Figure I, meas 2, cts 5-6: Change to: Close L beside R with wt, knees bent.

Figure II, meas 3, ct 2: Change to: Close L beside R with wt.

94 Translation of Lyrics, line 4: Change hear to heart.95 **Martakan Lorke**

Pronunciation: mahr-tah-KAHN LOOR-keh

Figure 1, meas 3, ct 1: Look at opp line. Can shout "hey."

meas 7, ct 1: Following Step on R sdwd to R, add moving away from ctr of circle.

Figure II, meas 1, ct 1: Add at beg, Face ctr.

97 **Oounous**

Pronunciation: oo-NOOS

Introduction: None, or wait entire figure.

Meas 2, cts 1-2: Add: Still facing LOD, accented step bkwd on L.

Meas 7: Add:

3 Touch ball of L ft behind R.

6 Lift R ft beside bent L knee.

98 **Shatagai Shoror**

Pronunciation: shah-tah-GHEE shoh-ROHR

Style: Add: Each bouncing step has a down (ct 1); up (ct &); down (ct 2); up (ct &) movement.

Head and neck movements in Figure II are optional.

Figure I, meas 1-2: Steps are slightly side-to-side, knees bent, putting wt over ft.

Meas 1-8: Leader can move R hand back and forth, arm extended at chest level, elbow bent, turning palm to L when stepping L and palm to R when stepping R.

Figure II, meas 1, ct 1-2: Add at end of line: Bend neck to bring L ear closer to L shldr and look at hands as they move to R.

Meas 2, cts 1-2: Add at end of line: Straighten neck to vertical pos and look ahead as hands return to original "W" pos.

- 99 **Shawali**
Pronunciation: shah-vah-LEE
Figure I, meas 4, cts 4-6: Change to Step on L across R.
Meas 5, cts 1-2: Change R to L to R across L to L.
Figure II, meas 5-8: Change to: Repeat ftwk of Fig I, meas 5-8.
- 107 **Bujanovački Čačak**
Pronunciation: boo-YAH-noh-vach-kee CHAH-chahk
Additional Cassette: SS-5 Side A/9.
Pattern: On first two meas the crossing step can be in front or behind. As music speeds up, permissible to switch to back-basket hold.
- 109 **Popovičanka**
Additional Cassette: SS-5 Side A/6.
- 110 **Šarano**
Pronunciation: Change to: SHAH-rah-noh.
Introduction: None or wait 8 meas.
Pattern II, meas 1, cts 3-4: Change to: Turn slightly to L and close L to R (ct 3); step on R in place (ct 4).
Pattern III, meas 4, cts 1-2: Change to: Jump on both heels a little fwd.
Pattern III and the Variant can be danced by individual dancers at the same time and are compatible.
- 111 **Studenički Moravac**
Introduction: None.
Formation: Dance is started in escort pos. In Pattern II, hands change to "V" pos.
Pattern I: Delete all. Insert instead:
1 In LOD, walk R, L (cts 1,2).
2 Continuing, walk R (ct 1); touch L near R (ct 2).
3-4 Repeat meas 1-2 with opp ftk, still moving in LOD.
Repeat meas 1-4 until leader signals change.
- 113 **Aj'd Povedi Veselo**
Pronunciation: eye'd poh-VEH-dee VEH-seh-loh
Introduction: None.
- 114 **Batrna**
Fig I: There was no distinction made between M and W. All twist in the same direction. On meas 1,2,3,7 twist shldr CW (L goes fwd) on each ct 1 and return on ct 2.
Fig III: At leader's option, change to Fig III and continue to the end of the dance. Toe in a little on stamps. Stamps are done on the count.
Change the timing as follows:
1 Small leap R (ct ah); strike L beside R, no wt (ct 1); small leap L (ct ah); strike R beside L, no wt (ct 2).
2-3 Repeat meas 1 two times
4 Leap on R (ct ah); strike L beside R, no wt (ct 1); strike L beside R, no wt (ct 2).
5 Repeat meas 4 with opp ftk.
6 Repeat meas 4.
7 Small leap on L (ct ah); strike R beside L, no wt (ct 1); small leap on R (ct ah); strike L beside R, no wt (ct 2).
8 Small leap on L (ct ah); strike R beside L, no wt (ct 1); strike R beside L, no wt (ct 2).

- 115 **Berka**
 Pronunciation: BEHR-kah
 Cassette: The correct band is titled "Berovka."
 Variation I, meas 6: Change to: Step on L (ct 1); swing R across (ct 2).
 Meas 7: Change to: Repeat meas 6 with opp ftwk.
 Variation II, meas 8: Delete: very slightly.
- 117 **Devojačko Kolo**
 Pronunciation: DEH-voy-atch-koh
 Cassette: Change to A/3.
- 118 **Gokčansko**
 Part II, meas 1: Delete across R leg and across L leg.
 Part III, meas 7: Change hop to leap in 2 places.
- 119 **Kolubarski Vez**
 No Introduction. Delete all.
Variation II: Change to:
 1 Slight leap onto R, touching L toe to R heel (ct 1); slight leap onto L, touching R toe to L heel (ct 2).
 2 Repeat meas 1.
 Add at end:
INTERLUDE - WALKING STEPS
- 1-2 Walk in LOD R,L,R (cts 1,2,1); pivot with a bounce on R to face RLOD with L toe pointing in RLOD.
 3-4 Repeat meas 1-2 with opp ftwk and direction.
- Dance Sequence: Var I, II, III, and Interlude are each done four times.
- 120 **Ratka**
 Pronunciation: RAHT-kah
 Formation: Delete second sentence. Add: Face R of ctr.
 Introduction: None.
 Pattern, meas 1: Change to: ... step on R in LOD (ct &); step on L in LOD (ct 2).

We wish to thank the teachers for their invaluable help and patience in the preparation of this Errata and Addenda. We are indebted to the following Federation Dance Research Committee members who have helped with the clarifications: Elsa Bacher, Bob Gardner, Larry Miller, Suzanne Rocca-Butler, Ellie Wiener, and Bruce Wyckoff.

If you use these notes, along with your own, they will help to maintain the dances as presented.

Ruth Ruling, Editor - Joyce Lissant Ugglä, Assistant

Faculty Biographies

Tommy and Ewa Englund - Dances of Sweden

Ewa and Tommy Englund have been dancing, they say, for as long as they can remember. For the last fourteen years, they have been working for the most part with Swedish couple dances, known as polskor.

In addition to their group in Gastrikland, they have given workshops in many parts of Sweden. They are members of Hogbo Folkdansgille in Sandviken, and with them went to Austria to dance with Austrian folkdancers, and to teach them some Swedish dances.

The Englunds are, of course, interested in Swedish "gammaldans" such as schottis, hambo, vals, polka, and they do variations of these dances from different parts of Sweden. In 1982, 84, 85, and 86, the Englunds won the "Halsinge-hambo" contest.

They have been to the United States four times:

1986 - Scandia Festival, San Francisco. Workshop in Seattle.

1987 - Mendocino Folk Dance Camp. Buffalo Gap Camp.

1988 - Workshop in New York.

1989 - Stockton Folk Dance Camp.

John and Lori Flora - Round Dance Workshop

John's interest in dancing began with his parents, who, like John and Lori, met on the dance floor. His first formal training consisted of two years of classes in "ballroom dancing and decorum" while in junior high school. John started square dancing, then added round dancing (where he met Lori), and in time was given the "opportunity" to take over three classes from a teacher who was leaving the area. Casual interest soon gave way to total immersion in the activity.

John and Lori have served as liaisons between the Northern California Round Dance Teachers' Association and both local Square Dance Callers' Associations, as well as between the Teachers' Association and the local Square Dancers' Association. They have served as round dance chairmen of the Santa Clara Valley Square Dance Association's annual Jubilee, and for Northern California Square Dancers' Association's annual Golden State Roundup.

Barry Glass - Dances of the Balkans

Barry Glass joined AMAN in 1968 and quickly moved into directorial positions. He became Vocal Director, then Dance Director, and since 1985, has been Artistic Director. He is one of AMAN's leading soloists, and is also founder and director of AMAN's smaller performing unit, a group that does hundreds of performances and workshops in schools each year.

Barry received a degree in Classics and French from the University of California, Irvine, and has done graduate studies in Classics and Folklore at Irvine and Los Angeles campuses of the University of California.

He has gained national recognition in the arts community. He is presently serving on the National Endowment for the Arts Dance Panel, and continues to serve as a primary West Coast Dance Site Visitor. He has served on the California Arts Council Dance Panel, and on several panels in Los Angeles, including the Advisory Council for the Festival of Masks, and as an adjudicator for the Bravo Awards program of the Los Angeles Music Center Education Division.

Faculty Biographies (continued)

Danny and Joan Hathaway - Dances of Ireland

Danny Hathaway writes, "I've been in love with the magic of music and dance since my heart started keeping beat." He and his wife Joan have studied, researched, and shared music, dance, and folk tradition with the "wonderful people, mostly older--the fisherpeople, farmers, laborers--who shared, with hospitality, tastes of their lives."

The Hathaways have spent years studying and teaching in the Pacific Northwest, Cape Breton, and in Ireland, England, and Wales. They have taught at Centrum, Seattle Folklife Festival, Bear Hug, Camp Kiwanilong, Ashokan's first Celtic Week, Buffalo Gap, Maine Folk Dance Camp, and in Canada, camps at Vancouver, Toronto, and at Cape Breton's Gaelic College. Danny has formed and played in numerous bands--from rock to folk, Celtic, Scandinavian, Square, and Contra--and has organized workshops, festivals, and camps (including cooking).

Jerry Helt - American Square Dance

Jerry Helt began his Square Dance activities in the early 1940s and has been a full-time caller since 1953. As a professional caller and instructor, he conducts callers' clinics, workshops and serves on the teaching faculty of numerous universities, institutes and camps throughout the United States, Canada and Europe. Also, he serves the American Square Dance Workshop, Inc., and is a member of the Callerlab. Jerry conducts a full program of classes and clubs in Cincinnati and surrounding areas, which include squares, rounds, quadrilles and contras. He attended Engineering School at the University of Cincinnati and makes his home in Cincinnati, Ohio with his wife, Kathy, and three daughters.

Some of his square dance accomplishments are:

Recording artist on Blue Star, MacGregor, Scope, Sets in Order, Hollywood and Gateway Records. His numerous albums and singles are heard around the world.

Served on the program of the National Square Dance Convention since 1953.

Conducted exhibition groups and taught dancing to mentally retarded, wheelchair groups, and to children.

Featured as caller and choreographer on stage and television shows.

The Jerry Helt Fan Club and its national membership contributes and supports the American Cancer Society to help wipe out cancer.

Jacek and Bozena Marek - Dances of Poland

Jacek Marek was born in Krakow, Poland, the ancient capitol of Polish culture. He earned his Master's Degree at Poznan, where he joined the song and dance group "Wielkopolska," and there met his wife, Bozena. For ten years, they pursued further dance studies in Gdansk, Warsaw, and elsewhere, leading to a Diploma in Dance Studies, and to the position of assistant choreographer of "Wielkopolska." In 1973, Jacek founded his own ensemble at the Poznan Polytechnic Institute. At the same time, he was appointed Director of Folklore Arts for the province of Poznan, which enabled him to travel through Poland and study the customs and dances of the villages. Since 1973, Jacek has taught Polish Dance in Hungary, Holland, West and East Germany. Many Americans have studied Polish Dance with him in the courses given each summer by the Polonia Society. A special grant enabled him to study Labanotation with Dr. Roderyk Lange in Jersey, Great Britain.

His first visit to the United States was in 1978, and since then he has been artistic director of the Krakowiak Polish Dancers of Boston, and has taught workshops in many of the Eastern states, in Chicago, Seattle, and in San Francisco. In 1980, he was the lead choreographer of the Polish Folk Dance Ensembles Festival in San Francisco.

FOLK DANCE CAMP - 1991

Faculty Biographies (continued)

Yves Moreau - Dances of Bulgaria

Yves Moreau lives in Montreal, Quebec, Canada and is recognized as one of North America's foremost exponents of Bulgarian dance and folklore. He has travelled to Bulgaria almost annually since 1966 to research dance and to record music in all regions of the country. He has also lectured and conducted workshops throughout North America as well as France, Switzerland, Germany, the Netherlands, Sweden, Norway, Mexico, Japan, Taiwan, Hong Kong, New Zealand, and Australia.

From 1972 to 1988 he directed *Les Gens de Mon Pays*, a Montreal-based amateur folk ensemble specializing in Bulgarian and French-Canadian folklore which toured widely in North America and represented Canada at several international folk festivals in the U.S., France, Greece, Italy, and Bulgaria. Yves has also choreographed several stage suites of Bulgarian and French-Canadian material for various professional and amateur performing groups in North America, Australia, and New Zealand. Besides Bulgarian, Yves also teaches dances from other Balkan countries as well as from Brittany and his native Quebec.

From 1975 to 1985, Yves was special projects coordinator at the Canadian Folk Arts Council and is currently doing similar work with *Folklore Canada International*, a private organization which coordinates cultural exchange programs and produces several international folk festivals in Canada. Yves also coordinates the annual folklore seminar Heritage International in Cornwall (Ontario) each summer.

Yves, who speaks Bulgarian, is the president of the Quebec-Bulgaria Cultural Society which promotes Bulgarian culture and has been a regular contributor to various folk music and folklore programs for Canadian radio and television. He has supervised recordings of Bulgarian folk music on the Balkanton, Worldtone and XOPO labels and has presented several papers at various conferences on ethnomusicology and folklore in America and Bulgaria. Based on his research and collections, Yves has compiled the now famous collector's cassettes "Bulgaria and Sons" which give examples of rock, jazz and other types of groups around the world adapting Bulgarian tunes. In 1980, Bulgaria awarded him with the order of Kiril & Metodi (1st degree) for his work popularizing Bulgarian folk culture in North America.

Yves teaches mostly non-choreographed village material which he collected during his many field trips. Some of the most popular dances introduced by Yves over the years include: Pinosavka, Dobrudzanska Raka, Gjusevska Racenica, Chetvorno Horo, Dospatsko, Bicak, Sandansko Horo, Vlasko Horo, Sitna Zborenka, Panagjursko Horo, Kulska Sira, Dobra Nevesto, La Bastringue, Les Saluts, Le Laridé, and Gavotte d'Honneur.

Slobodan Slović - Dances of Serbia

"Boban" is a Serbian dance specialist and one of the new generation of Yugoslav researchers and teachers of folklore who are vitally concerned with preserving the traditional old village dances in their original form.

He was born in 1947 in the village of Atenica near Cacak. He grew up in a family musical tradition, began dancing at age 13, and later studied folklore with artists in Sarajevo, Zagreb, Ljubljana, Beograd, Novi Sad, and Macedonia.

In addition to his research work, since 1970 he has worked as a professional choreographer. He is currently the artistic director and choreographer of "Folklorni Ansambl KUD Abrasevic" in Cacak, and "Ansambl Sumadija" in Gornji Milanovac.

"Boban" has toured with his award-winning ensembles throughout Yugoslavia, Europe, and the Middle East. Last fall he completed a fourth teaching tour in the United States and Canada. He was an instructor for two years at the Northwest Kolo Festival in Seattle, and at the Kolo festival in Berkeley in 1988. In 1990 he was on the faculty of Stockton Folk Dance Camp.

Tineke van Geel - Dances of Armenia

Tineke van Geel, from Amsterdam, Holland, received her certificate of Folk Dance Teacher from the Dutch Folk Dance Society in 1977, and in 1987, her certificate as professional Folklore Dance Teacher from the Ministry of Culture in the Netherlands.

She became interested in Armenian Dance as a result of the visits of two Armenian guest teachers to the Netherlands. This finally resulted in four trips to the Socialist Republic of Armenia in the U.S.S.R., between 1985 and 1989. Two of these visits were supported by scholarships from the ministry of Culture and the Ministry of Education in the Netherlands. She studied with several amateur ensembles, and attended the Dance department of the Pedagogical Institute and the State Choreographic School in Yerevan for several months.

Tineke has published several articles and booklets in Dutch on Armenian dance and folklore, and has produced two cassettes and a record with Dances from Armenia.

She has taught numerous workshops in the Netherlands and was a guest teacher in Belgium, Germany, Finland, and the United States. She is a regular teacher to the professional Folkloristic Dancetheater.

The Musicians

Barbara McOwen - Music Director

Barbara McOwen plays fiddle, and some bass and piano. Originally from Berkeley, California, she was active as a folk dance teacher and musician in the 60s and 70s. She attended Stockton Folk Dance Camp for the first time on a U.C. Folk Dance Club Scholarship in 1968. It was then she was inspired by C. Stewart Smith and went on to gain her R.S.C.D.S. Scottish country dance teaching certificate, form a dance band, and record three record albums. In 1979 she and her husband Robert moved to the Boston area and continued her main interest in Scottish fiddling with her current bands, Tullochgorum and Pipes Awa. Barbara and Robert have taught numerous Scottish dance, folk dance, and music workshops across the U.S. and Canada, and have toured in Scotland. Barbara keeps up with her other interests in classical music plus Swedish, tamburica, and Bulgarian music, and dances whenever possible.

Rebecca Ashenden

Rebecca plays Bulgarian accordion, Cape Breton and contra dance piano, and Swedish fiddle. She studied accordion with Alan Bern, and has played accordion for about 4 years. She plays with the wild electric New York Balkan band known as Gypsy Cab, and has her own Swedish fiddle band and contra dance band. Becky is a weaver by trade. She went to weaving school in Sweden in 1981 and thus began her interest in Swedish fiddling. She has started a regular monthly Balkan dance and gives annual Barn dances out where she lives.

Chuck Corman

Always an avid folkdancer, Chuck Corman began playing music in 1984 with the tamburica components of the North Country Folk Ensemble in Arcate, California. Since then, he has been fundamental in the formation of two tamburica-based folk orchestras in Northern California, and continues his musical pursuits as a full-time musician with the Aman Folk Ensemble of Los Angeles. Primarily a tamburica player, he is also comfortable on the guitar, bass, tambura, and back-up violin.

Janette Duncan

Janette plays fiddle and also mandolin, tambourine, triangle, rebec, and vocals. She learned country fiddling from her father, and she is a strong leader in Swedish, Cajun, Mexican, swing, contra, Scottish, English, and French, and can accompany most everything else. She has attended a number of workshops and camps, plays regularly for dances in her area as well as occasionally further afield, and has been to several folk dance camps as a staff musician.

Jaap Leegwater

Jaap plays flute, blues harmonica, guitar, and lead vocals. He is known worldwide as an eminent Bulgarian dance teacher, and has taught at many camps under that hat. Jaap is also a fine musician and has produced and played on a number of Bulgarian dance recordings. He likes international music, and is becoming seriously interested in the music and dance of the Netherlands, his native country.

The Musicians (continued)

Don Sparks

Don, currently with the Aman Folk Ensemble as Director, has during the last ten years, served the company as a vocal soloist, dancer, musician, dance director, music coordinator, and artistic director. One of his areas of greatest interest is that of the Hungarian dance and music traditions, and he has traveled extensively in that area and speaks Hungarian. He has been on the teaching staff of Mendocino Balkan Camp, the California Traditional Music Society Festival, and Centrum in Port Townsend. He currently divides his playing time between accordion, bass, violin, brácsa, and tamburica.

Swedish Dance Positions

1. POLSKA

M put R arm round W waist and hold W R upper arm with L hand. W put L hand on M R upper arm and R hand on M L upper arm. W R arm is on the inside of M arm. Ptrs stand a little to L of each other.

2. REVERSE POLSKA

Mirror image of Polska pos. Ptrs stand a little to R of each other.

3. HAMBO

Similar to Polska pos except the M L and W R hands are slightly further down ptr arm. M L and W R hold ptr arm just above the elbow.

4. WALTZ

M put R hand at ctr of W back just above waist. W L hand on M R shldr. M hold W R hand in his L (palm to palm) at about shldr level, elbows slightly bent.

Variation: With L hand, M grasp outer edge of W R hand. Both hands are palm down.

5. SHOULDER-WAIST

Ptrs facing, M place hands on W back just above waist. In some instances, M L hand is higher on W back than R hand. W place hands on M shldr. Arms are slightly rounded.

Armbagsleken från Evertsberg (Sweden)

Translation: Elbow dance from Evertsberg.

Pronunciation:

Cassette: Englund cassette - Stockton 1991

3/4 meter

Formation: 1st Variation Music - very slow tempo

Beginning position: equal numbers of M and W in a circle holding hands down.
Facing from front, W are in a half circle on the L, M in a half circle on the R.

2nd Variation Music - slow tempo

Beginning pos like above but with dancers very close to each other.

Hold: Elbow hold, free arm hanging.

Steps:

Step A.

With slightly bent knee, R ft takes one step fwd (1); rest (2); make 1/4 turn to the R on R sole while lifting L ft (2 and); L ft steps in front of R ft while hand hold is dropped (3); slight turn to L on L sole (3 and).

Step B.

With slightly bent knees, step fwd on R ft (1); rest (2); make 1/4 turn to the L on R sole while lifting L ft (2 and); fwd step with L ft (3); turn slightly to the R on the L sole (3 and).

R ft steps in front of L (1); rest (2); and so on ...

Note that the rest takes place on the and 2, the turning on 2 and, and 3 and. R ft steps decisively.

Execution: During the 4 introductory cts, the hold is dropped. The dancers turn so that the lead cpl (standing together in the front) are facing one another, W CCW, M CW. The dancers behind the lead cpl face the same direction as the lead cpl.

Lead cpl start dance with Step A by reaching out R arms and grabbing the ptr's elbow from underneath thereby causing the insides of the lower arms to be resting on one another (1); rest (2); release grip (3). On the next meas the next cpl in line enter the dance with Step B by turning to the L on the L sole (3 and) taking L elbow hold and taking a step fwd on the R ft.

One by one, the dancers who have so far stood still get into the dance, every other one starting with R elbow hold and Step A, and L elbow hold with Step B until all are dancing.

Presented by Tommy and Ewa Englund

Familjevals (Family Waltz)

(Sweden)

Pronunciation:

Music: Any waltz tune. Englund cassette - Stockton 1991

3/4 meter

Formation: Circle hold. Any number of couples.

Step: Waltz step.

Meas

Pattern

- 1-2 M: Beginning on his L ft, takes a waltz step twd the W on his L, then a waltz step twd the W on his R.
 W: Does the same, but begins with her R and turns first twd M on her R.
- 3-4 Repeat meas 1-2.
- 5-8 M waltzes with the W on his L, doing one turn in four meas, then places her on his R side.

Repeat the dance from the beginning.

Translated for Stockton Folk Dance Camp 1991 by Wes Ludemann

Presented by Tommy and Ewa Englund

Fernbopolska

(Sweden)

Fernbopolska is a slängpolska from Våsterfärnebo parish. The dance was reconstructed during a dance course part II, SUR Västmanlands district, in Tärnsjö in 1974 based on an interview with Helga Johansson, who was born in 1899 in Möklinta. Helga stated that the dance should go very fast. "The skirts flew out and swept around the floor." She has two names for the dance, Gammelpolska and Fernbopolska.

Pronunciation:

Cassette: Englund cassette - Stockton 1991.

3/4 meter

Formation: Initial position is two cpls in a circle.

Holds: Circle hold: Cpls in a closed circle, W stand to the R of their ptrs and lay their hands in the M's hands.

Couple hold: Double handhold, alternated with a closer hold, standing somewhat to the L of each other with R hand on ptr's waist (= equilateral position). L hand on ptr's upper R arm or shldr.

Step: Step L (ct 1); step R,L (ct 2); step R (ct 3).

Sequence: 8 meas I. The circle rotates CW.
 2 meas II. Clap and individually turn around CCW.
 6 meas Clap and do the couple turn, turning CW.
 2 meas III. Clap and individually turn around CCW.
 6 meas Clap, then take circle hold and dance CW.

Repeat parts II and III as long as the music continues. Alternate hold for the couple turn.

Comments: The above description was written by Märta Johansson and Svea Jansson in March 1983 after another interview with Helga Johansson. It has not been possible to document the turning step. During the 1974 reconstruction, the three-step was used. We recommend trying both steps to see which works the best. If the three-step is used, it ought to have the character of a slightly accented springsteg (a running step danced on the sole of the ft with a slight dip). The number of measures indicated is merely a suggestion.

Translated for Stockton Folk Dance Camp 1991 by Wes Ludemann.

Presented by Tommy and Ewa Englund

Hambo från Jokkmokk

(Sweden)

Informant: Linus Strömberg in Vajkijaur, 1972.

Pronunciation:

Cassette: Englund cassette, Stockton 1991.

3/4 meter

Formation: Cpls moving CCW around the room. The dance can be done at the same time as other cpls dance the usual hambo.

Holds: Introductory step: Simple handhold with the M grasping W's hand from above.
Turning step: Shldr-waist position.

Steps: Dal step without extending the ankle.
Three-step (three running steps fwd).
Hambo step.
Man's polska step: On ct 3&, with back turned diagonally twd the line of direction, pivot on both heels. On ct 1, come down on the soles of both ft. On ct 2, step onto the L ft, which is turned to the R, and begin a pivot on the L sole. On ct 3, place the R ft next to the L.

Meas

Pattern

- | | |
|-----|--|
| 1-3 | The cpl dance two introductory Dal steps as for the hambo, but without extending the ankles, then walk with a Three-step into the hambo pos. |
| 4-7 | Both M and W do the first hambo turning step. Thereafter, the M does the polska step described above while the W continues to dance the ordinary hambo step, but a little more forcefully. The M lifts the W a little during the heel pivot. |
| 8 | To stop the turn, the M does his last heel pivot, then accents beat 2 by stamping with his L ft. |

Notation by Bengt Martinsson, 1972. Translated for Stockton Folk Dance Camp 1991 by Wes Ludemann.

Presented by Tommy and Ewa Englund

Hambo

(Sweden)

- Music:** Although 3/4 meter, hambo music is *not* the same as waltz music. Many hambo tunes exist. The musician (live or on tape) should play with proper hambo styling to encourage the dancers.
- Hold:** M R arm around W waist and W L arm on M R arm with W L hand on M R upper arm/shldr. M holds W R upper arm with M L hand. W lays her R arm inside of M L arm and holds his L arm above the elbow with her R hand.
(Note: 1. Couples will need to make modifications in their position depending on the two persons' relative sizes and inclinations.
2. During the hambo turn, the ptrs dance as one unit instead of as two individuals. A hambo high comes only through synergy.
3. Ptrs hold ptrs with more than just hands. Arms against arms are also part of your contact with your ptr.)
- Steps:** Hambo (HAHM-boh)
M: Step a short step onto R heel (rolling through onto the full ft) LOD (ct 1), beginning CW turn with ptr. Continuing the CW turn, step onto L one foot-length or less from the R toe LOD. L toes should point generally away from ctr of dance circle and R toes should point generally twd the L arch (ct 2). Pivot with wt on ball of L ft to complete the CW turn facing slightly in toward ctr from LOD. R ft comes to rest fully on the floor giving balance and support beside the L (ct 3). Wt should remain more on the L than on the R so that the R ft is free to start the sequence again.
W: Begin CW turn with a step LOD onto L (ct 1). L toes will point generally away from circle ctr. Continue CW turn with a pivot on the ball of L ft bringing R beside L and resting R beside L (ct 2). Short step LOD on R (ct 3).
- Dalsteg (DAHL-stegg - valley step)
R: Step fwd through R heel bending R knee and beginning to swing L smoothly fwd beside and then in front of R (ct 1). Continuing the fwd movement of the L while keeping R knee bent (ct 2). Somewhat pointing L ft in front of R about a foot-length off of the ground, relevé on R almost straightening knee and lifting heel from floor (cts 2,&). Sink back onto full R ft bending knee slightly (but not as much as in cts 1 or 2) and begin lowering L ft slightly (ct 3).
L: Same as R with opp ftwk.
- Tresteg (TRAY-stegg - three step)
L: Step fwd LOD through L heel onto ball of L ft keeping bend in L knee (ct 1). Step with bent knee LOD onto R ball of ft beside L arch or ball of ft being sure to keep wt well fwd and not lose momentum or interrupt fwd progress (ct 2). Taking wt on ball of R ft, begin to bring L ft fwd while straightening knees somewhat and making a slight relevé on R (ct 2,&). Step fwd on L heel rolling through onto full ft while bending L knee slightly (but not as much as on cts 1 and 2)(ct 3).
R: Same as L with opp ftwk.

Hambo - continued

MeasPattern

- 1 Dalsteg (away from ptr). Holding inside hands (W L, M R) at about shldr level with bent arms, each ptr dances a dal step fwd and slightly away from ptr. The held hands move slightly in LOD in front of the dancers as each turns slightly away from the other.
- 2 Dalsteg fwd beginning on the inside ft and swinging the outside ft twd ptr. Turn slightly twd ptr and look ptr in the eyes. Held hands are barely behind the cpl.
- 3 Tresteg. M dances L Tresteg and w dances R Tresteg. (Note: many cpls simply dance three even steps fwd instead of the Tresteg. Remember to keep the knee bent on cts 1 and 2, the relevé on ct &, and the lesser bend on ct 3.)
- 4 Transition into Hambo turn. M begins his hambo step as described above, and the cpl begins to take the hambo hold. W delays beginning her first turn until meas 5. Instead, W takes two small steps LOD (L,R) to position herself into M's turn. On ct 3, she makes the R step as described in W's hambo step above. By this time, the cpl should have taken the hambo hold.
- 5-7 3 Hambo turns.
- 8 Transition out of Hambo turn. M has finished his four turns and makes three small steps almost in place (R,L,R) positioning himself to start again with meas 1. W finishes her fourth turn while making three small steps (L,R,L) and opening out ready to begin her dal step onto her R away from her ptr.

Presented by Tommy and Ewa Englund

Hambo från Svartnäs (Sweden)

This hambovariant is danced in both the CW and CCW direction. Svartnäs (SVAHT-ness) is near the border of Gästrikland and Dalarna.

Pronunciation: HAHM-boh frohn SVAHT-ness

Cassette: Englund cassette - Stockton 1991.

3/4 meter

Formation: Cpls facing in open position.

Positions: Open: Hold inner hands, with outer arms hanging.
Closed: Polka position.

Execution: HAMBO CW.

- M: Meas 1: Step on L (cts 1-3).
- Meas 2: Step on R (cts 1-3).
- Meas 3: Step fwd on L,R,L (cts 1,2,3).
- Meas 4-8: Turn CW, stepping R,L,R (both) (cts 1,2,3).
- W: Meas 1: Step on R (cts 1-3).
- Meas 2: Step on L (cts 1-3).
- Meas 3: Step fwd on R,L,R (cts 1,2,3).
- Meas 4-8: Turn CW, stepping L,R (both),R (cts 1,2,3).

HAMBO CCW.

- M: Meas 1-2: Same as meas 1-2 above.
- Meas 3: Step L (cts 1-2); step R (ct 3).
- Meas 4-8: Turn CCW, stepping L,R,L (both) (cts 1,2,3).
- W: Meas 1-2: Same as meas 1-2 above.
- Meas 3: Step R (cts 1-2); step L (ct 3).
- Meas 4-8: Turn CCW, stepping R,L (both), L (cts 1,2,3).

Meas 1-3 is danced in open position. Polska is done in closed pos. The CW and CCW portions of the dance are alternated every phrase. The last measure of the phrase is done in place. The first beat of meas 1 and 2 can be marked (stamped). The arms are brought back on meas 1 and fwd on meas 2.

Presented by Tommy and Ewa Englund

Mellparing från Stugun

(Sweden)

Mellparing is a schottis variant from Jämtland. The name of the dance implies that it may have originated in the neighboring province of Medelpad, before it was developed in Jämtland.

Pronunciation: mehl-PAHR-eeng frohn STOO-gun

Music: Englund cassette - Stockton 1991; 4/4 meter
any appropriate slow schottis from Jämtland.

Formation: Couples in open shldr-waist pos, facing LOD (CCW), W to R of ptr.

Positions: Försteg (forestep): Open shldr-waist: M R arm around W waist, W L hand on M R shldr. Outside hands at sides.

Omdansning and Resting Figure: M R arm around W waist, W L hand on M R shldr. W R hand on M L shldr, M L arm outside W R arm with hand on W R shldr.

Steps: Försteg: Walk 4 steps fwd (2 meas). M lead W in front of him while each take 2 walking steps, so that he now faces LOD and W faces M (1 meas). Start omdansning as below (1 meas).

Omdansning: Count 1-2-3-4 (1 meas = 1 rotation)

M: L fwd in LOD (ct 1). Turn 1/2 rotation on L sole, gathering R ft close to L ft (ct 2). R ft back in LOD (ct 3). Turn 1/2 rotation on R heel, gather L ft (ct 4).

W: Step R ft behind L ft (ct 1). Light running steps on L,R,L to complete one rotation (cts 2,3,4).

Resting Figure: Walking, 2 steps per meas, M fwd in LOD and W bkwd.

Execution: Start dance with Försteg and continue with Omdansning as desired. After Omdansning, cpl may return to the Försteg or do the Resting Figure. Typically, one may use the Försteg only at the beginning of the dance and not return to it.

Presented by Tommy and Ewa Englund

Polska från Åmot (Sweden)

Pronunciation:

Cassette: Englund cassette - Stockton 1991

3/4 meter

Formation: Couples facing fwd (CCW).

Holds: A: Waltz position.
B: W R hand in M L hand.
C: Polska hold.

Step: M: L (ct 1); R (ct 3).
W: R (ct 1); L (ct 3).
Danced smoothly with even and steady flow throughout whole dance.

Sequence: Dancing fwd (hold A).
Turning W CW under M L arm (hold B).
Couple turn CW (hold C or A).

Execution: Danced by cpls around the room. The three dance sequences are done at will. During the turning sequences one turn is done every measure. As the W is turning under the M's arm, he can turn CCW under his raised arm for one or two measures before the Couple turn.

Notated May 13 and Aug 17, 1976
Benno Eriksson
Britt-Marie Rylander
Tony Wrethling

Presented by Tommy and Ewa Englund

Polska från Järvsö (Sweden)

Pronunciation:

Cassette: Englund Cassette - Stockton 1991. 16-beat polska from Halsingland played slowly.
3/4 meter.

Holds: In beginning and rest steps, M holds his R arm around W waist and W's L arm is on M's R upper arm. M's L and W's R hands are flat against each other, fingers around ptr's hand.

In polska step, polska hold except that M's L hand is held in a fist. His L arm is outside of and over W's R arm, his L hand facing outward in W's R elbowbend.

Steps: Polska begins with försteg, each starting with outside ft. Polska is done in a springy style.

Polska Step W: L knee is bent while placing R sole next to L heel (ct 1); R ft moves angled to the R and is placed down heel first (ct &); take wt onto sole of R ft (ct 2); L ft makes CW arc (ct &); step on whole L ft (ct 3). While this L ft is turning, the R ft does a bkwd arc-like movement (CW) and sets the sole down next to the L heel.

Polska Step M: Step fwd on L and turn to R (ct 1); make CW half-turn on L sole while R ft does and arc twd the back (&); step on R one ft-length behind L (ct 2); continue turn on L sole and R heel (ct 3).

Resting Step: (Refer to "rest step" hold) During rest step however, W's R arm rests against M's chest. Here a running step is used--slow with entire ft on floor. M begins with L ft running fwd, W with R ft running bkwd.

Presented by Tommy and Ewa Englund

Schottis från Oviken

(Sweden)

Pronunciation: SHAWT-tees frohn oh-VEE-ken

Cassette: Englund cassette - Stockton 1991, Schottis from Jämtland.

4/4 meter

Formation: Partners side-by-side facing LOD. W to R of M.

Positions: Open: Inner hands held, pointing slightly fwd. Outer arms hanging.
Closed: Waltz pos: M L arm around W waist; W R hand on M shldr. Outer hands joined, palm to palm.

Execution: Meas 1-2: In open pos, two schottis steps fwd in LOD beginning with outside ft.
Meas 3: In Waltz pos, turn once CW in LOD with two steps (cts 1,3).
Meas 4: Still in Waltz pos, M walk bkwd two steps (L,R), W walk fwd (R,L).
At end, take open pos to start dance again.

Presented by Tommy and Ewa Englund

Snurrebock från Järvsö

(Sweden)

Snurrebockar occur in various parts of the country, and consist of the polska of the particular region, in addition to bowing and running figures. Occasionally, dancers change partners prior to the next polska figure. It is likely that these dances originated as somewhat farcical imitations by the peasantry of more aristocratic dances, such as the minuet, incorporating the local polska.

Pronunciation:

Cassette: Englund cassette 1991

3/4 meter

Positions: Polska: Polska position, with the difference that M makes a fist with his L hand and folds it firmly over W's R upper arm.

Three-step: Arm in arm.

Running step: M R hand on W waist; W L hand on M upper arm. M L and W R hands palm to palm, with fingers folded over partner's hand.

Bowing: Hands on hips.

Meas

Pattern

INTRODUCTION.

FIGURE I. POLSKA.

- 1-8 M: Count 1-&-2-3 (1 meas = 1 rotation). Step on L ft turned twd the R (ct 1); turn approximately 1 rotation CW on L sole (ct &); step R, a foot-length behind L ft (ct 2); turn on R heel and L sole (ct 3).
W: Count 1-2-3-& (1 meas = 1 rotation). R sole placed near L heel (ct 1); step on R (ct 2); step on L (ct 3); turn CW on L sole (ct &).
 The polska is not smooth, but is characterized by an up and down movement.

FIGURE II. RUNNING.

- 1-8 Running steps in LOD, starting on outer ft. A three-step (a running step accentuating the first beat of each meas) can substitute for the running step.

FIGURE III. BOWING.

- 1 Bow twd each other, M's back twd ctr of circle. M turns 1/2 rotation CCW, W 1/2 rotation CW.
 2 Bow away from each other. Turn back twd each other, M turning CW, W CCW.
 3 Bow toward each other.
 While turning CCW, step L,R,L, and the reverse when turning CW.

FIGURE IV. RUNNING.

- 1-8 Repeat Fig II.

FIGURE V. BOWING.

- 1-3 Repeat Fig III.

Presented by Tommy and Ewa Englund

Cigančica

(Vojvodina)

Cigančica is from Bačka and Baranja.

Pronunciation: TSEE-gahn-chee-tsah

Music: John Filcich cassette

2/4 meter

Formation: Partners, side-by-side, W on M's R. M's R arm is around his ptr's waist. W's L hand rests on her ptr's R shldr. Free hands are down. Dance can also be performed in small circles. In this case, the Variations are done with joined hands down. The chorus is performed with back basket hold.

Meas

Pattern

VARIATION I.

- 1 Slight leap sdwd R, closing L to R without touching floor (ct 1); repeat with opp ftwk and direction (ct 2).
- 2 Three tiny steps in place with relaxed knees (all three bounces show), R-L-R (cts 1,&,2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

CHORUS.

- 1 Shldr-waist position. Step-hop-step turn. Step on R (ct 1); hop on R (ct 2); step on L (ct &).
- 2-8 Repeat meas 1, continuing couple turn. On last meas, a stamp-stamp (R-L) can be substituted for the last step-hop-step. Also during the chorus, the M may let go with the L hand. In this case, the turn happens with the R hops adjacent. The M's L hand may be left down or be raised up during the turn. He may take off his hat and hold it in his raised L hand.

VARIATION II.

- 1 Ptrs face and join both hands across. Slight leap R, bringing L up behind (ct 1); repeat with opp ftwk and direction (ct 2).
- 2 Repeat meas 2, Variation I.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

VARIATION III.

- 1 Same position as Variation II. Hop on L, touching ball of R slightly fwd (ct 1); hop again on L, touching R heel slightly fwd (ct 2).
- 2 Hop twice on L bringing R around to the back (cts 1,&); step on R behind L (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

Presented by Barry Glass

Injevsko

(Macedonia)

Source: Group of villagers from Injevo, Eastern Macedonia

Pronunciation:

Record: FR-4117

2/4 meter

Formation: Line of women, joined hands down ("V" pos).

Styling: Dance performed on full ft, but with light style.

Meas

Pattern

PATTERN.

- 1 Facing R, lift on L and step on R (ct 1); step on L (ct 2).
- 2 Repeat meas 1.
- 3 Step on R (ct 1); hop on R (ct 2).
- 4 Repeat meas 3 with opp ftwk.
- 5 Facing ctr on hop, repeat meas 3.
- 6 Turning slightly L, step on L (ct 1); step on R (ct 2).
- 7 Step on L (ct 1); hop on L (ct 2).
- 8 Repeat meas 7 with opp ftwk.
- 9 Facing ctr, step sdwd on L (ct 1); step bkwd on R (ct 2).
- 10 Cross L in front of R, turning slightly R (ct 1); hop on L (ct 2).

Presented by Barry Glass

Invîrtita

(Romania)

Source: This dance was seen at the student festival in Agafton, near Botosani.

Pronunciation: een-vuhr-TEE-tah

Record: Aman 105, or any good Invîrtita music. 7/16 meter
Music notation of 7/16 is counted 1,2,3 or S,Q,Q.

Formation: Couples scattered around the floor in shldr-waist position. Moving to the R, M's R arm can move to W's upper arm, or be free (reverse going to L).

Steps: Basic Step for Figure I and Figure II: Both step on R (ct 1); step on L (ct 2); step on R (ct 3). To begin the figure, M opens the cpl to a side-by-side pos with inside hands joined down. Free hands are down at sides (M can raise his free hand and snap his fingers at will during the figure).

Meas

Pattern

INTRODUCTION. None.

CHORUS STEP.

- 1 Both step on R to R (ct 1); cross L in front continuing CW turn (cts 2,3).
- 2 Step on R to R (ct 1); turning body back twd L, lower onto whole R ft, bending R knee (cts 2,3).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.
- 9-11 Repeat meas 1 three times.
- 12 Repeat meas 2.
- 13-16 Repeat meas 9-12 with opp ftwk and direction.

FIGURE I. (Performed twice)

- 1-3 With inside hands joined and raised, W passes behind her ptr and around in front of him. (She ends with her R shldr pointed at her ptr's chest.) This takes three Basic Steps; M does Basic Step in place.
- 4-5 W uses two Basic Steps to turn 1 1/2 times CCW under the joined hands, ending with her L shldr pointed at her ptr's chest. M continues Basic Step in place.
- 6-8 W uses three Basic Steps to return to her ptr's R side, moving behind her ptr. M continues Basic Step in place and brings the joined hands down on ct 1 of meas 8.

FIGURE II. (Performed four times)

Same opening pos and Basic Step as in Figure I.

- 1 M raises joined hands and leads W fwd with one Basic Step. M does Basic Step in place.
- 2-3 M dances two Basic Steps in place as he turns his ptr under the joined arms (W makes two turns CCW under the joined hands using two Basic Steps).
- 4 M dances one Basic Step in place bringing his ptr back to his R side and joined hands down (W dances one Basic Step backing up to her ptr's R side).

These figures may be done in any order or repeated at will. For example, a cpl may choose to dance the Chorus over and over and never do a figure. Here is a possible sequence: Chorus -- Figure I -- Chorus -- Figure II. The music allows for two times through this sequence.

Presented by Barry Glass

FOLK DANCE CAMP - 1991

Invîrtita (Romania)

Source: This dance was seen at the student festival in Agafton, near Botosani.

Pronunciation:

Record: Aman 105

11/16 meter

Music notation of 11/16 is counted 1-2, 3-4-5, 6-7-8, 9-10-11, as 1, 2, 3, 4.

Formation: Couples scattered around the floor in shldr-waist position.

Meas

Pattern

INTRODUCTION.

CHORUS STEP.

- 1 Both step on R to R (ct 1); cross L in front continuing CW turn (ct 2); step on R to R (ct 3); turning back to L, lower onto whole R ft (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.
- 5 Repeat meas 1, cts 1-2 twice (cts 1,2,3,4).
- 6 Repeat meas 1.
- 7-8 Repeat meas 5-6 with opp ftwk and direction.

STEP I.

Basic step for this step and Step II. Both step R (cts 1,2); step L (ct 3); step R (ct 4). Thus one basic step, next basic step will use opp ftwk.

- 1-8 Dropping shldr-waist pos, cpls take an inside hand hold, W on R. (M's R holds W's L hand). M remains in place doing basic steps while W passes behind M with three basic steps (joined hands are up); W makes 1 1/2 turns in front of M, starting by going fwd under joined arms and turning CCW. W returns to place meas 6,7,8 with hands coming down.

STEP II.

- 1-4 Same position as Step I and with same basic step. Hands come up as W moves fwd in front of M with one basic step. With two basic steps, W turns twice CCW under joined hands and backs to place on meas 4, hands come down.

These steps may be done in any order. The following is a suggested possibility:

Sequence:

Chorus 16 meas (once through as written)
 Step I 16 meas (twice through as written)
 Chorus 16 meas
 Step II 16 meas (four times through as written)
 Repeat this whole sequence.

Presented by Barry Glass

Krecavi Ketuš

(Vojvodina)

Source: Seminar on Yugoslav dance on Badija.

Pronunciation:

Record: FR-4105A, Aman 101

2/4 meter

Formation: Open circle, hands down ("V" pos).

Meas

Pattern

INTRODUCTION.

PATTERN.

- | | |
|-------|--|
| 1 | Moving R, step lightly onto R, bringing L up slightly (ct 1); step onto L, bringing R up slightly (ct &); repeat (cts 2,&). Note: hips always face ctr. |
| 2-4 | Repeat meas 1 three times. |
| 5 | Still moving R, step on R slightly across L into the ctr of the circle (ct 1); step on L in LOD (ct &); step on R slightly across L outside of the circle (ct 2); step on L in LOD (ct &). |
| 6-7 | Repeat meas 5 twice. |
| 8 | Bounce three times on both ft (cts 1,&,2); hold (c &). |
| 9-16 | Repeat meas 1-8 with opp ftwk and direction. |
| 17 | Lift on L and come down gradually onto R (cts &,1)(Note: this is the same kind of step found in the Veliko Kolo); repeat with opp ftwk (from R to L)(cts &,2). Lift again on the L (ct &). |
| 18 | Bounce three times on both ft (cts 1,&,2). |
| 19-20 | Repeat meas 17-18 with opp ftwk. |
| 21-24 | Repeat meas 17-20. |
| 25 | Hop on L and touch ball of R ft beside L (cts 1,&); hop again on L and touch R heel beside L (cts 2,&). |
| 26 | Hop twice on L, bringing R around L (cts 1,&); step on R behind L (ct 2); hold (ct &). |
| 27-28 | Repeat meas 25-26 with opp ftwk. |
| 29-32 | Repeat meas 25-28. |

Presented by Barry Glass

Kukurigu Petle

(Macedonia)

Source: Group of villagers from Injevo, Eastern Macedonia.

Pronunciation:

Record: FR-4117

2/4 meter

Formation: Mixed lines of men and women, joined hands up.

Styling: Dance performed on whole foot, but with a light style.

Meas

Pattern

INTRODUCTION.

PATTERN.

- 1 Facing slightly R, step on R (ct 1); hop on R (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3 Step on R (ct 1); step on L (ct 2).
- 4 Step on R (ct 1); hop on R, turning to face ctr (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9 Step back on R (ct 1); hop on R (ct 2).
- 10 Repeat meas 9 with opp ftwk.
- Note: step is directly behind other foot and is more of a replacement than a step back.
- 11-16 Repeat meas 9-10 three more times.

Presented by Barry Glass

Croatian Songs

Alaj Smo Se - Turopolje

//Alaj smo se, alaj smo se zestale selank'(e)//
 //Se'ni ve'ni lijlan beli zestale selank'(e)//
 //S'e selanke, s'e selanke ko' od jedne majk'(e)//
 //Se'ni ve'ni lijlan beli ko' od jedne majk'(e)//
 //Ne treba nam, ne treba nam črlenoga rupc'(a)//
 //Se'ni ve'ni lijlan beli črlenoga rupc'(a)//
 //Črleno nam črleno nam lice od polupc'(a)//
 //Se'ni ve'ni lijlan beli lice od polupc'(a)//
 //Lijlan ružo, lijlan ružo ne rasti yisin'(u)//
 //Se'ni ve'ni lijlan beli ne rast višin'(u)//
 //Siri grane širi grane moj mili gragan'(e)//
 //Se'ni ve'ni lijlan beli moj mili gragan'(e)//

Licko Kolo - Lika

- | | |
|---|--|
| 1. Pjevaj mi pjevaj, sokole
Pjevaj mi pjevaj, sokole
Šalaj sokole. | 5. Studen njoj kamen pod glavom
Študen njoj kamen pod glavom
Šalaj pod glavom. |
| 2. Kao što si sinoć pjevao
Kao što si sinoć pjevao
Šalaj pjevao. | 6. Ja sam njoj kamen izmako
Ja sam njoj kamen izmako
Šalaj izmako. |
| 3. Pod mojim dragim pendžerom
Pod mojim dragim pendžerom
Šalaj pendžerom. | 7. A svoju ruku podmako
A svoju ruku podmako
Šalaj podmako. |
| 4. Moja je draga zaspala
Moja je draga zaspala
Šalaj zaspala. | |

Svatovska - Slavonija

//Oj da mi je ici u svatove//
 //Još u one geje janje moje// I Ju!
 //Svi svatovi okiceni vinom//
 //Naša snaša do godine sinom// I Ju!
 //Naša snaša nezna "Oče naša"// I Ju!
 //A naš baja nezna "v jerovanja"// I Ju!
 //Drugo moja i ti si budala//
 //On se sali ti be se udala// I Ju!

Presented by Barry Glass

Mišnjača

(Croatia)

Source: Institute on Yugoslav Dance, Badija, 1972, Ivan Ivancan. The dance is from Lika.

Pronunciation:

Record: AMAN LP-104.

2/4 meter

Formation: M facing W in contra type sets, back of hands on waist or hips.

Meas

Pattern

INTRODUCTION.

STEP I.

- 1 Facing R, step on L over R (ct 1); step on R close behind L (ct &); step on L over R (ct 2); pivoting on L, turn 1/2 CCW to face R (ct &).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-8 Repeat meas 1-2 three times.

STEP II.

- 1 M: step on L in place (ct 1); hop on L (ct 2).
- 2 Step on R in place (ct 1); hop on R, raising hands slightly above shldr level and snapping fingers (ct 2).
- 3-8 Repeat meas 1-2 three times.
- (1-4) W: starting L, take 7 flat-footed steps to turn 1 complete CCW circle, stamping R on the eighth ct.
- (5-8) Starting R, take 7 flat-footed steps to turn 1 complete CW circle, stamping R on the eighth ct.

STEP III.

- 1 Both with L ft touching in front, hop on R (ct 1); hop again in same pos (ct &); place full wt on L, bringing the R up and back (ct 2); hop on L (ct &).
- 2 Wt on both ft together (ct 1); leap on L, bringing R up in back (ct &); wt on both (ct 2); leap on R, bringing L up (ct &).
- 3-8 Repeat meas 1-2 three times.

STEP IV.

- 1 Step on L to ctr, leading with L shldr (ct 1); step together R (ct &); step on L to ctr (ct 2); turn 1/2 CCW (ct &).
- 2 Step on R to ctr, leading with R shldr (ct 1); step together L (ct &); step on R to ctr (ct 2); turn 1/2 CW (ct &).
- 3-4 Repeat meas 1-2 so that you are facing your ptr on meas 4.
- 5-8 Continue moving across to face ctr on eighth meas.

STEP V.

- 1 M: step on L in place (ct 1); take wt on R (ct &); repeat cts 1,& (cts 2,&). R is flung out on cts 1 and 2 as you are putting wt on L. The heel is leading in this fling. Step may turn slightly L.
- 2-8 Repeat meas 1 seven times.
- 1-8 W: either take four little flat-footed steps to turn 1/4 L and then four steps to go R, or take eight steps to make one complete turn and eight steps to turn back.

Mišnjača -- continued

- 8 meas STEP VI.
Repeat Step IV snapping fingers on count 2 of first meas and raising arms so that palms are fwd on every second meas. Moving back to original pos alternately snapping and just raising arms.
- 1-2 STEP VII.
All step on L in place (ct 1); hop on L (ct 2); step on R (ct 1); hop on R (ct 2).
3-4 W continue to step-hop. M take three walks on last meas (4) to make one complete circle CW (cts 1,&,2).
- 8 meas STEP VIII.
Same as Step III.
- 1-8 STEP IX.
All do step-hops as in meas 1-2 of step VII, to move slowly to ctr and face ptr.
- 1-4 STEP X.
M holds W's R hand in his R hand as she does pivot turns CW wt on R.
5-8 M then stand for four meas while W still turns. M still has R hand raised and this he flicks as if to help W.
- 8 meas STEP XI.
Repeat Step IV out to place and clapping 1,&,2.
- 1-4 STEP XII.
Hop on L touching R in front eight times.
5-8 Hop on R touching L eight times.
- 8 meas STEP XIII.
Repeat Step III.

Presented by Barry Glass

Nevestinsko

(Macedonia)

Source: Learned by Nena Sokcic from a villager in 1950. Dance is from Debar in Western Macedonia. Nevesta means "bride," but refers to any young unmarried woman, or married woman who has not had her first child.

Pronunciation: NEH-veh-steen-skoh

Record: LP AMAN-103 Side A/5.
7/16 meter 1-2-3, S,Q,Q

Formation: Open circle of women, joined hands down, facing LOD. Leader determines when to change to next figure. Once the leader has changed to a new figure, the earlier figure is not repeated.

Meas

Pattern

4 meas INTRODUCTION. Gaida solo. Begin when drum comes in.

STEP I.

- 1 Step fwd on R (ct 1); touch L slightly in front of R (cts 2,3).
- 2 Repeat meas with opp ftwk.
- 3 Step fwd on R (ct 1); step fwd on L (cts 2,3).
- 4 Step on R turning to face ctr (ct 1); touch L slightly in front of R (cts 2,3).
- 5 Step fwd on L (ct 1); touch R slightly in front of L (cts 2,3).
- 6 Step bkwd on R (ct 1); step slightly bkwd on L (cts 2,3).
- 7-9 Repeat meas 3-5.
- 10 Step bkwd on R (ct 1); touch L slightly in front of R (cts 2,3).
- 11 Turning to face RLOD, step fwd on L (ct 1); step fwd on R (cts 2,3).
- 12 Pivot 1/2 to face LOD, and step bkwd on L (ct 1); step bkwd on R (ct 2); step bkwd on L (ct 3).

Note: Hands come up when the dancer steps in (meas 5) and back down when the the dancer steps back (meas 6).

STEP II.

- 1-12 Same as Step I, but all touches are accompanied by two light bounces on supporting ft on cts 2,3. Hands are up in rounded "W" pos throughout, and extend fwd on meas 5, coming back to "W" pos on meas 6. On meas 3, step fwd L on ct 3 instead of ct 2, lengthening the step slightly.

STEP III.

- 1 Facing LOD, step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3 Repeat meas 3, Step I.
- 4 Step on R in place turning to face ctr (ct 1); step on L in place (ct 2); step on R in place (ct 3).
- 5 Step fwd on L (ct 1); step on R in place (ct 2); step on L in place (ct 3).
- 6 Step back on R (ct 1); touch L slightly in back of R and bounce twice (cts 2,3).
- 7-9 Repeat meas 3-5.
- 10 Step back on R (ct 1); step on L in place (ct 2); step on R in place (ct 3).
- 11-12 Repeat Step I, meas 11-12.

Hands follow same pattern as Step II.

Note: Occasionally, a CW turn can be executed meas 3 or 7, or a CCW turn on meas 11 (only one turn per pattern).

Presented by Barry Glass

Nevestinsko

(Macedonia)

Source: Lado Ensemble, Seminar on Yugoslav Dance, Badija. Dance is from Debar.

Pronunciation:

Record: LP AMAN-103
7/8 meter 1-2-3, S,Q,Q

Formation: Woman's line dance. R arm extended out to next W, L arm bent, L hand near shoulder. Hands held around circle in this fashion. Facing LOD.

Meas

Pattern

INTRODUCTION.

STEP I. WALK.

- 1-2 Step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct 3). Repeat with opp ftwk.
3-12 Repeat meas 1-2 five times.

STEP II.

- 1-2 Walk fwd on R (ct 1); step fwd on L (cts 2-3). Repeat.
3 Turning to face ctr, arms come up to "W" pos. Step on R (ct 1); step on L in place (ct 2); step on R in place (ct 3).
4 Step into circle on L (ct 1); step on R in place (ct 2); step on L in place (ct 3).
5 Repeat meas 4 moving back with R first.
6 Turning to face RLOD, walk L (ct 1); step on R (cts 2-3).
7 Making 1/2 turn CW to move back, still moving RLOD, repeat meas 6 moving bkwd.
8 Step on L in place (ct 1); step on R in place (ct 2); step on L in place (ct 3).

1-8 Repeat Step II.

1-8 Repeat 8 meas of walk (Step I).

1-16 At this point, the lead W turns to her R, taking 4 meas to turn alone 1/2 turn each step. She moves to end of line. Cts for the walk are even.

1-16 Repeat Step II (twice through). Repeat turning.

Presented by Barry Glass

Oro Vičanka

(Macedonia)

Source: Group of villagers from Injevo, Eastern Macedonia.

Pronunciation:

Record: FR-4117

2/4 meter

Formation: Line of women, joined hands down ("V" pos).

Styling: Dance is performed on full foot, but with a light style.

Meas

Pattern

INTRODUCTION.

PATTERN.

- 1 Facing R, lift on L and step on R (ct 1); step on L (ct 2).
- 2 Step on R (cts 1-&); step on L (ct uh); step on R (ct 2).
- 3 Repeat meas 2 with opp ftwk.
- 4 Step on R (ct 1); lift on R, turning to face ctr (ct 2).
- 5 Moving L, step on L (cts 1-&); lift on L (ct uh); step on R (ct 2).
- 6 Turning to face ctr, step on L in place (ct 1); lift on L (ct 2).
- 7 Moving R, step on R (ct 1); lift on R (ct 2).
- 8 Repeat meas 3.

Presented by Barry Glass

Svatovska Polka

(Slovenia)

Source: Seminar on Yugoslav Dance, Badija. Dance is from Gorenjska.

Pronunciation:

Record: LP AMAN-102

2/4 meter

Formation: Ballroom position facing LOD. Polka step is a rolling R-L-R, L-R-L.

Meas

Pattern

INTRODUCTION.

PATTERN.

- 1 Moving in LOD, M starting L, W starting R, take one polka step fwd.
- 2 Repeat meas 1 with opp ftwk.
- 3 Couple turns to M's L to face ctr using one polka step. M must step back on L and pull W around.
- 4 Again facing LOD, take one Polka step fwd. On last ct of this Polka step (R for M, L for W) lean fwd, kicking ft behind.
- 5 Take one Polka in LOD to come out of lean.
- 6-7 Couple breaks and puts hands on hips. Take two turns in LOD with four steps, one step per ct. Man turns CCW, W turns CW.
- 8 Facing ptr, take three steps in place, then returning to ballroom pos to begin dance again.

Presented by Barry Glass

Žensko Pušteno (Macedonia)

Source: Pece Atanasovski, Institute at Otesevo. Dance is from Pelagonija.

Pronunciation:

Record: LP AMAN-103

12/8 meter

Musically in 12/8 meter, the dance is counted in 5 with slight on cts 1 and 4.

Formation: Woman's line, hands joined in "W" pos.

Meas

Pattern

INTRODUCTION.

SLOW STEP.

- 1 With wt on R, lift L leg(ct 1); wt still on R, place L to side (ct 2); shift wt to L (ct 3); step fwd on R (ct 4); shift wt to L (ct 5).
- 2-3 Repeat meas 1 moving R, then L.
- 4 Turning slightly R with wt on L, lift R leg (ct 1); touch R ft to front and side (ct 2); put wt on R (ct 3); step on L behind R (ct 4); leap onto R (ct 5).
- 5 Step on L in front of R (ct 1); lift on L (ct 2); step sdwd on R (ct 3); step on L in front of R (ct 4); step on R in place (ct 5).
- 6-10 Repeat meas 1-5.

When music gets fast, step changes. Hands move to hips, wrists to waist, fingers back.

FAST STEP.

- 1 Facing CW, hop twice on R (cts 1,2); step L,R,L in place turning to face CCW (cts 3,4,5).
- 2 Repeat meas 1 hopping on L and turning CW.
- 3 Hop twice on R (cts 1,2); step on L behind R (ct 3); leap to R on R (ct 4); step on L in front of R (ct 5).
- 4-5 Repeat meas 4-5 of Slow Step.

Repeat Fast Step to end of dance.

Presented by Barry Glass

Vukomerički Drmeš (Croatia)

Vukomericki Drmes is from Turopolje, Croatia.

Pronunciation:

Music: John Filcich Cassette

2/4 meter

Formation: Circle of dancers, cross-hand hold (R over L), or joined hands down, or men hold women's sashes and women rest their hands on men's shoulders if men and women alternate in the circle.

Steps: Basic Drmes Step: This step can move in various directions, into the circle, out of the circle, in place, to the L or to the R depending upon the dance pattern. It has a distinctive style. All movements are small, light, quick and subtle. Basically, this step consists of a step on the L (ct 1); then two bounces with wt remaining on the L (cts 2, &). It then repeats with the R. During the step, the free ft tends to touch the ground on the bounces, but is there "just for balance." It does not carry the wt.

Meas

Pattern

INTRODUCTION.

STEP I. LONG DRMES.

- 1 One Basic Step diagonally into circle, beginning L.
- 2-3 Two small Basic Steps back to place (begin L, then R). These steps move diagonally.
- 4 Small light step R (ct 1); repeat with L (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk.

STEP II. SHORT BREAK.

- 1 One Basic Step sdwd L.
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Step sdwd on L (ct 1); stamp lightly with R slightly fwd (ct 2).
- 4 Stamp lightly again slightly fwd (ct 1); hold (ct 2).

STEP III. SHORT DRMES.

- 1 One Basic Step on L.
 - 2 One Basic Step on R.
- Note: In this sequence, the first four Short Drmes Steps (two complete, L and R) are in place, slightly moving back; then, they continue to move slowly to the L.

STEP IV. LONG BREAK.

- 1-4 Same as Step II.
- 5 Step sdwd L (cts 1-2).
- 6 Close R to L, bending R knee slightly (cts 1-2).
- 7-8 Repeat meas 5-6.

Vukomerički Drmeš - continued

In Turopolje, the dancers dance with the music and adjust their steps according to musical changes which they know very well. Although the sequence for this recording may appear complicated, it is quite easy to remember after dancing to the music a few times.

Dance Sequence for this music:

Step I	3 complete (i.e. both sides)
Step II	once
Step III	16 (or 8 complete--both R and L)
Step IV	once
Step I	3 complete
Step II	once
Step III	8 (or 4 complete)
Step II	once
Step III	8 (or 4 complete)
Step II	once
Step III	16 (or 8 complete)
Step IV	once
Step I	2 complete until music ends

Presented by Barry Glass

Irish Glossary

STEPS AND PATTERNS

TYPE	STEP NAME	METER COUNT	CUE	STEP DESCRIPTION
<u>REEL</u>	<u>SEVEN (R)</u>	2/4 & 1 & 2 & 1 & 2	(2 meas) raise 1 2 3 4 5 6 7	Moving sdwd to R, wt on R.* Raise L in front of R; small leap onto L behind R; step on ball of R to R; step on L behind R; step on ball of R to R; step on L behind R; step on ball of R to R; step on L behind R. Reverse footwork to move L. *Moving sdwd R when starting wt on L, raise R in front (ct &); hop L (ct 1).
<u>REEL</u>	<u>THREE (R)</u>	2/4 & 1 & 2	raise 1 2 3	Danced in place, starting wt on L. Raise R in front of L; small leap onto R behind L, raising L in back behind R knee; step on L beside R; step on R in place. Step alternates.
<u>REEL</u>	<u>SIDESTEP (R)</u>	consists of 1 Seven (R) and 2 Threes (R,L).		
<u>REEL</u>	<u>PROMENADE</u> <u>"TRAVELING THREE"</u>	2/4 & 1 & 2	raise 1 2 3	May be danced in any direction, starting with wt on L. Raise R in front of L; leap onto R; step on L close beside R; step on R. Step alternates.
<u>JIG</u>	<u>SEVEN (R)</u>	6/8 6 1,2 3 4,5 6 1,2 3 4,5	(2 meas) raise 1 2 3 4 5 6 7	Moving sdwd to R, starting wt on L.* Raise R in front of L; hop on L; step on R to R; step on L behind R; step on R to R; step on L behind R; step on R to R; step on L behind R. Reverse footwork to move L. *Moving sdwd R when starting wt on R, raise L in front of R (ct 6); small leap onto L behind R (ct 1).

Irish Glossary--Continued

STEPS AND PATTERNS (continued)

TYPE	STEP NAME	METER COUNT	CUE	STEP DESCRIPTION
<u>JIG</u>	<u>RISE AND GRIND</u> (R) "RISING" "JIG STEP" "BREAK"	(R) 6/8 6 1,2 3 4,5 6 1 2 3 4,5	(2 meas) raise hop hop back hop 1 2 3 4	Danced in place, starting wt on L. Raise R in front of L; hop on L, R raised in front; hop on L, bring R in back of L; step on R behind L; hop on R, raise L in front and bring in back of L; light stamp step L behind R; light stamp step R in place; light stamp step R in place; light stamp step R in place. Reverse footwork for Rise & Grind (L).
<u>JIG</u>	<u>SINK AND GRIND</u> (R) "RISING" "JIG STEP" "BREAK"	(R) 6/8 1,2,3 4,5 6 1 2 3 4 5,6	(2 meas) touch extend hop 1 2 3 4	Danced in place, wt on L. Hop on L, touch R toe on floor slightly in front of L; extend hop on L again, raise R in front of L; hop on L again, bring R in back of L; step on R in back of L; step on L beside R; step on R in place; step on L in place; hold. Reverse footwork for Sink & Grind (L).
<u>JIG</u>	<u>SIDESTEP</u> (R)	Consists of 1 Seven (R) and 1 Rise & Grind (R)		
<u>JIG</u>	<u>PROMENADE</u> (R) "TRAVELING THREE"	6/8 6 1,2 3 4,5	hop 1 2 3	May be danced in any direction. Hop on L, raise R behind L knee; step on R; step on L close beside R; step on R. Step alternates
<u>HORNSPIPE SEVEN</u> (R)		4/4 4 1 2 3 4 1 2 3	(2 meas) hop 1 2 3 4 5 6 7	Moving sdwd to R. Hop on L, raise R in front of L; step on R to R; step on L behind R; step on R to R; step on L behind R; step on R to R; step on L behind R; step on R to R. Reverse footwork to move L.

Irish Glossary--Continued

STEPS AND PATTERNS (continued)

TYPE	STEP NAME	METER COUNT	CUE	STEP DESCRIPTION
<u>HORNPIPE</u>	<u>THREE</u> (L) <u>"TRAMP"</u>	4/4 4 1 2 3	hop 1 2 3	Danced in place. Hop on R, raise L in front of R; step on L beside R; step on R in place; step on L in place. Step alternates.
<u>HORNPIPE</u>	<u>SIDESTEP</u> (R)	Consists of 1 Seven (R) and 2 Threes (L,R).		
<u>HORNPIPE</u>	<u>PROMENADE</u> (R) <u>"TRAVELING THREE"</u>	4/4 4 1 2 3	hop 1 2 3	May be danced in any direction. Hop on L, raise R in front of L; step on R; step on L; step on R. Step alternates.

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The Folk Dance Traditions of Ireland

Ceili dances reached their codified forms in the early part of this century, their first published form being in the first decade starting with an earlier edition of O'Keefe and O'Brien, consisting of figures only; Sheehan, London, 1902; and one produced with the intent to standardize the dances, published in 1906 by Cumann na Rinnce, the Gaelic League of New York. Extracted from already existing country dance traditions, the house dances, they were filtered through the Feis (an Irish language festival with competitions) circuit, eventually reaching their present pronounced exaggerated form--the styles of "An Coimisiun le Rince Gaelacha" and its dissenting offshoot "Cogal," both "Dance Commissions." These modernized dances are the end result in a process of selection, rejection, adaption, and stylization toward the object of establishing a foundation for a distinct "National" form. What better way than to distort. The evolution of this new form was based on far older and less national traditions, the new being formal, affected, and highly competitive, something more for the staged and stodgy than for the stone floor of a cottage or the bare ground at the crossroads. Once simply does not wear a uniform, keep the back as stiff as a board, point the right toe, or wear ringlets at a traditional house dance. It is a folk dance, not a military drill or masquerade.

Those involved in setting this new dogma were with the Gaelic League, a fiercely Nationalist organization. There seemed to be a need for such fervor and extremes then, and bad and good came from it. Keep in mind though, that many of its staunch supporters would have all things "English" physically and violently purged from the countryside, and had their concept of a "new and improved" Irish Gaelic society shoved down the throats of the people, even to the loss and abuse of the beautiful regional and parish dialects and traditions.

Many dances, tunes and traditions, versions and variations, suffered, and still do, the axe and block approach to Nationalization. Many survive despite it. These self-appointed judges were moved by blind patriotism not knowledge. They were a jury ignorant of the accused, of their own dance and musical history and heritage except as falsely and biasedly represented by such popular works of historical fiction as W. H. Gratton Flood's "History of Irish Music," 1913. They would haphazardly tag something as international as the "swing" as a European or English perversion and ban it, though not effectively; while on the other hand they'd approve some newer artifice like costume and ringlets, or something as blatantly European in root as the square formation dances and the two-hand barndances as officially Irish. They would also carry around with them a general disgust for the crasser and more base traditions, feeling they should reflect their idealized fantasy of what Gaelic aristocracy was. All the steps and figures in their basic form are European, their earliest introduction being at least the 1400's. Prior to that, the only claim Ireland might have to dance could be acrobatic (i.e., with sword), theatrical (Morris-like), and possibly religious and line dances, now mostly gone from the tradition though the solo-dance has evolved in part from crossed-sword dances, and some wren-boy dances have carried over from theatrical dances. The "English" mania is as bizarre as the European witch craze of the 1500's and 1600's, and the McCarthyism of the 1950's.

Popular dance and musical traditions in Europe spread as quickly as the use of chocolate did after its first introduction from South America. The proliferation of music and dance was an easy one of popular choice and fashion, travelling dance masters and returning travellers--it was not a painful conquest. An example is the coveted "reel," first introduced to Scotland via Europe. It was the Scottish that gave us its present identity. Reaching Ireland in the last half of the 1700's via Scotland, the reel was given a new Irish feeling and identity. As the Black Forest Gateaux is now a European tradition, so too dances and music settled into different areas and in time assumed national, regional, and, as in the case of Ireland, parish and village identities. Sometimes the figures and the steps would be little changed from their basic form, but the style and the people

The Folk Dance Traditions of Ireland--Continued

would make it distinct to its area of occurrence. An Irish Mazurka, Varsouvienne, or Polka is neither Polish nor Czech, no matter where the seed blew in from. Would the Irish ban the potato from their soil because it originated elsewhere?

Folk dance tradition to be living tradition must retain its flexibility, its traits of adaptability and innovation, of individual and group expression. Unfortunately, in this media-soaked world, it is hard for traditions to survive, and some guidelines and organization are called for; not to restrain or stifle, but to promote both occurrence and the understanding necessary to retain a distinct national character; a country's spirit expressed through its traditions. But the dance must remain with its trustees, the folk. An organization can only provide guidance and the means--a healthy medium or environment--only the people can sustain a tradition. If its surviving sum is in competition, performance, books, records, or superstars, then it is a dead tradition: it is oral history only. With the folk, it is a social occasion, light and amiable, may it always be. As one person described the "Commission" versions, "Their pickled abstracts, stinkin' of Fernaldahyde--as formal as rigor mortis." Too many traditions have died such a death of false representation. Those born with the Irish language sing it so sweetly and beautifully in their own particular dialect, those who have acquired the "new and improved" Irish (based on 17th century Munster poetry, a formal written form) are most often clumsy and harsh with it. Those born to the dance live with it with spirit and joy and are rarely dour enforcers of militant about it. They'd welcome anyone into their house with an honest interest. The "Commissions" are similar to the "Federated Square Dance" Organizations that give American dance tradition such a poor and false representation. These cadres are not tradition but cheaply based on it, sad mockeries. Such groups could serve a positive end in supporting the continued occurrence and spread of traditional music and dance, both still viable socially, if they would listen to the carriers of said tradition, musicians and dancers, instead of trying to confine them in a straight-jacket of dogma. Unfortunately, though there are a few exceptions in certain individuals and branches, they have probably gone too far in the wrong direction to now suddenly work to adjust their philosophy toward more constructive ends. They have grown stale, and the disease is a clique that is well entrenched. Much damage has been done to Irish traditions by their practices, most notable their contributions toward the growing rift between music and dance, performer/competitor/"expert" and the folk.

There are organizations that are benefiting the traditions, most notable "Na Piobairi Uilleann," the sponsors of the most constructive gathering for the cause "Scoil Samraidh Willie Clancy," "The Willie Clancy Summer School." There are other organizations too, like the one Paddy Glackin helped to form in dedication to the northern fiddlers of Ulster. "Comhaltas Ceoltoiri Eireann" has done much good, especially certain of the individual branches, but it too suffers from dogma and an entrenched clique in need of new blood and a fresh philosophy. C.C.E. has too many misdirected priorities and tends to advocate a dogma that enforces standardization and raises superheroes up on pedestals, too competition-oriented with its self-appointed experts and false standards, judging people by their acquaintance and popularity in too many cases. One incident of many was at the all-Ireland fleadh not too long ago when a judge condemned the Ulster tradition of singing, one of the finest, as a foul perverse influence on what he considered the "true" tradition, and then gave first-place to an over-vibratoed crooner who had been classically trained. Despite this, many of the C.C.E. branches retain a special and individual identity, an excellence of intimacy and honesty, the weekly meetings and summer Oíche Cheilis being worth the experience. "Na Piobairi Uilleann" is still the best thing going having taken the most positive and constructive direction, de-emphasizing competition and focusing its energies toward workshops, gatherings, publications, classes, etc. They make the traditions happen, give them life and exposure, and yet still keep to their main goal--an organization for the promotion of the Uilleann pipes and pipers, all aspects including instrument construction.

The Folk Dance Traditions of Ireland - Continued

Anyone with a serious interest should read Breandan Breathnach's book "Folk Music and Dances of Ireland" put out by the Mercier Press, Dublin 1971. He has had a great influence on me. I would also highly recommend "The Northern Fiddler" compiled by Allen Feldman and Eamon O'Dogherty, Balckstaff Press, Belfast 1979, and Henry Glassie's works.

Presented by Danny and Joan Hathaway

The Siege of Ennis

(Ireland)

Source: This particular version was collected in Ulster and is danced in parts of Donegal, Fermanagh, Tyrone, and elsewhere. I give the version as I danced it in basic form with Paddy Joe and Peggy Gormley and Michael and Margaret McKenna at the Inn "The Blacktown Arms" on the Tyrone/Fermanagh border.

I have danced this dance and its variants in almost every county of Ireland, North and South, to almost every possible type of music. It is one of the most popular of the "official" Irish ceili dances, though most often danced in unofficial fashion. It can be found introduced into a program of old-time, ballroom, country-western, rock or disco dancing. There are even special ceilis called on occasion to one of these genres, e.g., disco-ceili.

Irish Title: Ionsai na hInsha (oohn-see nah hen-shuh)

Music: Reels, but jigs are also used, and polkas too.

Formation: Lines of two couples, four facing four, up and down the hall.

Meas

Pattern

INTRODUCTION.

- | | | |
|----|-----|--|
| A1 | 1-8 | Advance and Retire (two Promenade steps fwd; two Promenade steps bkwd).
Repeat. |
| A2 | 1-4 | Sidestep exchanging places with side cpl--L-hand cpl passes to the R and behind; R-hand cpl passes to the L and in front. End with two three's. (Couples slipsides). |
| | 5-8 | Same as A2, meas 1-4 returning home--L-hand cpl to R and behind; R-hand cpl to L and in front. |
| B1 | 1-8 | Outside people swing opposite while inner four form a basket and swing.
(<i>Anticipate!</i> with two threes). |
| B2 | 1-4 | Advance and Retire. |
| | 5-8 | Advance and pass through--cpls with their backs to the music form arches to face a new line of 4. (Progression). |

Presented by Danny and Joan Hathaway

Haymakers Jig

(Ireland)

Irish Title: Baint an Fheir (bwint un air)

Music: Double Jigs.

6/8 meter

Formation: Longways, proper for five couples, major progression.

Meas

Pattern

INTRODUCTION.

I. ADVANCE AND RETIRE; JIG STEP.

- 1-8 Advance and Retire twice.
- 1-4 Sink and Grind or Rise and Grind on R, then L.
- 5-8 Advance and Retire again.

II. ENDS MEET.

- 1-4 Top M and bottom W meet and turn with R hands.
- 5-8 Top W and Bottom M meet and turn with R hands.
- 1-8 Repeat meas 1-8, turning with L hands.

III. ENDS SWING.

- 1-8 Top M and bottom W meet and swing.
- 1-8 Top W and bottom M meet and swing.

IV. REEL.

- 1-16 Reel or Strip the Willow--top cpl begin turning with R hand or elbow; L to the next; etc.
- 1-8 Top cpl meeting at the foot, swing back up to the top.
- 1-8 Tops cast off, followed by the others: M go L and W go R. Top cpl form a bridge/arch at the bottom, others meet ptrs below and lead up through and under the arch to reform the set with a new top cpl. (Progression).

Note: The later part of this dance can take an uneven amount of time with various sets ending and starting at different times, especially when the set has been expanded to six cpls, or if there are only four cpls dancing.

Presented by Danny and Joan Hathaway

The Rakes of Mallow

(Ireland)

Source: Ceilis arranged by one Father Lorcan O Muireadhaigh for ceilis at the Irish College, Omeath, in the 1960's

Music: Reels--I recommend 40-bar single reels. Perfect fits include "The Foxhunters," "Glen Road to Carrick," "The Graf Spee," "Bucks of Oranmore." 2/4 meter

Formation: Lines of three, a M with two W to his R (WWM) or a W with two M to her R (MMW), three facing three longways or around the hall.

Meas

Pattern

- 1-8 Advance and Retire twice.
- 1-8 M swing opposite W.
- 1-8 M swing R-hand W.
- 1-8 Two M link R arms in the ctr and dance around CW, turn and give L arms to dance CCW; M finish by backing between their ptrs, the two W of the trio.
- 1-8 Taking hands in a ring of three, dance around CW, rings of three swinging out and around each other CCW to exchange places; M lets go on the L hand to reform the line of three to face a new line (the two W have changed places).

Presented by Danny and Joan Hathaway

Country Dances

(Ireland)

These dances without doubt have their origin in European popular tradition, steps, and figures. They passed over in whole or in part, inspiring Dance Masters in Ireland to incorporate figures and steps at their whim into new creations, or more truthfully, new combinations. Many of these dances have died out, others have survived in whole or in part, while still others entered the Feis circuit of competitions and found acceptance in complete form, with adjustments to stepping and styling, into the official list of ceili dances. Others entered that same list after major surgery. Body and figure combinations are one trademark of the European Country Dance tradition. Ceili dances most notably from this tradition are "The Sweets of May," "Haste to the Wedding," "The Three Tunes," "Trip to the Cottage," 4-hand reel/jig, 8-hand reel/jig, and "The Humours of Bandon," many danced to a specific tune of the same name. Beside the 4-hand and 8-hand dances, there were also 6-hand dances, doublings of 8-hand to become 16-hand, and quadruplings to become 32-hands (16 cpls), although the latter is not common. Square and longways formations are a part of the country dance tradition. There were also numerous 2-hand dances in this tradition which were and are also part of Irish tradition: barndances (the source of the ceili dance "Rince Bierta"), highland flings, mazurkas and varsouviennes, polkas, schottishes, waltzes, marches, 1-steps, 2-steps, etc. Most of these dances, some more interesting than their ceili alternatives (prodigal offshoots), were and are outlawed. Fortunately, not everyone listens to the "Big Brother" who professes to represent the "true" tradition, as if it were limited to one thing. I use the term "Country Dance" loosely to refer to the European popular social dance traditions in general, up to and including the 1800's.

Presented by Danny and Joan Hathaway

Slap the Churn

(Ireland)

Slap the Churn is a Country Dance also known as Clap-Dance. This dance was an event all over Ireland at one time. Junior Crehan remembered it being danced in Clare and I heard stories about it from Limerick to West Cork. I wasn't able to trace a surviving form until I searched for it in Ulster finding my first version in the back woods of Tyrone at Michael McKenn's, where he and I danced it to Paddy Joe's fiddle at 7:30 in the morning on a cold stone floor. I say cold because Michael was in socks and night-shirt and this was still in the cold of the year.

The first version is from Fermanagh where I learned it from Mick Hoy, a gentle man and a pleasure, learned in his kitchen where I had the best cabbage I've ever eaten, and on the shores of Lock Erne fishing illegally for meaty and delicious eel.

Sources: First version: Paddy Joe Gormley of Co. Tyrone and Mick Hoy of Co. Fermanagh.
Second version: Michael and Margaret McKenna of Co. Tyrone.

Music: Soldier's Joy; the White Cockade; Flowers of Edinburgh; or Miss McLeod's...
2/4 meter

Formation: Originally 2-hand or 4-hand, men only and non-progressive, the versions given below are Sicilian or Longways, and are progressive.

Steps: Polka steps; 3's. Michael used a step to start the dance and at other points in the dance to initiate a change. Changing step: (on the 4th or 8th bar) jump onto ball of L ft; then stamp full R ft slightly fwd. This is usually done while making a partial or quarter turn.



Style: Light and playful. This is not a dance to be taken seriously in the slightest, except in sarcasm. The changing step described above is sometimes exaggerated. Sometimes the M involved got carried away with the claps and a fight would break out, so the story goes--don't overdo it. Again, the stepping is low to the ground.

Meas

Pattern

- FIRST VERSION.
- | | | |
|----|-----|--|
| A | 1-8 | (With opp) 9 alternating slaps on chest/clap own/clap opp.
Repeat twice more.
4 times clap own/clap opp. |
| AA | 1-8 | (With ptr) 5 alternating slaps on chest/clap own/clap R's ptr/clap own/clap L's ptr.
Repeat twice more.
2 times clap own/clap ptr's R/clap own/clap ptr's L. |
| B | 1-8 | 8 times clap own/clap ptr's R/clap own/clap ptr's L. |
| BB | 1-8 | R-hand star once around to place.
Half-House exchanging places and turning once into new position to face original direction. |

Slap the Churn -- Continued

SECOND VERSION.

- A 1-8 (With opp) 3 times clap thighs/clap own/clap opp. 2 times clap own/clap opp.
Repeat entire pattern.
- AA 1-8 (With ptr) Clap thighs/clap own/clap ptr's R, clap thighs/clap own/clap ptr's L,
clap thighs/clap own/clap ptr's R, clap own/clap ptr's L/clap own/clap ptr's R.
Repeat entire pattern.
- B 1-8 8 times clap own/clap ptr's L/clap own/clap ptr's R.
- BB 1-8 R-hand star once around to place.
Half-House exchanging places and turning once into new position to face original
direction.

Note: In both versions, B can be just with ptr, or half opp and half ptr. The original version does not have the progression in it; you do the dance with the same four people for as often as you like. Additionally, II A 1-8 is done usually with only one's ptr, the claps continuing non-stop to the formation of the star (also called the wheel), and BB 5-8 is merely a reversal of the star, giving the L hands in the middle and turning back to place CCW.

Presented by Danny and Joan Hathaway

Donegal Trip to the Cottage

(Ireland)

Source: Donegal

Music: 3-part jigs

6/8 meter

Formation: Cpl facing cpl either in long lines or in Sicilian circle around the hall, skater's hold.

Meas

Pattern

INTRODUCTION.

- A 1-8 Advance and Retire twice.
- AA 1-4 W L-hands around followed by M R-hands around.
- 5-8 Repeat meas 1-4.
- B 1-4 M L-hands around followed by W R-hands around.
- 5-8 Repeat meas 1-4.
- BB 1-8 Full House (swing-around) CCW, turning CW.
- C 1-4 Arches: Cpl 1 go under the arch, Cpl 2 raise the arch, followed by Galway Twirl.
- 5-8 Arch back to place: Cpl 1 raise the arch and Cpl 2 go under the arch, followed by Galway Twirl.
- CC 1-4 L-hands around with opp one full turn, followed by R-hands around with ptrs one full turn.
- 5-8 Half House to face new cpl (crossed-hand hold).

This dance was originally a 4-hand dance with no progression.

Presented by Danny and Joan Hathaway

Stocaire

(Ireland)

Stocaire (meaning the one left out) is a big circle mixer similar to "John Paul Jones," etc. It is from the Aran Islands, Inis Mor and Inis Oirr.

Pronunciation:

Music: Left to the musicians, anything goes... Usually jigs and/or reels.

Formation: Circle of cpls, M on L, W on R, any extra M or W are the Stocaire and stand in the middle.

Meas

Pattern

- | | | |
|----|-----|---|
| A | 1-8 | Advance and Retire twice. If it is a large circle, advance (meas 1-4) and retire (meas 5-8). |
| AA | 1-8 | Partners swing <i>or</i> L hands round corner then swing your ptr. |
| B | 1-8 | <p>If the Stocaire are M: End the swing with the M outside, facing CW, W inside facing CCW; release the hold and the W dance around the Stocaire CCW, M on the outside dance around CW.</p> <p>If the Stocaire are W: End the swing with the W outside, facing CW, M inside facing CCW; release the hold and the M dance around the Stocaire CCW, W on the outside dance around CW.</p> |
| BB | 1-8 | <p>Change places and direction, the Stocaire joining the inside circle (of M if the Stocaire is a M or of W if the Stocaire is a W) dancing around CCW.</p> <p>The music stops (any time after the change the first couple bars of BB), and dancers take new ptrs. Those left out are the new Stocaire on the inside and the circle forms around them.</p> |

Presented by Danny and Joan Hathaway

Rince Mhor

(Ireland)

Rince Mhor is a couple mixer dance from Donegal.

Pronunciation:

Music: Reels usually, but jigs could also be used.

Formation: Big circle, W to R of M.

Meas

Pattern

- | | | |
|----|-----|---|
| A | 1-4 | Sidestep R. |
| | 5-8 | Sidestep L. (The sidestep is a ceili adaptation. The original dance was just dance around CW and then CCW.) |
| AA | 1-2 | R hands around corner. |
| | 3-4 | L hands around ptr. |
| | 5-8 | Repeat meas 1-4. |
| B | 1-8 | Swing corner. |
| BB | 1-8 | Lead around (or House around) CCW with corner, M leaving ptr and moving on to next W. |

VARIANT. ULSTER (every county has one)

- | | | |
|----|-----|---|
| A | 1-4 | Advance and Retire. |
| | 5-8 | Repeat. |
| AA | 1-8 | Grand R and L, ptr being #1, and swing the 5th or 9th person depending on the speed of the chain or music. Last people meet in the ctr. |
| B | 1-8 | Swing. |
| BB | 1-8 | Lead around (or House around) and reform circle at end. |

Three-Hand Fling

(Ireland)

Three-Hand Fling is also known as Sinn Fein or the Shamrock Highland. This last name is better associated with a version that has all arches at the end. The dance comes from Tyrone and Fermanagh.

Music: Highland Fling, known variously as "highland" or "fling." 4/4 meter

Formation: Three people (MWM or WMW) in a circle with hands held at shldr level.

Meas

Pattern

- | | | |
|----|-----|---|
| A | 1 | Step fwd on L (ct 1); touch R next to L (ct 2); step on R behind L (ct 3); touch L next to R (ct 4). |
| | 2 | Step on L behind R (ct 1); step on R to R side (ct 2); step on L in front of R (ct 3); touch R (ct 4)--(circle moving CCW). |
| | 3-4 | Repeat meas 1-2 with opp ftwk and direction. |
| AA | 1-4 | Repeat A, meas 1-4. |
| B | 1-2 | (WMW) -- M raises R hand to form arch and L-hand W dances under, followed by the M. |
| | 3-4 | M raises L hand to form arch and R-hand W dances under, followed by M. Take hands and reform circle. |
| BB | 1-2 | All facing slightly in LOD, dance two steps CW (hornpipe step = hop-1-2-3). |
| | 3-4 | Hop/step four times, hop again to start dance from beginning.... Give wt especially for the final part of this dance, but well received throughout the entire dance. Face into the ctr for the four hop/steps (R ft crossing over L). |

Presented by Danny and Joan Hathaway

Connemara Barndance

(Ireland)

Some form of the Connemara Barndance was danced all over Eire at one time. This version was learned following different couples.

Pronunciation:

Music: Barndance, Schottische (not of Scottish origin) or Hornpipe

Formation: Couples facing around the hall CCW in an open waltz hold, side by side, travelling in LOD, beginning with the outside ft.

Meas

Pattern

- | | | |
|------|-----|--|
| A | 1-4 | Advance 1,2,1-2-3; Retire 1,2,1-2-3. |
| AA | 1-4 | Repeat A. |
| B/BB | 1-8 | Take ptr in a waltz hold and dance around, turning CW, travelling CCW.
(can include hop-step, four to end the dance phrase on bars BB 3-4; or twice at the end of phrases, at B 3-4 and BB 3-4. |

Presented by Danny and Joan Hathaway

Donegal (Ireland)

Learned from Packie McCaffrey of Co. Donegal.

Pronunciation:

Music: Barndance

Formation: Couples, ptrs side by side, facing LOD (CCW). Description written for M--W does opp ftwk.

Meas

Pattern

- | | | |
|----|-----|---|
| A | 1-2 | Moving fwd L,R,L,kick; backing up R,L,R,kick. |
| | 3-4 | Moving to R behind ptr L,R,L,kick (exchanging places); cross back to place passing in front R,L,R,kick. |
| AA | 1-2 | Twice 1-2-3's turning (barrel or waltz hold). |
| | 3-4 | Continue 1-2-3's or four step-hops or four pivot steps. |

Presented by Danny and Joan Hathaway

Tyrone (Ireland)

The Tyrone is a version of the Donegal that uses hop-1-2-3 throughout, and for meas A 3-4, the M moves sdwd L away from ptr and then back to the R.

Presented by Danny and Joan Hathaway

Ulster Seven-Step German (Long and Short)

(Ireland)

The "Ulster Seven-Step" is the same dance as Norway's "Rugen" and Germany's "Siebenschritt" (seven-step). Variants of this dance and tune are known all over Western Europe. Learned from Paddy Joe Gormley (Co. Tyrone) and others.

Music: Preferably German, but barndances and hornpipes are also used. For the "Ulster Seven-Step," the specific tune is used.

Formation: Waltz hold or barrel hold.

Meas

Pattern

Short	Long	
	1-2	7 side steps (step together) to M's L, W's R.
	3-4	7 side steps to M's R, W's L.
1	5	3 side steps to M's L, W's R.
2	6	3 side steps to M's R, W's L.
3-4	7-8	4 hop steps around: hop 1, hop 2, hop 3, hop 4.
5	9	3 side steps to M's L, W's R.
6	10	3 side steps to M's R, W's L.
7-8	11-12	4 hop steps.

Presented by Danny and Joan Hathaway

Set Dances

(Ireland)

The sets, set dances, quadrilles, and sets of quadrilles evolved directly and quite obviously from the country dances. They originated in France in the last half of the 1700's and spread rapidly over Europe reaching England at least by 1770 and Ireland shortly afterwards. The "Oxford English Dictionary" definition is as follows:

Quadrille: A square dance, of French origin, usually performed by four couples (a full set), and containing five sections or figures, each of which is a complete dance in itself. Also called 'a set of quadrilles.' b. A piece of music (or set of tunes) to which a quadrille may be danced. Quadrille dance parties were popular in England and Ireland in the first half of the 1800's. Not far removed from the country dance tradition, the quadrilles were easily assimilated into rural and village tradition.

There were a few set quadrilles that had the greatest spread over Europe and influence over traditional folk dance including in Ireland. The Plains Set is the remainder of one of those sets, a set that was danced all over Ireland under various names including The Derry Set, and The Dublin Castle Set. These later two sets were of the same figures with only the set of tunes used for them differing. Many names for sets of quadrilles were not in fact for the figures, which as above may be the same, but were for the set of tunes used. Other Sets of Quadrilles that had a wide distribution including Ireland were the Mazurka Set, the Lancers Set, the Caledonia Set, and Queen Victoria's Coronation Set. There were at most a half dozen or so quadrilles that found favor in Ireland and with time went through various changes and cross-breeding to result in what are now in spirit and without hesitation distinctively "Irish." The root that has given Ireland the Clare Set has also fathered the Donegal Set and the Armagh Set, Etc. The Lancers was equally popular and has survived in various forms.

Presented by Danny and Joan Hathaway

The South Kerry Set

(Ireland)

The South Kerry Set is also known as Sliabh Luachra Set, Knocknagree Set, and Polka Set. It was learned in several variants in Sliabh Luachra, a parish in West Cork/South Kerry. This particular variant was learned from the people of Kerry living in and around Knocknagree.

Music: Polkas, Jigs, Slides and fast Hornpipes or slow Reels.

Formation: Four couples in a square, waltz hold.

Meas

Pattern

THE BODY.

- 1-2 All cpls take one step into ctr; one step out.
- 3-4 All cpls take two steps making a 3/4 turn CW to next position CCW.
- 5-16 Repeat meas 1-4 three more times into each position until home.

SEQUENCE: Body/Tops/Body/Sides/Body/Tops/Body/Sides/Body. This is the sequence for most figures unless otherwise stated.

FIRST FIGURE--POLKA "Ladies Chain".

- 1-8 Top W slow chain across to opp M giving L hands; being turned under CW twice as M walks around CCW; return home.
- 1-8 Top cpls swing at home.

SECOND FIGURE--POLKA "Show the Lady".

- Sequence: First Tops/Opp Tops/First Sides/Opp Sides/Body
- 1-8 First cpl only do a Full-House within the set and return home.
- 1-4 First cpl Advance and Retire.
- 5-8 Dance once round at home.

THIRD FIGURE--HALF-SLIDE "In, Out, and Roundabout".

- Usually a double jig is played, sometimes a slide or polka.
- 1-4 Top cpls Advance and Retire.
- 5-8 Top cpls Half-House exchanging places.
- 1-8 Repeat returning home.

FOURTH FIGURE--POLKA "Around the House and Mind the Dresser"--"The Four Shoves".

- Positions or home places are random and unimportant in this figure. It begins and ends with the Body.
- 1-8 Cpls lead around CCW with skaters hold, approx. half way to opp position.
- 1-8 Continue around CCW back to approx. home turning W CW under joined L hands.
- 1-8 Four W R-hand star and chain half way around to opp M, giving L hand and turning under as they pass behind him; chain back the same way to ptr.
- 1-8 Ptr swing.
- This figure can be repeated 1-3 more times, ending with Body.
- Alternative replacing first 16 meas: M's hands on ptrs waist, W's hands on ptrs shldr, M stepping fwd and W backing all the way around to home.

The South Kerry Set--Continued

FIFTH FIGURE--SLIDE.

No body is performed. Tops perform figure first followed by sides. Sequence: Tops/Sides/Tops/Sides. The inactive cpls usually step back and may even seat themselves to watch the active cpls dance, leaving the whole floor for them.

- 1-8 Tops Full-House.
 - 1-8 Tops Advance and Retire; Half-House.
 - 1-8 Tops Advance and Retire; Half-House.
 - 1-8 Tops Full-House.
 - 1-8 Tops Advance and Retire; Half-House.
 - 1-8 Tops Advance and Retire; Half-House.
 - 1-8 Tops Full-House.
 - 1-8 Tops Full-House again.
- Sides can take up to eight bars preparing for their turn.
Variant: Dance only first 32 meas.

SIXTH FIGURE--FAST HORNPIPE/SLOW REEL.

The Body using the hornpipe step.

- 1-8 All cpls Full-House.
- 1-2 M take one step into ctr while W take two steps to travel to next pos CCW and new ptr; M one step out to meet new ptr.
- 3-8 Continues as in Body with new ptr, then Full-House, etc. until home with original ptr.

VARIATIONS.

All figures can end with all four cpls Full-House at the very end before the music stops and a new figure begins.

Sixth Figure Variants: It is common for eight bars to happen with little activity (sometimes stepping) during the partner change: the W walk to the next pos CCW and everyone waits for the next eight-bar phrase.

Other Variants:

1. After the Body and the Full-House, M do a R-hand star around CW then a L-hand star CCW to home and a new ptr (the W having progressed one place CCW).
2. An eight-bar swing before or after the Full-House.
3. Another rare figure, a floater sometimes used to end in different sets or as a seventh figure.

Presented by Danny and Joan Hathaway

Where do you fit into Square Dancing at Folk Dance Camp?

Each year many dancers wonder if they are proficient enough in square dancing to take Jerry Helt's Experienced Square Dancers Workshop in the morning. As a result, we are providing a list of the 35 basic square dance movements Jerry will assume each dancer in the class knows. In other words, there will be no teaching of these movements.

If you haven't done a lot of square dancing and don't know all of these movements, you can still do squares with Jerry in the evening class.

If you are a newcomer to square dancing, then try the squares at Once Over Lightly. They are very easy to do and are enjoyed by everyone, from beginners to experienced.

- | | |
|------------------------------|-----------------------------------|
| 1. CIRCLE FAMILY | 13. TURN BACK FAMILY |
| a. Right | a. "U" turn back |
| b. Left | 14. SEPARATE FAMILY |
| 2. FORWARD & BACK | a. Separate |
| 3. DO SA DO | b. Divide |
| a. Reverse Do Sa Do | 15. COURTESY TURN |
| 4. SWING | 16. LADIES CHAIN FAMILY |
| 5. PROMENADE FAMILY | a. Two ladies (reg & 3/4) |
| a. Couples (full, 1/2, 3/4) | b. Four ladies (reg & 3/4) |
| b. Single file | 17. LEAD RIGHT |
| c. Wrong way | 18. RIGHT & LEFT THRU |
| 6. ALLEMANDE FAMILY | 19. CIRCLE TO A LINE |
| a. Left | 20. BEND THE LINE |
| b. Right | 21. DOUBLE PASS THRU |
| c. Left arm turn | 22. GRAND SQUARE |
| d. Right arm turn | 23. CALIFORNIA TWIRL |
| 7. RIGHT & LEFT GRAND FAMILY | 24. DIVE THRU |
| a. Right & Left Grand | 25. STAR THRU |
| b. Weave the Ring | 26. SQUARE THRU FAMILY |
| c. Wrong way grand | (1-5 hands) |
| 8. STAR FAMILY | a. Square thru |
| a. Right | 27. ALL AROUND THE LEFT HAND LADY |
| b. Left | 28. SEE SAW (TAW) |
| 9. STAR PROMENADE | 29. BOX THE GNAT |
| 10. PASS THRU | 30. DO PASO |
| 11. SPLIT FAMILY | 31. CROSSTRAIL THRU |
| a. Outside couple | 32. ALLEMANDE THAR |
| b. Ring (one couple) | 33. SHOOT THE STAR |
| 12. HALF SASHAY FAMILY | 34. SLIP THE CLUTCH |
| a. Half sashay | 35. COUPLES WHEEL AROUND |
| b. Rollaway | |
| c. Ladies in, Men sashay | |

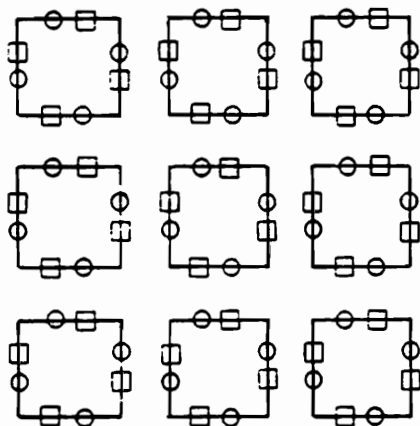
Square Dance Calls

Presented by Jerry Helt

Progressive Squares

The late Ed Gilmore developed an unusual collection of calls designed to move dancers from one square to another, across the hall, and eventually back to their starting spot while utilizing normal basic material. The technique depends on the dancers following the calls regardless of how strange the situation may seem at the moment.

These intermingling squares, or progressive squares as Ed calls them, incorporate a few simple but important ground rules. First of all, the squares should be lined up evenly across and down the hall. The minimum number to experiment with successfully would be four squares; however, the greatest sense of satisfaction comes from nine (three across by three down) or more. The spacing between squares should be sufficient for the adjacent couples in two squares to be able to swing or courtesy turn comfortably and without collision.



Here are nine squares lined up evenly across and down the hall prepared for any progressive squares described.

There will be times when a couple will find themselves unable to follow the next call because they have moved away from the dancing area and face only a wall. Whenever this happens, the couple should change direction either by means of a California Twirl or by a Courtesy Turn and remain facing in until the calls direct another couple or couples to them.

Combinations of these series are possible. The greater the caller's imagination, the more opportunities there will be to move the dancers all over the hall and return them safely to their starting spot. Try it yourself and see what a satisfying reaction you get from the dancers. Like any other "gimmick," the progressive squares can remain popular as long as they are not over-worked.

Here's a simple one to start with. Try it first for the heads and then for the sides.

#1 The Foursome

***One and three bow and swing
Lead out to the right of the ring
Now circle four you're doing fine
Head men break and you form two lines
Go forward eight and back with you
Forward again and pass through
Move straight ahead go right and left through**

Here's the place where all of those facing walls will do a California twirl to face in, and wait.

Turn you girl and face those two
Forward up and back with you
Forward again and pass thru
Move straight ahead and cross trail thru
Find your corner, left allemande**

Here's another one that isn't difficult. First it might be good to rotate the squares a bit so the same dancers won't be inactive too much of the time. An important tip for the dancers is the reminder that in any portion of a square thru, a dancer must pull past the last person and, without turning, be ready for the next command.

2 Expanded Square

(Note: Call from * to ** as given in the Foursome, then continue.)

**Go forward up and back away
Frontier whirl then walk away
Swing the girl that's meeting you
Put her on the right and face those two**

Here, instead of calling these last two lines, you may use the call
Star Thru and accomplish the same results.

**Forward up and back with you
Half square thru to the next old two
Go right and left thru and turn around
Then square thru three-quarters round
Three hands then on you go
Now cross trail to the rhythm of the band
There's your corner, left allemande.**

If you've been successful thus far, then try a singing call. In this one, the ladies will land in three different sets before finally returning to home and original partners. Use either the Balance or Sets in Order record for Kansas City My Home Town using the regular introduction, break and ending that you'll find on the instruction sheet with the record.

3 Progressive Kansas City

**Heads to the right, you circle to a line
Go forward eight and back with you
Pass thru move on, go right and left thru
Chain those little girls now face the same old two
Pass thru move on, then cross trail thru
Allemande your corner and you come back home
You promenade to Kansas City
'Cause it's your home town**

Repeat for sides, intro, heads, sides, intro

Now things are going to get a bit more exciting but if you got this far, no use in stopping now. Just remember the rules pertaining to each of the basics used and with patience, caller and dancers should come through in fine shape.

#4 The Twosome

**One and three go right and left thru
Turn right back and half square thru
To the outside two and pass thru
California twirl and face those two
Pass thru then a right and left thru
Turn your girl and square thru
Three-quarters round with you
Go on to the next and pass thru
California twirl and face those two
Pass thru then a right and left thru
Turn you girl then face those two
Square thru that's what you do
Three hands go by and then
Allemande left with your left hand**

#5 The Exploding Square

**Go forward eight and back away
California twirl then walk away
Swing the girl that's facing you
Put her on the right and face those two
Or Star Thru
Pass thru and on you go
Four ladies chain and don't be slow
Chain them right on back again
Turn this gal around and then
Forward eight and back away
California twirl and walk away
Swing the girl that's facing you
Put her on the right and face those two
Square thru three-quarters then
Dance straight ahead you're home again
Allemande left, etc.**

Presented by Jerry Helt

Figure Eight Contra

(Traditional)

Music: Any New England Style Tune

Couples 1,3,5, etc. active, do not cross over

Counts:

- 8 First cpl cross over inside below second cpl
- 8 Up the outside to the head
- 8 Cross over inside below second cpl
- 8 Up the outside to place
- 8 Active cpl down the center with ptr
- 8 Same way back, cast off
- 8 Right & left thru (same sex)
- 8 Right & left thru to place

Old Time Quadrille

(Variation, traditional, author unknown)

- 8 Heads fwd, ptrs back to back, split the sides around one (square your set)
- 8 Heads inside, half promenade
- 8 Sides fwd, ptrs back to back, split the heads around one (square your set)
- 8 Sides inside, half promenade
- 8 All join hands circle left
- 8 Corner swing
- 16 All promenade to the man's original home with new ptr

Head cpls fwd up to the middle and back

Heads as cpls do sa do, back to back

All the way around and a little bit more

Ladies hook right to a line of four

(Two faced line should be parallel to head position)

Sides right & left thru along the line

*Ladies arch in the middle of the line

Side ladies chain thru the arch

Sides right & left thru along the line

Side ladies chain thru the arch

Heads bend the line to a right hand star

Once around inside the set, find your corner

Allemande left, etc.

*Heads bend the line in the middle

All double pass thru

First cpl go left next cpl go right

Lines of four forward up and back

All pass thru, face your partner

Pass her by, left allemande

Presented by Jerry Helt

Heads right & left thru
 Head ladies chain across
 Sides right & left thru
 Side ladies chain across
 Heads face your ptr back away
 Join your corner, lines of four
 Lines forward up to the middle & back
 Lines pass thru do a "U" turn
 Right & left thru
 Same ladies chain across
 Lines forward up to the middle & back
 Bend the line, go forward up & back
 Right & left thru
 Same ladies chain across
 Lines forward up to the middle & back
 Bend the line, go forward up & back
 Lines pass thru, gents "U" turn
 Everybody left allemande, etc.

Tea Cup Stroll

Head ladies center for a 3/4 chain
 The others promenade 1/4
 (Square has rotated 1/4 to the right,
 everyone with original ptr)
 Ladies out of head position chain 3/4
 The others promenade 1/4
 (Everybody half way across the
 square with ptr)
 Ladies out of head position chain 3/4
 The others promenade 1/4
 (Square has rotated 3/4 to the right,
 everyone with original ptr)
 Ladies out of head position chain 3/4
 The others promenade 1/4

Rotate the Square 1/4 Right

Heads forward, touch 1/4
 Walk & dodge
 Veer to the left
 Ferris wheel, centers sweep 1/4

Heads forward, touch 1/4
 Walk & dodge
 Pass to the center
 Centers star thru
 Flutter wheel

Heads pass thru
 Promenade outside 3/4
 Centers circle four 3/4

Heads forward, touch 1/4
 Walk & dodge
 Pass to the center
 Centers veer to the right
 Bend the line

Presented by Jerry Helt

Kujawiak

(Poland)

Kujawiak is a Polish national dance originated in the Kujawy region. It is done in a slow tempo in 3/4 meter, accompanied by lyrical melodies. In its different phases of development Kujawiak featured many variants and ways of dancing.

Pronunciation: koo-YAH-vee-yahk

Cassette:

3/4 meter

Formation: Double circle with M facing, W back to center. Partner diagonally across to the left. Kerchief on W's shoulders.

Steps: Kujawiak steps (Kuj/step) are done smoothly, without accents, forward or with turns either to the right or left with 3 steps per measure beginning from the toes. Step alternates. A kerchief (optional) may be used in this arrangement as a typical "prop" used often in its "authentic" version.

Meas

Pattern

1-4 INTRODUCTION. All join L hands with ptr, R with M/W diag across to the R.

PART I. CIRCLE LOD, RLOD.

1-2 Beginning with M R, W L, all move with 2 Kuj/step in LOD.

3-4 Balance in LOD and RLOD.

5-6 Repeat meas 1-2.

7-8 Release R hand with neighbor and with 2 Kuj/steps, do 1 CCW couple turn in place with L hands joined in front, W to R of ptr. M embraces W from behind with R hand. End with W inside of the circle, back to ctr.

9-14 Beginning with M L, W R, repeat meas 1-6 in RLOD.

15-16 With joined L hands do 1/2 CCW couple turn (as in meas 7); in the last meas, ptrs facing, M back to ctr. W puts the kerchief with R hand around M's neck.

PART II. "SPIACA." MAN CLAPS THIGH, HEEL.

Spiaca (shpee-OHN-tsah) = sleepy.

1-4 Woman places both hands on M's R shldr and rest head on them. M takes the kerchief to his L hand, with L arm straight sdwd. Beginning with M L, W R, both circle in place in CW direction with one step per meas (meas 1,2); and 3 steps (meas 3) (as if to "pick-up" the tempo). In meas 4, both end facing LOD, W to R of ptr with L hand still on his shldr, R on her waist.

5 In an open position, do 1/2 CW couple turn moving slightly in LOD with 1 Kuj/step. M puts the kerchief on his L shldr.

6 Woman continues Kuj/step with another 1/2 CW couple turn and moving in LOD. M begins turn with R ft (ct 1); raise R knee high and clap thigh (ct 2); continue turn in this position.

7 Another 1/2 CW couple turn as in meas 5. M's L arm sdwd.

8 Repeat meas 6, except M claps his raised L heel.

9-12 Repeat meas 1-4 beginning with the same ft, except in CCW direction. W's head on M's L shldr (and kerchief).

13-16 Repeat meas 5-8.

Kujawiak - continued

PART III. TOWARD AND AWAY FROM PARTNER. BALANCE AND TURNS.

- 1-2 With joined R hands overhead (holding kerchief between), do 3 short steps fwd to the R of ptr beginning with R ft (meas 1), L fist on own hip, then away from ptr (meas 2).
- 3-4 Embrace ptr with L arm and with 3 steps do 1/2 CCW couple turn in place (kerchief still overhead). W ends back to ctr. In meas 4, step away from ptr and to his/her L. Change hold (kerchief) to L hands.
- 5-8 Repeat meas 1-4 in opp direction (same ftwk).
- 9 M puts kerchief around W's neck and in closed position (M back to ctr) both step in LOD (to M L, W R) while leaning slightly in opp direction (ct 1); stamp slightly twice with opp ft (M R, W L)(cts 2,3).
- 10 Repeat meas 9 in RLOD beginning with opp ft.
- 11-12 Beginning with M L, W R, couple turns CW in LOD with 2 Kuj/steps.
- 13-16 Repeat meas 9-12. In the last meas do only 3/4 couple turn followed by an extra 1/2 CW turn for W, so both end facing LOD, W in front of ptr.

PART IV. FLIRT. BACK-TO-BACK.

- 1-2 With hands joined (R/R, L/L) at shldr level, ptrs move with Kuj/step in opp direction looking flirtatiously at each other. W begins with L ft and moves diagonally fwd twd ctr of the circle, M begins with R ft twd outside (meas 1); repeat with opp ftwk and direction (meas 2).
- 3-4 With L hands joined in front, R above head level, do 1 CCW couple turn in place with 2 Kuj/step. End facing LOD.
- 5-6 Repeat meas 1-2.
- 7-8 As in meas 3, do 3/4 CCW couple turn in place. In the last meas, step away from each other to face (M back to ctr) and join inside hands (M L, W R). Kerchief in W's R hand.
- 9-10 With "outside" arms straight out to sides at about waist level, beginning with M L, W R, move fwd in LOD with 3 steps, turning back-to-back. Inside hands move fwd to about waist level (meas 9). In next meas do 3 more steps in LOD (begin M R, W L), return to facing position.
- 11-12 Woman turns under joined hands. Raise joined hands. M travels fwd in LOD with 2 Kuj/steps (6 steps beginning with L ft). W makes 2 CW turns with 6 steps under joined hands. M's L arm is still fwd, curved as if protecting ptr. W places R fist (with the kerchief) on her hip.
- 13-16 Repeat meas 9-12, except W turns only once (meas 15); both ptrs bend knees (meas 16).

INTRO

- 1-4 In meas 1-2 circle away from ptr with 2 Kuj/steps: M CCW twd ctr, W CW. Join L hands and make 1/2 CCW couple circle (meas 3). All join hands in a large circle as in the beginning of the dance (meas 4).

Repeat the whole dance from the beginning.

Presented by Jacek and Bozena Marek

Mazur (Poland)

Polish national dance known throughout the country since Warsaw became the capital of Poland in 1596. In the 19th century, Mazur was one of the most popular ballroom dances throughout Europe.

Pronunciation: MAH-zoor

Cassette:

Formation: Four couple sets participate in this arrangement and it is necessary to appoint them as couples # 1,2,3,4, before dance begins. Begin cpls in a circle, ptrs facing. M back to ctr, hands down. W holds skirt with R hand.

Steps: Steps start with up-beat (in the description: "ah").

Cts

1. BIEG MAZUROWY (byeg mah-zoo-RAW-vee)

Step is described for M. W begins with opp ft.

- ah Bend knee of R leg slightly.
- 1 Take short leap fwd with L.
- 2 Take long step fwd with R.
- 3 Take long step fwd with L, end on slightly bent knee.
Start next meas with opp ftwk.

2. KROK POSUWISTY (crock poh-soo-VIS-tyh)

Step is described for M. W begins with opp ft.

- ah Low hop on R.
- 1 Land on R.
- 2 Slide fwd onto L, R leg extended back straight, foot turned out.
- 3 Low hop on L, sweep R ft fwd.
Start next meas with opp ftwk.

3. HOLUBCE (hoh-WOOB-tseh) - "Click Steps"

A. In side motion:

- ah M hops on R ft, W-L, ands clicks heels together in the air. Legs are straight, L ft (W's R) extended during click.
- 1 Land on R ft (W-L).
- 2 Make side step on L to L (W on R to R). Foot is turned outside, almost twd direction of movement.
- 3 Cross R ft (W-L) in front of L ft in LOD.

B. In whirl motion with ptr:

Side to side position, R hips together. R hand on ptr's L hip. L arm sideward and diagonally overhead with palm up; torso uplifted with tendency to outside deviation. Look at ptr. Cpl makes 1/2 turn per meas.

- ah Hop on R starting CW turn and click heels together in the air.
- 1 Land on R ft.
- 2 Fwd step with outside (L), continuing CW turn in place.
- 3 Another fwd step with R, ending 1/2 turn.

Mazur - Continued

Meas 4. KLEK (Clenk) - "Kneeling"

Klek is done by M only while W circles her ptr with Bieg Mazurowy.

1 M: Leap on L (ct ah).

Kneel on R knee (R knee close to L heel, ft extended)(ct 1). At the same time, put L hand on hip.

Hold (cts 2,3).

(1) W: Beginning with R ft, move with Bieg Mazurowy CCW around kneeling ptr.

2-3 M: No action. Look at ptr.

W: Continue movement around ptr with 2 more Bieg Mazurowy steps (make one CCW circle with 9 steps in all). Look at ptr.

4 M: Get up with 2 accented steps R,L, no wt.

W: Bow to ptr.

5. BLYSKAWICZKA (bwis-kah-VEETSH-kah) - "Lightning"

This figure is done in two measures and is usually preceded by Bieg Mazurowy.

1-2 W to right of M, both facing LOD, join inside hands. Beginning with outside ft (M-L, W-R) do two Bieg Mazurowy steps in LOD.

3-4 Blyskawiczka - Without releasing hold, ptrs change places with Bieg Mazurowy steps. With the first step, M is facing outside the circle, raises his L arm as if trying to catch his ptr; W "runs away" under his L arm twd the ctr of the circle, leaning fwd. In meas 4, without releasing hold, both turn in place (M 1/2 CCW, W 1/2 CCW); both facing each other, W back to ctr.

MeasPattern

4 meas

INTRODUCTION.

Bow. M arms straight out to sides at about waist level. M R hand joined with W L. W holds skirt with R hand.

PART I. HOLUBCE. BIEG MAZUROWY

A 1-2 Beg with M-L, W-R, do 2 Bieg Mazurowy steps (#1) in LOD.

3-4 Continue with Krok Posuwisty (#2).

5-8 Repeat meas 1-4. End facing ptr, M back to ctr. M's arms straight out to sides at about waist level (M's R still joined with W's L). W holds skirt with R hand.

9 Beginning with M-L, W-R, do 1 click step (cts ah,1); take 2 accented steps (M-L,R W-R,L) in LOD (cts 2,3).

10 Bieg Mazurowy in LOD turning to almost back-to-back position (joined hands move fwd).

11-12 Repeat meas 9-10 with opp ftwd and turn. End facing LOD.

13-16 4 cpls lead by cpl #1 make circle in CCW direction, ending facing ctr, W to R of ptr.

Figure 1 - The Star

B 1-4 W: Using Bieg Mazurowy (#1) run twd ctr and join R hands, then make 1 full circle around in CW direction.

M: With both arms extended to sides, do 4 Holubce steps (#3) to the R; do 1/2 circle in CCW direction.

5-8 M: Kneeling on R knee (see #4). Get up on meas 8.

W: Circle opposite side ptr (W #1 around M #3, W #2 around M #4, etc.) with 1 full circle in CCW direction, joining hands: M-R, W-L.

Mazur - continued

- 9-16 Repeat action of meas 1-8, W circle original ptrs, except make only 3/4 circle around ptr. End facing ptr.

PART II.

- A 1-4 Lead by cpl #1, all 4 cpls return on a large circle with 4 Bieg Mazurowy steps.
 5-6 Dance 2 more Bieg Mazurowy steps in LOD.
 7-8 Blyskawiczka (See #5, meas 3-4).
 9-16 Holubce in whirl motion CW, CCW (See #3B). End all facing ctr of the circle, W to R of ptr.

PART III. GENERAL CIRCLE.

- C 1-3 All join hands at about shldr level and beg with R ft do 3 Holubce steps (See #2A) to the R. With the first click, all shout, "Uha!"
 4 Take 2 accented steps in place: R,L; hold (ct 3) with "Uha!"
 5-6 With 2 Bieg Mazurowy steps, all move twd ctr of circle.
 7-8 All move bkwd from ctr. End facing ptr, M's back to ctr.

- A 1-16 Repeat Part I.

Figure II - The Trios

W3 M3
 M2 W4
 W2 M4
 M1 W1

- B 1-4 All facing ctr of 4-cpl circle. Make the trios: W#2 join hand with M#1 and W#4 with M#3. M#2 and M#4 no ptrs. Use Bieg Mazurowy steps.
Trios: W2-M1-W1 and W4-M3-W3 move twd each other (meas 1); bow to opp trio (meas 2); move bkwd (meas 3); face "corner" (meas 4) (W1 moving twd M4; W3 twd M2).
M2, M4: No action.
 5-8 Holubce in whirl motion (see #3B) with corner CCW. (M1/W2, M4/W1, M3/W4, M2/W3).
 9-12 New Trios: Repeat meas 1-4 with new trios: W1-M4-W4 and W3-M2-W2.
M1, M3: No action.
 13-16 Holubce in whirl motion with original ptr in CW direction.

- A 1-16 Repeat Part II.

- C 1-8 Repeat Part III. General Circle.

Repeat the whole dance from the beginning.

Presented by Jacek and Bozena Marek

Polonez

(Poland)

The Polonez (Polonaise), considered to be the dance of Polish nobility originated from an old folk dance known as "Chodzony" (Walking Dance). Chroniclers of the 17th century described it as a distinguished, graceful dance used at the opening and closing of grand balls in Poland as well as throughout Europe. The character of the Polonaise is its attempt to imitate courtly conversation. This is achieved through gesture and mimic accompanied by brisk step done to the music in 3/4 time.

Pronunciation: poh-LOH-nez

Cassette:

3/4 meter

Formation: Couples in a circle, partners facing. Man back to center, hands down, Woman holds the skirt. Before the dance begins, number the couples from 1-4 (See: Part III).

The Basic Step of the Polonaise begins with an up-beat (ct &) bend the knee of R leg slightly; dance a long step fwd with L (ct 1); dance a shorter step fwd with R (ct 2); dance a similar step fwd with the L (ct 3). Begin the second measure with bending knee of L leg, then start long step with R, etc.... On the beginning of each meas, turn the head and torso *slightly* twd the leading leg. *Do not lean* torso in any direction.

Meas

Pattern

- 3 meas INTRODUCTION. No action (meas 1). Step fwd in LOD: M-L, W-R (meas 2). Step-together with the other foot, bending knees and nodding the head (meas 3).
- CHORUS.
- 1-4 Beginning with outside ft (M-L, W-R) do 4 Basic steps in LOD. Inside hands joined, arms slightly rounded, W's L hand on top of M's R. First Hold: M's L hand moves slowly up to the waist level and then to the side (meas 1-2); then comes again to the front (meas 3-4).
- 5-6 Dance 2 Basic Steps in LOD, except M changes hold by joining his L hand with W's L in front while his rounded R arm moves behind ptr (Second Hold).
- 7-8 With 2 "Polonez-like" steps, cpl makes CCW turn in place. After 3/4 turn, M stops back to the ctr while W continues with 1/2 circle (without releasing L hands) ending on a single circle and facing its ctr.
- 9-12 All close the circle by joining hands with all W facing in, M out. Beginning with W-R, M-L, circle moves with 4 Basic Steps in LOD. On meas 12, release hand hold and do individual 1/2 turn (M-CCW, W-CW) so M facing in, W out; join hands in circle again.
- 13-15 Dance 3 Basic Steps in LOD.
- 16 Release hand hold and with the first step (M-R, W-L) do 1/4 individual turn to face ptr (M-CW, W-CCW); step together with other ft and bow to ptr (cts 2,3).
- PART I. CHAIN.
- During this figure, you change ptrs 7 times while moving on the circle away from your original ptr. Then, after reversing direction, you move back twd your original ptr. In every meas, do one Basic Step.
- 1 Beginning with R ft, join R hand with ptr and change places with 1/2 CW circle (M-LOD, W-RLD).

Polonez - continued

- 2 Beginning with L ft and joining L hand with next facing ptr, change places with 1/2 CCW circle, still moving in the same direction on the circle (M-RL0D, W-LOD).
- 3-6 Repeat action of meas 1-2 two more times.
- 7-8 Join R hands with the next ptr and do 1 full CW circle in place. End facing opposite direction (M-LOD, W-RL0D).
- 9-14 Chain back twd ptr beginning with 1/2 CCW turn.
- 15-16 Join L hand with original ptr and do 3/4 CCW circle (meas 15). Releasing hands, M makes an extra 1/2 CCW turn so both end facing LOD, W to R of ptr.

PART II. M LEADS PARTNER.

- 1-2 With First Hold, cpl moves in LOD beginning with outside ft.
- 3 M with 3 steps moves in front of W, ending with back to LOD (inside hands still joined).
- 4 M gradually moves his L arm diagonally up, backward, while both continue Basic Step in LOD (M backing up).
- 5-6 With 1/2 CW turn while moving in LOD, M leads ptr to his L keeping hands joined (M's L arm behind W's head). Both end facing LOD, W to the L of ptr.
- 7 While W moves almost in place, M steps fwd to front of ptr under joined hands (L hand on waist), and then L sideward.
- 8 Both move bkwd (M with longer steps).
- 9-14 Repeat action of meas 1-6.
- 15-16 Repeat action of meas 7-8 symmetrically (W steps fwd).

PART III. CIRCLES OF THE SETS.

- 1-4 Lead by W of cpl #1, four cpls close their circle (W moving CCW) by joining hands and facing in. W #1 makes the first step in front of ptr, then twd the center of the circle, joining R hand with L of M #4 (meas 1). W #2, then W #3, then W #4 repeat (meas 2-4).
- 5-6 All step twd the ctr of the circle (meas 5); step bkwd, enlarging the circle again (meas 6).
- 7-8 Repeat action of meas 5-6.
- 9-12 Lead by M #4 and followed by M #3, then M #2, then M #1 (M moving CW), cpls return to large circle, ending in original positions and facing ctr.
- 13-14 All join hands and move twd ctr with 2 Basic Steps.
- 15-16 All move bkwd, end facing LOD, W to R of ptr.

Repeat Parts 1, 11, and 111.

Repeat Chorus.

Presented by Jacek and Bozena Marek

Sztajerek (Poland)

Sztajerek is a couple dance in waltz rhythm from the region of Nowy Sącz (NOH-vih SONCH) in southern Poland. The name "Sztajerek" is a regional word for "waltz." It was presented by Jacek and Bożena Marek at the 1986 University of the Pacific Folk Dance Camp.

Pronunciation: shtah-YEH-rek

Record: Dances of Poland, Presented by Jacek and Bożena Marek Side A/6 3/4 meter

Formation: Cpls in closed (ballroom) pos, M facing LOD.

Steps: Waltz: May be danced in any direction or while turning. Step on R (ct 1); step on L (ct 2); step on R beside L (ct 3). Step alternates.

Styling: The waltz steps are danced smoothly and serenely.

Meas

Pattern

4 meas INTRODUCTION. No action.

I. TO THE OUTSIDE; TO THE INSIDE; WALTZ

A 1 M: Step slightly fwd in LOD on R ft, bending knee and toe turned out (ct 1); straightening R knee, place L ft in front of R (L knee straight and toe pointed in LOD)(ct 2); hold (ct 3).

W: Step on L ft diag bkwd twd outside of circle (ct 1); place R ft close behind L heel, raising both heels (ct 2); lowering heels, shift full wt onto L ft (ct 3). During this meas make approximately 1/8 turn CW twd outside of circle.

2 Repeat meas 1 with opp ftwk and direction, W making 1/4 turn twd the inside of the circle.

3-4 In closed pos and beg M R, W L, make one CW turn in LOD with 2 smooth waltz steps.

5-16 Repeat meas 1-4 three more times (4 in all). End with M facing LOD.

II. LEAP; STAMP AND WALTZ.

B 1 M: Releasing W R hand, leap slightly fwd in LOD onto R ft, bending knee and toe turned out (ct 1); straightening R knee, stamp L (full ft with toe pointed in LOD) near R, putting L hand on hip (ct 2) hold (ct 3).

W: Leap onto L ft diag bkwd twd outside of circle, extending R arm low to R side (ct 1); touch ball of R ft near L heel, looking at R hand (ct 2); hold (ct 3). W is at M R side, L hand still on ptr R shldr, M R arm around W waist.

2 Repeat meas 1 with opp ftwk and direction. W leap to M L side (twd ctr); putting R hand on M L shldr and looking at L hand. M put L arm around W waist.

Note: During meas 1-2, M gives a lead to ptr on the leaps with the arm that is around her waist.

Sztajerek - continued

- 3-4 In closed pos and beg M R, W L, make one CW turn in LOD with 2 smooth waltz steps.
5-16 Repeat meas 1-4 three more times (4 in all).

Note: During Fig II emphasize the difference between meas 1-2 (jumpy) and meas 3-4 (smooth and peaceful).

Repeat dance from beginning two more times.

Presented by Jacek and Bozena Marek

Notes adapted to Camp format from
Folk Dance Federation of California, North
published edition in *Let's Dance*, October 1986

Tramblanka

(Poland)

A couple dance from the region of Opoczno in the Mazowsze Region (Central Poland). Its most popular version was introduced for the first time by the State Ensemble "Mazowsze." The dance consists of "mazurka-step" preceded by "running" of the couples.

Pronunciation: trahm-BLAHNK-ah

Cassette:

3/4 meter

Formation: Couples around the circle. W to R of ptr puts her L arm under M's folded R arm. Outside hands free. All facing LOD.

Meas

Pattern

4 meas INTRODUCTION. No action.

PART I. RUNNING ON THE CIRCLE.

1-3 Beginning with outside ft (M L, W R) couple runs in LOD, with 3 steps per meas (9 steps in all). At the same time, outside fists move rhythmically fwd/bkwd, wit 3 movements per meas.

4 With 3 accented steps, couple makes 1/2 CCW turn in place (M bkwd, W fwd).

5-7 Run 3 steps per meas (9 steps) in RLOD.

8 With 3 accented steps, couple makes 1/4 CW turn in place (M fwd, W bkwd) ending facing ctr.

9 Run 3 steps fwd twd ctr.

10 3 accented steps in place, lean fwd.

11-12 Run 3 steps bkwd, ending with 3 accented steps facing ptr, W back to LOD.

PART II. SOCIAL DANCE POSITION.

1-3 Leaning into direction of movement, do 3 sliding "mazurka-steps" (1 per meas) twd ctr.

4 3 accented steps in place (M L,R,L; W R,L,R).

5-7 Repeat meas 1-3 symmetrically, twd outside of the circle. Begin M R, W L ft.

8 With 3 accented steps, do 1/4 CW couple turn in place (M ends back to ctr).

9-11 Repeat meas 1-3 in LOD.

12 3 accented steps away from ptr.

PART III. DO-SI-DO.

1-3 With 9 running steps (3 per meas) move diagonally fwd to own L, then make do-si-do in CW direction around ptr.

4 3 accented steps in place.

5-8 Repeat meas 1-4 in CCW direction

9-12 Hook R arm with ptr and with 9 running steps, make 1 full CW circle in place; end with 3 accented steps facing ptr, M back to ctr.

Tramblanka - continued

PART IV. "MAZURKA" WITH 1/2 TURNS.

- 1-2 Leaning into LOD, couple makes one sliding "mazurka-step" (M begins L, W R), then makes 1/2 CW turn in place with 3 "running" steps. (W ends back to ctr.)
- 3-4 Repeat meas 1-2 beginning with M R, W L.
- 5-8 Repeat meas 1-4. End in open pos facing ctr of circle.
- 9-10 Run 3 steps twd ctr followed by 3 accented steps in place.
- 11-12 Run 3 steps bkwd twd outside of circle, followed by 2 accented steps.

Repeat the whole dance from the beginning two more times.

Presented by Jacek and Bozena Marek

Walczyk Lubelski

(Poland)

Walczyk Lubelski is a couple dance in 3/4 meter from the Lublin region of eastern Poland. "Walczyk" is a soft meaning of the word: walc = waltz. Walczyk Lubelski was presented by the Mareks at the 1986 Stockton Folk Dance Camp.

Pronunciation: VAHL-chik loo-BEL-skee

Record: Dances of Poland Side B/1

3/4 meter

Formation: Cpls around the circle, ptrs facing. M back to ctr.

Meas

Pattern

INTRODUCTION.

- 1-2 No action.
- 3 M: 1/4 CCW turn in place with 3 steps, beg R.
W: 1/4 CW turn in place with 3 steps, beg L.
 Now both are facing LOD, W to R of ptr.
- 4 Both move slightly bkwd (M-L,R,L; W-R,L). M R arm slightly rounded, fwd; W puts R hand on ptr R hand; L hand on ptr R shldr. M L hand on hip.

PART I.

- 1 Step diag fwd with R ft outside from the circle in LOD (ct 1); swing L ft in front of R, knees bent, toes down (cts 2,3).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Repeat meas 1.
- 4 M: 3 short steps slightly bkwd.
W: Beg L, take 3 steps in front of ptr to end on M L side. Change to L hands joined.
- 5-7 Repeat meas 1-3.
- 8 M: Three steps in place (L,R,L) making 1/4 CCW turn.
W: Three steps (L,R,L) go in front of ptr (in LOD), making 3/4 turn to end all facing ctr. Join hands in "W" pos.

PART II.

- 1 Step on R to R, swing L in front (bent knee) in direction of movement.
- 2 Step on L in LOD, swing R in front (bent knee).
- 3 Repeat meas 1.
- 4 Step on L, and, while bending R knee, make 1/4 CCW turn on L.
- 5-7 Repeat meas 1-3 with opp ftwk. (Beg R ft in RLOD.)
- 8 M: 3 steps in place (L,R,L) still facing ctr.
W: With 3 steps go in front of ptr, end a little bit on his R side, both facing ctr.
- 9 M puts hands on W hips; W holds her skirt. Beg R, do step-together to the R. Look at each other over W L shldr.
- 10 Another step-together to R, M takes longer steps to end at R side of W. Look at each other over W R shldr.
- 11 Step-together to the L. Still look over W R shldr.
- 12 M: 3 steps (L,R,L) twd outside of circle.
W: 2 steps (R,L) turning 1/2 CW to move in front of ptr. End with ptrs facing each other, W back to ctr.

Walczyk Lubelski - continued

- 13 Join hands and beg with R, do 3 short steps twd ptr. Extend arms to the sides.
- 14 Take 3 steps away from ptr, arms rounded.
- 15 Beg R, make 1/2 CW circle with 3 steps, W on outside and M on inside of the circle.
- 16 Back up a little in RLOD with 3 steps, ending in beginning pos.

Repeat dance twice. At end, stay in butterfly pos and bow to ptr.

Presented by Jacek and Bozena Marek

Abdala

(Bulgaria)

Abdala sometimes also known as Vlaško Dajčovo was learned by Yves Moreau during March 1970 from Nikola Vajtušev, a 75-year old man from the village of Vrâv, Vidin District in N.W. Bulgaria. This type of dance is quite common throughout several villages along the Danube in N.W. Bulgaria. It is danced by "Vlachs" (Romanian minorities).

The term "Vlachs" is used in several ways in the Balkans. Most people agree that Vlachs originally came to Bulgaria from Southern Romania ("Wallachia") and were for a long time nomadic people who settled primarily in Northwest Bulgaria, Northeast Serbia, Macedonia, and Northern Greece. The term is also used in North Bulgaria to denote the "Banat Bulgarians" who originally fled Bulgaria to settle in Romania to later return to their homeland. Their language and folklore are a mixture of Romanian and local elements.

Pronunciation: Ahb-dah-LAH

Music: Cassette: YM-UOP-91.
Record: Balkanton BHA-734 Side B/4 or any other "Dajcovo" 9/16 tune.

Meter: 9/16: counted here as 2-2-2-3 or 1-2-3-4, or quick-quick-quick-SLOW.

Formation: Short mixed lines. Belt hold, L over R. If no belt, hands joined down at sides. Face LOD, wt on L.

Style: Erect, proud carriage. Knees bent slightly. Steps are small and sharp. Dance has a rather "heavy" quality. Leader indicates pattern change at own discretion.

<u>Meas</u>	<u>Pattern</u>
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INTRODUCTION. None. Leader may start at beg of any 8 meas phrase.

I. TRAVELLING & ROCKING STEP.

- | | |
|-----|---|
| 1 | Moving LOD, lift on L (ct 1); step fwd on R (ct 2); lift on R (ct 3); step fwd on L (ct 4). |
| 2 | Lift on L (ct 1); turning to face ctr, step on R to R (ct 2); step on L behind R (ct 3); step on R to R (ct 4). |
| 3 | In place, low hop on R, bringing L around in front of R, L knee bent (ct 1); step on L in front of R, leaving R in place (ct 2); rock back on R (ct 3); rock fwd on L (ct 4). |
| 4 | Repeat meas 3 with opp ftwk. |
| 5-8 | Repeat meas 1-4, reversing ftwk and direction. |

II. CLICKS IN PLACE.

- | | |
|-----|--|
| 1 | In place, facing ctr, step on R in front of L (ct 1); step back onto L in place (ct 2); step fwd onto R (ct 3); step back onto L, lifting R ft to R side, knees close together (ct 4). |
| 2 | Close R to L with a sharp click, wt on both ft equally (ct 1); small leap on L, raising R to side again (ct 2); repeat for cts 3,4 (leap-HOP). |
| 3-8 | Repeat meas 1-2, Fig II, 3 more times (4 in all). On final ct, raise R knee in preparation for next step. |

Abdala -- Continued

III. TRAVELLING STEP & JUMPS.

- 1 Facing and moving LOD, lift on L (ct 1); step fwd on R (ct 2); lift on R (ct 3); step fwd on L (ct 4).
- 2 Turning to face ctr, step on R to R (ct 1); step on L in back of R (ct 2); step on R in place, raising L ft to L, knees close together (ct 3); close L to R with sharp "click" (ct 4).
- 3 Jump to stride position (ct 1); jump ft together (ct 2); repeat for cts 3,4 (open-CLOSE).
- 4 Hop on L in place (ct 1); step on R to R (ct 2); step on L in front of R (ct 3); step back on R in place (ct 4).
- 5-8 Repeat action of meas 1-4, Fig III, reversing ftwk and direction.

IV. STAMPS IN PLACE.

- 1 Facing ctr, step on ball of R ft in front of L, equal wt on both ft (ct 1); take full wt on R, bending knee. Body bends fwd from waist. L ft is brought up sharply behind R, knee bent and turned out (ct 2); step back on ball of L ft, equal wt on both ft (ct 3); take full wt on L ft, raise R leg sharply in front, knee bent (ct 4).
- 2 Small leap on R to R (ct 1); stamp L next to R, no wt (ct 2); small leap on L to L (ct 3); stamp R next to L, no wt (ct 4).
- 3-8 Repeat meas 1-2, Fig IV, three more times.

Presented by Yves Moreau

Bregovsko Horo

(Bulgaria)

Learned by Yves Moreau, fall 1969, at a local festival in Novo Selo, Vidin District, N.W. Bulgaria. It is widespread in the vicinity of Bregovo near the border with Serbia, Yugoslavia. It is of the "Cačak" type with a ten-measure pattern. Bregovsko is danced by Bulgarians and Vlachs living in the area.

Pronunciation: BREH-gohf-skoh ho-ROH

Music: Cassette: YM-UOP-91. 2/4 meter
 Record: RPC BG-1001. Side A/1.

Formation: Short mixed lines of M and W. Belt hold, L over R. Face ctr, wt on L.

Style: Small steps, sharp movements. Knees slightly bent. Arms relaxed. Often, the dancers at both ends of the line make the line bend and twist sharply ("na dva tanca").

Meas

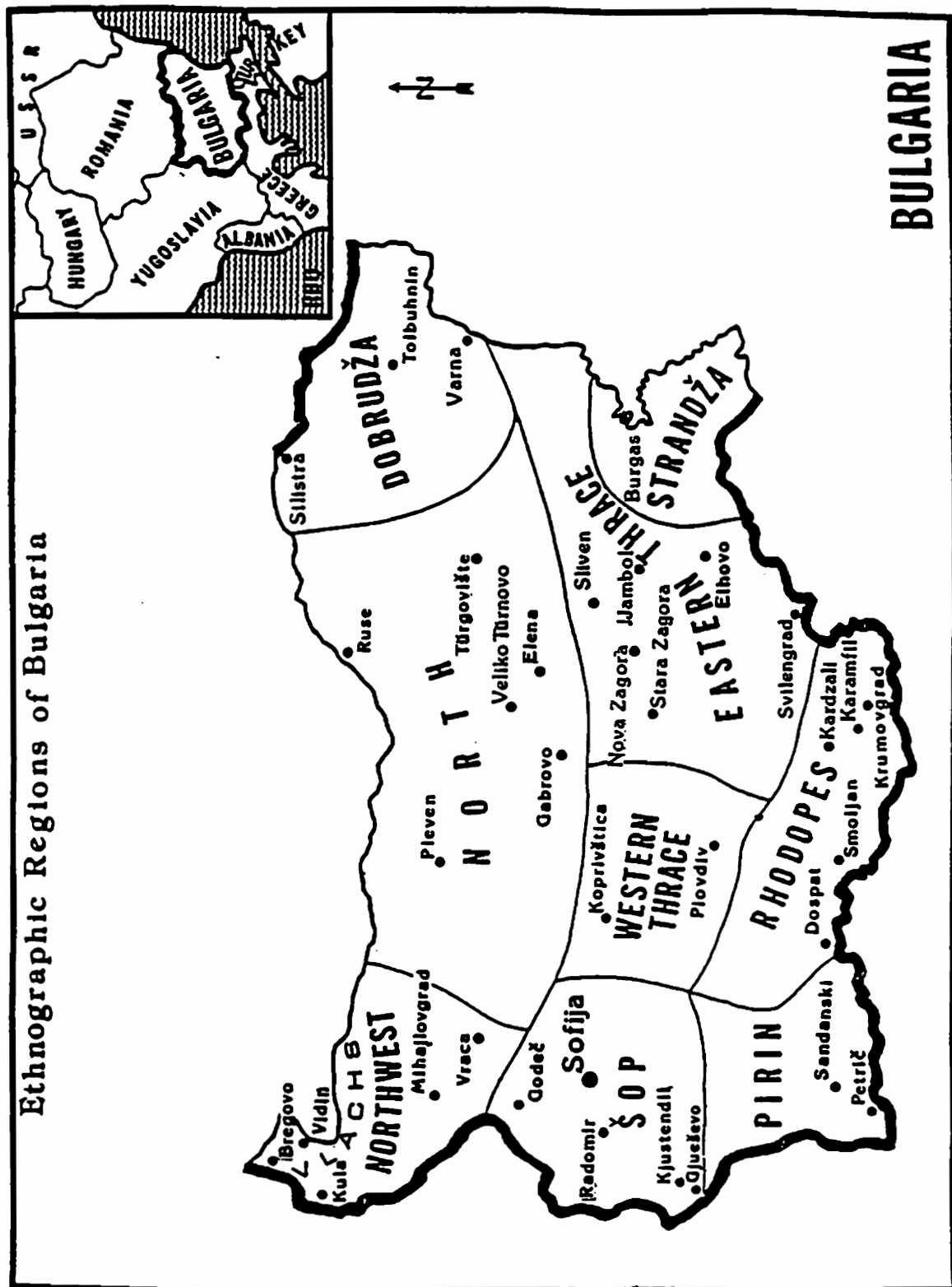
Pattern

INTRODUCTION. None. Dance may begin at beginning of any musical phrase.

- 1 Facing ctr, step R to R (ct 1); step on L behind R (ct 2).
- 2 Repeat meas 1.
- 3 Step on R to R (ct 1); small hop on R bringing L slightly across in front of R (ct 2).
- 4 Step on L across in front of R (ct 1); small hop on L, bringing R ft slightly fwd and across L (ct 2).
- 5 Step on R across L bending fwd and face L of ctr (ct 1); small hop on R (ct 2).
- 6 Step on L to L of ctr (ct 1); step on R in front of L (ct 2).
- 7 Facing ctr, step onto L (ct 1); small hop on L in place (ct 2).
- 8 Small step on R twd ctr (ct 1); small hop on R (ct 2).
- 9 Facing slightly L of ctr, small step on L to L (ct 1); step on R across L (ct 2).
- 10 Facing ctr, small step on L to L, bending upper part of body slightly (ct 1); small sharp stamp with R next to L, no wt (ct 2).

Presented by Yves Moreau

Map of Bulgaria



Čekurjankino Horo (Bulgaria)

Čekurjankino Horo was learned by Yves Moreau during the winter of 1970 from Nasko Barmasev, choreographer-director of an amateur folk dance group in Loveč, northern Bulgaria. The dance is from the village of Brest, Pleven District. The patterns were selected from several possible ones done in the Pleven District.

Pronunciation: cheh-koor-YAHN-kee-noh hoh-ROH

Music: Cassette: YM-UOP-91
 Record: Balkanton BHA 734. Side B/6.

Rhythm: 7/16 meter: 1-2,1-2,1-2-3, counted here as 1,2,3. Racenica rhythm.

Formation: Short lines--no more than 8 in a line--mixed, or segregated. Belt hold, L over R. If no belts, joined hands are at sides. Face R of ctr, wt on L ft.

Steps: Pas de Basque: Step on R to R (ct 1); step on L in front of R (ct 2); step back on R in place (ct 3). Can also be done beg L ft.
 Back Pas de Basque--ft crosses in back on ct 2.

Style: Body erect, steps small, movements sharp.

<u>Meas</u>	<u>Pattern</u>
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INTRODUCTION. None.

I. SLOW.

- | | |
|-------|---|
| 1 | Moving LOD, step on R (cts 1,2); step on L (ct 3). |
| 2 | Facing ctr, step on R to R (cts 1,2); step on L behind R (ct 3). |
| 3 | Hop on L, raising R knee (ct 1); stamp on R next to L, no wt (ct 2); step on R to R (ct 3). |
| 4 | Hop on R (ct 1); step on L across in front of R (ct 2); step back in place on R (ct 3). |
| 5-8 | Repeat meas 1-4, reversing ftwk and direction. |
| 9-16 | Repeat meas 3-4 four times, reversing ftwk on each alternate pair of meas. |
| 17-32 | Repeat meas 1-16 exactly. |

II. BOUNCE.

- | | |
|------|--|
| 1 | Facing ctr, step sdwd on ball of R ft, leaving L in place (ct 1); bounce on both ft (ct 2); bounce on R, raising L ft in back of R knee sharply (ct 3). |
| 2 | Step sdwd on ball of L ft, leaving R in place (ct 1); bounce on both ft (ct 2); bounce on L again, at same time raise R ft fwd, up and back in a circular motion (circulation motion of free ft is as though pumping a bicycle backwards), R knee bent (ct 3). |
| 3 | Hop on L, continuing circular motion of R ft (ct 1); stamp R next to L, no wt (ct 2); step on R to R (ct 3). |
| 4 | Hop on R (ct 1); step on L across in front of R (ct 2); step back in place on R (ct 3). |
| 5-8 | Repeat meas 1-4, reversing ftwk and direction. |
| 9-16 | Repeat meas 1-8, but move fwd instead of sdwd when repeating action of meas 1 and meas 2. |

III. LEG EXTENSION.

- 1 Facing ctr and moving fwd, dance Back Pas de Basque beginning R (cts 1,2,3).
- 2 Continuing to move fwd, dance Back Pas de Basque beginning L (cts 1,2,3).
- 3 Repeat meas 1, but raise L leg sharply, knee bent on final ct.
- 4 Hop on R, bringing L knee up and extending ft fwd and down (ct 1); step bkwd on L (ct 2); step bkwd on R (ct 3).
- 5 Repeat meas 4, exactly.
- 6 Hop on R, raising and lowering L leg across in front of R (ct 1); hold (ct 2); hop on R, raising L knee (ct 3).
- 7 Step on L to L (ct 1); step on R behind L (ct 2); step on L to L (ct 3).
- 8 Repeat meas 6, with opp ftwk. On final 16th note stamp R, no wt.
- 9-16 Repeat meas 1-8, exactly.

IV. TWIST.

- 1-16 Repeat Part III, meas 1-16, except on ct 1 of meas 4 and meas 5 the bent L knee is twisted across and back in front of R leg. Keep legs close together.

V. IN PLACE.

- 1 Pas de Basque, beg R (cts 1,2,3).
- 2 Pas de Basque, beg L (cts 1,2,3). Raise R ft sharply to R side, knees bent on ct 3.
- 3 Close R to L sharply (ct 1); hold (ct 2); raise L ft sharply to L side, knees bent (ct 3).
- 4 Close L to R sharply (ct 1); hold (ct 2); maintaining wt on R, sharply raise L knee and then extend L diag fwd L, straightening knee (ct 3). L does not touch floor.
- 5-8 Repeat meas 1-4, with opp ftwk.
- 9-16 Repeat meas 1-8, exactly.

VI. KICK.

- 1-2 In place, Pas de Basque R and L.
- 3 Long, heavy step fwd on R (ct 1); bring L leg around and up in a wide, sweeping arc, knee bent (cts 2,3).
- 4 Bend R knee, push L ft down, straightening L knee (ct 1); hop on R, retracting L knee (ct 2); hold (ct 3).
- 5-8 Repeat meas 1-4, with opp ftwk.
- 9-16 Repeat meas 1-8, exactly.

Repeat dance from beginning.

Notes by Bev and Ginny Wilder.

Presented by Yves Moreau

Dobrudžanski Buenek

(Bulgaria)

Buenek or Buenets is the name used for simple "walking"-type dances usually done by women to an accompanying song. This version is an arrangement by Yves Moreau of typical steps from Dobrudža set to a song by famous Dobrudzan singer Eva Georgieva of the famous "Trio Bulgarka" group.

Pronunciation:

Cassette: YM-UOP-91.

2/4 meter

Formation: Line or open circle, hands joined in "W" pos. Wt on L, face slightly R of ctr.

Style: Small steps, somewhat heavy and proud.

Meas

Pattern

4 meas INTRODUCTION. (jingles) No action.

- | | |
|-------|--|
| 1 | Step fwd on R (ct 1); low scuff fwd with L ft next to R (ct 2). Note: Upper body and arms sway slightly R. |
| 2 | Step fwd on L (ct 1); low scuff with R ft next to L (ct 2). Note: Upper body and arms sway slightly L. |
| 3-8 | Repeat meas 1-2 three more times. |
| 9 | Turning to face ctr, step on R to R (ct 1); step on L behind R (ct 2). |
| 10 | Repeat meas 9. |
| 11 | Step on R to R (ct 1); small stamp with L next to R (ct 2). |
| 12 | Stamp again with L next to R (ct 1); hold (ct 2). |
| 13 | Pause. At this moment, dancers shout "yoo"(while on recording there are two drumbeats. |
| | Arms: on meas 9-10, arms go fwd and down. On meas 11 they are back to "W" pos, and on meas 11-12, they do two sharp "pulling" motions (one on each stamp). |
| 14-25 | Repeat meas 1-12 with opp ftwk and direction. |
| 26 | Facing ctr, small step fwd on R (ct 1); step on L next to R (ct 2). |
| 27-31 | Repeat meas 26 five more times. |
| 32 | Sharp heavy step on R (ct 1); sharp heavy stamp with L (ct 2). |
| 33 | Sharp heavy stamp with R (ct 1); pause (ct 2). |
| | Arms: For meas 26-31, arms do slight up & down motion. On meas 32-33, arms extend fwd and down to sides. |
| 34-41 | Repeat meas 26-33 but backing away from ctr. Arms do same motions. |
| 42-45 | Remain in place facing ctr, wave arms from R to L twice with slight "cucke" on heels and shout "yoo-yoo-yoo-yoo-yoo-yoo-yoo" (7 times). |

Repeat dance from the beginning.

Presented by Yves Moreau

Kucata (Pandalaš)

(Bulgaria)

This type of dance is widespread in Dobrudza and parts of Northeastern Bulgaria and especially in Varna region. Learned in Reka Devnja from Dančo Iliev, February 1970 by Yves Moreau.

Pronunciation:

Cassette: YM-UOP-91

Rhythm: 7/8 meter, counted here as 1-2,1-2,1-2-3, or Q,Q,S.

Formation: Mixed open circle or line. Face slightly R of ctr, wt on R. Hands joined down at sides.

Style: Heavy and proud.

Meas

Pattern

INTRODUCTION. Start dance at beginning of any musical phrase.

FIGURE I.

- 1 Wt on R, step on L across R, simultaneously "twisting" R shldr slightly fwd (ct 1); pause (ct 2); step on R to R (ct 3).
 - 2-4 Repeat meas 1 three more times.
 - 5 Facing ctr, sharp low stamp L next to R, no wt (ct 1); pause (ct 2); transfer wt back onto L (ct 3).
 - 6 "Scuff" R ft across L (ct 1); step on R across L (ct 2); step on L to L (ct 3).
 - 7 Facing ctr, step on R behind L (ct 1); pause (ct 2); step on L to L (ct 3).
 - 8 Sharp stamp with R next to L (ct 1); pause (ct 2); small step on R to R (ct 3).
- Arm movements:
- 1-4 Arms swing fwd (ct 1); and bkwd (ct 3).
 - 5-6 Arms stay up.
 - 7 Arms extend fwd and down (cts 1,2) and start swinging up (ct 3).
 - 8 Arms complete swing fwd and up back to shldr pos (ct 1); no action (cts 2,3).

FIGURE II.

- 1-2 Repeat meas 1-2, Fig I.
 - 3 Point L ft fwd (ct 1); pause (ct 2); small leap on L to L (ct 3).
 - 4 Cross R in front of L (ct 1); pause (ct 2); step on L to L (ct 3).
 - 5 Cross on R behind L (ct 1); pause (ct 2); step on L to L (ct 3).
 - 6 Point R ft fwd (ct 1); pause (ct 2); step on R in place (ct 3).
 - 7 Repeat meas 6 with opp ftwk.
 - 8 Repeat meas 6.
- Arm movements:
- 1-2 Same as Fig I.
 - 3-4 Arms are up.
 - 5 Arms swing fwd and down on ct 1, and start swinging up on ct 3.
 - 6-8 Arms are up.

Presented by Yves Moreau

Nestinarsko Horo

(Bulgaria)

This dance is part of the *Nestinarsko* ritual connected with the feast of St. Constantine and St. Helen. This ritual died out in 1956, but is now being somewhat revived in certain villages of the Strandja mountains. This dance is related to the Pravo Horo and was danced around the fire before the hot coals were spread and certain initiated women (*nestinarki*) carrying sacred icons would dance barefoot on the hot coals in a trance-like state. There are similar forms of this ritual still practiced in Northern Greece under the name of Anasternaria. Source: documentary film, Institute of Music, Sofia (Raina Katsarova--1956).

Pronunciation:

Cassette: YM-UPO-91.

Rhythm: 7/16, counted here as 1-2,1-2,1-2-3 or Q,Q,S or 1,2,3 connected with a tune in 2/4.

Formation: Open circle or line, hands joined in "W" pos (shldr height). Face ctr, wt on L.

Style: Bent knees. Proud and smooth.

Meas

Pattern

8 meas INTRODUCTION. No action.

BASIC FIGURE (7/8).

- 1 Large step on R with marked knee flexion (ct 1); pause (ct 2); slight elevation on R ft, lifting L ft behind (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3 Facing ctr, small hop on L (ct 1); step on R to R (ct 2); cross L ft behind R ft (ct 3).
- 4 Step on R to R (ct 1); pause (ct 2); small hop on R lifting L ft (ct 3).
- 5-6 Repeat meas 3-4 with opp ftwk and direction.

Arm movements:

- 1-2 "W" pos.
- 3 Arms move down and bkwd.
- 4 Arms return to "W" pos.
- 5-6 Repeat meas 1-4.

FIG II. PRAVO HORO (2/4).

At a certain point the rhythm changes to 2/4.

- 1 Step on R to R (ct 1); step on L in front of R (ct 2).
- 2 Facing ctr, step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2).
- 3 Repeat meas 2 with opp ftwk and direction.

Presented by Yves Moreau

Novoselsko Horo

(Bulgaria)

From the village of Novo Selo, near Vidin, on the Danube River in N.W. Bulgaria. This dance is sometimes known as "Turlaško" and shows definite Vlach (Romanian) influences. Learned in Novo Selo by Yves Moreau.

Pronunciation:

Cassette: YM-UOP-91.

2/4 meter

Formation: Short lines, back basket hold. Face ctr, wt on L.

Style: Light, sharp movements.

Meas

Pattern

INTRODUCTION. None. Start with music.

I. FORWARD AND BACK.

- 1 Facing ctr, step on R in front of L (ct 1); step on L in place (ct 2).
- 2 Step on R in place (ct 1); step on L in front of R (ct 2).
- 3 Step on R in place (ct 1); step on L next to R (ct 2).
- 4 Cross R in front of L (ct 1); step on L next to R (ct 2).
- 5 Large step fwd on R (ct 1); step on L behind R (ct 2).
- 6 Step on R fwd (ct 1); hop on R extended L fwd (ct 2).
- 7-8 Repeat meas 4-5 with opp ftwk and direction.
- 9 Step on R in place (ct 1); step on L across R (ct 2).
- 10 Step on R in place (ct 1); step on L next to R (ct 2).
- 11 Step on R across L (ct 1); step on L in place (ct 2).
- 12 Step on R next to L (ct 1); step on L across R (ct 2).
- 13-16 Four reeling "hop-steps" bkwd beg with R.

II. SIDEWAYS & KICKS.

- 1 Facing ctr, step on R to R (ct 1); step on L in front of R (ct 2).
- 2 Step on R to R (ct 1); step on L behind R (ct 2).
- 3 Repeat meas 1.
- 4 Step on R to R (ct 1); sharp stamp with L next to R, no wt (ct 2).
- 5 Step on L, turning body slightly L (ct 1); extend R leg fwd in front of L close to ground (ct 2).
- 6 Keep R leg extended to L and bounce twice on L ft (cts 1,2).
- 7-8 Repeat meas 5-6 with opp ftwk and direction.
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

III. STAMPS IN PLACE.

- 1 Heavy step fwd on R (ct 1); step on L in place (ct 2).
- 2 Step on R in place (ct 1); step on L in place (ct 2).
- 3-4 Repeat meas 1-2.
- 5-8 Repeat meas 7-8, Fig II, twice.
- 9-16 Repeat meas 1-8.

Suggested sequence: Do Fig I twice, Fig II once, Fig III twice.

Presented by Yves Moreau

Ženski Čapraz (Bulgaria)

A variation on the popular Pravo Trakijsko type found throughout Thrace. Although mostly a men's dance, there are a few women's variations like the following from the Haskovo region. Observed by Yves Moreau at the Haskovo festival, Bulgaria, June 1966.

Pronunciation:

Cassette: YM-UOP-91.

2/4 meter

Formation: Short lines, belt hold, L over R. Wt on L. Face slightly R of ctr.

Style: Fairly heavy, bent knees. Proud.

Meas

Pattern

INTRODUCTION. None. Start with beg of music.

I. BASIC PRAVO.

- 1 Step on R to R (ct 1); step on L to L (ct 2).
- 2 Repeat meas 1.
- 3 Facing ctr, sway to R on R (ct 1); sway to L on L (ct 2).
- 4 Same as meas 3, but sway L and R.
- 5-16 Repeat meas 1-4 three more times.

II. FORWARD AND BACK.

- 1 Facing ctr, step fwd on R (ct 1); step fwd on L (ct 2).
- 2 Still moving fwd, step onto R (ct 1); extend L leg fwd slightly in front of R (ct 2).
- 3 Step onto L in front of R (ct 1); bring R ft up behind L calf, while doing small "cukce" on L (ct 2).
- 4 Step back onto R (ct 1); step back onto L (ct 2).
- 5 Step back onto R (ct 1); extend L ft slightly out to L with small "cukce" on R (ct 2).
- 6 Still moving bkwd, repeat meas 5 with opp ftwk.
- 7-24 Repeat meas 1-6 three more times.

Note: For the third and fourth time, meas 1-2 can be replaced by "Thracian stamping" accents such as stamp-close-stamp-stamp-hop-step-hop.

III. "HLOPKA".

- 1 Facing ctr, two small running steps fwd, R,L (cts 1,2).
- 2 Click R to L (ct 1); hold (ct 2).
- 3-4 Repeat meas 1-2.
- 5 Slap R ft diag R (straight knee) twice (cts 1,&); hold (ct 2).
- 6 Repeat meas 5.
- 7 Slap R ft diag R (straight knee) twice (cts 1,2).
- 8 Slap R ft again (ct 1); hold (ct 2).
- 9-11 Repeat meas 4-6, Fig II.

Ženski Čapraz -- Continued

IV. "SECL HVARLI".

- 1-4 Repeat meas 1-4, Fig III.
 5 Step onto R slightly fwd and to R (ct 1); step on L next to R, turning to face R (L shldr to ctr) and raising R ft sharply up behind L calf (ct 2).
 6 Still facing R, quick step on R to R (ct 1); close L to R (ct &); step on R to R (ct 2); quick stamp with L next to R, no wt (ct &).
 7 Facing ctr, step on L turning slightly to L (ct 1); sharp stamp with R next to L (ct 2).
 8 Step on R fwd turning slightly to R (ct 1); small sharp jump onto both ft slightly apart (body is facing R of ctr)(ct 2).
 9 Facing ctr, two steps back R,L (cts 1,2).
 10 Sharp heavy step on R fwd (ct 1); sharp kicking motion fwd with L (ct 2).
 11 L ft moves up and back with slight "cukce" on R (ct 1); step back on L (ct 2).
 12-14 Repeat meas 4-5, Fig II.

V. "SEDL HVARLI DVA PATI".

- 1-11 Repeat meas 1-11, Fig IV.
 12-13 Repeat meas 10-11, Fig IV.
 14-16 Repeat meas 4-6, Fig II.

Suggested sequence to fit music:

- Fig I -- 4 times
 Fig II -- 4 times
 Fig III -- 4 times
 Fig IV -- twice
 Fig V -- once

Description by Yves Moreau

Beginning Line Dance Techniques

Dance, whether in the form of couple or line, is composed of a series of connected movements which form patterns, either random or planned. These patterns can be reduced to single movements or to a group of movements. Once a person understands dance patterns, beginning with the most elementary single movements and continuing to combinations of movements, much of the bewilderment of dance is gone, replaced by knowledge, familiarity, ease, and thus enjoyment. My goal in this class is to make you familiar with many of the frequently used steps, step patterns arm and hand holds, and rhythms used in line dance, and to help assemble this information so that transitions from one movement of pattern to the next becomes increasingly effortless. When a dancer can anticipate the next movement pattern instead of dancing step by step, it is possible for him or her to flow. Before launching into the details, however, I would like to impart a few ideas I have found helpful to myself and others.

Line dance is both a solo and a communal experience--solo in the sense that one does not need a partner, and communal in the sense that each dancer is part of a line or circle--a group. Each dancer's movements relate to and reflect upon those near to him. Thus, among the most basic and useful concepts is to be aware of those near you when you dance, and **TAKE SMALL STEPS**. You probably wonder why you have given up the chance to learn some fascinating 24-figure Macedonian or Bulgarian dance to take a class from a person who tells you that this concept will be one of the most useful things she can teach you, but I will do my best to not disappoint you. There is more, but the taking of small steps is important.

Small steps enable you to "fake it"--another useful tool in complicated dances. "Faking it" is the fine art of covering up an incorrect movement. "Fudging" is a close relative. If you are dancing with small steps, and you find that you are on the wrong foot, you can take an extra step, and correct the situation. Another possibility is to hold still briefly, rejoining the movement on the correct foot. By taking small steps, you can make a subtle, almost imperceptible correction.

STAND ERECT. Your carriage is important. Dance with you back straight. Look ahead, not at the floor. Keep you feet directly under your body (or conversely, your weight directly over your feet). You will be able to keep your balance, to turn with ease, to respond to rapid rhythm changes, and to recover quickly if you have made an incorrect move; thus, you will not have pulled upon your neighbors, for which they will be only too grateful.

Feet are not the only parts of our bodies with which we need to be concerned when dancing. Arms play an important role also. They may actually be an integral part of the dance, with specific movements, or they may be passive, resting in either a "T", "V", "W", or little finger hold. Whether they are active or passive, **KEEP YOUR ARMS RELAXED**. This may be difficult, since dancers often will become tense in their upper bodies as they concentrate on learning foot patterns. Remember the people next to you, however, and loosen your shoulders, arms and fingers. Once you become more familiar with a dance, this may occur naturally, but keep this in mind as you learn footwork as well.

In addition, **BE AWARE OF YOURSELF IN RELATION TO OTHERS IN THE LINE**. Don't allow yourself to bend forward to compensate for a feeling that you are being stretched from opposite sides. Being pulled forward has resulted from the line or circle becoming too spread out. To compensate for this, remain erect and dance slightly toward the center of the dance floor, rather than to the designated right (line of direction) or left (reverse line of direction). This makes the circle or line smaller and relieves the stretched feeling. Conversely, if you are feeling squashed, dance slightly out from the circle's center, thus making the circle larger and creating more space between you and your neighbors. Varying the size of your dance steps may be necessary as well.

Beginning Line Dance Techniques--Continued

There is an etiquette in folk dance and now is a good time to discuss it. Generally, line dances progress to the right--also termed "counter-clockwise" (CCW) or "line of direction" (LOD). This means that the leader is also on the right end of the line. Thus if you are joining a line, go to the far left and join on the end. If you are joining a line that is very long (as is often the case here at Stockton, since we have large classes), or are joining a closed circle, then it is all right to join in the middle of the line. Try not to separate people who are obviously dancing next to each other by choice.

Should a dance progress to the left with the leader on the left (as is the case of the French branle), the same philosophy applies but in reverse.

If you are unfamiliar with a dance during a recreational (not teaching) session, it is advisable for you to **STAND BEHIND THE LINE TO LEARN**. Position yourself behind someone who seems to know the dance well (the leader should be one of these individuals), and try to learn the dance by imitation of movement. It is usually more difficult for you to learn a dance while in the line since it is harder to see your neighbor's feet. Those who already know the dance will appreciate your consideration.

LEADING A LINE: The leader in line dance has a responsibility to the group, in that he needs to direct not only the sequence of dance patterns, but also where the dancers travel over the dance floor. The primary leader is at the head of the line (generally on the right if a dance is moving LOD). The person on the tail end of the line also has responsibility to the group and could be considered the secondary leader. He or she must see that the end of the line doesn't curl in upon itself (or that it does in the case of the dance Zonarathikos). If curling in upon itself is undesirable, then the secondary leader may have to dance backward, rather than in the line of direction, and take larger steps. By dancing backward the secondary leader has kept the end of the line (either curved or straight) open and has kept the dancers from becoming squeezed. If curving the tail of the line in upon itself is desirable, then the end person should dance forward, toward the center of the circle, rather than in the line of direction. In this case, it may be necessary to dance smaller steps to the center to make the diameter of the circle smaller. Thus we see the importance of both ends of the line and how step-size can affect so many aspects of dance.

BASIC LINE DANCE POSITIONS

"T" POSITION: Also known as "shoulder hold" position since dancers place their hands on the nearer shoulders of their left and right neighbors, elbows straight. Generally it is more comfortable to place left arm over right, if dance moves CCW, and conversely, right over left, if dance moves CW; again, there are exceptions. It may vary if there is a height-discrepancy between neighbors. Adjust accordingly, since comfort is a primary reason for this practice. Be sure to keep your hands on top of your neighbors' shoulders, and do not slide your hands down to their upper arms since this is very uncomfortable.

"V" POSITION: Generally done with left palm facing backward, right facing forward. Hands joined down at sides, arms straight. May be done with interlocking fingers, or both palms facing backward, as required by individual dances.

"W" POSITION: Same as "V" position, except elbows are bent, hands generally at shoulder level.

LITTLE FINGER POSITION: Little fingers are linked and elbows are bent, hands generally at shoulder level. Large rings can be uncomfortable for your neighbors, so turn those rings with high settings toward your own middle and index fingers.

Beginning Line Dance Techniques--Continued

BELT HOLD: Wear belts loosely. Extend arms across and in front of neighbors, and comfortably grasp their belts toward center (buckle area), palms facing forward, left arm over right if dance progresses CCW, and conversely right over left for a CW moving dance.

FRONT BASKET: Extend arms across and in front of neighbors, joining hands with second dancer on either side. Apply left over right guidelines unless dance indicates otherwise.

BACK BASKET: Extend arms across and in back of neighbors, either joining hands or wrists with second dancer on either side or holding far sides of neighbors' waists.

ESCORT: Link forearms, resting right arm lightly upon neighbor's left. Left arm may be stabilized by hooking thumb into your own belt or waistband.

These positions connect dancers into a unit or a community so that, as a group, they dance. The community may be a:

LINE which has a beginning and an end--may be straight or curved (as in an OPEN CIRCLE)--and may move in any direction, each dancer following the same direction.

CIRCLE (or CLOSED CIRCLE) which resembles a ring, with no beginning or end.

For written definitions of the following dance steps and movements, see *Steps and Styling*, published by the Folk Dance Federation of California, Inc. I have only included explanations for those not mentioned in this publication.

Basic Dance Steps and Movements

The following list, although not complete, should give a solid foundation to any beginning folk dancer. Over the next few days we will acquaint ourselves with these movements and will put them to practical use as we learn various dances. We will see how movements can be put together in different combinations and to different rhythms; but understanding each isolated step and movement, I hope patterns will emerge and the learning of new material will become easier and thus more enjoyable. There will be some overlap of material; for example, a čukče is a type of lift done in dances from Bulgaria. However, since each term is commonly used, I have listed both.

BALANCE

BEND: To compress isolated parts of the body (knees, waist, neck, elbows)--see specific dance description

BLOOP BLOOP: A "Dick Crumism" referring to a very quick light running step on the ball of the R foot (quick) followed by a longer running step on the L foot (slow)--may be done with opposite feet

BOUNCE

BRUSH: A forward movement of indicated foot, hitting ball of foot on floor in passing

BUZZ

CHUG

CIFRA: See Hungarian glossary

CLOSING STEP: Step beside supporting foot. May or may not take weight

CSÁRDÁS: See Hungarian glossary

ČUKČE: Lift of heel of foot with weight on the upbeat and lower it on the beat

Beginning Line Dance Techniques--Continued

CUT**FLEX:** Bend slightly (generally your knees or ankles)**GALLOP****GRAPEVINE****HOLD:** Remain immobile**HOP****HOP STEP STEP:** A combination of two movements**JUMP****KICK****LEAP****LIFT****PAS DE BASQUE****PIVOT:** A one-step turn, generally executed on the ball of one foot--or the heel as in some Hungarian dances**POINT:** The extension, either forward or backward, generally of either foot**REEL****RIDA:** See Hungarian glossary**ROCK:** With feet separated, shift your weight to move from over one foot to over the other--may be done forward or backward or side to side**RUN****SCISSORS:** A shift of weight, done in place, with a small leap onto one foot as the other simultaneously is kicked forward close to the floor and repeated with opposite feet. May be done repeatedly.**SCUFF:** A forward movement of indicated foot, hitting heel forcefully on floor in passing and continuing the motion of the foot beyond that place**SKIP****SLAP:** A forceful foot contact with dance floor, making sound, but not taking weight. Slapping leg is outstretched, knee straight**SLIDE****SLIDE CLOSE:** A combination of two movements**STAMP:** A forceful foot contact with dance floor, making sound. It may or may not take weight.**STEP****STEP-BEND:** A combination of two movements**STEP-CLOSE:** A combination of two movements**STEP-HOP:** A combination of two movements**STEP-SWING:** A combination of two movements**SWING****URNS:** May be done in two or more steps, depending on the individual dance. To facilitate making a complete turn within the designated time, prepare by placing leading foot facing the direction you are turning.**TWIZZLE:** Step diagonally backward right on ball of R foot, twisting both heels to right. May be done on opposite foot**TWO-STEP****WALK****YEMENITE:** Step on R foot to right side, close L foot to R taking weight on L, step on R foot across and in front of L foot, hold--may be done toward the L, starting with L foot

What makes these different steps even more interesting and varied is the speed with which they are danced (TEMPO) and the arrangement of the long and short/slow and quick note values (RHYTHM). In most cases, the slower the tempo of the dance, the easier it is to dance. There is time to think, to recall, to follow. The faster the dance temp, the greater the need to be familiar with the actual dance, OR to be familiar with dance patterns, so that it is primarily the transitions between movements that require the dancer's main concentration.

Beginning Line Dance Techniques--Continued

Rhythm is a more complex matter. It includes not only temp but also the beat or pulse of the music, the meter (the time signatures--2/4 or 7/8), and the arrangement of long and short note values ("slows" and "quicks"). There is no fixed or definite length for a slow or a quick beat. They are *relative* to each other. Thus a waltz, which has three beats of equal length, can be counted as either slow, slow, slow or quick, quick, quick, depending upon the tempo or speed of the music. The same is true of a pravo. I think of these as *even* rhythms.

Here are some interesting examples of rhythm patterns ranging from a simple 2/4 to a complicated 25/16:

2/4	Pravo	SS or QQ
2/4	Syrtos	SQQ
3/4	Waltz	SSS or QQQ
3/4	Tsamikos (also 6/8)	SQ
4/4	Bapardess Leyad Hashoket	SSSS or QQQQ
5/16	Paidushko Horo (also 3/8)	QS
7/8	Kalamatianos	SQQ
7/8	Račenica (also 7/16)	QQS
7/16	Panagjursko Horo	SQQ
11/16	Kopanica/Gankino	QQSQ
12/16	Leventikos	SQQSQ
13/16	Kriyo Sadovsko Horo	QQSQSQ
15/16	Bučimiš	QQQSQSQ
18/16	Jove, Malaj Mome (7/16 & 11/16)	SQQQSQSQ
25/16	Sedi Donka (7/16 & 7/16 & 11/16)	SQQSQQQSQSQ

Another important and complex element of dance is **STYLING**. As an extreme example, a native dancer from Scotland will dance very differently from a native dancer from Bulgaria. But native dancers from the Sop and Dobrudža regions of Bulgaria will also dance very differently from each other. Why? One dancer at times will dance the same steps as the other. Isn't a pas de Basque a type of crossing step usually needing 2 counts of music for 3 steps? Perhaps it is called by a different name in another country, but a rose by any other name In addition, there is a commonality of rhythm. A 2/4 can be found in both countries.

But a dance done to a 2/4 rhythm with an occasional "pas de Basque" from Scotland will look entirely different than one from Bulgaria. The unique element that makes this difference is **STYLING**. It is **HOW** a dancer moves. The ingredients of styling are posture, height and energy of steps, interpretation of music, type of hand hold, relation of dancers to other dancers, formation of dancers on the dance floor, smoothness or sharpness of movements and an infinite variety of subtleties.

Styling is such a complex subject that it can be a lifelong pursuit for a folk dancer to study and attempt to absorb the dance style of a single ethnic group. Thus it is not possible in a paragraph, an hour-long class, or even a week-long class to experience anything more than an introduction to this most exciting topic. It is enough to hope that this brief introduction will accomplish three purposes. One, to make dancers aware that many of the same basic steps can be seen in the dances from different countries and ethnic groups--that there is a commonality--and that once the basic steps are learned, dancing becomes easier. Two, to make dancers aware that there are styling differences in ethnic folk dance and three, to suggest that watching **HOW** a movement is done is as important as watching which step is being done. Your ears as well as your eyes will help, since music gives an indication of styling as does movement.

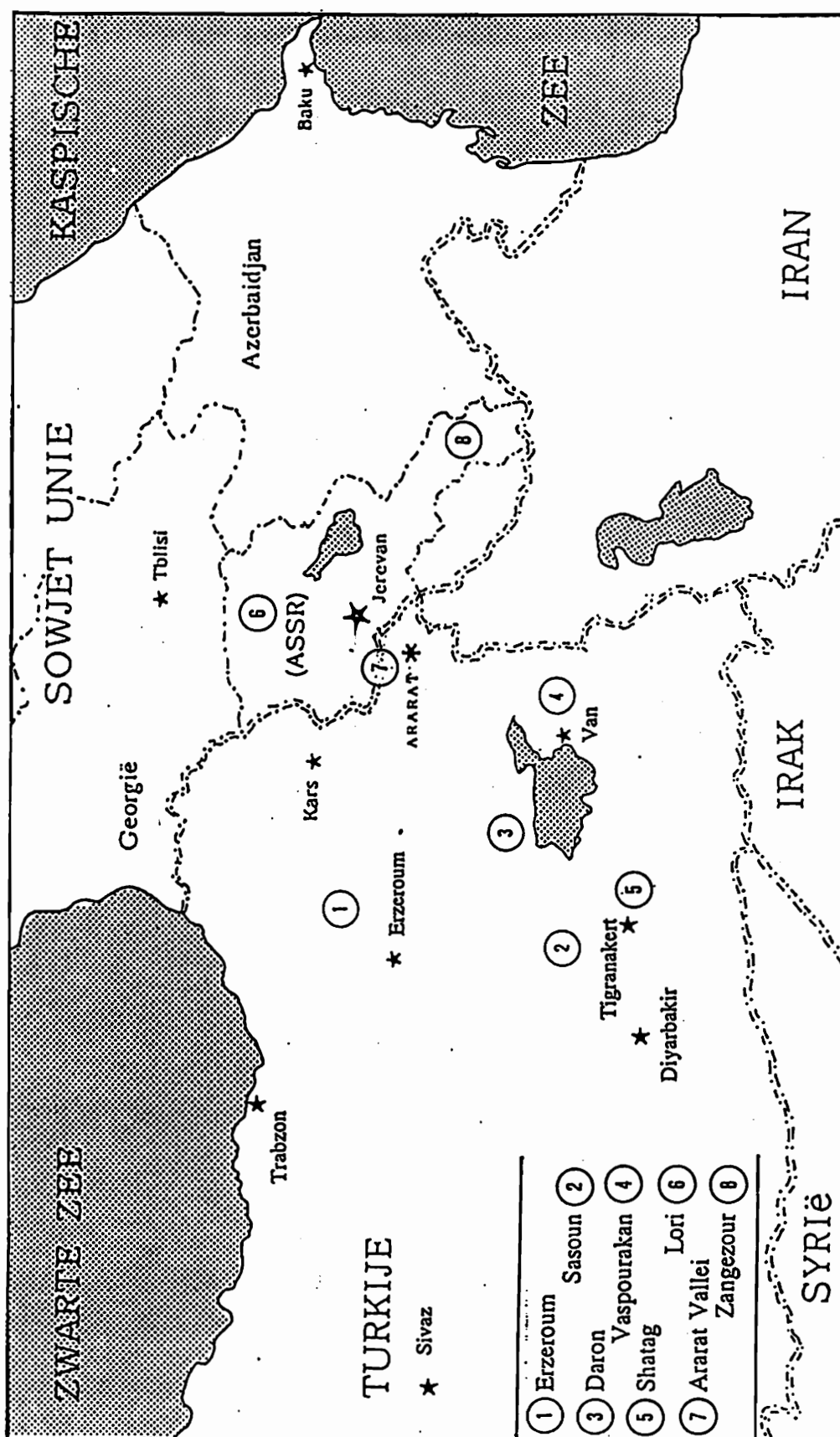
Beginning Line Dance Techniques--Continued

It is necessary to LISTEN TO THE MUSIC carefully when dancing. It is not enough to memorize the intellectual aspects of a dance. think how colorless dancing would be if we danced only to written or spoken dance descriptions without music. Not only is music a gift, a pleasure to our senses, but it is also a tool to help us improve our dancing.

Once we master these individual movements, we can begin to assemble them, forming patterns and ultimately entire dances. The areas between the movements or patterns are transitions, and they too are comprised of these basic movements. There is, however, one more important key element which must be accomplished to be truly dancing, and that is your ability to FLOW--to DANCE WITH FLUIDITY. Connect your movements, not as though they are isolated actions, but rather part of an entire feeling--a unity. Then, when fluidity is combined with the "fundamentals of motion" (the title of a class taught at U.O.P Folk Dance Camp by Pirkko Roecker for many years), you will be dancing with ease and enjoyment.

Presented by Suzanne Rocca-Butler

Map of Armenia



Erzeroumi Shoror

(Armenia)

Translation: "Shoror" from Erzeroum. Shoror literally means a go and fro movement of the torso. Another name for this dance is "Gharsi shoror" = shoror from Kars (city in east Turkey, former West Armenia).

Source: Choreographer Azad Charibian has adapted a traditional dance (figure 1 and 2) from Erzeroum. The music is an adaptation of composer Gevork Menassian. It is a dance for women.

Pronunciation:

Music: "Hayastan-Armenian Dances"

6/4 meter

Formation: Closed circle, little fingers interlocked with arms in "W" position at chest level, facing ctr.

Style: Bouncing at every step, knees bent.

<u>Meas</u>	<u>Cr</u>	<u>Pattern</u>
-------------	-----------	----------------

8 meas		INTRODUCTION. No action.
--------	--	--------------------------

FIGURE I.

- | | | |
|---|-----|--|
| 1 | 1-3 | Step on R to R, arms moving slightly to R. |
| | 4-6 | Close L beside R, arms coming back to orig pos. |
| 2 | 1-3 | Step on R to R, arms moving slightly to R. |
| | 4-6 | Touch ball of L ft beside R, arms coming back to orig pos. |
| 3 | 1-3 | Touch ball of l ft in front of R to floor, L knee turned inwards, arms slightly moving to L. |
| | 4-6 | Touch ball of L ft in front of R to floor, L knee turned outwards, arms coming back to orig pos. |
| 4 | 1-6 | Step on L to L and balance (knees make a continuous bouncing movement). |

FIGURE II.

- | | | |
|-----|-----|--|
| 1-2 | | Repeat Fig I, meas 1-2. |
| 3 | 1-3 | Step on L to L, arms moving slightly to L. |
| | 4-6 | Touch ball of R ft beside L, arms coming back to orig pos. |
| 4 | 1-3 | Touch ball of R ft in front of L to floor, R knee turned inwards, arms slightly moving to R. |
| | 4-6 | Touch ball of R ft in front of L to floor, R knee turned outwards, arms coming back to orig pos. |

Repeat Figs I and II.

FIGURE III.

- | | | |
|---|-----|--|
| 1 | 1-3 | Step fwd on R. |
| | 4-6 | Touch ball of L ft beside R. |
| 2 | | Repeat Fig I, meas 3. |
| 3 | 1-3 | Step bkwd on L, arms moving slowly to "V" pos (arms down). |
| | 4-6 | Close R beside L, without wt. |

Erzeroumi Shoror - continued

- 4 1-3 Step on R to R.
- 4-6 Close L beside R.
- 5-8 Repeat meas 1-4.

FIGURE IV.

- 1 1-3 Step fwd twd ctr with R, arms coming back to orig pos ("W" pos at chest level).
- 4-6 Touch ball of L ft beside R.
- 2 1-3 Step bkwd on L, ball of R ft getting of the floor, torso leaning 45° fwd, arms swaying down.
- 4-6 Shift wt to full R ft, while turning 1/4 CCW, arms moving fwd, R arm coming over the head, R hand ending on L shldr, torso back to erect pos.
- 3-4 Repeat Fig II, meas 3-4, but leave the arm movements described here (R hand stays on L shldr).
- 5 1-3 Step bkwd on R.
- 4-6 Step bkwd on L.
- 6 Repeat meas 5.
- 7 1-3 Step on R, while turning 1/4 CCW (facing outside), arms come to a fwd crossed low pos.
- 4-6 Touch ball of L ft behind R.
- 8 1-3 Turn on two ft 1/2 CW (relevé), closed pos, while the arms turn back to orig pos ("W" pos at chest level), end facing ctr.
- 4-6 Bounce twice on both ft.
- 9-16 Repeat meas 1-8.

Description written by Tineke van Geel
Presented by Tineke van Geel

Hovergakan (Armenia)

Translation: "Blowing." The wind serves as a messenger of a conversation between two lovers.

Source: Non-traditional dance, based on patterns of old songdances.

Pronunciation:

Music: "Hayastan-Armenian Dances"

6/8 and 2/4 meter

Formation: Short lines, hands joined, arms in "V" position, close together, facing center.

Style: Bouncy.

Meas Cts

Pattern

8 meas INTRODUCTION. No action.

FIGURE I. (6/8 meter)

- | | | |
|---|-----|----------------------------------|
| 1 | 1-2 | Moving to R, step on L across R. |
| | 3 | Step on R to R. |
| | 4 | Step on L across R. |
| | 5 | Step on R to R. |
| | 6 | Step on L across R. |

- | | | |
|---|-----|-------------------------------|
| 2 | 1-2 | Step fwd on R. |
| | 3 | Step on L beside R. |
| | 4 | Step fwd on L. |
| | 5-6 | Close L beside R, knees bent. |

- | | | |
|---|-----|---------------------------------------|
| 3 | 1-2 | Step bkwd on R. |
| | 3 | Step bkwd on L. |
| | 4 | Touch ball of R ft across L to floor. |
| | 5 | Point R leg diag R above floor. |
| | 6 | Step on R in place. |

This figure is danced 9 times and will be repeated after the 2/4 meter part of the dance another 4 times. The 2nd, 5th, and 7th time an extra meas is added and danced as described below.

Extra measure Fig I.

- | | | |
|---|-----|-------------------------|
| 4 | 1-3 | Step on L in place. |
| | 4-6 | Repeat meas 3, cts 4-6. |

FIGURE II. (2/4 meter)

- | | | |
|---|---|----------------------------------|
| 1 | 1 | Moving to R, step on L across R. |
| | 2 | Step on R to R. |

- | | | |
|---|---|---------------------|
| 2 | 1 | Step on L across R. |
| | & | Step on R to R. |
| | 2 | Step on L across R. |

- | | | |
|---|---|--|
| 3 | 1 | Step fwd on R. |
| | 2 | Close L beside R. |
| | | During meas 3, the arms sway to "W" pos. |

- | | | |
|---|---|---|
| 4 | 1 | Step bkwd on R. |
| | 2 | Step bkwd on L. |
| | | During meas 4, the arms come back to "V" pos. |

Hovergakan - continued

- 5 1 Touch R heel diag R to floor (R knee stretched).
 2 Step on R across L with the R knee bent.

FIGURE III.

- 1-3 Repeat Fig II, meas 1-3.
 4 1 Step bkwd on R.
 2 Touch L beside R.

Sequence: Fig I 9x (extra meas after 2,5,7)
 Fig II 2x
 Fig I 4x (extra meas after 2)
 Fig II 2x
 Fig III 4x

Translation of the Lyrics

Dear Mountain Aragaz, tell me where my beloved is
 My eyes have tears, my heart stops and is sad
 Beautiful birds of Mount Mantasch, when my beloved comes
 Warn me, my hear will rejoice

Come my dearest, and sing with the tones of my heart
 Look, I have become friends with the mountain
 A mountain without spring, a beloved without love is worth nothing
 In snow of mountains a rose can bloom through love

I have a brother who is a mower
 I will take bread, do not disturb
 Today is no day for love, wait until Sunday

Day and night I sing about you
 You are my morning dream
 My heart burns like a candle
 Do not just let go of my love

Goodbye sweet boy, take your sheep into the mountains
 Let us keep our love until spring is over
 Only in autumn you may propose to me
 My dearest, walk over the mountains
 I will wait for you patiently
 My heart burns like a candle
 Wherever you go, I will follow you as the wind

Description written by Tineke van Geel
 Presented by Tineke van Geel

Martakan Lorke

(Armenia)

Translation: "Martakan" = battle, "Lorke" means a rocking up and down movement.

Source: Traditional men's dance from Van, a town in Vaspourakan, east of Van Lake in east Turkey (former West Armenia). Taught by Artushat Karapetian, Yerevan.

Pronunciation:

Music: "Hayastan-Armenian Dances"

2/4 and 6/8 meter

Formation: Lines, hands joined, arms in "V" position, facing center.

Style: Strong movements.

Meas Cts

Pattern

INTRODUCTION. None or wait 12 meas.

FIGURE I. (2/4 meter)

- | | | |
|-------|-----|---|
| 1 | 1 | Place L slightly fwd diag L, L ft turned out, both knees bent. |
| | 2 | Heel bounce on both ft, knees stretched. |
| | & | Heel bounce on both ft, knees stretched. |
| 2 | 1 | Bend both knees |
| | 2 | Close L beside R, ft parallel in a closed pos, knees stretched. |
| 3 | 1 | Chug fwd on L diag to L, L knee bent, while R ft is sharply lifted beside L knee, the torso leaning fwd. |
| | 2 | Step on R, knee bent. |
| 4 | | Repeat meas 3 with opp ftwk and direction. |
| 5 | | Repeat meas 3. |
| 6 | | Repeat meas 4, end facing LOD. |
| 7 | 1 | Step on R sdwd to R, R knee bent, ball of L ft stays on floor, torso leaning bkwd, arms coming to a "Debka pos" (L hand on back). |
| | 2 | Step on L across R, torso coming to an erect pos. |
| 8 | 1-2 | Repeat meas 7, cts 1-2. |
| | ♩ | Small hop on L. |
| 9 | 1 ♩ | Come down on L, while R ft touches beside L, torso leaning fwd. |
| | & ♩ | Step on R diag to R, moving LOD, knee bent. |
| | 2 ♩ | Step on L diag to L, moving LOD, knee bent. |
| | ♩ | Small hop on L. |
| 10-11 | | Repeat meas 9 twice. |
| 12 | 1 | Step on R, torso coming to an erect pos, turning 1/4 CCW to face ctr. |
| | 2 | Hop on R, L ft at R calf level, arms coming back to "V" pos. |


FIGURE II.

At the end of the previous meas, a slight hop on R (♩).

- | | | |
|------|---|---|
| 1 | 1 | Touch L beside R, torso leaning fwd. |
| | & | Accented step on L to L, L knee bent. |
| | 2 | Step on R in place, R knee bent. |
| 2 | 1 | Touch L heel fwd to floor (knee stretched), torso leaning bkwd. |
| | 2 | Step on L beside R, both knees bent, torso leaning fwd. |
| 3-12 | | Repeat Fig I, meas 3-12. |

Martakan Lorke - continued

6/8 METER.

Use the same steps, 1 ct now stands for .

Alternate the two figures as directed by the first dancer of each line.

Description written by Tineke van Geel
Presented by Tineke van Geel

Shatagi Shoror

(Armenia)

Translation: "Shoror" from Shatag. Shoror literally means a to and fro movement of the torso. Shorors are, in general, quiet dances and often dances for women.

Source: Shatag is a region southwest of Lake Van in east Turkey (former West Armenia). Fig I is taught at the Choreographic School in Yerevan as a traditional dance.

Pronunciation:

Music: "Hayastan-Armenian Dances" 2/4 meter

Formation: Line or open circle, little fingers interlocked with arms in "Debka position" (L hand at back), facing LOD. L shldr slightly behind, torso turned open twds center.

Style: Soft bouncing movement of the knees.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
-------------	-----------	----------------

8 meas INTRODUCTION. No action.

FIGURE I.

- | | | |
|-----|-----|---|
| 1 | 1-2 | Bouncing step fwd on L. |
| 2 | 1-2 | Bouncing step fwd on R. |
| 3-8 | | Repeat meas 1-2 three times. |
| 9 | 1-2 | Turn 1/4 CCW, do a bouncing step fwd on L twd ctr, the arms swaying to "W" pos. |
| 10 | 1-2 | Touch ball of R ft beside L. |
| 11 | 1-2 | Turn 1/4 CW, bouncing step on R, L arm coming back to "Debka pos." |
| 12 | 1-2 | Touch ball of L ft beside R. |
| 13 | 1-2 | Turn 1/4 CCW, do a bouncing step on L fwd twd ctr, the arms swaying to "W" pos. |
| 14 | 1-2 | Touch ball of R ft beside L. |
| 15 | 1-2 | Again touch ball of R ft beside L, the arms sway upwards and then down. |
| 16 | 1 | Small step bkwd on R, arms coming to "V" pos. |
| | 2 | Step on L beside R. |

FIGURE II.

- | | | |
|-------|-----|--|
| 1 | 1-2 | Bouncing step on R to R (facing ctr), arms coming in "W" pos moving R. |
| 2 | 1-2 | Bouncing step on L beside R, arms coming back to original "W" pos. |
| 3-6 | | Repeat meas 1-2 twice. |
| 7 | 1-2 | Bouncing step on R to R, arms moving R. |
| 8 | 1-2 | Touch ball of L ft beside R, arms coming back to original "W" pos. |
| 9 | 1-2 | Bouncing step fwd on L. |
| 10-15 | | Repeat Fig I, meas 10-15. |
| 16 | 1 | Turn 1/4 CW (facing LOD) step on R, L arm coming back in "Debka pos." |
| | 2 | Touch ball of L ft beside R. |

Alternate the two figures.

Description written by Teneke von Geel
Presented by Teneke von Geel

Shawali

(Armenia)

Translation: No uniform explanation. One version mentions a village in Lori, where "Shawerdian" frequently occurred as a family name. The most popular dance from that village got as a nickname "Sha(h)wali."

Source: Traditional dance, Pedagogical Institute Yerevan.

Pronunciation:

Music: "Hayastan-Armenian Dances"

6/8 meter

Formation: Short lines, little fingers interlocked, R one "on top," arms in "W" position, facing center.

Meas Ct

Pattern

4 meas INTRODUCTION. No action.

FIGURE I.

- | | | |
|-----|-----|---|
| 1 | 1-3 | Step on R to R, arms moving to R. |
| | 4-6 | Step on L across R, arms moving to L. |
| 2 | 1-2 | Step bkwd on R. |
| | 3 | Step on ball of L ft beside R. |
| | 4-6 | Step on R beside L. |
| 3 | 1-2 | Step fwd on L. |
| | 3 | Step on ball of R ft beside L. |
| | 4-6 | Step on L beside R. |
| 4 | 1-3 | Step on R to R, while turning 1/4 CW, arms coming down (facing LOD). |
| | 4-6 | Step on L. |
| 5 | 1-2 | Step on R to L, arms coming into "Debka position" (R hand on back, facing RLOD). |
| | 3 | Step on ball of L ft beside R. |
| | 4-6 | Step on R. |
| | | During meas 5, cts 1-3, the torso is slightly moving twd R, the R shldr is slightly behind in an open pos of the torso twds the center. |
| 6 | | Repeat meas 5 with opp ftwk, the torso slightly moving twd L, shldr pos is not changing. |
| 7-8 | | Repeat meas 5-6. |

FIGURE II.

The arms come back to "W" pos at the beginning of meas 1 with a continuing movement of the arms to R.

- | | |
|-----|---|
| 1-4 | Repeat Fig I, meas 1-4. |
| 5-8 | Repeat Fig I, meas 5-8, without moving the torso. Arms make a circle of 225° CCW. At the first quarter of the circle, the R arm is stretched twd the R (L elbow bent at chest level), coming through a full stretched vertical position of both arms, ending with the L arm stretched twd the L (R elbow bent at chest level) in horizontal position. |

The two figures are alternated as directed by the first dancer of each line.

Description written by Tineke van Geel
Presented by Tineke van Geel

Basic Couple Dance Techniques

This class is intended for two groups of folk dancers:

1. The newer dancer who wishes to learn the basic techniques of partner dancing.
2. The teacher who wishes to establish a teaching progression for couple dances, especially those involving turning as a couple.

It will be illustrated by dance examples taken from the Teachers Committee Dance List for 1990, augmented by a few chosen dances to illustrate special needs.

No couple-dance experience is required for this course. No partners are required -- partnerships will be developed in the class. Each succeeding dance pattern will build upon material previously taught. Special emphasis will be placed on turning as a couple, utilizing several dance rhythms and patterns, and employing simple dances for illustration. At the end of the course, the participants will be familiar with the principles of *leading* and *following*, and be confident of their ability to do simple couple-turning patterns in such dance patterns as: the pivot, waltz, schottische, polka, two-step. If time permits, the basic polska pattern will be covered (this is the pattern used in the Hambo).

Dances used for illustration will be selected from the following list, with perhaps two or three added examples not on the list:

Allemanmsmarsj
Apat-Apat
Bal In Da Straat
Castle Schottische
Circle Schottische
Corrido
Cotton Eyed Joe
Danish Family Circle
Doudlebska Polka
Jiffy Mixer

Kohanotchka
Korcsardas
Korobushka
La Bastringue
Milondita Tango
Oklahoma Mixer
Oslo Waltz
Road to the Isles
Salty Dog Rag
Scandinavian Polka

Siamsa Bierte
Square Tango
Ta'am Haman
Talgoxen
Tango Poquito
Tex-Mex Mixer
To-Tur
Ve' David

Couple Dancing

Partnering: This is the interaction of two dancers dancing together, that coordinates their movements. It involves two key attributes, both of which are vitally and equally necessary. The first is *leading*, which directs the actions of the partners. The second is *following*, which involves reacting to leading.

A simple example illustrates why both leading and following are necessary. When driving an automobile, only one person can be behind the wheel at a time. That person is the Leader; the other follows along. Classically couple dancing began in the days of male dominance, and therefore leading became the male's requirement, while the female reacted to his leading by following. Ballroom position couple dancing reached its zenith during the 1930s and early 1940s when most couple dancing was done in closed ballroom dance position, and was exemplified by such couples as the Arthur Murrays, Veloz and Yolanda, Fred Astaire and partner, and others. Many different patterns could be selected by the leader and put together in various sequences as the leader chose, so that "free-style" ballroom dancing became the vogue. Good leaders knew many step-patterns and could lead and execute them without conscious thought, and their partners followed without hesitation.

Leading: This involves the use of the whole body to signal the required couple movement. These signals must "very slightly" anticipate the next required movement, so that the partner can react in time to execute the desired movement on time. Leads are given by the Leader's shoulders, hands, arms, body position, and direction of movement. Leads must be firm but not rough; precise, not sloppy; and consistent, so that the same signal means the same thing every time it is employed. Leading is a skill that can be learned.

Following: This entails reacting to leads. It is *equally* important to leading in couple dancing, and is a demanding skill that can be taught and learned. The Follower must have good dance posture, and give a "slight" resistance to the Leader so that leads are transmitted to the Follower. A joined hand connected to a "spaghetti" arm cannot react to a lead. At the same time, there cannot be so much resistance that the couple doesn't move together. This is a delicate balance that the Follower must attain, and when it is achieved, it becomes instinctive, and couple dancing becomes a joy for *both* partners.

Dance Positions: There are a wide variety of positions commonly employed. Among these are: closed, semi-open, and open ballroom; inside hands joined; Varsouvienne; cross-hand promenade; back Skater's; 2-hand circle; and crossed-hand circle. In general, when both hands are held, the partners are both on the same foot, and when one opposite hand is held, they are on opposite feet. Thus, in ballroom positions and inside-hand joined positions, the partners are usually on opposite footwork. A prominent exception is the right-hip-to-right-hip (Banjo) position, or left-hip-to-left-hip (Sidecar) position, where the two partners normally use the same foot action. Another exception is in the cross-hand (square dance) promenade position, where the partners may be either on the same or opposite footwork depending on the dance requirements.

Couple Turns: The most commonly used couple turns require two measures of music to complete one full rotation of the couple. Prominent exceptions to this are the Step-Hop, Pivot, and polska/pols turns. Each type of turn will be discussed separately below, beginning with the simpler two-measure turns. It is essential that both partners understand that each partner does *the same action* in the turn, but they begin that action depending on the direction they are facing to begin their turn. Thus in a two-measure turn when the woman is doing the action of measure 1, the man is doing the action of measure 2; on the following measure they have reversed positions and do the other measure's action.

Couple Dancing -- continued

In the discussions below it is assumed that the couple will be moving around the dance floor in dance-flow direction, or Line-Of-Direction (LOD), and turning as a couple clockwise (CW). (For counter-clockwise (CCW) turns, use opposite footwork.) It is further assumed that the person on the inside facing *out* is the Man and the person on the outside facing *in* is the Woman.

It is important for dancers to understand the mechanism of a turn. For the normal CW turn, moving LOD, the man must get around in front of the woman to the outside of the circle, while the woman turns almost in place and acts as a pivot for the couple. This is the action of the first measure, which ends with the man on the outside facing *in*, and the woman on the inside facing *out*. During measure 2, their roles are reversed and the woman must get around in front of the man to the outside, while the man acts as the couple pivot. The inside person must always travel further and take slightly larger steps than the outside person acting as the couple pivot. Note that the partners exactly reverse roles in the two measures.

Abbreviations used below: M=Man, W=Woman, ptr=partner, cpl=couple, ct=count, meas=measure, ft=foot, pos=position, sdwd=sideward, fwd=forward, bk=back, bkwd=backward, twd=toward, ctr=center (of big circle), LOD=Line-Of-Direction, CW=clockwise, CCW=counterclockwise.

Waltz Turn: This is done to 3/4 meter, takes two meas to complete, and uses one step per musical ct. Once the turn is initiated, there is continuous rotation of the cpl in order that the cpl will turn *smoothly* throughout the turn. It is described for the person facing *in*, normally the *woman*. She acts as the couple-pivot for the first meas and must take *small* steps. On ct 1 she takes a small step in LOD with her R ft, with the toe pointing more or less in LOD. This step starts her CW turn, her body turning up to 1/4 CW. She continues to turn on cts 2 & 3, stepping L,R to face *out*. She is now in the M's pos at the beginning of that meas. On meas 2, ct 1, she must take a fairly large L step across in front of the M to get to the outside of the circle, her L heel should be pointing more or less in LOD, and she has turned about 1/4 CW. On cts 2 & 3 she continues the turn to face *in*, stepping R near or just back of her L heel, ct 2, and closing the R to the L ft on ct 3. She has now completed one full CW turn. For the M, he does the action of the W's meas 2 as meas 1, and her meas 1 as his meas 2. To *lead* the turn the Man must push with his extended L hand to start the W turning and to prevent her moving in LOD and blocking him, at the same time twisting the W's waist with his R hand so that she turns CW. During meas 2 he must use a strong pulling action with his R hand to assist her to get to the outside of the circle, at the same time pushing with his L hand to keep her turning and moving in LOD.

Schottische Turn: This is done to 4/4 meter with steps on counts 1,2,3, and *no* step on count 4. The turn differs from the waltz turn in that there is not the continuous turning. Most of the turning comes on cts 3,4. Described for the W facing *in*. Meas 1: step R sdwd R (ct 1); close L to R (ct 2); step on R sdwd to R with toe pointing almost LOD, starting body into a 1/4 CW turn (ct 3); low hop on R, completing the CW turn to face *out*. Meas 2: continuing in LOD, step on L sdwd to L (ct 1); close R to L (ct 2); step on L to L, pointing L heel almost LOD, and starting body into a 1/4 CW turn (ct 3), low hop on L, completing the CW turn to face *in*. This completes one CW turn. For the M facing *out*, do meas 2 as described above, and for meas 2, do meas 1 as described above. To *lead* the turn: Meas 1: pull in LOD with L hand, at the same time push at W's R waist with R hand during cts 1 & 2. On ct 3 push with L hand, and pull with R hand at W's waist to initiate the turn, continue with slightly more force during ct 4. Meas 2: cts 1 & 2, push with L hand twd W's body, at the same time pulling with R hand twd LOD. This keeps the cpl moving LOD but not turning. On ct 3 start the turn by pushing with M-L hand, at the same time twisting the W's waist with his R hand, so they turn up to 1/4 CW. On ct 4 continue the same action with a little more force to complete the CW turn.

Couple Dancing -- continued

Two-step Turn: Described for 2/4 meter, with two meas per turn with a rhythm of quick-quick-slow in each meas (cts 1,&,2). The footwork is the same as that described for the Schottische Turn, but the timing is different. Described for W facing *in*. Meas 1: R sdwd R (ct 1); close L to R (ct &); small R in LOD, pointing R toe about LOD, and starting a 1/4 CW turn (ct 2); pivot on the ball of R without hopping to face *out* (ct &). Meas 2: L sdwd L (ct 1); close R to L (ct &); L sdwd L, stepping with L heel more or less pointing LOD and initiating a 1/4 CW turn (ct 2); pivoting on ball of L to continue CW, turn to face *in*. This completes one CW turn. M does ftwk of meas 2 for his meas 1, and ftwk of meas 1 for his meas 2. The leads are the same as for the Schottische turn.

Polka Turn: Done to a 2/4 meter with one turn done in two meas. In 4/4 meter, one turn is done in each meas; i.e., cts 1,&,2,3,&,4. The footwork is the same as for the Two-step Turn, except that on the & ct of ct 2, there may be a hop, or in some countries, a slight dip. Usually the polka turn starts with the hop on the upbeat (ah) just ahead of the meas that you start turning.

Step-hop Turn: Described for 4/4 meter; often done as part of a Schottische pattern. It takes one meas or two step-hops to complete one CW turn. A good dance pos is required, with the shldr lines of both ptrs parallel, but offset slightly to the L so that each is looking straight ahead on a vertical line with their ptr's R shldr. This allows the R ft to step between the ptr's ft on the turn, without ft interference. There is continuous rotation of the cpl throughout the turn. Described for the W facing *in*. Meas 1: ct 1, a small step R in LOD, with R with toe pointing more or less in LOD and between ptrs ft, initiating a 1/4 CW turn; ct 2, hop on R continuing the CW turn to face *out*; ct 3, step L in LOD, a fairly large step, with heel pointing more or less LOD, and turning about 1/4 CW; ct 4, hop on L continuing the CW turn turn to face *in*. This completes one CW turn. The M facing out does the W's actions of cts 3-4 on his cts 1-2, and her actions of ct 1-2 on his cts 3-4. To *lead* the M must push constantly with his L hand and pull at the W's waist with his R hand to keep the cpl constantly turning.

Pivot Turn: Done to 2/4 meter, with one full CW turn for each meas. Ftwk identical to Step-hop Turn, but no hop, keep it smooth, and for each footfall there must be 1/2 CW turn! Both ptrs must help in the turn. Ptrs must stay close together, keep their R ft moving fwd in LOD between their ptrs ft. As there is no pause at the end of each meas, this turn is faster, and must be done very smoothly, pivoting on the balls of the ft. Both ptrs must help each other make a full CW turn each meas -- this means that anytime one steps with the R ft it *must be pointed in the LOD*. If the cpl tends to move twd the ctr of the big circle, it is because *both* ptrs are not getting full around so that their R ft points in LOD when they put weight on it. The lead is the same as for the Step-hop Turn, and must be constant and smooth. the M must help the W get across in front of him in LOD by taking small steps.

Polska Turn: Done to 3/4 meter, with one full CW turn per meas. The turn can be started with the footwork of any of the three counts described, depending on the dance and whether leading or following. An interesting note is that although the footwork is essentially identical for both ptrs, the W's footwork is 1 ct ahead of the M's in the meas pattern -- i.e., if the M's footwork is R,L,both, the W's is L,both,R; if the M's is L,both,R, the W's is both,R,L. The same principal works as with the waltz turn, that the person facing *in* is the pivot for the cpl and takes small steps, and the person facing *out* must take longer steps to cross in front of the ptr to the outside of the circle.

Couple Dancing -- continued

Starting facing *in*: ct 1, a small step R in LOD with toe pointing LOD, starting a CW turn; ct 2, a larger step L around across in front of ptr in LOD with L heel pointing in LOC, and making almost a 3/4 CW turn; ct 3, complete the CW turn putting wt on both ft, end facing ctr (in some cases the W do not put wt on R but touch it near L -- depends on the dance). *Important note*: at that instant you are facing center, you have wt on both ft, or on L with R touching near it. Also note: the L ft takes the largest step, and swings across in front of ptr in LOD. It is desirable that it land slightly beyond the LOD. Beginning face out, weight on R ft: ct 1, large L step across in front of ptr, with heel pointing LOD and making almost a full pivot CW to nearly face in; ct 2, complete the turn to face in, closing R to L, or touching R next to L; ct 3, a small step R in LOD, pointing R toe LOD. On the next meas one does not have to turn so far on the L step as the turn is already initiated. *Note*: The Polska Turn can be: L,R,Both; R,Both,L; or Both,R,L, depending on the dance's requirements but the steps are always done in that sequence. In the Hambo Turn the M begins R,L,both while the W begins L,Both,R. The principles of leading are the same as previously described for the turns above.

Leading in Ballroom Pos, not involving turning: To move sdwd L: M pulls with his L, at same time pushing with R to the L at W's waist. If this is continued, both ptrs will do step-closes to M's L. If the M alternates pushes and pulls with his R hand, the W will do a grapevine:side, behind, side, in front. To move sdwd R, use the L hand toward her body, assisting with the R at her waist. To move straight ahead, M fwd, W bkwd, with M leading L ft fwd: push slightly in LOD with L hand, turning M's L shldr slightly fwd of his R, the W will compensate by pushing her R shldr back and will step back on her R. Reverse these actions for the M to move fwd R and the W move bkwd L.

All leads are done the easiest and most practical way. Keep them that way!! Enjoy couple dancing, it is a world of fun for both partners.

Kriva Kruška

(Serbia)

From the region near Gruza in Sumadija, Serbia; Kriva Kruška means "Crooked Pear Tree."

Pronunciation: KREE-vah KROOSH-kah

Cassette: Slobodan Slovic 1991 tape; 1986 tape Side A/4.

2/4 meter

Formation: Open circle, mixed men and women, hands down in "V" position.

Meas Ct Pattern

INTRODUCTION.

- | | | |
|---|---|--|
| 1 | 1 | Facing ctr, step on R diag sdwd R. |
| | & | Cross and step on L in front of R. |
| | 2 | Step on R diag sdwd R. |
| | & | Cross and step on L in front of R. |
| 2 | 1 | Step on R diag sdwd R. |
| | & | Cross and step on L in front of R. |
| | 2 | Step on R to R side with emphasis. |
| | & | Hold. |
| 3 | 1 | Step on L in place. |
| | & | Cross and step on R in front of L. |
| | 2 | Step on L in place. |
| 4 | | Repeat meas 3 with opp ftwk and direction. |
| 5 | 1 | Small leap on L sdwd to L. |
| | 2 | Small leap on R sdwd to R. |
| 6 | 1 | Step on L in place. |
| | & | Cross and step on L in front of R. |
| | 2 | Step on L in place. |
| 7 | | Repeat meas 6 with opp ftwk and direction. |
| 8 | | Repeat meas 6. |

Presented by Slobodan Slović

Popovićanka

(Serbia)

Popovićanka comes from Southeast Serbia. The title means "girl from the village of Popović."

Pronunciation: POH-poh-vee-CHAHN-kah

Cassette: Slobodan Slovic - 100 tape (1985), Side A/8.

2/4 meter

Formation: Mixed lines, "V" hold, or front basket hold, or belt hold.

Meas Ct Pattern

INTRODUCTION.

VARIATION I.

- | | | |
|-----|---|------------------------------------|
| 1 | 1 | Facing ctr, rocking step fwd on R. |
| | 2 | Rocking step back in place on L. |
| 2 | 1 | Step fwd on R. |
| | & | Close and step on L behind R. |
| | 2 | Step fwd on R. |
| 3 | 1 | Reel step bkwd on L. |
| | & | Hop on L. |
| | 2 | Reel step bkwd on R. |
| | & | Hop on R. |
| 4 | | Repeat meas 3. |
| 5-8 | | Repeat meas 1-4 with opp ftwk. |

VARIATION II. Facing ctr and moving fwd.

- | | | |
|-----|---|---|
| 1 | 1 | Cross and step on R in front of L. |
| | & | Step fwd on L. |
| | 2 | Step fwd on R. |
| 2 | | Repeat meas 1 with opp ftwk. |
| 3 | 1 | Rocking step fwd on R. |
| | 2 | Rocking step back in place on L. |
| 4 | 1 | Keeping R in front, step on R. |
| | & | Step on L in place. |
| | 2 | Step on R again in front. |
| 5-6 | | Four reeling step-hops bkwd, starting on L. |
| 7 | 1 | Rocking step fwd on L. |
| | 2 | Rocking step bkwd in place on R. |
| 8 | | "Scissors" in place: |
| | 1 | Quick L scissors step on L. |
| | & | Quick R scissors step on R. |
| | 2 | Quick L scissors step on L. |
- Note: When music speeds up, the scissors can become a plain step-step-step.

Presented by Slobodan Slovic'

Šarano
(Serbia)

This dance comes from Western Serbia. It is danced by Serbs in the Sarajevo plains area of Bosnia. Šarano means “colorful.”

Pronunciation: SAH-rah-noh

Cassette: Slobodan Slovic 1991 tape; SS-2 (1986) Side B/2.

4/4 meter

Formation: Originally danced in mixed lines and moves LOD. Body slightly bent forward from hips. Handkerchiefs were held between men and women who were not related.

Meas	Ct
------	----

Pattern

INTRODUCTION.

PATTERN I.

- 1 1-2 Facing diag R and moving LOD, step on R.
3-4 Step on L.
- 2 1-2 Step on R and turn to face RLOD, leaving L in place.
3-4 Hold, leaving L ft pointing RLOD.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

PATTERN II.

- 1 1-2 Step on R.
- 3-4 Turn slightly to L and close L to R, no wt.
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2.

PATTERN III.

- 1 1-2 Feet together, jump slightly to R, landing on both ft with wt even.
3-4 Feet together, jump slightly to L, landing on both ft with wt even.
2-3 Repeat meas 1 twice.
4 1-2 Jump on both ft in place.
3-4 Hold.

PATTERN III VARIANT.

- 1 1-2 Leap onto R, bringing L behind calf of R leg.
3-4 Leap onto L, bringing R behind calf of L leg.
2-3 Repeat meas 1 twice.
4 1-2 Crossing R close in front of L, leap onto balls of both feet.
3-4 Hold.

Presented by Slobodan Slovic'

Studenický Moravac (Serbia)

This dance comes from the Morava choreographic zone, specifically from the Studenica area, named after the monastery and river.

Pronunciation: stoo-DEN-itch-kee moh-RAH-vahts

Cassette: Slobodan Slovic 1991 tape; SS-2 (1986) Siden A/1.

2/4 meter

Formation: Mixed lines, hands down, facing slightly R, moving in LOD. The dance normally starts with men only in promenade position. Traditionally, during the slow music, the leader calls the first woman in to dance next to him, and then other women may join the line. When the music speeds up, at the leader's option, change to the second pattern.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
-------------	-----------	----------------

INTRODUCTION.

PATTERN I.

- | | | |
|-----|---|--------------------------------|
| 1 | 1 | Step on R. |
| | 2 | Step on L. |
| 2 | 1 | Step on R. |
| | & | Step on L |
| | 2 | Step on R. |
| | & | Hold. |
| 3-4 | | Repeat meas 1-2 with opp ftwk. |

Repeat meas 1-4 until leader signals change.

PATTERN II.

- | | | |
|------|---|--|
| 1 | 1 | Facing ctr, step on R to R. |
| | 2 | Step on L behind R. |
| 2 | 1 | Step on R to R. |
| | & | Step on L across in front of R. |
| | 2 | Step on R in place. |
| 3 | | Repeat meas 2 with opp ftwk. |
| 4 | | Repeat meas 2. |
| 5 | 1 | Hop on R. |
| | & | Step back on L, turning body to L. |
| | 2 | Step on R in place. |
| 6 | 1 | Hop on R. |
| | & | Step on L slightly in front of R, turning body to R. |
| | 2 | Step on R. |
| 7 | 1 | Hop on R. |
| | & | Step back on L. |
| | 2 | Step on R in place. |
| 8 | 1 | Hop on R, pointing and touching L out to side. |
| | 2 | Hop on R, lifting L ft behind R calf, toe pointing down. |
| 9-16 | | Repeat meas 1-8 with opp ftwk and direction. |

Presented by Slobodan Slovic'

Aj'd Povedi Veselo

(Serbia)

Aj'd Povedi Veselo means "Come lead merrily our colorful kolo." This is the version which is danced in the villages around Čačak. It was learned from accordionist Dušan Spasojević from the village of Atenica near Čačak. Dušan was born in 1905 and played the accordion from 1915 until 1965. He is still alive and active. He has two sons and two grandsons who also play accordion, keeping the family tradition alive.

Pronunciation:

Cassette: Slobodan Slović Cassette 1991 Side A/4.

2/4 meter

Formation: Mixed open lines, hands down.

Meas Cts

Pattern

INTRODUCTION.

- PART I. Moves to R, body turned in LOD. Danced lightly on balls of ft. Upper body held erect.
- | | | |
|-----|---|---------------------------------------|
| 1 | 1 | Step on R. |
| | & | Hop on R. |
| | 2 | Step on L. |
| | & | Hop on L. |
| 2 | 1 | Step on R. |
| | & | Step on L. |
| | 2 | Step on R. |
| | & | Hop on R. |
| 3-4 | | Repeat meas 1-2 with opp ftwk in LOD. |
| 5-8 | | Repeat meas 1-4. |

PART II.

- | | | |
|------|----|--|
| 1 | 1 | Turning to face ctr, wt. on L, hop on L. |
| | & | Step on R to R. |
| | 2 | Close L next to R, taking wt. |
| | & | Hold. |
| 2-3 | | Repeat meas 1 twice. |
| 4 | 1& | Step on R. |
| | 2& | Small kick fwd with L. |
| 5 | 1& | Step on L. |
| | 2& | Small kick fwd with R. |
| 6 | 1& | Step on R. |
| | 2& | Small kick fwd with L. |
| 7 | 1 | Facing ctr and moving to L with wt on R, hop on R. |
| | & | Step on L to L. |
| | 2& | Close R next L, taking wt. |
| 8 | 1& | Step on L to L. |
| | 2& | Small kick with R. |
| 9-16 | | Repeat meas 1-8. |

Presented by Slobodan Slović

Batrna

(N.E. Serbia (Vlach))

Batrna, also known as Stara Vlajna, comes from the area of Bor, village of Zlot.

Pronunciation: bah-TER-nah, STAH-rah VLIGH-nah

Cassette: Slobodan Slović Cassette 1991 Side B/11.
"Yugoslav's Dance" SS-4 Side B/4 1989.

2/4 meter

Formation: Belt hold preferred, L arm over R. May be done with hands down.

Meas

Pattern

FIGURE I. Facing ctr. Done with slight twist of knees and hips.

- 1 Step on R slightly diag to R (ct 1); close L t R with wt (ct 2).
- 2-3 Repeat meas 1 two times.
- 4 Step on R slightly diag to R (ct 1); raise L low in front of R (ct 2).
- 5 Step on L very slightly diag L (ct 1); raise R low in front of L (ct 2).
- 6 Step on R very slightly diag R (ct 1); raise L low in front of R (ct 2).
- 7 Step on L slightly diag to L (ct 1); close R to L with wt (ct 2).
- 8 Step on L slightly diag to L (ct 1); raise R low in front of L (ct 2).

FIGURE II. At leader's option when music speeds up, do Fig II.

- 1 Wt on L, facing ctr and moving slightly R, hop on L, R knee turns out slightly (ct 1); step on R slightly to R (ct &); close L to R taking wt (ct 2).
- 2-3 Repeat meas 1 two times.
- 4 Step on R slightly diag to R (ct 1); lift L in front of R (ct 2).
- 5 Step on L very slightly diag L (ct 1); lift R in front of L (ct 2).
- 6 Step on R slightly diag to R (ct 1); lift L in front of R (ct 2).
- 7 Wt on R facing ctr and moving slightly R, hop on R, L knee turns out slightly (ct 1); step on L slightly to L (ct &); close R to L taking wt (ct 2).
- 8 Step on L (ct 1); stamp R slightly diag to L in front of L with slight knee bend, no wt (ct 2).

FIGURE III. Facing ctr.

- 1 Small leap R (ct 1); strike L beside R, no wt (ct &); small leap L (ct 2); strike R beside L, no wt (ct &).
- 2-3 Repeat meas 1 two times.
- 4 Leap on R (ct 1); strike L beside R, no wt (ct &); strike L beside R, no wt (ct 2).
- 5 Repeat meas 4 with opp ftwk.
- 6 Repeat meas 4.
- 7 Small leap on L (ct 1); strike R beside L, no wt (ct &); small leap on R (ct 2); strike L beside R, no wt (ct &).
- 8 Small leap on L (ct 1); strike R beside L, no wt (ct &); strike R beside L, no wt (ct 2).

Presented by Slobodan Slović

Berka

(Berovka, Serbia)

This dance is named after the village of the same name. This is well-known as a Macedonian dance, but this version is as it is danced in all the border areas of South Serbia and Northern Macedonia. It was learned from Petar Rančev and his father, Dimitrije, who are widely known village dancers. Petar is also an outstanding clarinetist. Dimitrije plays the kaval and all other types of wood folk flutes. He is 74 years of age.

Pronunciation:

Cassette: Slobodan Slović Cassette 1991 Side A/2.

2/4 meter

Formation: Mixed open lines, belt hold (L over, R under). Change variations at leader's option.

Meas

Pattern

VARIATION I. Facing slightly R and moving R.

- 1 With small walking steps, step on R (ct 1); step on L (ct 2).
- 2 Repeat meas 1.
- 3 Step on R (ct 1); step on L beside R (ct &); step on R fwd (ct 2).
- 4 Step on L (ct 1); step on R beside L (ct &); step on L fwd (ct 2).
- 5 Turning to face ctr, step on R (ct 1); swing L across (ct 2).
- 6 Step on R (ct 1); swing L across (ct 2).
- 7 Step on L slightly diag to L (ct 1); close R to L with wt (ct 2).
- 8 Turning slightly to LOD, step on L in place (ct 1); step on R (ct &); step on L (ct 2).

VARIATION II. Facing and moving LOD.

- 1 Hop on L (ct 1); step on R (ct &); step on L (ct 2).
- 2 Repeat meas 1.
- 3 Step on R (ct 1); step on L (ct &); step on R (ct 2).
- 4 Step on L (ct 1); step on R (ct &); step on L (ct 2).
- 5 Turning twd ctr, step on R to R (ct 1); step on L behind R (ct &); step on R beside L (ct 2).
- 6 Step on L in place, still facing ctr (ct 1); hop slightly on L, swinging R back from knee (ct &); hop slightly on L, swinging R fwd (ct 2).
- 7 Turning body slightly to L, with straight knee, step on R across in front of L (ct 1); step back on L (ct &); step fwd on R (ct 2).
- 8 Hop on R, turning to face LOD, raising L knee very slightly (ct 1); step on L in LOD (ct 2).

Presented by Slobodan Slović

Brzak

(Serbia)

Brzak, meaning "rapid," comes from the area around the Studenica monastery.

Pronunciation: BER-zahk

Cassette: Slobodan Slović Cassette 1991 Side B/8.
"Serbian Folk Dances" SS-3 Side B/1 1988.

2/4 meter

Formation: Hands down, mixed lines. Moves to the R. Follows the musical phrase but the movement is asymmetrical. Light and flowing style. It more resembles the Dinaric zone, but falls into the Moravsko choreographic region.

Meas

Pattern

No introduction.

PART I. Facing slightly R and moving LOD.

- 1-2 Step on R (ct 1); lift on R (ct 2); step on L (ct 1); lift on L (ct 2).
- 3 Hop on L (ct 1); step on R (ct &); step on L (ct 2) still moving LOD.
- 4 Step on R (ct 1); step on L (ct &); step on R (ct 2) knees raised slightly.
- 5-8 Repeat meas 1-4 with opp ftwk.

PART II. Facing ctr, moving sdwd to R with very small steps.

- 1 Step on R (ct 1); close L to R (ct &); step on R (ct 2); close L to R (ct &).
- 2-3 Repeat meas 1 twice.
- 4 Step on R (ct 1); close L to R (ct &); step on R with accent (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

PART III. Wt on L, facing ctr.

- 1 Hop on L (ct 1); step slightly across on R, turning slightly RLOD (ct &); step back in place on L (ct 2); hold (ct &).
- 2 Low leap to R on R (ct 1); low leap to L on L (ct 2).
- 3 Leaping pas de basque to R (R,L,R)(cts 1,&,2).
- 4 High pas de basque to L (L,R,L)(cts 1,&,2).
- 5 With wt on L, hop in place (ct 1); step fwd on R (ct &); step fwd on L (ct 2).
- 6 With R slightly fwd, jump fwd onto both ft (ct 1); small leap onto R (ct 2).
- 7 With wt on R, hop on R (ct 1); step fwd on L (ct &); step back on R in place (ct 2).
- 8 Hop on R, swinging L back behind (ct 1); step on L (ct 2).

Presented by Slobodan Slović

Devojačko Kolo

(Serbia)

This is a popular dance known in all parts of Serbia under the name Djurdjevka or Devojačko (Girls' Kolo). This is the version which is danced in the villages around Čačak. It was learned from accordionist Dušan Spasojević from the village of Atenica near Čačak, who was born in 1905 and played the accordion from 1915 until 1965. He is still alive and active. He has two sons and two grandsons who also play accordion, keeping the family tradition alive.

Pronunciation:

Cassette: Slobodan Slović Cassette 1991 Side S/3.

2/4 meter

Formation: Mixed kolo even if the name says "girls' kolo." Open circle, hands down. Danced lightly on balls of feet.

Meas

Pattern

INTRODUCTION.

PART I. Done in place.

- 1 Wt on L, step on R across, turning to face diag L (ct 1); step back in place on L (ct &); step on R beside L (ct 2); step on L in place (ct &).
- 2 Step on R across, turning to face diag L (ct 1); step back in place on L (ct &); step on R beside L (ct 2); lift on R, turning body slightly to R (ct &).
- 3 Step on L across, turning to face diag R (ct 1); step back in place on R (ct &); step on L beside R (ct 2); step on R in place (ct &).
- 4 Step on L across, turning to face diag R (ct 1); step back in place on R (ct &); step on L beside R (ct 2); lift on L, turning body slightly to L (ct &).
- 5-8 Repeat meas 1-4.

PART II. Facing ctr, moving to R.

- 1 Step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2); step on L across in front of R (ct &).
- 2 Step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2); hopping slightly on R, lift L across in front of R, turning body slightly to R (ct &).
- 3 Step on L across in front of R (ct 1); step on R to R (ct &); step on L behind R (ct 2); step on R to R (ct &).
- 4 Step on L across in front of R (ct 1); step on R to R (ct &); step on L behind R (ct 2); hopping slightly on L, lift R across to L, turning body slightly to L (ct &).
- 5-8 Repeat meas 1-4, using the same ftwk and continuing to the R.

Presented by Slobodan Slović

Gokčansko

(Serbia)

Gokčansko is also known as "Prosto" (simple). Gokča is one of the villages around the Studenica monastery.

Pronunciation: GOHK-chahn-skoh

Cassette: Slobodan Slović Cassette 1991 Side B/7.
"Serbian Folk Dances" SS-3 Side B/5 1988.

2/4 meter

Formation: Hands joined low, mixed lines.

Meas

Pattern

No introduction.

PART I.

- 1 Facing slightly R, moving LOD, wt on L, hop on L (ct 1); step on R (ct &); step on L (ct 2).
- 2 Repeat meas 1.
- 3 Using small steps, step on R (ct 1); step on L (ct &); step on R (ct 2).
- 4 Step on L (ct 1); step on R (ct &); step on L (ct 2).
- 5-8 Repeat meas 1-4.

PART II.

- 1 Facing ctr, step in place on R, raising L knee slightly across R leg (ct 1); step in place on L, raising R knee slightly across L leg (ct 2).
- 2 Repeat meas 1.
- 3 Moving sdwd in LOD, step on R (ct 1); close L, taking wt (ct &); step on R (ct 2); close L, taking wt (ct &).
- 4 Step on R (ct 1); close L, taking wt (ct &); step on R (ct 2); close L without wt (ct &).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

PART III.

- 1 Facing ctr, slight leap sdwd on R, thrusting L fwd in front of R (ct 1); slight leap sdwd on L, thrusting R ft in front of L (ct 2).
- 2 Step in place on R,L,R (cts 1,&,2).
- 3 Long step fwd twd ctr on L (ct 1); step back on R (ct 2).
- 4 Step in place on L,R,L (cts 1,&,2).
- 5 Hop on L (ct 1); step on R (ct &); step on L (ct 2), moving twd ctr.
- 6 Jump on both ft with R slightly fwd (ct 1); hop on R, raising L up behind (ct 2).
- 7 Hop on L, raising and crossing R ft slightly behind (ct 1); hop on R, raising and crossing L ft slightly behind (ct 2).
- 8 Repeat meas 7.
- 9 Hop on R (ct 1); step fwd on L with slightly bent knees (ct &), close R instep to L heel with slightly bent knees (ct 2).
- 10 Step fwd on L (ct 1); close R instep to L heel (ct &); step fwd on L (ct 2); close R instep to L heel (ct &).
- 11 Step fwd on L (ct 1); step back on R (ct 2).
- 12 Step directly behind R on L (ct 1); step directly behind L on R (ct &); step directly behind R on L (ct 2); hold with R ft slightly in front (ct &).

Presented by Slobodan Slović

Kolubarski Vez

(Serbia)

Kolubarski Vez comes from western Serbia.

Pronunciation: koh-loo-BAR-skee VEHZ

Cassette: Slobodan Slović Cassette 1991 Side B/9.
"Serbian Folk Dances" SS-3 Side B/6 1988.

2/4 meter

Formation: Mixed lines, hands held down. Facing ctr, change patterns at leader's discretion.

Meas

Pattern

INTRODUCTION.

- 1 Step on R to R (ct 1); close L to R with wt (ct &); step on R to R (ct 2); close L no wt (ct &).
- 2 Repeat meas 1 with opp ftwk and direction.

VARIATION I.

- 1 With wt on L, hop on L (ct 1); step on R (ct &); close L to R (ct 2).
- 2 Step on R (ct 1); raise L to ankle with a bounce on R (ct 2).
- 3 Moving slightly diag L, step on L (ct 1); close R to L (ct &); step on L (ct 2); close R to L (ct &).
- 4 Step on L (ct 1); close R to L (ct &); step on L (ct 2); raise R to L ankle (ct &).

VARIATION II.

- 1 Slight leap onto R (ct 1); touch L toe to R heel (ct &); slight leap onto L (ct 2); touch R toe to L heel (ct &).
- 2 Slight leap onto R (ct 1); touch L toe to R heel (ct &); slight leap onto L (ct 2); touch R toe to L heel (ct &).
- 3 Slight leap onto R, flip free ft up behind (ct 1); slight leap onto L, flip free ft up behind (ct 2).
- 4 Jump slightly fwd on both heels (cts 1); hold (or step back onto L)(ct 2).

VARIATION III.

- 1 With wt on L, hop on L (ct 1); step on R (ct &); close L to R (ct 2).
- 2 Step on R (ct 1); raise L to ankle with a bounce on R (ct 2).
- 3 Step to L on L (ct 1); step on R in place (ct &); close L to R (ct 2); step on R (ct &).
- 4 Step to L on L (ct 1); step on R in place (ct &); close L to R (ct 2); hold (ct &).

Presented by Slobodan Slović

Ratka

(Serbia)

Ratka or Ratevka is named after the village of the same name. This is well-known as a Macedonian dance but this version is as it is danced in South Serbia. This dance was learned from Petar Rančev and his father Dimitrije, who are well-known village dancers. Petar is also an outstanding clarinetist. Dimitrije plays the kaval and all other types of wood folk flutes. Dimitrije is 74 years old.

Pronunciation:

Cassette: Slobodan Slović Cassette 1991 Side A/1.

2/4 meter

Formation: Mixed lines, hands held down. Facing ctr, change patterns at leader's discretion.

Meas

Pattern

INTRODUCTION.

PATTERN.

- 1 High in place, hop on L, raising R knee (M high, W lower)(ct 1); step on R to R (ct &); step on L in place (cts 2,&).
- 2 Moving in LOD, take a small leap on R (ct 1); step L (ct &); step R (cts 2,&).
- 3 Bending R knee, step on L across with long reaching step (ct 1); step on R next to L (ct &); step on L across in LOD, with long reaching step (cts 2,&).
- 4 Step on R to R (ct 1); step on L behind R in LOD (ct &); step on R to R (cts 2,&).
- 5 Step on L in place (ct 1); hop on L, wrapping R ft in back (ct &); step on R in back, moving slightly back, body turns slightly LOD (cts 2,&).
- 6 Step on L in place (ct 1); hop on L, wrapping R ft in back (ct &); small hop on L (cts 2,&).
- 7 Wrap and step on R in back (ct 1); wrap and step on L in back (ct 2); wrap and step on R in back (cts &).
- 8 Step slightly back on L (ct 1); lift on L and raise R in front (ct 2).

Presented by Slobodan Slović

HORA MOLDOVENEASCA

(Moldavia)

Pronunciation: HOH-rah Mohl-doh-veh-NIASS-kah

This Moldavian dance was taught by Gheorghe Ivanov, choreographer of the "Vesselia" Folk Ensemble at the Heritage International workshop, Cornwall, Ontario, Canada, July 1990. The steps are traditional patterns danced in Central Moldavia.

Music: YM Cassette

Formation: Cpls in a circle. W on M's R. Hands joined at shldr height, "W" pos. Face ctr. Wt on L ft.

Style: Proud

Meter: 2/4

Measure	Description
---------	-------------

Fig. I - Travel to R and to Center

- | | |
|------|---|
| 1-2 | 4 walking steps in LOD, R-L-R-L, facing LOD |
| 2-4 | 4 walking steps in LOD, R-L-R-L, facing RLOD, arms go down to sides |
| 5 | Facing center, step fwd R-L, arms go up to "W" pos. |
| 6 | Facing ctr, step fwd on R (1) touch ball of L fwd (2) |
| 7 | Facing ctr, step bkwd, R-L |
| 8 | Three steps in place, L-R-L, arms go down to sides |
| 9-16 | Repeat pattern of meas. 1-8 |

Fig. II - Woman around man & slide to ctr

- | | |
|-----|---|
| 1 | <u>Men's part:</u> facing ctr, step on R to R (1) close L to R (2) |
| 2 | Repeat same as in meas 1 |
| 3-4 | Reverse pattern of meas. 1-2 |
| | Note: During meas 1-4, the woman goes around partner, her L hand in M's R. She uses 4 two-steps to travel CCW. Free arm is straight and stretched bkwd. At end of meas 4, both partners are facing each other, outside hands joined and arm stretched to ctr (ballroom style) |
| 5-6 | Two "slide-close" steps to ctr, stretched arms move up on ct, 1 and down on ct. 2 |
| 7-8 | Two "slide-close" steps away from ctr. Same arm movements. At end of fig. all end up in big circle joining hands "W" pos. |

Fig. III - To sides and to center

- | | |
|-----|---|
| 1 | Facing ctr, step on R to R (1) step on L behind R (2) |
| 2 | Step on R to R (1) point L ft across in front of R to R (2) |
| 3-4 | Same in meas. 1-2 but reversing direction & footwrk |
| 5-8 | Repeat pattern of meas 5-8, Fig. I |

Measure	Description
Fig. IV - Women to center, Men clap hands	
1-8	<u>Men's part:</u> Same footwork as in meas 1-8, Fig. II. Men clap hands in a syncopated accent on cts. 1&, 2&, 3&, 4 <u>Women's part:</u> W walk to ctr 6 steps starting with R, arms are above head and move R & L (meas. 1-6). On meas. 7-8, W turn CW to face partner with three steps in place R-L-R and hands on hips.
9-16	Same pattern as 1-8. Women return next to partner with same footwrk and arm motions. Figure ends with cpls side by side (W on M's R) facing L of ctr, inside hands joined down at sides.

Fig. V - Cpls promenade CW

- 1 All cpls facing RLOD, 2 walking steps, R-L (1-2)
- 2 Still travcelling in same direction, 4 waliking steps R-L-R-L (1&-2&)
- 3-8 Repeat pattern of meas. 1-2, 3 more times.

Repeat dance from beginning

Presented by Yves Moreau



XLIV

July 21, 1991

No. 1

SCHEDULE CHANGE

Please change your schedule for the week to reflect the following:

10:20-11:15 Mareks will teach in Callison
Slovič will teach in the Dance Studio

SCHEDULE CLARIFICATION

Couple Dance Techniques, taught by Bev Wilder, is held daily from 8:00 to 9:00 AM.

Line Dance Techniques is taught by Suzanne Rocca-Butler from 9:05-10:00.

Monday: Mari Mariiko
Glavniško Cetvorno
Kostursko Oro
Issios

DEALERS HAVE A NEW HOME

Finding your way to the shops will be much easier this year; they all are located in the building just across the walkway from the camp office! Dealers will open after lunch and will remain open until the dinner hour for your convenience. Returning to camp this year are:

Edie's Folk Boutique (Edie Reichard)
Ed Kremers' Folk Showplace (Ed Kremers)
Festival Records (John Filcich)
Folk Motif (Bora Gajicki)
Thracian Bizarre (Betsy Kroek)

FOOD FOR THE HUNGRY

Every evening after Once Over Lightly the Hole In The Wall will be open for light snacks and soft drinks at a nominal cost. Coffee and tea are free!

Judy Cummings (yes, she and Stan got married this year!) and her crew, Teresa Nacorda and Erika Ray, will be happy to serve you. Special home-made desserts are featured nightly; check it out!

The Hole In The Wall is adjacent to the Long Theatre stage where the late night action is.

PLEASE REMEMBER: NO STREET SHOES
ARE TO BE WORN IN THE DANCE STUDIO

FOLK DANCE CAMP SHIRTS ON SALE

This year's limited edition camp shirt will be on sale Tuesday evening during Once Over Lightly in case you forgot to purchase yours during registration this afternoon. It is the perfect souvenir of camp, and comes in the universally acclaimed unisex style. The stylized blue design is tastefully coordinated with the syllabus cover and will sell for \$7.50. All proceeds go towards the FDC Scholarship Fund.

NIGHTLY LAWN PARTY

Denise Heenan invites you to gather on the lawn in front of the dining hall Monday, Tuesday, Thursday and Friday evenings at 6:30 for some fun dancing and socialization time. Lots of laughter and good times are promised to all who attend.

UOP MUSIC LIBRARY

One of the unique features of UOP Folk Dance Camp is its extensive collection of folk dance recordings. Thanks to Bev Wilder, these resources are available for your use at any time. You may make a copy of any audio tape in the collection for your use. Also available, for viewing only, are videotapes of dances taught at FDC from the early 1970's to present. Music library hours are:

Mon-Thurs	8:00am-9:00pm
Friday	8:00am-5:00pm
Sat-Sun	1:00-5:00

AFTER PARTY TONIGHT

Long Theatre Host: Eliot Khuner

MONDAY SCHEDULE

Assembly	1:30	Long Theatre
Round Dance Workshop	3:00	Callison Hall
Lawn Party	6:30	Dining Hall Lawn

QUIBBLES AND BITS

- Keep your badge with you at all times, for it admits you to class, to meals and to the swimming pool. Staff members are wearing yellow badges, and can answer your questions or can direct you to someone who can.

- Speaking of badges: did you know that the green dot indicates first week and the red dot indicates second week? The number in the top right corner denotes the number of years attending FDC, and yes, there are a few in camp with numbers over 40!

- Don't lose your dorm or room key, or we will be forced by UOP policy to charge you \$20.

- Smoking is allowed only in your dorm room or outside.

- Looking for something to do in the afternoons? Come to Werner Basement for help with costume construction or reference information from Eleanor Bacon. If you would like to help make decorations for Saturday's Balkan Party, Georgia Milton welcomes you also to Werner Basement. Hours are 3:00-4:45.

- If you would like to order a bottle of White Zinfandel for the Mardi Gras dinner Wednesday, place your order in the FDCamp office and pay your \$6.00. Proceeds benefit the FDC Scholarship Fund.

- A list of Sunday's dances will be listed in Monday's Footnotes, along with record information.

PICTURE NIGHT TUESDAY

Professional and amateur photographers alike will be out in full force Tuesday evening to capture the color and excitement of Costume Night. All campers are requested to dress in their ethnic finery and meet on the dining hall lawn area between 6:15 and 6:30 to see and be seen! The "Official Camp Photo" will be taken at 7:00.

If you didn't bring a costume and would like to borrow one, please see Edy Cuthbert any time before dinner Tuesday. She can always be found at the after party or you can look for her in Jessie B. room 124.

ORDER YOUR CAMP VIDEO TAPE IN THE OFFICE

If The Shoe Fits. . .

There once was a dancer from Ecuador
Who clomped around on the second floor.

The problem, you see,

Is that he lived over me,

And now I don't sleep good no more.

Moral: be considerate of other campers who may not keep the same hours as you do!



Chicken Soup and Other Folk Remedies

From the files of Suzanne Rocca-Butler, some help for indigestion in case the cafeteria food hasn't improved as they have promised:

Indigestion in General

By eating 1 large radish, all the symptoms and discomfort of indigestion may disappear, unless radishes do not agree with you, in which case, move on to the next remedy.

Put on a yellow slicker, not because it's raining, but because color therapists claim that the color yellow has rays that can help heal all digestive problems. Eat yellow foods like bananas, lemons, pineapple, squash and grapefruit. Lie down on a yellow sheet and get a massage with some yellow oil. What could be bad?

In moderation, drink some white wine *after*, not during, a meal to help overcome indigestion.

Scrub an orange and eat some of the peel 5 minutes after a meal.

Heartburn

Whatever you do, don't lie down when you have heartburn. Instead, stay on your feet and try one of the following:

- eat 6 blanched almonds. Chew each one at least 30 times.

- eat a slice of raw potato

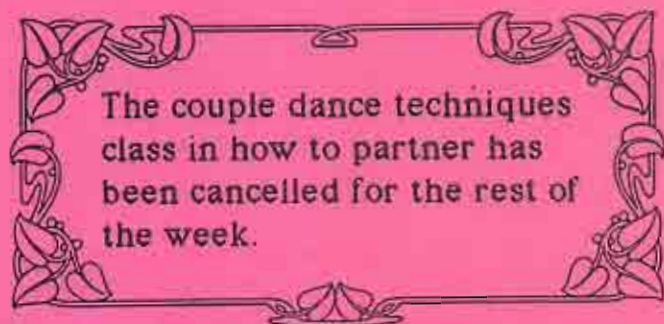
- mix one tablespoonful of apple cider vinegar and one tablespoonful of honey into a cup of warm water. Stir and drink.





Review Day on Wednesday

Be sure to check your time schedule for Wednesday's classes, as every teacher will be conducting a 40 minute review rather than the 55 minute teaching session.



The couple dance techniques class in how to partner has been cancelled for the rest of the week.

WED. ETHNIC TALKS SCHEDULED

TIME COMMON ROOM BECHTEL CENTER

2:00	Slobodan Slovic	Danny & Joan Hathaway
2:30	Tineke van Geel	Jacek & Bozena Marek
3:00	Barry Glass	Tommy & Ewa Englund
3:30		Yves Moreau



After Party Tonight

Long Theatre After OOL
Hosts: Ken McGreevey and Dick Rawson

Wednesday Schedule

Mardi Gras Celebration	6:30	Great Hall
Auction	after dinner	Great Hall
Party	8:00	Callison

AUCTION SET FOR WEDNESDAY

Back by popular demand, Auctioneer Harry Jelt has promised another exciting and fast-moving event at the Mardi Gras bash. Harry urges all campers to cash those travelers checks or go to the nearest ATM pronto! Plastic is not accepted, but the green stuff is.

What is being auctioned off? Get a load of this!!!

If you had the opportunity to spend an evening in the Sultan's luxurious Enchanted Oasis, how much would it be worth to have this once in a lifetime experience? The many jewels of the Sultan's harem invite you to bid on one evening in the Enchanted Oasis. The pleasures that wait within are fun for a few, but a delight for many. You will have an opportunity to bid on this unforgettable evening for both men and women at tomorrow's auction. This offer must be limited to no more than 20 people because the Enchanted Oasis was built for the Sultan's most privileged and select friends.

OR

Barbara Malakoff will do a professional reading of all aspects of your hand, including the fingerprints. An amazing amount of information about yourself is revealed in your hand: life purpose, life lesson, and very valuable ideas about relationships and ways to improve your dancing. Includes a tape recording of the session and a handprint. Allow 1-1 1/2 hours. This is valued at \$40. Barbara is in 125 John B.





Scholarship Recipients in Camp

Berkeley Folk Dancers

Rick Sherman Kensington, CA
Bill & Louise Lidicker Berkeley, CA

Sacramento Council of Folk Dance Clubs

Theresa Commet Sacramento, CA

Hollyeh's McCauley Scholarship

Sandra Siegienski Corvallis, OR

Westwood Co-Operative Folk Dancers

Gloria Silvern Los Angeles, CA

Bernice Schram Scholarship

Marvel DeLonzor Napa, CA

UOP Folk Dance Camp

Mary Dixon Coquille, OR

Kimberly Fergus Powers, OR

Heidi Vorst Portland, OR

Henry Kraemer Portland, OR

Private Scholarship

Jon Thurston Sacramento, CA



How to apply for camp scholarships

Partial scholarships are available to teachers, club officers, or dancers who are contributing in some way to the folk dance movement.

To apply, write to Bee Mitchell, 911 Dianna Drive, Lodi, CA 95240 for an application. Fill this out and return it to Bee. You will also need a recommendation letter from someone who knows of your involvement with dancing.

The scholarship committee meets periodically to review all requests. You will be notified by June 1st if your application has been approved.



Tired of Dirty Towels?

Towels will be exchanged tomorrow morning beginning at 9AM. If you do not want your clean towels put on the dorm floor, pick up a brown bag in Callison Lobby tonight and place it outside your door along with your dirty towels. In theory, the clean towels are to be placed in (or on) the bag by university employees.

Mardi Gras Party Night

In the true spirit of Mardi Gras, all dancers are encouraged to "get with it" and come appropriately attired to the festivities Wednesday evening. Masks can be made with bits and pieces from Eleanor's costume room in Werner basement, or you can create your own unique costume for the occasion.

Don't forget to order your bottle of wine in the office - a bargain at \$6.00



Please Note Change in Admin. Announcements

Bechtel International Center will be open as a lounge from 2:30-4:00 every day except Saturday.

The lounge will also be used to give dancers and teachers an opportunity to share video tapes. If you wish to show a video, let the office know by 1:00 and the equipment will be available from 2:30 to 5:30.

The institute Committee of the Folk Dance Federation of California is conducting a pool of your preferred dances taught at UOP Folk Dance Camp. The committee uses the results in making their decisions on which dances will be taught at future institute programs. Frank Bacher has forms or you can find some in the camp office. You may return completed forms to the office.

Dance lists on computer data base

Larry Miller has maintained a database with over 6000 dances listed. Included in his files are: name, pronunciation, country, teacher, record number, kind of dance, where and when descriptions have been published and where and when dance was taught in California over the past 44 years. Locations include: UOP, Kolo Festivals, Idyllwild, Santa Barbara, San Diego, Mendocino, Scandia, Aman, UC Berkeley, Statewides, Camellia Festivals, Istreli Institutes and other misc. institutes, e.g., Federation, Stanford, San Jose, Treasurer's Balls, etc.

See Larry for more information.



Lists of Lawn Party dances for the week will be published in Saturday's Footnotes





Barbara Malakoff will do a professional reading of all aspects of your hand, including the amazing amount of information about yourself is revealed in your hand: life purpose, life lesson ideas about relationships and ways to improve your dancing. Includes a tape recording of the session. Allow 1-1 1/2 hours.

Don't Know What to Wear to Mardi Gras Party Night?

In the true spirit of Mardi Gras, all dancers are encouraged to "get with it" and come appropriately attired to the festivities Wednesday evening.

Masks can be made with bits and pieces from Eleanor's costume room in Werner basement, or you can create your own unique costume for the occasion.

Paper Hats and bits and pieces of ethnic costumes or night wear can be adopted.

Exotic Face Painting will be available by camper Judy Dornbush during the LP at 5:30. She is asking for a \$2.00 donation to the Scholarship Fund.

Don't forget to **order your bottle of wine** in the office - a bargain at \$6.00

BIG AUCTION SET FOR WEDNESDAY

Back by popular demand, Auctioneer Harry Jelt has promised another exciting and fast-moving event at the Mardi Gras bash. Harry urges all campers to cash those travelers checks or go to the nearest ATM pronto! Plastic is not accepted, but the green stuff is.

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OR

LAWN PARTY EARLY

Please note that festivities will start early Wednesday. The Lawn Party starts at 5:30. Denise Heenan promises a SPECIAL SURPRISE right at 5:30, so BE ON TIME!!!

AFTER PARTY TONIGHT

Long Theatre Hosts: Marilyn Gentry & Nora Nuckles

WEDNESDAY SCHEDULE

Ethnic Talks	2:00	See Schedule
Lawn Party	5:30	Dining Hall Lawn
Mardi Gras Dinner	6:00	Dining Hall
Party	8:00	Callison Hall

T-Shirts on Sale Tonight!

Don't forget to take advantage of your "purchase opportunity" tonight to obtain your Official 1990 Stockton Folk Dance Camp T-shirt. Check them out in Callison lobby.

Review Day on Wednesday

Be sure to check your time schedule for Wednesday's classes, as every teacher will be conducting a 40 minute review rather than the 55 minute teaching session.

Scholarship Recipients in Camp

Berkeley Folk Dancers

Naomi Lidicker Berkeley, CA

Fresno Folk Dance Council-Vera Jones

Scholarship

David Richardson Clovis, CA

Private Scholarship

Pat Drennan Portland, OR

UOP Folk Dance Camp

Yonny Chan Csaueway Bay, Hong Kong

Marvin Fung Csaueway Bay, Hong Kong

Judy Rose Dornbush San Anselmo, CA

Teri Peterson Logan, UT

Rosina Didyk Los Angeles, CA

Robert Fox Los Angeles, CA

Larissa Didyk Baltimore, MD

How to apply for camp scholarships

Partial scholarships are available to teachers, club officers, or dancers who are contributing in some way to the folk dance movement.

To apply, write to Bee Mitchell, 911 Dianna Drive, Lodi, CA 95240 for an application. Fill this out and return it to Bee. You will also need a recommendation letter from someone who knows of your involvement with dancing.

The scholarship committee meets periodically to review all requests. You will be notified by June 1st if your application has been approved.

WED. ETHNIC TALKS SCHEDULED

TIME COMMON ROOM BECHTEL CENTER

2:00	Yves Moreau	Tommy & Ewa Englund
2:30	Slobodan Slovic	Danny & Joan Hathaway
3:00	Tineke van Geel	Jacek & Bozena Marek
3:30	Barry Glass	

Bechtel International Center

Bechtel will be open as a lounge from 2:30 -4:00 every day except Saturday.

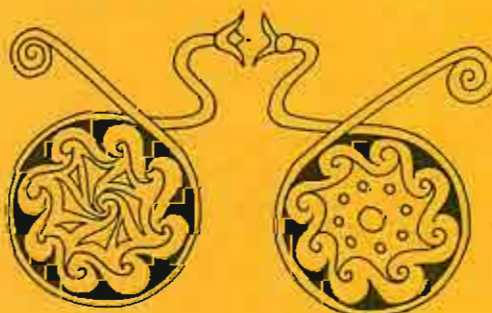
The lounge will also be used to give dancers and teachers an opportunity to share video tapes. If you wish to show a video, let the office know by 1:00 and the equipment will be available from 2:30 to 5:30.

ICFDFC UOP FDC DANCE POLL

The Institute Committee of the Folk Dance Federation of California is conducting a poll of your preferred dances taught at UOP FDC. The committee uses the results in making their decisions on which dances will be taught at future institute programs. Vena Cera has forms or you can find some in the camp office. You may return completed forms to Vena or to the office.

Tired of Dirty Towels?

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Lists of Lawn Party dances for the week will be published in Sat's FN

Wyka (Poland)

Wyka is a popular couple dance from the Silesian Beskid region southern Poland. The name of the dance is derived from the name of a plant--the vetch. In accompanied song, children sing, "I planted a cabbage but instead the vetch grew up" The dance consists of two parts, both in 2/4 meter. The dance is described as a mixer.

Pronunciation: VIH-kah

Cassette: "Polish Dances for Kids"

2/4 meter

Formation: Couples in a circle, ptrs facing, boys backs to ctr. Begins in shoulder-upper arm position with R hips adjacent.

Meas

Pattern

4 meas INTRODUCTION. No action.

PART I. COUPLE TURNS CW, CCW.

- 1-3 Beg with L ft, both walk around in place CW with two steps per meas.
- 4 Slightly accented step with L ft (ct 1); change position turning so L hips are adjacent (ct 2).
- 5-8 Beg with R ft, both walk around in place CCW, ending by releasing hold and facing ptr (boy with back to ctr).

PART II. CLAPPING THIGHS, HANDS.

- 1-2 Beg with L ft, both walk around 1/2 circle CW with 4 steps, clap own thighs (meas 1, ct 1); clap hands in front of chest (meas 1, ct 2); clap R hands with ptr (meas 2, ct 1).
- 3-4 Continue walking around 1/2 circle CW with 4 steps, clap as in meas 1-2, except on meas 4, ct 1, clap L hands with ptr.
- 5 Facing ptr, boys with backs to ctr, clap thighs (ct 1); clap own hands (ct 2).
- 6 Clap R hands with ptr (ct 1); clap L hands with ptr (ct 2).
- 7 Clap thighs (ct 1); clap own hands (ct 2).
- 8 Clap both hands with ptr (ct 1); hold (ct 2).
- 9-16 Repeat meas 1-8 with opp ftwk and direction, beginning clapping with L hand first (meas 10, ct 1).

Repeat entire dance five more times, starting each time with a new ptr to the L (boys move one position CCW and girls one position CW).

Presented by Jacek and Bozena Marek
At the Sunday night Opening Party



Basic Line Dance Techniques

(Rocca-Butler) Fri:9:05-10 Common Room

- Dospatsko Horo
- Hora de Mina
- Somogyi Karikazo



Auction Update

The Scholarship Fund is more than \$700 richer today, thanks to the generosity of campers who donated and who bid at the Mardi Gras dinner.

Thanks also to Vera Holleuffer and Bee Mitchell for their hard work in organizing this event, and to auctioneer Jerry Helt for his efforts.



Zwiefacher Reminder

The challenging patterns of a Zwiefacher await you Friday afternoon at 3:00 in Callison. This workshop is for those who know how to do Zwiefachers and are looking for something with a greater degree of difficulty!



Each act must

- be folk/camp related
- be appropriately costumed
- last no longer than 8 minutes
- not be booooring!!

Group presentations are especially desirable. Please note: No sign-up sheet, no performance.

Tonight

Rummage Sale: During OOL **Callison Lobby**
After Party Hosts: Louise & Bill Lidicker



Friday Schedule

Assembly: Hathaways	1:30	Long Theatre
Workshop: Zwiefacher	3-4	Callison
Workshop: Elem. School Dance (Mareks)	3:00	Common Room
Lawn Party	6:30	Dining Hall Lawn
Silent Auction	During OOL	Callison Lobby
T-Shirts: Last chance to buy	During OOL	Callison Lobby

Chicken Soup and Other Folk

Remedies, by Joan Wilen and Lydia Wilen
(with thanks to Suzanne R-B)

FATIGUE

If you're tired the second you awaken in the morning, try this Vermont tonic: In a blender, put 1 cup of warm water, 2 tablespoonsful of apple cider vinegar and 1 teaspoonful of honey. Blend thoroughly, then sip it slowly till it's all gone. Have this tonic every morning before breakfast, and within days, you may feel a difference in your energy level.

A quick picker-upper is 1/8 teaspoonful of cayenne pepper in a cup of water. Drink it down and get a second wind.

If you're suffering from mental fatigue, try this Austrian recipe: Thoroughly wash an apple, cut it into small pieces, leaving the peel on, and place the pieces in a bowl. Pour 2 cups of boiling water over the apple and let it steep for an hour. Then add 1 tablespoonful of honey. Drink the apple/honey water and eat the pieces of apple.

If possible, walk barefoot in dewy grass. Next best thing is to carefully walk up and back in 6 inches of cold bath water. Do it from 5 to 10 minutes in the morning and late afternoon.



Terrific Trivia

1. What four-letter word in the index of the Oxford Dictionary of Quotations has the most entries?
2. What was comic W.C. Fields' explanation when actor Thomas Mitchell caught him thumbing through a Bible?
3. What are you saying when you write a "bread-and-butter" note?
4. What city, often regarded as the pits, did Rand McNally rate as the most livable city in the U.S. in 1985?
5. What Russian leader was in power when Alexander Solzhenitsyn was first sent to prison?
6. What term for a psychotic disorder comes from Latin words meaning "split mind"?

answers:

1. Love
2. "Looking for loopholes"
3. thank you
4. Pittsburgh
5. Joseph Stalin
6. Schizophrenia



CAMP EVALUATION

Each year the FDC committee requests your input into the operation of camp. During the fall, results are tabulated and compiled into a booklet which is reviewed by the FDC committee. Camp director Bruce Mitchell then meets with the appropriate UOP personnel in the spring and compares the results from year to year.

Your suggestions and recommendations have resulted in several changes in camp, such as: earlier start time for Once Over Lightly, a salad bar with lots of choices, a sandwich bar, resumption of the lawn party and better towels and bed linen.

In tomorrow's footnotes you will have another opportunity to express your thoughts about FDC and to add your input. You may complete the form and turn it in to the office before leaving, or you may take it home and complete it. Either way, the committee would like to hear from you!



**The Official FDCamp Video
must be ordered in the office
before you leave camp. Cost
is \$35, and checks are to be
made out to Bruce Mitchell.**

Dodosai Bushi

JAPANESE Dance

(Handkerchief Dance)







Kerchief around neck

facing center

Introduction 24 ct

Start with singing song

1. Take kerchief with R hand, step R ft. fwd. swing kerchief down diag. L. step L ft. bwd. & close R ft. hold kerchief in front of face horizontally straight. (ct 1-4) Repeat (ct. 5-8) 
2. Touch R ft fwd. move kerchief vertically straight (L hand up) Step R ft. next to L ft. kerchief horizontal, same way the other side (ct 1-8) 3 steps solo turn ccw start with R ft. moving kerchief vertically straight R hand up, L hand up and R hand up then kerchief around neck and hold kerchief with both hand (ct 9-16). step R ft bwd face up diag. R. step R ft next to L ft. same way to L & R. (ct 17-22) 
- 3 chorus starts. R ft. diag. fwd. bend L knee a little. hands straight fwd. R hand up and palms down. L hand down palm up. start changing up & down 3 times (ct 1-8) 3 step fwd start with R ft. hands wave diag. fwd R. L & R (ct 9-12) Step R ft bwd and R hand circle overhead palm out. L hand fingers at R elbow. (ct 13-16) 


Mrs. Tadae Okuno

1991 July 23 (at Lawn Party Stockton F.D Camp



XLIV

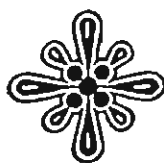
Saturday, July 27, 1991

No. 7

RETURNING YOUR KEYS

It is very important that your room is vacated by **10 AM tomorrow**. Please turn your keys in by 10:30 AM so that the person moving into your room will have a clean room and a key. If you must leave before 8 AM, make arrangements with the office to leave your keys. **Lost keys will cost you \$20 for each key.**

Key deposits will go into the scholarship fund unless you advise the office otherwise



STAFF FOR '92

At today's talent show, FDC Director Bruce Mitchell announced the following list of instructors for next year:

TINEKE VAN GEEL	ARMENIAN
BARRY GLASS	BALKAN
RICHARD POWERS	VINTAGE
JAAP LEEGWATER	BULGARIAN
THEODOR VASILESCU	RUMANIAN
JERRY HELT	SQUARES

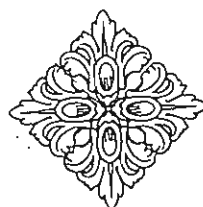
More instructors will be added to the list as they are confirmed; watch for the fall flyer!

You may make your reservations now for the week of July 26-Aug. 1 or Aug. 2-August 8th. A \$50 deposit will hold your reservation.

CAMP PICTURES

If you are interested in purchasing photographs from Eliot Khuner, his pictures from this year and some from last year are on display in Callison Lobby **TONIGHT ONLY**. Please take a look at the pictures tonight, as Eliot and his photographs will be gone before the afterparty begins.

Pictures on the kiosk must be ordered before you leave camp. Fill out the order blank, place it in an envelope with the exact cash or a check made out to Nancy MacKnight, and leave it in the camp office. Nancy will send pictures to you shortly after camp is over.



LINEN EXCHANGE

If you are staying two weeks, please place your dirty towels and sheets outside your room by 10:00 Sunday morning. Brown bags are available in Callison Lobby tonight, and if you place it outside your room Sunday morning your new towels and sheets will be placed in/on the bag and not on the floor.

FRIDAY LAWN PARTY

Dances done on the lawn Friday:

Gerakina
Zemer Atik
Diobolek - 1991 FDC-Mareks
Assouús - VanGeel
Wedding Song and Dance - Bora, Slobodan & Yelena
Paharelul - Betsy
Rumelaj - Andy - Garlic Press #GPP004
Left off Tues. list: Schwarzerdner - taught by Teddy and Al Wolterbeek

MONEY, MONEY, MONEY

Bee Mitchell reports that our scholarship fund is \$1398.75 richer this week, thanks to your generous contributions at the dinner auction, silent auction, and rummage sale.

AFTER PARTY TONIGHT

Host: Andy Kacsmar

SUNDAY SCHEDULE

Rooms must be vacated by	10:00 AM	
Keys must be turned in by	10:30 AM	
<u>Meals (not on your meal ticket)</u>		
<u>in Grace Covell Hall</u>		
Cont. Breakfast	7:30-9:00	\$4.50
Brunch	11:30-1:30	\$4.50
Dinner	4:30-6:00	\$6.75





XLIV

Sunday, July 28, 1991

No. 8

FDC FN CONSERVATION

This week we are making special efforts toward economy in the interests of conserving all our natural resources. In that spirit, Footnotes (FN) will do it's part by economizing on the use of words. Whenever possible we will be using abbreviations. We hope that campers will not find this too difficult. With a little effort, I'm sure we can all do our part to stop unnecessary wastage of letters and learn to get along with fewer of them.

YVES MOREAU FEATURED AT MONDAY ASSEMBLY

YM, FDC teacher from Montreal, Canada, will be conducting his popular assembly about the proliferation of Bulgarian music around the world Monday at 1:30 in Long Theatre (LT). You may be familiar with his first tape on this subject, "Sons of Bulgaria". Now he has collected enough material for an edition #2. His Monday presentation will feature both Sons of B's.



LP'S

Denise Heenan invites you to gather on the lawn in front of the dining hall Monday, Tuesday, Thursday and Friday evenings at 8:30 for the traditional Lawn Parties. Lots of laughter, "special" dances, and good times are promised to all who attend. See DH if you have an idea for a dance you would like to present at an LP.



DEALERS HAVE A NEW HOME

Finding your way to the shops will be much easier this year; they all are located in the building just across the walkway from the camp office! (Look for the sign in the bush.) Dealers will open after lunch and will remain open until the dinner hour for your convenience. Returning to camp this year are:

Edie's Folk Boutique (Edie Reichard)
Ed Kremers' Folk Showplace (Ed Kremers)
Festival Records (John Fillich)
Folk Motif (Bora Galicki)
Thracian Bizarre (Betsy Kroek)

HITW after OOL at the AP

Every evening after Once Over Lightly (OOL) the mood becomes relaxed and intimate at the FDC pub called the "Hole In The Wall" (HITW) will be open for light snacks and soft drinks at a nominal cost. Coffee and tea are free!

Judy Cummings (yes, she and Stan got married this year!) and her crew, Teresa Nacorda and Erika Ray (yes, she also got married,) will be happy to serve you. Yummy desserts, lovingly and deliciously home-made by Leona Faoro are also featured. Better than home, for sure!

The HITW is adjacent to the Long Theatre (LT) stage where the late night action is.



AFTER PARTY TONIGHT

Long Theatre

Host: Suzanne Rocca-Butler

MONDAY SCHEDULE

Assembly-Moreau	1:30	Long Theatre
Round Dance Workshop	3:00	Callison Hall
Lawn Party	6:30	Dining Hall Lawn

PICTURE NIGHT TUESDAY

Professional and amateur photographers alike will be out in full force Tuesday evening at the LP to capture the color and excitement of Costume Night. All campers are requested to dress in their ethnic finery and meet on the dining hall lawn area (DH LA) between 6:15 and 6:30 to see and be seen! The "Official Camp Photo" will be taken at 7:00.

If you didn't bring a costume and would like to borrow one, please see Edy Cuthbert anytime before dinner Tuesday. She can always be found at the after party or you can look for her in Jessie B. room 124.

UOP MUSIC LIBRARY

One of the unique features of UOP FDC is its extensive collection of folk dance recordings. Thanks to Bev Wilder, these resources are available for your use at anytime. You may make a copy of any audio tape in the collection for your use. Also available, for viewing only, are videotapes of dances taught at FDC from the early 1970's to present. Music library hours are:

Mon-Thurs	8:00am-9:00pm
Friday	8:00am-5:00pm
Sat-Sun	1:00-5:00



ORDER YOUR CAMP VIDEO TAPE IN THE OFFICE



FDC T-SHIRTS ON SALE

This year's limited edition camp shirt has been a big hit this year. It will be on sale Tuesday evening during OOL in case you forgot to purchase yours during registration this afternoon. It is the perfect souvenir of camp, and has a million uses after camp is over. It comes in the universally acclaimed unisex style. The stylized blue design is tastefully coordinated with the syllabus cover and should be worn any time you are carrying your syllabus. They sell for \$7.50. All proceeds go towards the FDC Scholarship Fund (FDCSF).



NEW DANCE STUDIO RULES

NO STREET SHOES AND
NO HARD HEELED DANCE SHOES
ARE TO BE WORN IN THE DANCE STUDIO.
AS YOU ENTER, PLEASE STAY ON THE
CANVAS UNTIL YOU HAVE CHANGED FROM
YOUR WALKING SHOES
TO YOUR DANCING SHOES.
THESE RULES ARE VERY IMPORTANT!!



FYI



- Keep your badge with you at all times, for it admits you to class, to meals and to the swimming pool. Staff members are wearing yellow badges, and can answer your questions or can direct you to someone who can.

- Don't lose your dorm or room key, or we will be forced by UOP policy to charge you \$20.

- Smoking is allowed only in your dorm room or outside.

- Looking for something to do in the afternoons? Come to Werner Basement (WB) for help with costume construction or reference information from Eleanor Bacon. If you would like to help make decorations for Saturday's Party, Georgia Milton welcomes you also to WB. Hours are 3:00-4:45.

- If you would like to order a bottle of White Zinfandel for the Mardi Gras Dinner Wednesday, place your order in the FDC office (FDCO) and pay your \$6.00. Proceeds benefit the FDC SF.

- A list of Sunday's dances will be in Monday's FN, along with record information.

- Welcome to second week camper and dignitary Polly Dickinson, who is director of the world-famous Joke Dance Camp.

- Please be considerate of other campers who may not keep the same hours as you do!



MARDI GRAS BANQUET AND AUCTION

After the Mardi Gras Banquet, on Wednesday the annual FDC Auction will be held to earn money for our Scholarship Fund. This offer boundless opportunities for creativity, spontaneity, and strategic planning.

Already there has been an offer of an Evening in the Sultan's Palace. There have been 1001 Tales told about last weeks lucky winners, but still great mystery surrounds this offering, especially since cameras were not allowed last week. Organize your group for the bidding if you are interested in this one, because there is power in numbers.

Other offerings will range from costumes and food items to services. Barbara Malakoff has donated a 1 1/2 hour professional hand reading, complete with handprint and tape recording of the session.

This is your chance to have some fun and donate something. How about chauffeur service or a foot massage? What about breakfast in bed or a private dance lesson?

The costumes will be on display in CL during OOL on Tues. Items donated will be on display during the Banquet. If you have something to donate, please contact Bee Mitchell or leave her a message in the office before noon Wed.



T-SHIRTS AND ANTIQUE RECORD SALES TUESDAY

Records are attaining the status of antiques these days and a rare collection of old 45's and 78's will be available Tuesday in CL during OOL. There is priceless source material here for folk dance aficionados. These records are duplicates from the FDCamp library collection and from some personal collections.

FDC T-shirts will also be sold; cost is \$7.50. S and XL sizes will be available, and orders will be taken for M's and L's. Proceeds from both sales benefits the FDCScholarship Fund.

SYLLABI.... NOT LULLABY

Don't bother taking your pillow to assembly Tuesday. Barry Glass will be teaching us some Croation singing! The words are in your syllabus, so bring it along. This is not to be missed! The first ever Stockton Folk Dance Camp Croation Chorus (SFDCCC).

AFTER PARTY TONIGHT

Long Theatre

Host: Barbara Beven

TUESDAY SCHEDULE

Assembly-Glass	1:30	Long Theatre
Hambo Workshop	3:00	Callison Hall
Lawn Party	6:30	Dining Hall Lawn
Official Camp Photo	7:00	Dining Hall Lawn
T-shirts on sale	8:30	Callison Lobby

COSTUME REFERENCE CENTER

Tucked away in Werner Basement every day from 3:00 - 4:45 is a real treasure. The costume reference center, presided over by Eleanor Bacon, has resources to help you with all your costume needs. For instance, what would be appropriate attire to a Sultan's Evening, or how about ideas for Saturday's Swedish Party.

Special projects will be featured each day. Tuesday afternoon they will be making Masks for the Mardi Gras dinner on Wed. This is the perfect solution for your wardrobe dilemmas.

Thursday and Friday you can learn how to decorate T-shirts and sweatshirts with floral fabric, lace and paint.



FYI

● Don't forget Costume and Picture night on Tuesday at the LP. Before the lawn party all dancers are encouraged to wear their beautiful costumes and bring their cameras. Edith Cuthbert, (room 124 Jessie), has a few costumes from her personal collection for campers to borrow. Check with her during the assembly Tuesday, or try her room in the afternoon if you would like to wear one of her costumes.

● The official camp group photo will be taken on the lawn at 7:00.

● If you do not plan to attend the Wed. Banquet please let someone in the FDCO (office) know. The kitchen needs a count.



DOLL COLLECTION

The extensive doll collection of the late Dorothy Tamburini has been donated to Folk Dance Camp with a request that the collection be kept together and that it remain in the United States. Dorothy also requested that proceeds from the sale would benefit the Scholarship Fund.

The dolls will be on display Tuesday from 3-5 in 208 Jackson.

There is a current bid of \$1500 for the more than 200 dolls representing many countries. Additional bids can be made by placing your offer in a sealed envelope and giving it to the office staff.

Wednesday all bids will be opened and awarded to the highest bidder.



Basic Line Dance Techniques

(Rocca-Butler) Tues: 9:05-10 Common Room

- Al Sadenu
- Povrateno (Dick Crum)
- Alunelu de la Urzica
- Alunelu



Research Committee At Work

Setting Folk Dance Camp apart from many other camps is the accuracy and consistency of its dance descriptions. This happens because of the dedication of several members of the FDC Research Committee. They are in camp this week working on the Errata and Addenda to the Camp Syllabus and they can be easily distinguished from other dancers by their frantic note-taking during instruction, their furtive glances at instructor's feet, and their constant mumbling to themselves. These dedicated committee members are:

- Elsa Bacher
- Suzanne Rocca-Butler
- Vina Cera
- Ruth Ruiling
- Bob Gardner
- Ellie Wiener
- Joyce Lissant Uggle
- Bruce Wyckoff
- Larry Miller

HISTORY OF THE BROWN BAG HAT DANCE

A few years ago Marge Gajicki shared her thought that rummage sales reminded her of little old ladies trudging along wearing funny little hats as they carried their brown bags to buy their wares. Now it is a tradition for all dancers, who are wearing hats, to dance a Lesnoto just prior to the opening of the rummage sale on Thursday night.

If you forgot to bring your "rummage" hat, a few will be on sale in Callison Lobby Tuesday night for \$1.00.



Sunday Night Party Dances

	<u>Leader</u>	<u>Title</u>	<u>Nationality</u>	<u>Music</u>
1.		Milanovo Kolo	Serbia	Camp Orchestra
2.		Karamfil	Bulgaria	" "
3.		Ormeš iz Zdenčina	Croatia	" "
4.		Allemannsmarsj	Norway	" "
5.	Filcich	Prekid Kolo	Serbia	" "
6.		La Bastringue	Fr. Canada	" "
7.		Erev Ba	Israel	" "
8.		Korobushka	Russia	" "
9.	van Geel	Shawali	Armenia	" "
10.	Hathaways	Slap the Churn	Ireland	" "
11.	Gajicki	Divčibarsko Kolo	Serbia	BK 576
12.		Arnold's Circle	England	F 801
13.	Moreau	Dobrudžanski Buenek	Bulgaria	YM-UOP-91
14.		Dospatsko	Bulgaria	BHA 734
15.	Wilder	Contra--Belfast Duck	England	Camp Orchestra
16.	Glass	Kukurigu Petle	Macedonia	Camp Orchestra
17.	Slović	Kriva Kruška	Serbia	Slovic 1991
18.	Englunds	Familjevals	Sweden	Englund 1991
19.	Mareks	Wyka	Poland	Polish Dances for Kids
20.	Rocca-Butler	Syrto	Greece	
21.	Ruling	Totur fra Vejle	Denmark	Danish cassette (ask Ruth)
22.	Helt	Squares	U.S.A.	
23.		Orijent	Serbia	Camp Orchestra
24.		Hambo	Sweden	" "
25.		Bufčansko	Macedonia	" "
26.		Issios	Greece	" "
27.		Waltz		" "
28.		Lesnoto	Macedonia	" "



THE "ODYSSEY" OF ULYSSES

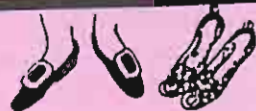
For those of you who were here at Camp last year and perhaps wondered about the fate of those three friendly white and black tabby cats who appeared second week, I can tell you of one, and of the journey of Ulysses.

He acquired his name (credit to my husband) after traveling from Stockton to Menlo Park, CA asleep in the lap of his adopted mother. It was not a journey fraught with obstacles. In fact the only obstacles he has had to face since his arrival, are the two senior 4-legged feline members of the household, Athena (almost 18, Socrates (16) and one canine, Moustakia (17).

He has grown into a handsome eleven pound neutered male with the long slender legs of a dancer. He is the most affectionate cat we have ever had and we are putty in his paws. However, Ulysses is too smart for his own good. Among his many skills are the answering of the telephone followed by heavy purring, the removal of pencils from our hands, and the turning on of both the TV and the VCR. He has wound his way around our legs and our hearts at the same time.

Suzanne Rocca-Butler





Bicoastal Band Makes Assembly Appearance

Thursday's Assembly will feature the prodigious musical talents of our own BB. In this unique, up-close and personal appearance, each band member will give us a sample of their outstanding talents. (Check your Syllabus for a complete biography of each of the musicians.)

Barbara McOwen, Music Director, has a special interest in Scottish fiddle, but plays many other instruments and styles, ranging from bass to piano, classical to Bulgarian.

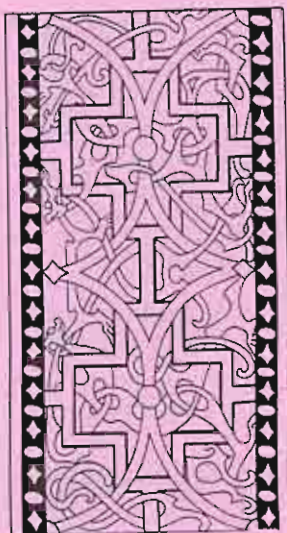
Rebecca Ashenden is very active in the traditional dance scene in the western Massachusetts area. She is usually seen on the accordion, piano, kontra and drums.

Chuck Corman, currently with Aman, specializes in tamburica and also plays guitar, bass, tambura and violin.

Janette Duncan plays fiddle, mandolin, triangle and vocals. At home in Santa Rosa she is a fiddle teacher and a member of four different bands, Scottish, Mexican, Cajun and Contra Dance.

Jaap Leegwater, the man behind the flute, is a Dutch/Bulgarian musician/dancer and also the lead vocalist.

Don Sparks, a Director, musician and lead dancer with Aman, has a special love for Hungarian music and dance, and plays improvised harmony parts at first hearing.



AFTER PARTY TONIGHT

Long Theatre

Host: Andy Kacsmar

THURSDAY SCHEDULE

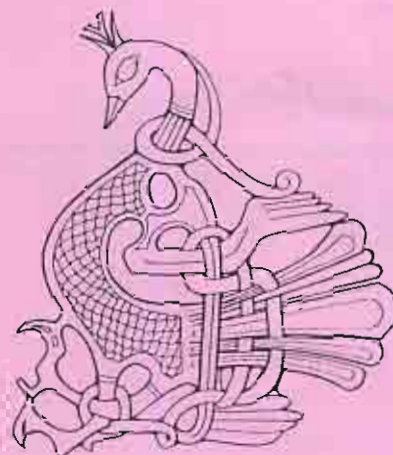
Assembly, Bicoastal Band	1:30	Long Theater
Watermelon Feed	After Assembly	Long Lawn
Elem. School Workshops:		
Glass	3:00	Common Room
Hatheway	3:45	Common Room
Lawn Party	6:30	Dining Hall Lawn
Rummage Sale	During OOL	Callison Lobby



WONDERING WHAT TO DO???

Georgia Milton, the original party animal, can use your help in setting just the right ambiance for Saturday's Balkan party. Artistic excellence, or even talent, is not necessary; she just needs willing hands. If you're into supervising, you're welcome to come over and offer ideas and suggestions.

Find your way to Werner basement any afternoon between 3-4:45 and you are guaranteed a great time.



D A WINNER

The Doll Auction has been finalized and the winner is our own Joyce Uggla! She was a good friend of Dorothy and is delighted to be able to be the new owner of this wonderful collection.

FDC Conservation Efforts Successful

The efforts toward word conservation have been very successful, so far, and the whole camp is getting behind the effort. So far FN has been able to save 72 words by use of abbreviations and at least 7 by inadvertently leaving them out. Camp Director, BAM, has been eliminating whole phrases by the generous use of "etc.", and "so forth". Campers have been overheard using abbreviations liberally. At the end of the week, there will be a special event where all the conserved words will be used for the benefit of the campers.



IT'S F F TIME

Camp director Bruce Mitchell is collecting nominees for this week's Fickle Foot, awarded to the person who commits the biggest gaffe while in camp. Several candidates have been "nominated" already (that means their friends ratted on them!) and more names are coming in daily. A record was set this year when the first nomination came in before noon on Sunday of the second week. Should you hear of, or see, something unusual, funny, or just plain DUMB, run immediately to Bruce and report the person! He or she may be this year's recipient of this prestigious award.

RUMMAGE SALE THURSDAY

Any used clothing, records, etc. that you brought for the rummage sale must be taken to C Lobby before 5:00 Thursday so that it can be priced. The annual sale will be held during OOL, and all proceeds go to the FDC Scholarship Fund. Bring your \$ - there are some great bargains to be had!

CAMERAS AT WORK

Our camp photographers are busy capturing the events and happenings this week, as well as the personalities that make our camp unique. Ace Smith is taking formal shots, and Nancy McKnight captures the informal moments. Their pictures will be on display on the kiosk near the DHL for you to purchase.

Ethnic Art

In honor of our Saturday Swedish Party, the art used in the footnotes today and the rest of the week is all of ancient Scandinavian design taken from jewelry, wood carvings, sword hilts, churches, etc.

Dance lists on computer data base

Larry Miller has maintained a database with over 6000 dances listed. Included in his files are: name, pronunciation, country, teacher, record number, kind of dance, where and when descriptions have been published and where and when dance was taught in California over the past 44 years. Locations include: UOP, Kolo Festivals, Idyllwild, Santa Barbara, San Diego, Mendocino, Scandia, Aman, UC Berkeley, Statewides, Camellia Festivals, Istreli Institutes and other misc. institutes, e.g., Federation, Stanford, San Jose, Treasurer's Balls, etc.

For more information, leave your name in the office. Larry will be in camp on Saturday.

Tommy, Ewa, Jennle and their luggage are looking for a ride to Livermore this Sunday morning. If you are able to help them, please let the office know.



BASIC LINE DANCE TECHNIQUES

(Rocca-Butler) Thurs. 9:05-10 Common Room

- Dospatsko Horo
- Hora De Mina
- Somogyi Karikazo

CANDLELIGHT CEREMONY

Tonight during our party we will welcome 25 new campers with our traditional candlelight ceremony. All campers are invited to join in the singing of our Camp song:

Each candle lights anew
The flame of friendship true
The joy we've had in knowing you
Will last the whole year through.

FIRST YEAR CAMPERS

BECKY ASHENDEN	SHELBURNE, MA
JOE BEKAR	NAPA, CA
YONNY CHAN	CAUSEWAY BAY, HONG KONG
BILL AND BARBARA CLOSE	BERKELEY, CA
MARILYN COUCH	BERKELEY, CA
LARISSA DIDYK	BALTIMORE, MD
JOHN & LORI FLORA	NEWARK, CA
ROBERT FOX	LOS ANGELES, CA
MARVIN FUNG	CAUSEWAY BAY, HONG KONG
MICHELLE GIBBS	MURPHY, OR
TERRI ANNE GIBBS	MURPHY, OR
BARRY GLASS	LOS ANGELES, CA
BILL GRIFFITHS	OAKLAND, CA
DANNY AND JOAN HATHAWAY	CYMRU, BRITAIN
CAROLINE KINGSLEY	BERKELEY, CA
BILL LINK	BERKELEY, CA
BOB NOYES	CONCORD, CA
BOB RAABE	BERKELEY, CA
DAVID RICHARDSON	CLOVIS, CA
RAY SMITH	PACIFIC GROVE, CA
DON SPARKS	SOUTH PASADENA, CA
LAURA VAN GORDER	SEBASTOPOL, CA



IRISH DANCE MUSIC

A tape of Irish Dance Music is now available. It's homemade music by our own Bicoastal Band (BB). Get into the kick of it and order your copy for only \$9.00 at the FDC office.

If you would like to order albums used in the workshops, which include these dances: Danny offers the following:

- Barndances (8 bar intro. allowed)
- Rince Mhor Mixer (no intro) The Dionne Reel found on "Buttons and Bows", Jackie Daly, Seamus & Manus Maguire - Green Linnet SIF 1051

• Fling

• Reels and Jigs

from "Portland", Kevin Burke and Michael O'Domhnaill - Green Linnet - SIF 1041

• The Set, from "Johnny O'Leary: Music for the Set" - Topic

All these are available from Andy's Front Hall, 1-800-759-1775, open Mon-Sat from 10am to 6pm EST. Danny says she has an excellent catalog, and there is a \$15 minimum order on WATTS line.



Tineke Featured at Friday Assembly

Tineke Van Geel will show slides of Armenia and discuss the geographical and historical background of the country. At the same time, the structure of Armenia as far as dance groups are concerned will be explained, showing some performance groups, their costumes, etc. A short explanation of Armenian folk instruments, shown on slides and supported by audio examples will also be included.



Talent Show Saturday

Our annual TS will take place Saturday at 2:00 in LT. If you are planning to participate, you **MUST** fill out a sign-up form. They are available in the FDCO in Jackson, or from Ace Smith, MC of the show. All kinds of acts are welcome, from artistically pleasing to innovative.

Each act must

- be folk related
- be appropriately costumed
- last no longer than 8 min.

Group presentations are especially desirable. Please note: No sign-up sheet, no performance.

A Update

Wednesday's Auction was very successful and brought in **\$1896.00** for the FDCSFI. Among the big winners: the Berkeley gang who won the "Sultan's Palace of Pleasure", and Yina Cera with the "Squares in a Room." Plan to attend them on Friday after OOL. The more the merrier!

Special kudos for creativity go to BG and his piecemeal costume auction, and the BB with the terrible fiddle music!

Thanks to everyone for their enthusiastic participation and thanks also to Vera Hollis and Bee Mitchell for their hard work in organizing this event.

More items will be up Friday at the **SILENT AUCTION** in the lobby during OOL.



AFTER PARTY TONIGHT

Long Theatre

Host: Bob Abbott

FRIDAY SCHEDULE

Assembly - Tineke Van Geel	1:30	Long Theater
Workshop	3:00	Callison Hall
Lawn Party	6:30	Dining Hall Lawn
Silent Auction	During OOL	Callison Lobby
T-shirts on Sale	During OOL	Callison Lobby

DDW DDWD DDW?

This and other challenging patterns of a Zwiefacher await you Friday afternoon at 3:00 in Callison at a workshop on the Z conducted by BAM and Inge Kress. This workshop is for those who know how to do Z's and are looking for something with a greater degree of difficulty! It is easy on the feet, but taxing on the brain.

Basic Line Dance Techniques

Rocca-Butler Fri:9:05-10 Common Room

- Pajduško
- Sedi Donka
- Joc de Leagene
- Discussion of rhythm



F Y I

- **Wine** for the Saturday Banquet must be ordered and paid for (\$6.00 a bottle) in the camp office on Friday. No orders will be taken Saturday.
- **Slobodan Slovic** will show the video of his Folklore Ensemble from Cacak at the Bechtel Center at 2:45 Friday. The video includes dances of Serbia (many taught here this week), Slovenia, Montenegro, Kosovo, Croatia and Maledonia.
- **Pictures** posted on the Callison walls may be ordered the same way as those posted on the Kiosk. Leave your order blank in the office or see Nancy McKnight before leaving camp.



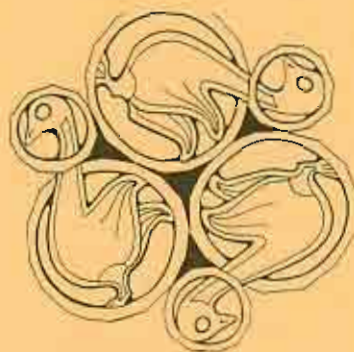
The Official FDCamp Video must be ordered in the office before you leave camp. Cost is \$35, and checks are to be made out to Bruce Mitchell.

ATTENTION "POP" MUSIC FANS

Do you dig Johnny Mathis? Roy Orbison? The first week's round dances were taught to million-sellers by the two Greats -- "Chances Are" and "In Dreams"

The dealers have a few cassettes left. Each cassette has about a dozen songs. The dealers offer them (along with instruction sheets for the rounds) at half-price (\$5 each)

Take them home and surprise your family!



CAMP EVALUATION

Each year the FDC committee requests your input into the operation of camp. During the fall, results are tabulated and compiled into a booklet which is reviewed by the FDC. Camp director BAM then meets with the appropriate UOP personnel in the spring and compares the results from year to year.

Your suggestions and recommendations have resulted in several changes in camp, such as: earlier start time for OOL, a salad bar with lots of choices, a sandwich bar, resumption of the lawn party and better towels and bed linen.

You may complete the form and turn it in to the office before leaving, or you may take it home and complete it. Either way, the committee would like to hear from you!

New Biographies

Biographies for two of our Camp Instructors were not included in the Camp Syllabus this year. These are the instructors for the Dance Techniques classes.

Bev Wilder, who teaches Couple Dance Techniques, began folk dancing in the fall, 1947 in Walnut Creek and Alamo in the Adult Education classes. He became teaching folk dance with the Concord Adult Education when his teachers were transferred in the fall of 1948. From 1951 to the present he has taught and took classes, institutes and Folk Dance Camp.

He also directed Horwich Center Folk Dancers, Chicago, Ill in 1968, 69, and 72. Other folk dance training includes Master Teachers Texas Camp with Atanas, 1967; Geneva, Wisconsin, 1967-69; Richmond, Virginia 1968, and Chicago, Ill, 1968, 69, and 72.

Bev taught at San Francisco State College 1973-4, Cabrillo College (Santa Cruz) 1974-83; Cabrillo Adult Education 1984 to date; Elderhostel (2 per year) 1976, 1990, 1991; Manressa Handicapped Center 1976, 1988, Santa Cruz Seniors 1984 to date.

Bev has been very active in California Folk Dance Federation activities, serving as President 1955-56, on the Federation Research Committee, and the North-South Committee for two years in the 50's.

Bev notes that all of these activities were shared with his wife Ginny until her death in 1990. They always worked as a team and he misses her greatly, as we all do.

Suzanne Rocca-Butler is teaching Line Dance Techniques.

After studying modern dance and folk dance at San Jose State University, where she received her undergraduate degree in Fine Art, Suzanne has been teaching folk dance in the San Francisco Bay Area since 1974.

She has been coming to Stockton's Folk Dance Camp every year since 1979. For two years she assisted Pirkko Roecker teach the Fundamentals of Motion class. 1991 marks Suzanne's third year teaching FDC's Beginning Line Dance Techniques class. Since 1988 she has been a member of the Folk Dance Camp Committee and has served on the Folk Dance Research Committee since 1985.

During the rest of the year she teaches folk dance for the City of Palo Alto; shares the teaching of San Jose State University's recreational folk dance class with Denise Heenan and Amy Baldwin; shares the teaching of the City of Menlo Park's "Mostly Balkan" class with Neal Sandler; has her own class in Palo Alto; and teaches at special events. Her primary interest is Balkan dance, but she teaches international folk dance to all levels of dancers.

She lives in Menlo Park, CA with her husband, Eric Butler.



1992 UOPFDC Announced

FDC is very pleased and excited to announce next year's faculty. On his first-ever visit to the US will be Theodor Vasilescu. He is the leading researcher and choreographer of Romanian Dance. His appearance at Stockton will be a US exclusive.

Also featured next year will be Barry Glass with Dances from the Balkans, Jaap Leegwater (of BB fame) teaching dances of Bulgaria, and Tineke Van Geel with Armenian Dance.

Returning from previous years will be Richard Powers doing Vintage Dances.

There will be two additional couple dance teachers to be confirmed, so stay tuned.

Also returning will be the increasingly famous Bicoastal Band.

Reservations are being taken in the office for the 1992 FDCamp. The dates are July 26-Aug. 1 and Aug. 2-Aug 8.

A \$50 deposit per week per person will hold your reservation.

SWEDISH PARTY TONIGHT

Plan to meet at Callison Saturday night to start the Swedish procession to stroll with the muscicians to the Lawn Party area, where pre-dinner festivities will take place. The Banquet will feature Swedish specialties, and then we will all gather at Callison for the gala Swedish Dance Party.

Folklore Revealed

The ending pattern for Ličko Kolo as danced this week at FDC has rarely been performed outside of Lika. The result of great in-depth research by Barry Glass, this special ending for Ličko Kolo is traditionally danced in July and August of Leap Year by the people of the surrounding area. A Candle is placed with reverence in the center of the circle. The song is sung and danced as usual. Following the last verse, the dancers continue to hum the melody as they advance toward the candle with tiny, shuffling steps. Following the leader, the dancers drop to one knee, then both knees. They continue to shuffle toward the candle and at a signal from the leader, they attempt to blow out the candle. If unsuccessful the first time, they do the "knee-shuffle -maneuver" one more time and blow again. The folklorist has requested that his research be respected. Videotaping only with permission please!

AFTER PARTY TONIGHT

Long Theatre

Hosts: Louise Kanter & Asha Goldberg

SATURDAY SCHEDULE

Review Sessions	See Class Schedule	
Talent Show	2:00	Long Theater
Workshop	3:00	Callison Hall
Swedish Procession	5:30	Callison Hall
Banquet	6:30	Dining Hall
Swedish Party	8:30	Callison Hall

RIDES AND RIDERS

If you need a ride to the airport or bus station Sunday, sign up on the RIDES AND RIDERS board in **Callison lobby tonight** or during reviews tomorrow. Departure times will be posted in Callison lobby Saturday night during the party. They will also be posted at the After Party and on the FDCO outside door. **Please meet outside the camp office, with your luggage, at the designated time of departure.**

There is also a place on the board for those who want rides home, or who can give rides, to sign up. These people should then contact each other directly.

Camp Conservation

The spirit of conservation is really catching on in camp. Special commendation goes to the Hathaways and Jerry Helt who have shown that dancers don't need to take up unnecessary space. It is estimated that at least 10,000 square feet have been saved this year between the Irish sets and Squares in a Room. Perhaps next year all classes could be held in dorm rooms.

SHOPS OPEN

All shops will be open all day Saturday except during the Talent Show. Make sure you clear all your bills with the dealers before you leave!



Trendafilko Razgovorko

(Dobrudzanski Buenek)
Words to Y. Moreau's dance

Trendafilko razgovorko, kato caftis bjal i cerven
Kato caftis bjal i cerven, bjal i cerven i mirizli (2)

Moze ste ma razgovori, razgovori, razveseli
Moze mara malka momo, sto ne dojdeš prez maj mesec
Togas bih te razgovori, razgovori, razveseli

Rough translation:

Pretty rose, talk to me as you grow
White, red, and perfumed
Please talk to me and cheer me up
Come see me in May young girl,
Then, I could talk to you and cheer you up!

Words & translation: Y. Moreau

F Y I

- If you are not coming to Saturday night banquet, please let the FDCO know. The caterer needs a count.
- Camp pictures are posted on the kiosk by the dining hall lawn. You may purchase them by leaving your orders and money in the envelopes in the camp office. Make sure you have the correct picture number. Checks are made payable to Nancy MacKnight.
- Hang around after OOL tonight if you would like to help decorate Callison for Saturday night's Swedish Party. Helpers are always needed.
- It's not too late to turn in your nominee for the Fickle Foot - many strange things happen tonight when everyone is blurry-eyed and suffering from a tremendous lack of sleep! Talk to BAM.
- T-shirts are here! Pick up your order in CL during OOL Sat night.
- The Rummage Sale last night brought in \$245.15. Thanks to everyone who participated!
- Barry's strip tease brought in \$99. Perhaps he has set a precedent for future years!
- Check out the lobby tonight for the Silent Auction. Leave your written bid during the evening and check periodically to be sure you are the highest.

Lawn Party Dances

Denise Heenan, in charge of the lawn parties, submits the following list of dances:

MONDAY:

- Capkan Dimco
- Svekryino Oro
- Beale St. Blues
- Stenka (Russian Folk Dances by A. David)
- Armbagsleken fran Evertsberg (Englands)
- Cotton eved Reggae Cowboy
- LeRoy Brown
- Rumelaj
- Dhivaratikos
- Capkan Dimco
- Pok-Sotis

TUESDAY:

- Arap
- Le Laride
- Yayalar
- Shiri Li Kineret
- Ye David
- Nabesko Kolo
- Lea Musat Armina
- Levi Jackson Rag
- Ala! Smo Sa (Glass)

WEDNESDAY:

Bicoastal Band

THURSDAY:

- Salty Dog Rag
- Olde Tyme Squares (J. McKay, V. Holteuer, J. Helt)
- Miss Frenchy Brown

Except where noted, all dances listed can be found in the UOP Music Library, which will be open Saturday and Sunday from 1-5. Music and descriptions are also available for sale in the shops.

1991 EVALUATION

Changes were made this year as a result of the suggestions received on last year's evaluations. Because we would like to continue to make Camp better, we are again distributing an evaluation. Feel free to use the back of the page to write additional comments. Thank you for responding.

The Folk Dance Camp Committee

- | | | | | |
|--|-----------|------|------|------|
| 1. Were you satisfied with the daily schedule | Excellent | Good | Fair | Poor |
| 2. How well did the classes meet your expectations? | Excellent | Good | Fair | Poor |
| 3. How would you evaluate the material which was taught? | Excellent | Good | Fair | Poor |

HOW WOULD YOU RATE:

- | | | | | |
|--|-----------|------|------|------|
| 4. the assemblies? | Excellent | Good | Fair | Poor |
| 5. the parties? (opening party, Wednesday evening, Saturday evening) | Excellent | Good | Fair | Poor |
| 6. the lawn parties? | Excellent | Good | Fair | Poor |
| 7. Once Over Lightly? | Excellent | Good | Fair | Poor |
| 8. the food? | Excellent | Good | Fair | Poor |
| Salad Bar | Excellent | Good | Fair | Poor |
| Sandwich Deli | Excellent | Good | Fair | Poor |
| Banquets | Excellent | Good | Fair | Poor |
| 9. the lodging facilities? | Excellent | Good | Fair | Poor |
| 10. the dance facilities? | Excellent | Good | Fair | Poor |
| 11. the After Party? | Excellent | Good | Fair | Poor |
| 12. the "Hole in the Wall" facilities? | Excellent | Good | Fair | Poor |
| 13. live music? | Excellent | Good | Fair | Poor |
| 14. new camper orientation? (1st year campers) | Excellent | Good | Fair | Poor |
| 15. scholarship auction? | Excellent | Good | Fair | Poor |

16. Are there any compliments, suggestions, or complaints you would like to make that were not addressed by the preceding questions? Please use the back for your comments.
If you responded with Fair or Poor to any of the questions, we would appreciate any suggestions for improvement.

NOTE: If you would be willing to help us promote Stockton Folk Dance Camp by distributing flyers to your groups/students/friends, please note on this form or let the office know how many extra flyers you wish sent to you in our March mailing.

YEAR IN CAMP _____

NAME _____ (optional)



Friends in Low Places: The Sultain's Oasis

Yes, Campers, there really is a Sultan and his Harem living in a secret location nearby. And what a harem! The dancing girls and Adonis went about their business in an absolutely ravishing fashion!

To all of the Sultan's retinue who prepared this exotic/erotic night, our profuse thanks!

Berkeley Folk Dancers and Friends

You must turn in your picture orders before you leave camp. Money must be included, and no orders will be filled after camp ends.



NEED A RIDE TOMORROW?

Later this evening departure times will be posted in Callison lobby, at the After Party and on the Casa Jackson door outside the FDCamp office. The times are based on the plane and bus schedules of those who signed up.

If you sign up to go to the airport or bus station, be outside the camp office at departure time. You will be picked up there.

SWEDISH ACTIVITIES

For further information about workshops and dance parties and festivals in Sweden you may contact:

IZZY Young
Willmar Yxkullsgatan 2,
116 50 Stockholm, Sweden
Telephone: 08-43-46-27
Kl 12:00-18:00

Georgia Milton wishes to thank the many enthusiastic campers who helped make and install the beautiful party decorations and Camp wishes to thank her for sharing her talents with us!

Register NOW for next year!

The dates for next year's camp are July 26 through August 8. Save your place by leaving a deposit of \$50.00/week at the office.

AFTER PARTY TONIGHT

Long Theatre

Hosts: Erika Ray and Ellie Wiener

SUNDAY SCHEDULE

Food Available from 7:00 AM to 6:00 PM in the Summit Room in the MacCaffrey Center
Return keys to office by 10:30 AM



Friday Lawn Party Dances

Legnole Danc
Sofronica
Les Champs Elysees
Hora Moldoveneasca - Yves Moreau
Three Hand Fling - Denny and Joan Hathaway
Trojani - Jaceli and Bozena Marek
Svatovala Presma - Bona Gattoka and Saboden Slovio

Thanks to all who shared their dances at the lawn parties!



\$259.50 was made at the
Silent Auction last night!
Thanks to
contributors and bidders alike!

Returning Your Keys

Please return your keys to the office by 10:30 AM. If you must leave before 8 AM, make arrangements with the office to leave your keys. **Lost keys will cost you \$20 for each key.**

If you want your key deposit back, just ask for it. Otherwise the money will be given to the FDC Scholarship Fund.



Address Change

If you have a change of address during the year, please let camp know or you will not receive the FDC flyer that is sent out in March.

Please Help Danny!

The Hathaways are needing to step into the 20th Century in seeing the need for a computer in their work, in love with the Macintosh. Can you help us in finding a good buy on an SE Plus or a lap top with 4 mg RAM. 200+ hours of recorded oral history are awaiting transcription, 2000+ tunes need notating. Can you help? Write o/o 2117 NW 109th, Bancouver, Washington 98685 or at our home in Grrrr (Wales)

Evaluations

Please fill out the evaluation sheets that are in your syllabus packet. Your suggestions and comments are very helpful in planning future camps.

FDC will miss...

research committee members Dorothy Tamburini and Jack Pierce, both long time dancers and FDC participants, who passed away this year. Scholarship donations in their memory can be made out to FDC Scholarship Fund and given to Bee Mitchell on the camp office.

